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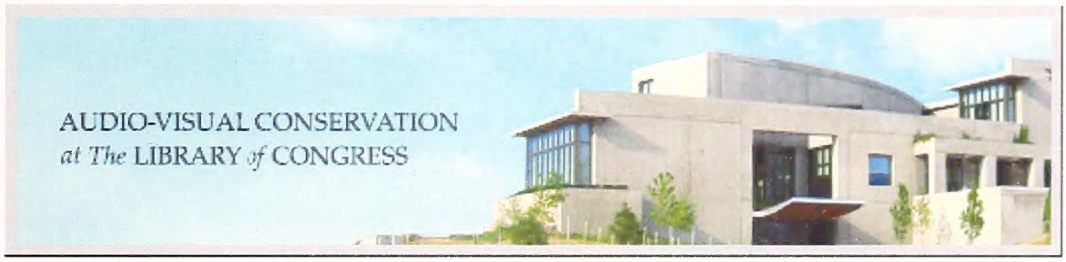

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MOTION PICTURE
HERALD
A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

THE CODE AND WASHINGTON THIS WEEK

by TERRY RAMSAYE

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In Simultaneous DAY and DATE engagements showmen are telling their public about this glorious picture—

THE BIG CAMPAIGN BOOK ON "NIGHT FLIGHT" TELLS YOU:

1—More stars than "Grand Hotel." Play up the Big Names in "Night Flight." 2—Circus the town with billboards, snipes, heralds. 3—Poster cut-outs of star heads for marquee and lobby. 4—Photoplay editions of book for window display. 5—"Vol De Nuit" perfume tie-up, one of many. 6—Interviews on stage with local aviators. 7—M-G-M special "Night Flight" broadcasts over 26 stations. 8—Newspaper Contests "Biggest Thrill," "Greatest Act of Heroism." 9—Tie-ups with local Aviation Societies. 10—Prize awards arranged with Air-lines. 11—Airports will arrange for use of instrument boards, propellers, other interesting lobby displays. 12—Giant map of "Night Flight" over the Andes. 13—Promotion designed for youngsters' interest in aviation. 14—Library, school tie-ups. 15—Parachute Drop with tickets. 16—Special screening at Airports. AND MANY MORE IDEAS! THEY'RE ALL IN THE BIG CAMPAIGN BOOK!

"I've rolled up my sleeves—WATCH!"

HELEN HAYES
Broadcasts Scene from
"Night Flight"
Oct. 4th—9 to 9.30 P. M.
IPANA PROGRAM
N. B. C.
RED NETWORK

6 STARS THRILL YOU in ROMANCE of the SKIES!

"If you only knew what it's like waiting for you to come back to me again!"

Telling their absorbing story of loves that must be denied when duty calls—of hungry hearts, eager lips that wait for heroes of our modern times who may never return from their hazardous calling! Six of Hollywood's most brilliant stars in a new epic of romance and adventure from the studios of Metro-Goldwyn-Mayer.

JOHN BARRYMORE

"I shall be brave while you're away—and love you with all my heart while you are in my arms."

HELEN HAYES

"Fog or no fog! Storm or no storm! You take off immediately—on time!"

CLARK GABLE

Storm over the mountains at night! A thrill scene never before attempted!

LIONEL BARRYMORE

ROBERT MONTGOMERY

MYRNA LOY

"Tell her that his plane has been delayed—that is all we know!"

NIGHT FLIGHT

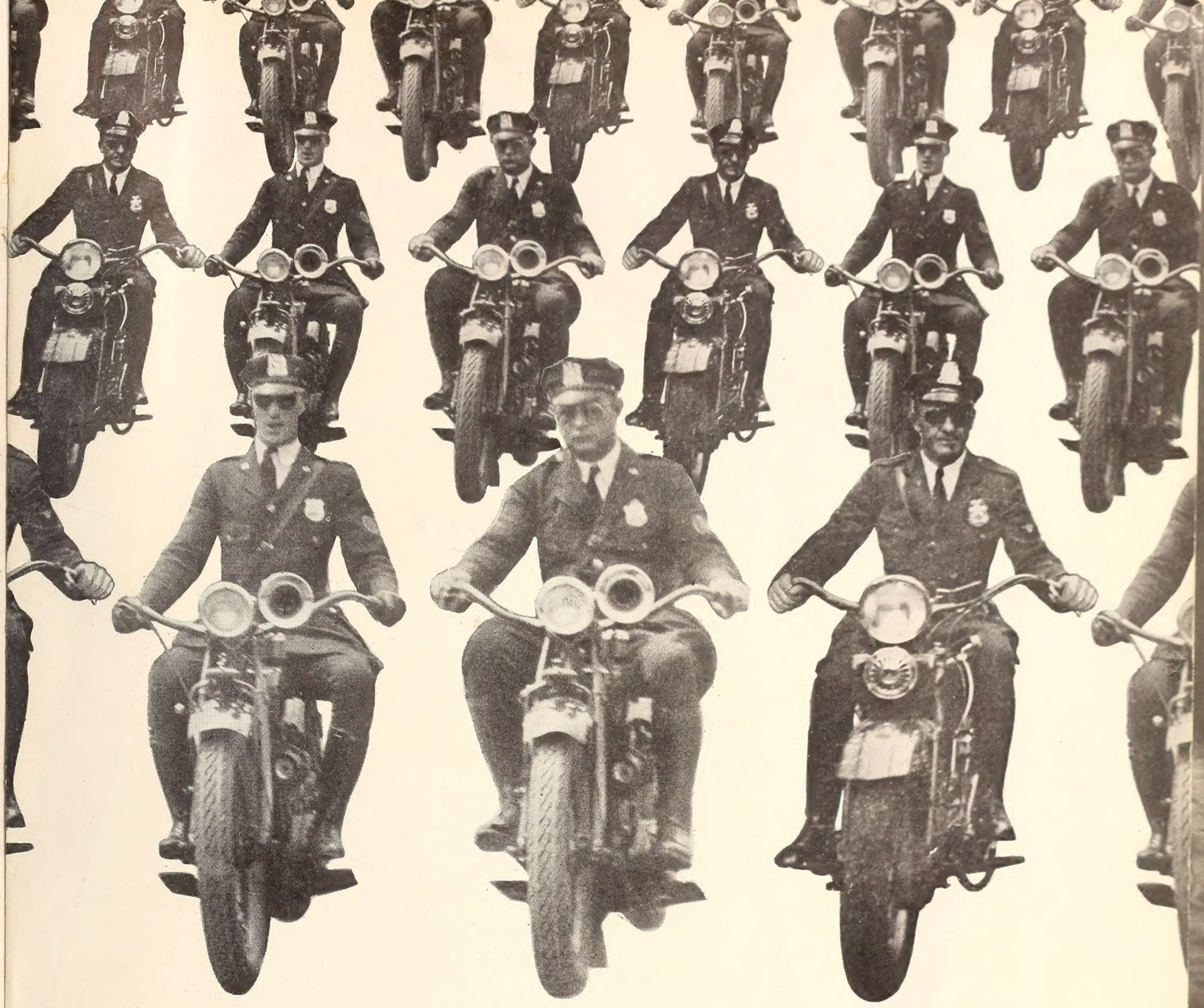
From the prize novel by ANTOINE De SAINT-EXUPERY

DAVID O. SELZNICK, Executive Producer
Directed by CLARENCE BROWN

A CLARENCE BROWN PRODUCTION

A METRO-GOLDWYN-MAYER Picture

LEFT: One of the smash ads from campaign book.



CLEAR THE WAY FOR

"Footlight Parade"

M.V.B. 26/III/35-

Extra! SHOW

STEVE CHORAK
MANAGER OF

Shastona Theatre

MOUNT SHASTA, CALIFORNIA

September 9th. 1933.

Mr. H. Bradley Fish
Warner Bros. Pictures
215 Golden Gate Avenue
San Francisco, Calif.

My dear friend Fish ;

I feel my duty and moral obligation to write you something about "Gold Diggers of 1933", which I had a luck to play on September 3-4-5.- If I would have more time and a better knowledge of language, I could write you very many pages and in a real poetical style, which this beautiful production deserves, but I have to be short and use only our dayly poor and tecnical words :

Beleive it or not, "Gold Diggers" is a great picture, and a Box-office SMASH. It did unespected wonders for me. My business jumpt over 300% over average. Sunday night I had them in line before my theatre, and they never have been lined since 1929. As you know my community is very small, but I dont know where they came from. Some pictures atract society, and some common people, but this one packed every living soul in; even those who have not seen the movie since 1929, and everybody came out with an happy smile. That is just what I wanted; not as much money as to see them once happy.-

As I wrote you, I wanted to play it only 2 instead of 3 days, because my "dear friend" Weed booked it close 3 days ahead of me, - and I am very much obliged to you having advised me to go on 3 days. My business was better on 3rd. then on the 2nd. day, and better then any Sunday with so called "special pictures".-

Notwithstanding our play conditions 50/50, I made so much money to pay my monthly house-rent, and beleive me, this means much; just as much as a nice and quiet sleep during the month of Sept., because those house-owners are very tuff fellows, and they mean business. I wish I could get one "Gold Digger" each month but I am afraid so. And you?-

The night I shipped it back to San Francisco, I had a sincere desire to stretch it among my arms, like my dearest sweetheart - (the one you met; with dark hair and blue eyes!), and tell to it: "Good bye sweetheart, I am losing you for ever".-

With best personal regards, I am, Sincerely yours,

Steve Chorak

MAN'S LOVE PACT EXPOSED!

Facts of Notorious Chorak Case Bared at Last In Intimate Letters Filched from Secret Files of Warner Bros!

CHICKERING 4-2200

THE VITAPHONE
DISTRIBUTING CORPORATION

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DISTRIBUTORS OF
WARNER BROS. PICTURES

HOME OFFICE
321 WEST 44TH STREET
NEW YORK CITY

...TIONAL PICTURES
...UTING CORPORATION

September 27, 1933

Steve Chorak, Esquire,
Mount Shasta, Cal.

Dear Steve —

You sure have done your duty —
Your memo of the 9th's a beauty!

You say you wish you had the time
To do "Gold Diggers'" praise in rhyme.
Forget it, kid! We'd gladly walk
A mile for your box-office talk ....
Besides, you'd better save that meter
For one that's infinitely sweeter.

That dame that handed you the air
We now consider only fair ....
Of course she had that certain figger —
But, frankly, she was just a "Digger"
Compared to one that we've just made —
A number called "FOOTLIGHT PARADE."

Boy! There's a gal that's got real charm!
When you stretch her "among your arms"
You'll be so filled with sentiment
That you can pay a whole year's rent
And also put by such a hoard
That you can send yourself abroad ....
And local social lights will shriek
That you must keep her for a week.

So dry them tears and don't be blue —
"Footlight Parade" has blue eyes too ...
And brother, there'll be plenty others

From, yours sincerely,

WARNER BROTHERS

DAMAGING EVIDENCE! Hitherto unpublished photograph by our candid camerman of Steve Chorak stretched among the arms of 87 "Footlight Parade" beauties.

Vitagraph, Inc., Distributors

93,472 people in FIRST 4 DAYS* at RADIO CITY MUSIC HALL . . . truly "THE YEAR'S MONEY MUSICAL"

**opening day established a new money & attendance record!*

LILIAN HARVEY
LEW AYRES
MY WEAKNESS

Charles Butterworth, Harry Langdon, Sid Silvers,
Irene Bentley, and Everybody's Weakness—
Hollywood's Most Beautiful Girls

Directed by David Butler
B. G. De Sylva Production

JOIN THE UPSWING WITH FOX

SEP 29 1933

©CIB 202357

MOTION PICTURE HERALD

Vol. 113, No. 1 September 30, 1933

IF NOT, WHY NOT?

SINCE Sally Rand's nudity in her Chicago fan dance has been attested and adjudicated as one hundred percent complete by the action of a court fining her some $200 and passing a sentence of a year in jail, now in process of appeal, one may wonder how her personal appearance and screen contract will be affected. The fair presumption would appear to be that she is now worth more.

Ancient mythology gave Eve a fig leaf, but Sally has efficiently abandoned any such handicap. She is out on her sheer merit. Her fortitude, among other things, is offered for admiration. What she can and will confer upon the motion picture will doubtless be much appreciated by those who appreciate it.

Stepping lightly from fig leaves to rose leaves, it would seem only fair that Sally be brought into the view of Mr. Sol Rosenblatt for the purpose of having her and her ilk properly provided for in the Code. The Washington scene would be brightened and enhanced, if not improved, by consideration of the elements of decoration and decorum concerned.

△ △ △

RHETORIC AND GEOGRAPHY

NOT yet can the motion picture's advertising craft yield any laurels in the art of adjectives and punch phrases, but here and there copy writers of the book trade are developing the promise of sincere competition. At the moment we are beguiled and charmed by an outburst, 100 lines on three columns, by staid, sober old Macmillan in The New York *Herald Tribune*, announcing the publication of "Mandoa, Mandoa!" which seems to be a high tension novel. Says Macmillan: "*Jammed with exciting action, with thrilling unexpected crises, ... In brief magnificent entertainment. . . . There is action and wit and satire—and a gorgeous love story wherein a modern girl reaches the height of passion in the wilds of Africa.*" This is informative, too. We had previously thought that the height of passion was located in some Manhattan penthouse. "Mandoa," by the way, is the name of the place, not the girl.

△ △ △

WORDS UNSPOKEN

NOW that Mr. Ring Lardner, our one time friend and co-worker, has gone to "that other shore" it seems a pity that despite many plans and negotiations so little of his astonishingly faithful and dramatic recordings of the language of the American commonalty have ever reached the screen. "Elmer the Great," a Warner-First National picture, and "June Moon," Paramount, stand as the only Lardners of the screen.

Way back then, when Mr. Lardner wrote his first story of the "You know me, Al" letters, he got it back from Mr. George Horace Lorimer with a note saying in substance: "Very entertaining, but people do not write that way." Mr. Lardner responded by bundling up some fan mail from his desk in the sports department of the Chicago *Tribune* and forwarding it to the *Saturday Evening Post* with a note outside: "The hell they don't." When the letters arrived, Ring's magazine career began.

Mr. Lardner's fame was as a humorist. Mostly he saw it all as tragedy, the tragedy of the nobody millions.

△ △ △

WHAT PROGRAM?

THE Reverend William Harrison Short, director of the Motion Picture Research Council, Inc., and motivator of sundry activities and publications thereunto related, financed by the Payne Fund Foundation, considerably discussed in the press some months ago with the issuance of a volume of findings about the screen, is now, it appears, getting under way on a campaign of wider scope in its address to the public. With a technique that reminds one much of the methods of the defenders of the screen's artistic and moral status quo, the Reverend Mr. Short starts by seeking to enlist organized women. The initial approach is a questionnaire addressed to a "round table discussion" at the twelfth annual Exposition of Women's Arts and Industries held in New York this week. The questionnaire is a resume of the adverse elements of the Short-inspired book "Our Movie Made Children" and closes with an invitation to cooperate with the Research Council "in carrying out a program based on these facts." The program is still not disclosed. Mr. Short has declared that he is not advocating censorship. Is it not just possible the idea is the continued existence of the Motion Picture Research Council?

△ △ △

MICKEY'S BIRTHDAY

IT is our pleasure to record that Mr. Mickey Mouse is now five years old. He emerged from Mr. Walt Disney's inkwell October 1, 1928. Mickey was born grown up, giving him a considerable advantage over his human contemporaries. Also, being of parthenogenetic origin, he has not been handicapped by errors in the choice of ancestors. Bringing us again to our often made observation that the most dangerous animal in the world is the forebear.

MOTION PICTURE HERALD MARTIN QUIGLEY, Editor-in-Chief and Publisher

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THIS WEEK - - - -

INSTRUCTIONAL FILMS

Fully cognizant is the United States government, apparently, of the place films may take in education. On Monday was held a Washington meeting called by Commissioner of Education George F. Zook, to consider the educational influence of films, their systematic introduction into teaching as factors in national unity, international understanding and other relative topics. Prepared was to be a report for submission to the International Congress of Educational and Instructional Cinematography in Rome next April. Represented were virtually all industry branches, federal departments. . . .

PRECONCEIVED NOTIONS

Into the discard are going preconceived notions about "what the public wants," as producers get "down to earth," opined Hal Roach, MGM comedy producer, recently in Kansas City. Referring to producers, Mr. Roach said: "We are testing our pictures on ourselves. Strangely enough, the box office shows that pictures we like are the kind the public likes, too." All of which is not so strange, except that some producers have not discovered the fact sooner. . . .

HOUSEWIVES' "MOVIES"

Making of herself champion of a cause, demanding invocation of the New Deal, for housewives, one Mrs. L. T. P. Nederland, Texas, suggested last week in a modest letter consideration of the problem by President Roosevelt. Dinner out, dish washing assistance, sleeping late, house cleaning help are noted as important. Prominently placed is this: "Every housewife is entitled to a minimum of two 'movies' weekly." Simple mathemathics multiplies an expansive smile from the motion picture industry. . . .

A PLAYER PASSES

Last Sunday, in a Hollywood home, was written the last line of a saga, the saga of a great baseball player who thought he was a great actor, who deserted the diamond for the footlights' lure, who returned to the field for a comeback that failed, threw away his glove for stage—then screen, and who died at 57, never more than a "bit" player. The fans will never forget, however, the great hitting Michael Joseph (Mike, Turkey Mike) Donlin, who will rank always with Christy Mathewson on John McGraw's famed Giants of 1904-1908. In late 1907 he went to the stage, turned out a "busher," tried two comebacks on the diamond, in 1910, 1914, then semi-pro ball, and gave up in 1917. In "Raffles" he played his first screen role, followed by many another. . . .

U. S. "REVOLUTION"

In New York this week arrived James E. Abbe, once famed as "still" photographer for the silent screen, on a special mission. Representing the "Berliner Illustrierte Zeitung," German weekly with a 2,000,000 circulation, cameraman Abbe will report with camera and typewriter the "revolutionary" movement Germans believe to be going on in America today. Among his triumphs the bald little man numbers photographs of Stalin, Russian dictator, Hitler, other revolutionary leaders. Washington, not Hollywood, probably will be his locale on this assignment. . . .

CONTINENT TO COAST

To Hollywood, in December, will go Erik Charell, there to assume the duties, responsibilities of a Fox producer. Long has the stage, film producer, whose forte is comedy, enjoyed a brilliant Continental reputation, in association with Max Reinhardt, as director of "Congress Dances," as producer of the successfully current "White Horse Inn." To America, at the invitation of Otto H. Kahn, he came in 1923 to aid the staging of "The Miracle." Shortly he returns, Fox hopes, to be their musical "ace." . . .

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VANDALS—AND HOMICIDE

One month ago the Brooklyn Windsor Theatre turned from Empire State union operators to the new Allied Union. Since then have Empire State pickets "covered" the house. On Friday night vandals broke in, slashed 300 seats, wrecked two projection machines, sound apparatus. Murderously attacked with a fire axe was colored night watchman James MacArthur, who hours later lay dead. Arrested were officers, a walking delegate of Empire, lodged in jail, charged with homicide. . . .

PUBLISHER, PRODUCER

Once a successful bond salesman, later a successful publisher, and most recently a motion picture producer, and eternally a foe of censorship, Horace Brisbin Liveright, but 49, last Sunday passed from the scene at his New York home, a victim of pneumonia. It is little known that some four years ago Mr. Liveright was in conflict with Will Hays of the Motion Picture Producers and Distributors of America, Inc., over material offered for the screen and held unsuitable by Mr. Hays. Mr. Liveright assigned the writing of a life of Mr. Hays to Silas Bent. Before the completion of the book Mr. Liveright left the publishing house bearing his name and entered the service of the production department of Paramount. The book was rejected by the publishing concern and Mr. Bent instituted suit. . . .

SUITABLE STORIES

No longer will Maurice Chevalier, ending a Paramount contract, tie himself to long term agreements, no longer will he take stories as assigned, he says. Rather will he take the best offer, that being the most suitable story, no matter who the producer. Vigorously he denied any intention of a picture planned, based on his own life, authored by a Frenchman. Planning no personal production. Chevalier is "willing to place my trust in" people "in the industry who know more about production than I do." . . .

JAMAICA CENSORING

For a completely unknown reason Tom Mix in his 1932 western romance, "Texas Bad Man," is distasteful to the censor of Jamaica, country of ginger and rum, and the film was banned. Through the American consulate at Kingston came a Washington inquiry, scenting possible discrimination. From the censor the sharp reply that, responsible only to the Jamaica government, he was not prepared to supply reasons. Well does Washington recognize the right of other countries to censor, but reserves the right to protest discrimination. . . .

ROSENBLATT WRITING FILM CODE AS CAPITAL TALKS ABOUT CODE "BOSS"

by TERRY RAMSAYE

We are in Washington—you the reader and I the recorder of the scene. We are sitting on a divan in the lobby of the Mayflower hotel. It is early this week.

It looks like things are happening—that is, it looks that way. A number of persons pass looking like something on its way to happen. The exhibitors, which is to say mostly the unaffiliated persons who run theatres on their own, are on their way to meet in the basement. The "majors," meaning those who represent those who hire those who cast those who make pictures, and sometimes show them on the big time, are on their way to the ninth floor. There goes the "right to buy" and there goes "right to sell." Meanwhile variously in their paths about, Labor goes on its errands about the "right to work" and Employment goes to talk about its "right to hire and fire."

ROSENBLATT EVERYWHERE, BUT 18 POUNDS LIGHTER

Shuttling back and forth, pale and eighteen pounds lighter than when he started, goes Sol A. Rosenblatt, deputy administrator for the NRA. He has heard interminably from everybody in the picture business, and from Franklin Delano Roosevelt, President of the United States, at least once. He may again.

There are meetings everywhere. Mr. Rosenblatt is going everywhere. He is said to sleep four hours a night.

Everybody is going everywhere. There go Pat Casey, upbound, Abram Myers, Ed Kuykendall, R. B. Wilby, Al Steffes, Sidney Kent, Charles O'Reilly, Gabriel Hess, Colonel Schiller, Ed Golden, Harry Thomas, the labor agents, the affiliates, the semi-affiliates and the unaffiliates.

Will Hays comes along. It is late in the day in Washington and early on the morning he will be talking on the 'phone from New York. On the move, always going.

Irrelevancies filter across the scene. A pallid picture of his days of pink whiskered glory, Senator James Hamilton Lewis of Illinois goes by. Murray Garson, once upon a time a somebody somewhere in the motion picture, looking darkly, goes through on his daily, silent round of the Mayfair. A bevy of oil magnates pass.

What ho! With glowing, enthusiastic eyes, brief case laden and hopeful, a new delegation of new code makers for some new industry is arriving from the hinterland, overflowing the lobby. In a week they will know—nothing; but the glow will be gone.

Obviously the motion picture code pot is aboil, just as ever for all the weeks of travail.

The New York newspapers arrive. All the Washington regulars turn to see what's what about McKee—McKee and the administration and what is all this about New York Tammany and the mayoralty.

Over on the shipnews page there's an item they have not seen, and maybe never will. It appears that Joseph P. Kennedy of Boston, along with Mrs. Kennedy and Joseph, Jr., is sailing on the Europa. And on the same ship will be "Jimmy" Roosevelt, son of the President, and his bride. In fact, it is a party.

It is pretty well admitted that Mr. Rosenblatt is going to have to write everything in the code that is not agreed upon that has to be in the code.

Everybody in Washington knows that General Johnson and the NRA have a bear by the tail on the labor issue and sundry matters thereto related and that maybe that makes it no easier for the motion picture in its lesser spot in the very big scene of American industry.

Mostly it seems that when the code is done—if, when and as it is done—it will neatly avoid and eliminate and forget a lot of the controversial issues that the motion picture industry cannot settle and the Administration does not care about, or dare about.

Word comes that once again the leaders who want to can go back to New York for their second "recess," and that Wednesday of next week they can start over. Meanwhile it percolates that if Mr. Rosenblatt can get to it there will be a deal of code writing done before next Wednesday. But also Mr. Rosenblatt has within the next few hours, beginning Wednesday, September 27, to start hearing from radio on another set of the controversial issues that the industry cannot settle and the Administration does not care about, or dare about.

SOMEBODY WILL RULE IF THERE'S TO BE RULE

Weary of so many times of the saying of this and that, the interior inside picture persons begin to speculate about—if, when and as and if there is a code—who will do what about it. To be sure, in the regular order of events, there's supposed to be a committee of control, fifteen, three appointed by the NRA and twelve from the industry. But somebody, presumably with the weight of government in his hand, is after all to rule the show, if it is to be ruled.

Thoughts turn to that ship news item again. This Joseph P. Kennedy of Boston is going a-sailing over the seas with "Jimmy" Roosevelt. He and "Jimmy" are quite friends, it seems. One remembers something about parties in Florida last winter, too.

Here and there there have been wisps of gossip, or maybe they were trial balloons, on Broadway, saying that maybe this Mr. Kennedy was coming into a high governmental post. Up in New England on the big country club circuit, where there is much bridge and tea, long before the NRA was announced, it was being said that "Joe is going to be the administration's big boss of the movies." There was at the same time no little mention of reports of his considerable contributions to the campaign funds of the Democratic National Committee—something like $35,000 was mentioned.

Broadway has been wondering just what "Joe" was going to get—speculating if he was going to get at all.

Then all the motion picture talk subsides. It was said in Washington that Mr. Kennedy was a-gunning for the post that even-

(Continued on following page)

ACADEMY PROTESTS ANY SALARY CUTS

(Continued from preceding page)

tually went to Edward N. Hurley, one of the NRA legal aides.

That would have done, but it did not connect.

Back to the motion picture again. There are telephones and couriers between New York, Boston and Washington.

Somewhere it seems to be said that this idea of a post for Mr. Kennedy at the helm of the Administration's administration of the motion picture might not be a bad idea. Assuredly it would settle that campaign obligation. It might serve other purposes here and there.

Not many of the faithful on the lists of astute James Farley could lay claim to, if they had ambition for, motion picture authority and background. If Mr. Kennedy were, after just a manner of speaking, a problem, and if the motion picture were also, in a manner of speaking, also a problem, there might be a notion.

It is to be recalled that Will Hays found places of prominence in motion picture affairs and representation for Mr. Kennedy early in his days with FBO on Broadway, when he came in with the laurels of banking and association with the able Guy C. Currier of Boston some years ago.

Not Necessarily Turning His Back on Washington

Now that Mr. Kennedy is sailing for Europe on the Europa, with "Jimmy" Roosevelt, he is not necessarily turning his back on Broadway and Washington. One is to be reminded of that story of the confused German who had sent his son on an errand of importance, and seeing him in the distance, shouted to his wife: "There goes Heinrich coming back already."

Down the gangplank and once aboard the lugger may be just as ready a route to Washington as the Congressional Limited.

They say that Mr. Rosenblatt tossed over relatively quite a job to go to work for the NRA at $6,000 a year, quite a job on Broadway at twelve or fifteen or maybe eighteen thousand a year—and prospects.

Might he not be in nomination for a post in the bigger ultimate set-up too? He's working hard enough, fast enough, hearing sides enough. He's young but the oldsters are telling him a-plenty. He should presently know quite a bit about the motion picture. He was born about the time the nickelodeon was hatching.

Nothing Given Out; Everything Is Said

A covey of press agents, of reporters, flits across the lobby. Some one has heard from the Maryland foothills. The press agents are going to ask the reporters what is going on. The publicity men of the great war of the codes are working in reverse. They take in a little and give out nothing.

All the sessions are "in camera," but they just call them "closed conferences." Nothing is given out. Everything is said. Verbatim repeats on all the speeches of the secret sessions are made on the floor of the lobby within an hour. It is standard procedure.

Mr. Rosenblatt is going by again. We flag him. "How much of the code is already written—while you let them talk?"

Sternly—"Not a line is written—except I have most of it up here." And he taps a very busy forehead as he tries for a smile. He would like to be happy.

"The right to buy—the right to buy." The phrase keeps going and some are cursing Abram Myers for the invention of a slogan under the guise of an issue.

"What is the right to buy?"

Mr. Rosenblatt smartly refuses to say. "Every one has his idea and it has not been exactly defined."

It is the big issue of the code hearing, in the mind of the exhibitors.

Executives, some of them in fairly high brackets themselves, are not pleased entirely with promises of an attempted limitation of star salaries. The Academy has come in with a brief which says in substance, "Let 'em bid 'em up."

There is more gossip again of what President Roosevelt said about big salaries, what he said, or maybe just what was implied he said about double bills, and what he said about "protecting the little fellow."

"What the President said," related in a delicate manner in last week's MOTION PICTURE HERALD, has by now become the forgotten groundwork for a vast fog of tradition—tradition one week old, almost, from which one can find anything and everything credited to the White House. A lot of it never happened.

The White House is still mindful of the purposes of the National Recovery Act.

Tired, worn and laboring General Johnson of the Blue Eagle office has a picture of industry on his mind.

The White House sees industry clearly enough, and is aware, probably much more than the General, that the motion picture is not just an industry, that it is a voice to the people.

And so on—till Wednesday next, when we meet again.

The Europa is a fast boat, either way you take it.

—

BULLETIN

Word from Washington late Wednesday night indicated that Sol A. Rosenblatt, NRA deputy administrator, will have a tentative motion picture code, written by him, on Monday.

Fail of Code Solution; To Be Written by Rosenblatt

The motion picture industry is still struggling with a code for the National Recovery Administration.

A week of private conferences in New York and a second meeting with the NRA deputy at Washington over the weekend failed to bring together the various interests which have been locked in argument ever since code drafting activities started early in the summer, over the texture of the trade practices and labor provisions to be inserted in the pact.

Highlights of the week's code developments were:

Sol Rosenblatt, NRA deputy, verified a general impression that he will write the code. After it appeared that film leaders could not adjust any of their differences, Mr. Rosenblatt let it be known that a draft will be written from his own ideas, formulated from the many private and public hearings.

Executives returned to New York further to consider certain controversial clauses, with orders to be back in Washington October 4. It is expected Mr. Rosenblatt then will have ready his tentative draft.

NRA will insist that the right to buy must prevail; also that the industry should scale downward Hollywood's top salaries.

Highly contested issues—right to buy, labor, score charges, doubles, block booking, et al—remain unchanged either as to basic demands or code phraseology. NRA will determine where rights of buyer and rights of seller commence with regards to these and other points.

Adjudication of disputes over workings of an accepted draft, and its administration, probably will be placed in the hands of local zoning boards of exhibitors and distributors.

Resuming their Washington conferences on Saturday, following a week of private discussions in New York and the general public hearings of two weeks ago, representative producers, distributors and exhibitors, also leaders of labor, struggled through the weekend and until Tuesday morning, on code clauses. Mr. Rosenblatt hustled from one committee room to another, advising, ordering, listening.

By Tuesday it appeared that efforts of the various interests to adjust their differences were deadlocked, and Mr. Rosenblatt called a temporary halt, instructing the three groups, and labor, to be on hand next Wednesday.

NRA Will Decide "Vexatious Points"

Meanwhile, Mr. Rosenblatt was preparing to delve into the individual proposals with a view to corelating these efforts into one draft. At first the deputy had intended retaining a skeleton committee from each branch, but this idea was abandoned, which was considered quite significant of his intention to write a tentative draft on his own.

The Rosenblatt version of a code will be submitted to the industry groups for study and additional argument. But arguing will not be permitted to run on indefinitely, nor will Mr. Rosenblatt allow endless discussions. His viewpoints were gathered during the many private and public discussions.

Before returning to New York for further conferences on certain of the disputed clauses, Mr. Rosenblatt is said to have brought the right-to-buy

(Continued on page 26)

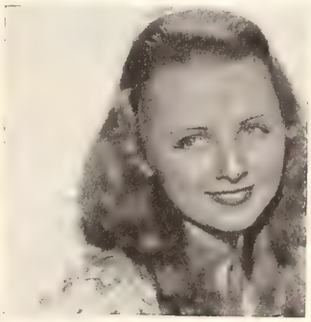
THE CAMERA REPORTS

ADVANCE COPY. (Above) Busby Berkeley, dance director of Warner musicals, as he arrives at the home office in New York with the first print of "Footlight Parade," and runs plumb into many who appear therein, deftly reincarnated in cutouts made for lobby display.

NEW. Among the newer MGM personalities—above, Elizabeth Young, featured in Greta Garbo's latest; below, Mona Smith.

LONDON BOUND. (Below) Charles Laughton off to England to play in Shakespearian repertoire. His latest film, "The Private Life of Henry VIII," a United Artists release.

RENAMED. (Right) Times Square as "Berkeley Square" in a smart bit of exploitation for the opening of the Lasky-Fox picture of that name at the Gaiety, New York.



CHOSEN. From among 7,000, was Charlotte Henry, to be Alice in Paramount's "Alice in Wonderland."

DIRECTS NEW FIRM. Arthur A. Lee, executive vice-president of the American branch of Gaumont British.

DISCOVERED. Betty Stoddard, co-ed, who is called a screen "find" by James Ryan, Fox casting director.

WINS CONSERVATION TROPHY. Carl Laemmle, as head of Universal, receiving from Will H. Hays this year's award given annually to the exchange having the best fire prevention conditions. The Universal branch in Cincinnati, of which Paul Krieger is manager, won the trophy.

EUROPEAN SURVEY ENDED. (Below) J. E. Otterson, president of Erpi, with Mrs. Otterson and their daughter, as Robert Hatfield, Erpi British representative, and Mrs. Hatfield, saw them off on their departure from London. Mr. Otterson had completed an annual tour of Europe.

TO STAR IN SERIES. (Left) Betty Hamilton, stage ingenue, who has been signed by Bud Pollard Productions for leads in six pictures, all of them to be made in New Jersey.

FIRST-NIGHTERS. Attracted by the motion picture translation of one of Eugene O'Neill's first successes, "The Emperor Jones," produced on the stage some years ago by the Theatre Guild, and now brought to the screen by the Krimsky-Cochran organization, with Paul Robeson in the title role. Crowd is shown in front of the Rivoli theatre on Broadway, where the production, a United Artists release, opened.

CONTRACT RENEWED. A new study of Margaret Lindsay, English actress on the Warner roster, who will continue with that company. Among her forthcoming pictures is "The Kennel Murder Case."

INDEPENDENT PRODUCERS FACING FIGHT OVER MUSIC COPYRIGHT TAX

Several Negatives Attached by Publishers' Association in Move to Break Up Three Years of Violations; Fines Threatened

Independent motion picture producers are to be made the target of stringent action for violations of music copyrights by the Music Publishers' Protective Association. For three years, the publishers claim, the small independents have used music illegally, without permission of the owners, and a great deal of it has been so restricted as to usage that even had permission been asked, licenses probably could not have been issued.

A concerted drive already is under way, the association announced this week, and those small companies will be made to conform to certain very definite requirements, as well as to pay fines for past violations. Further than this, the cooperation of state censorship boards in seeking out offenders will be asked.

"Trying to get away with something" has been a standing policy with some of the offenders, Harry Fox, of the Publishers' Association, said Monday, and losses in royalties to song-writers and publishers have amounted to many thousands of dollars annually.

Several Negatives Attached

"For three years we have been having difficulties with the small companies," Mr. Fox said. "They have been regularly using music in their films and probably figuring that they would pay on the basis of some sort of settlement when their violations were discovered. As a result, we have been forced to attach several negatives within the past few months, and until such time as we are able to obtain the aid of state censorship boards we will have to continue doing this."

In last week's HERALD it was reported that the MPPA has submitted a new contract form to producers which eliminates the previously used seat tax payment for music recording privileges. This is to be superseded by a flat tax for the three types of music used: visual and vocal; visual and instrumental, and background. Charges for these are, respectively, $150, $100 and $50, and have been charged to major and independent producers alike.

"Furthermore," said Mr. Fox, "the small companions would have been entitled to these rates all along, since the seat tax passed out, if they had been willing to 'play ball' with us.

"The association recently attached a certain negative. The producers had claimed that all music negotiations had been cleared, but the distributors found there was over $3,300 worth of unlicensed music in it."

According to Mr. Fox the producers of short subjects are the most flagrant violators of music copyrights, and travel pictures, with musical backgrounds for the countries they represent, are the worst of all.

"Without consulting anyone they dig up all kinds of music and inject it into their sound tracks," Mr. Fox said.

"The ridiculous part of it is that they are hurting themselves fully as much as they do the music publishers. For instance, there was a case recently in which a travel subject producer wanted some Spanish music for a background. He got hold of 'The Peanut Vendor' and put just enough of it into the film to make it recognizable. If he had used his head, come to us and consulted the catalogues, he might quite possibly have used a piece of Spanish music for which he would have had to pay no fee."

Say Most of 200 Films Are Violators

A West Coast representative of the MPPA estimated recently that most of the 200 independent features and short subjects in production contain music for which no licenses have been issued.

"The sooner the small companies realize that they have got to deal honestly with us the better it will be for all concerned," Mr. Fox declared.

The chief difficulty the association leaders have encountered the past three years has been the tracing of small company product in the field and for this reason they propose to go before boards of censorship in each state and ask that reports be made to them on every independent picture containing music. The censor boards will be asked to obtain cue-sheets from the companies of all pictures released.

Injunction Another Weapon

Under a law passed in 1909 which prohibits anyone from making a mechanical reproduction of a copyrighted musical score without a license, the music publishers, through their protective association, have authority to ask official intervention.

In the meantime the association will continue its fight against all such infringements by attachment of negatives now in the hands of distributors, through injunctions and eventually, they hope, with the aid of the censors.

"An even more flagrant violation than that of simply using music without license has been in instances where the producers have arranged to pay license fees out of their grosses and then failed to live up to their agreements," Mr. Fox said.

He pointed out that it constitutes a violation of copyright if only four bars of a certain piece of music are used in a film—provided, of course, that those four bars are enough for recognition. Major producers maintain special music departments, he said, whose duty it is to see that no violations are entailed. On the other hand, he added, it is not necessary for the smaller companies to go to this expense, if they deal squarely with the music publishers. He declared directors and players should be warned not to inject any parts of any tunes into pictures without previously checking them as to copyright, even to the spoken line of a song title.

Organization Also Will Ask State Censorship Boards to Find Offenders; Reports Many Thousands in Fees Unpaid

SALES BEST EVER TO DATE: UNIVERSAL

Universal Pictures let it be known on Wednesday that its film sales are further advanced than ever before at this period of the selling season.

James R. Grainger, sales executive, left New York Tuesday on a three-weeks sales trip which will take him to the Coast, stopping off at key centers to "iron out" the few remaining difficult situations. While in Hollywood, Mr. Grainger will spend a week in conference with Carl Laemmle, Jr., on production matters.

Universal said that, with but few exceptions, every important circuit and every key point has contracted for its features and shorts, including the newsreel.

Columbia Finishes Foreign Expansion

Columbia Pictures, with the arrival of J. H. Seidelman, foreign manager, from a six-weeks' stay abroad, has announced the completion of its European distribution expansion plans. Nine exchanges are now operating in the United Kingdom, with branch managers appointed, headed by Max Thorpe, who will work as general sales manager under Joe Friedman, European manager. Hannah Kass will act as Mr. Friedman's executive assistant. Jack Cohn, vice president, also announced the establishment of new distributing facilities in Spain, Denmark and France.

The nine new exchanges in Great Britain and their managers are: London, A. Kutner; Manchester, G. M. Gill; Liverpool, A. S. Barber; Cardiff, W. E. Dovey; Birmingham, H. P. Jones; Newcastle, D. Fish; Leeds, A. Braithwaite; Dublin, T. Hanlon; Glasgow, R. Booth. John O. Neilson is supervising the Copenhagen office. The office in France has been reorganized.

Elliott Stops Coast Suit

Immediate calling off of the $39,000,000 suit filed by the I. A. T. S. E. local in Hollywood recently against all major producers and the IBEW, and Producers' Association as a result of the recent strike, was ordered last week by William C. Elliott, I. A. T. S. E. president.

Nichols Audio Sales Head

W. G. Nichols has been appointed sales manager of Audio Productions, Inc., by W. A. Bach, president. George J. Kilgore and A. L. Reinitz have been added to the sales staff under Mr. Nichols.

IT'S "THUNDER" OVER SINCLAIR NOW

Internecine Strife of Radicals Bedims Opening of Eisenstein Film But Inundates Daily Press

[Comment on "Thunder Over Mexico" appeared in "Showmen's Reviews," issue of May 20.]

"Thunder Over Mexico" — Cloudburst Over the Left Wing—or Lightning Over Upton Sinclair—the Sergei M. Eisenstein picture produced by Mr. Sinclair, came to New York last week, the subject of controversy, propaganda and more than slightly "pink" haranguing, all of which brought to the film and to Mr. Sinclair vast stretches of newspaper type.

Charged with "butchering a great work of art," Mr. Sinclair also came to town to face his tormentors at the film's premiere Friday night. Nor was the publicity dimmed by the presence of a score or more of Police Commissioner Bolan's stalwart's who from the rear of the Rialto theatre watched for any signs of disturbance from those who usually confine their discussions of "red" economics to soap-boxes in Columbus Circle or Union Square.

Accused of "Double-Crossing"

The socalled "intelligensia" of the ultra-liberals had accused Mr. Sinclair not only of mutilating the picture but also of double-crossing Eisenstein, duping the Mexican people and wreaking "carnage" in general upon the Russian director's work.

"If those guys (Communists) keep up the fuss about my picture, I may get back the $100,000 negative cost," the author-producer had said in a private interview Friday afternoon. He described the production as "the bastard child of the shot-gun wedding of Hollywood and Moscow, and like most such children, a great deal prettier than either of its parents."

The Communists had set the stage on the preceding Monday. A special preview was held at the New School for Social Research and was attended by artists, students and Communists—mostly Communists. An explanation as to why and how the Eisenstein masterpiece had been cut and edited in Hollywood, instead of by Eisenstein in Moscow or Mexico—something certain ardent upholders of "the cause" had been wanting to know for a long time—was to have been a feature of the preview. But a literary gentleman, one Lincoln Kirstein, the son of a millionaire Boston merchant, interrupted the proceedings and was hustled out of the hall without much ceremony. Mr. Kirstein is editor of the "Hound and Horn," a magazine opposed to Marxism, Socialism, Communism and Upton Sinclair. Mr. Kirstein, however, seeing an opportunity to further his cause, decided to side with Communism for once, and directed a series of charges against Mr. Sinclair in the form of an open letter, to which was appended the following postscript:

To the Reader of This Letter:

Wait until you have heard Mr. and Mrs. Upton Sinclair's famous sob-story about the mortgage of their house "for Eisenstein's sake," their "martyrdom" to Eisenstein, and other round-table tales of persecution. Then communicate for authentic information on the case with the International Defence Committee for Eisenstein's Mexican Film, Room 610 -- 545 Fifth Avenue, New York City.

Although Mr. Kirstein had not signed the letter, that he was responsible for it was vouched for by Mr. Sinclair. Then a HERALD reporter went to the given address to get such "authentic information," but those in charge were "out."

Sinclair's Hotel Stormed

The Communists, however, whipped into action by Mr. Kirstein's letter, stormed the doors of the Algonquin hotel with letters, documents and a few personal representations to the Socialist author.

The Kurstein letter had accused him of destroying the conception of Eisenstein's picture, "all for your Sinclair Foundation, for your wife's profits, for your wealthy investors. . . ."

It also had charged that Mr. Sinclair had sold parts of certain bull-fight episodes to Samuel Goldwyn for use in Eddie Cantor's "Kid From Spain." To Mr. Sinclair's oft-repeated defense that "Thunder Over Mexico" had been edited in exact accord with Eisenstein's ideas, the letter declared this was "a lie," and asked about the fate of a number of episodes.

Denies Selling Bull-Fight Episode

At the Rialto showing Mr. Sinclair explained that the reason Eisenstein did not personally cut the picture in this country or Mexico was because he had overstayed his leave of absence from the Soviet studios and the U.S.S.R. had cabled him to "come back" *pronto*. The novelist-producer denied he had sold certain bull-fight episodes.

"Besides," he said to this interviewer, "Neither Eisenstein nor Eddie Cantor had any labels on their bulls."

On the Rialto platform Mr. Sinclair made it quite clear that he thought Eisenstein had spent too much time, too much money, too much film and too much everything in the making of "Thunder Over Mexico."

And to this interviewer Mr. Sinclair explained his connection with the picture. About three years ago, he said, Eisenstein went to him complaining that his work in Hollywood had been a failure, that he could not return to Russia without having created at least one successful film, and that all he needed was $25,000. He guaranteed it would be non-political and said he would give the entire negative to whosoever sponsored it "just for the privilege of making it."

"Mrs. Sinclair and I went to our friends and raised the necessary money. Eisenstein went off to Mexico and started work. The only trouble was that he fell in love with the country," Mr. Sinclair said. "Once he got started, he couldn't stop, and what was originally intended as a sort of glorified travelogue was expanded into a prologue, three features, and an epilogue, totaling some 280,000 feet. He tried to make a sort of 'Ring of the Nibelung' out of it.

"When he finished, and it was discovered he had to return to Moscow, we attempted negotiations with his government, by which the negative could be sent to Moscow for cutting. These we could not work out, and so, rather than jeopardise the investors' money the next best thing was to have it cut on the Coast."

Cut to 40 Reels and Then—

Accordingly the film was cut to about 40 reels, and Principal Pictures agreed to complete the work and distribute it. The picture took 35 hours to run at this point—and Mr. Sinclair sat through it four times. The principal episode then was selected for distribution, and titled "Thunder Over Mexico," and a prologue and epilogue were provided.

"Then the fur began to fly," said Mr. Sinclair. "We became the immediate target for all kinds of requests and demands. Seymour Stern, a brilliant young man who is a devotee of Eisenstein, said he was the only person except Eisenstein who was capable of cutting the picture. However, he wanted $200 a week for his work and told us it would take at least eight months. Mr. Stern's proposal was rejected. That young man immediately turned around and started spreading propaganda of a most unpleasant sort all over the country."

Kirstein, who had been asked to contribute money for production, started the same thing in the East, according to Mr. Sinclair, and another Eisenstein "cohort," one A. A. Leiva, began whipping the Mexicans into a fury.

"So there we have the situation," Mr. Sinclair said. "The Mexicans think we've made a picture which debases them—but they haven't seen it; the Communists say we have murdered Eisenstein's conception of revolutionary Mexico—there was no such conception in his scenario, which was approved by the Mexican government. And the funny part is that both Kirstein and Stern are rabid anti-Marxians."

Ten detectives from the Radical Squad, escorted Mr. Sinclair to the Rialto. Policemen lined the pavements. Persons carrying parcels or bundles were required to check them in the cloakroom. All of which duly found its way into the columns of the daily press.

But the most violent happenings were some catcalls and "Bronx cheers" directed at both the film and Mr. Sinclair.

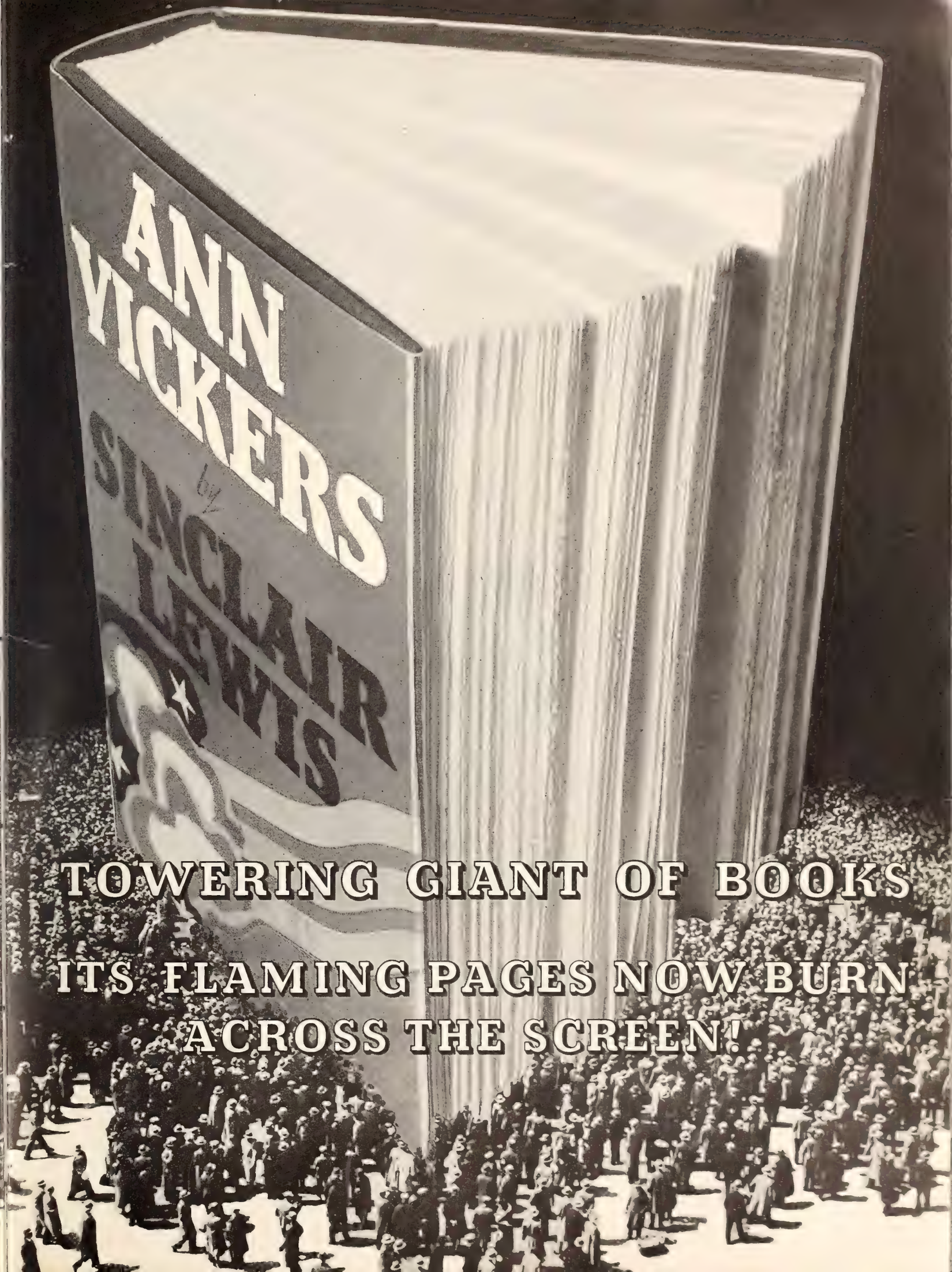
Meanwhile, M. Eisenstein is sitting back in Moscow, saying nothing, leaving all the talking to Mr. Sinclair, whose newspaper clippings are piling up.

Allied of New York Elects

Ten new directors were elected at the New York Allied meeting this week. The new directors are: M. Silverman, Schenectady; Charles Wilson, Troy; R. P. Merriman, Syracuse; Joseph Papayanakos, Gouverneur; W. F. Kennedy, Champlain; O. S. Hathaway, Jr., Middletown; Chester Fenyvessy, Rochester; J. Beck, Liberty; R. Goldblatt, Tarrytown; William Smalley, Cooperstown.

Boston Theatre Pioneer Dead

David H. Brand, 63, pioneer theatre owner of Boston, died at his Brookline home last week. His wife, two daughters and one son survive.


ANN VICKERS
by
SINCLAIR LEWIS
TOWERING GIANT OF BOOKS
ITS FLAMING PAGES NOW BURN
ACROSS THE SCREEN!

IRENE DUNNE
as Ann Vickers . . . who dared to live her life and let the neighbors talk!
SINCLAIR LEWIS' OWN LIVING PEOPLE, LIVING THE DRAMA OF "ANN VICKERS" WHOSE HEART CRY FLOODS THE SOUL OF WOMANKIND!
NRA MEMBER U.S.
WE DO OUR PART
RKO Radio PICTURES
A Pandro S. Berman production, directed by John Cromwell. MERIAN C. COOPER, executive producer.

BRUCE CABOT
as Captain Resnick . . . bold lover, who first showed Ann she was a woman!
CONRAD NAGEL
as Lindsay Atwell . . . white-livered moralist who could never forgive sin . . . in others!
WALTER HUSTON
as Barney Dolphin, who took what he wanted! Judge, Grafter, Father of Ann's child who went to prison!
EDNA MAY OLIVER
as Malvina Wormser, M. D. . . whose life was a second hand thrill!

SIME SILVERMAN'S DEATH CLOSES 28 YEARS AS "VARIETY" PUBLISHER

Editor Dies in Los Angeles; First Wrote Broadway Items for New York American; Launched Own Publication Dec. 16, 1905

To Sime Silverman, who was "Variety," came the end, in Los Angeles, on Rosh Hashonah, the birth of the New Year by the reckoning of the faith and history of his people.

And so the final curtain has fallen on a career that was uniquely of, for and on Broadway, not the thoroughfare which used to be Bloomingdale Road, but that mobile region which made its capital in Fourteenth street and flowed northward through three decades to hover about Times Square, with the while an evolution of the variety show into vaudeville, the fading of the roadshow industry and with the motion picture coming into domination and radio rising to compete. That dapper, bespatted and night clubbing showman, James J. Walker, then mayor, once gayly suggested the district might be called "Sime's Square." For and with these people of that Broadway, steeped in tradition of the three-a-day and "the road," the marginal life of the region in the Forties east and west, starting as the Tenderloin of yesteryear and becoming the theatre and night club belt, Mr. Silverman founded his "Variety" as a weekly publication, twenty-eight years ago.

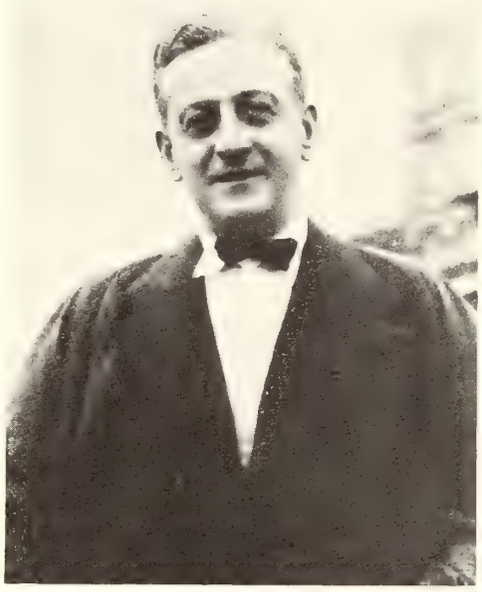
"Variety" and "Sime" Indivisible

"Variety" was "Sime" and "Sime" was "Variety," an indivisible floration of the soil on which they were nurtured, speaking, writing, breathing the air and argot of their showland.

To the people, the performers and the traders in performers and performances in this Broadway island within the island of Manhattan, "Variety" has been their newspaper, the singer of their sagas, the recorder of their adventures, triumphs and woes, in their own strange *beche de mere* dialect, a language which took its own where it found it, from backstage to marquee, and from race track to speak-easy and night club up and down the Great White Way and the by-streets along.

The larger world has known of and will remember Sime Silverman and his "Variety" because it has been the sole scriptorium of the language of the clansmen of the footlights and bright lights.

In this generation two persons have come into an order of fame by the force of their manners of dealing with what is loosely called the English language. They are Gertrude Stein of that strange esoteric state of mind called Paris and Sime Silverman, indigenous minnesinger of the state of life, mind and conduct that is called Broadway. Miss Stein's patois is the apogee of self-consciousness, while Sime Silverman's oozed and congealed into form from the air as simply as dew forms on the meadow. It was no analyzed, studiously achieved instrument of narration and communication, like Ring Lardner's astonishing recording of the lowbrow lingo. It was in fact a manner of



SIME SILVERMAN

saying that entirely disregarded the manner of saying.

Conscious recognition of Sime and "Variety" from this larger outside world came a few years ago with an article on the subject appreciatively and sympathetically written by Hugh Kent for Henry L. Mencken's *American Mercury.* In his published references to the article the editor of "Variety" betrayed no little embarrassment mingled with pride. It was awkward to have been charged with something akin to artful performance.

Confessor, Councillor, Companion

But to the world for which and in which Mr. Silverman lived and worked all such considerations pass as "hooey." It was Sime of "Variety," around the corner in Forty-sixth street, that they knew. To him, sitting there on a rostrum, supervising a roaring, rattling, chattering editorial office, bestrewn with the chaos of hectic, fevered paper making, they went with their boasts of "wowing 'em" in Pittsburgh, their plaints about agents and bookings, their choicely whispered bits about the personal and professional affairs of the other fellow, the "inside" of this and that. In his paper they bought space to boast to their fellows that they were "booked solid on Pan time" and they published "in memoriams" to the tender memory of their dead. To countless troupers and no few of those in higher station in the world of amusement "Sime" was confessor, councilor and companion. His benefactions were many, and secret. In the words of a dedication that Kipling wrote for a volume of Indian tales, Sime might have said:

"I have eaten your bread and salt,
I have drunk your water and wine;
The deaths that you died I have watched beside
And the lives that you led were mine."

For all that, Sime and his "Variety" recorded in knowing ironic measure of the "hot spots," the night clubs and the preposterous play places of his Broadwayland, it was there that he, too, chose to work and play.

Funeral Services Conducted Wednesday Night at Riverside Chapel by Theatrical Associations; Staff Are Pallbearers

Officially Mr. Silverman's home was in Central Park West, but it was more really with "Variety," where up four flights of stairs, above the offices of his paper, he had an apartment that was at once his club, a staff rendezvous, and betimes, when he was so minded, a "hideaway," for contemplation.

Sime was full of enthusiasm for this establishment when it was new.

"We've found a way to beat the night club racket," he remarked at a typical gathering, as the tinkling tray arrived. Young Mr. Morton Downey, a slight sort of figure then, was at the piano crooning and the Duncan sisters were both talking at once about two shows, three contracts and an idea in costumes, while the rest of a roomful of "names" impatiently waited for an opening to seize the spotlight of Sime's attention.

But Sime did not want to beat the Broadway racket. It was the breath of life, the racket and its people. To the same hot spots, the spots where the goofs, suckers, mugs and and the stooges went, he went, too. He saw most of the new acts, and sat at most of the ringside tables in the play places all the way from the Hudson to Massapequa. His favorite toy was a thundering Hispano-Suiza, built to bore holes in the night. He received more confidences than he gave and played a neat hand at getting his way in places where it mattered to him.

In a show world of strutting mimes, Sime did not strut. It was more interesting to look, listen and call the turn. There was a commonly well suppressed philosophy of futilities, with an endless delight in them.

Sime would be much surprised if it were given to him to read the columns of attention that the metropolitan press has been giving him since his passing Friday last.

Came "From the Sticks"

Like mostly every one else on Broadway, Mr. Silverman came "from the sticks." He was born upstate in Cortland on the nineteenth of May, in 1872, the son of George and Rachel. The New York *Times* records the Variety statement the father was "in the financial business." Sime went to school in Syracuse and learned about troupers and Broadway. He came to New York and got a job writing Broadway items for the New York *American,* moving on presently to the Morning *Telegraph.* The Morning *Telegraph* was the journalistic institution of gay little old New York's sporting fraternity, the Great White Way and all that pertained. The *Telegraph* was already something of a

(Continued on page 34)

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

Mr. Felix Feist, Metro's sales chief, should commend his Kansas City exchange people for the heroic and vital part which they played in saving an exhibitor client's young daughter from becoming a paralytic.

Early one morning last week, O. E. Briles, operating the New Era theatre at Stafford, Kan., frantically phoned Frank Hensler, MGM manager at Kansas City, to rush through some serum for his youngster, who had been seized with an attack of infantile paralysis. Chartering a plane, Mr. Hensler assigned his booker, Joe McGuire, to ride with the serum to Stafford, where half of the town had turned out and formed a circle in a pasture field to indicate a landing place. Needles in hand, doctors were awaiting McGuire at the hospital door. The girl is recovering.

▽

Charlie Butterworth speaks his mind in "My Weakness." Says Charlie: "What this country really needs is fewer permanent waves and more permanent wives."

▽

Our efficient circulation manager, Mr. Dennis Shea, who still speaks with something of the brogue of his ancestors, is quite cocky these days, having received from His Royal Highness Prince Purachatra, of Bangkok, Siam, a subscription to MOTION PICTURE HERALD, together with the requisite from the royal treasury.

▽

Around Times Square it is agreed that few performances have equalled that of Charles Laughton, Englishman, in "Henry the Eighth," London-made production shown privately last week by United Artists, and commented upon at length in last week's issue.

At about the same time the Astor theatre's sound machine was unreeling this masterpiece of acting, Mr. Laughton was busy in a hotel nearby packing his bags for a return trip to his native heath. After a year with Paramount in Hollywood, Mr. Laughton decided to appear in some Shakespearian pieces in England, at a salary of approximately $100 weekly, plus food. Paramount's Manny Cohen is said to have offered him a fat four-figure check for each week that he would continue working in Hollywood. Mr. Laughton prefers Shakespeare.

Mr. Laughton is only 32; looks much older. He has been in theatricals only six years, becoming an actor in 1927 despite vigorous protestations by a stern English father. Kelcey Allen tells us that Charlie's father "framed" him into getting Hamlet as his first stage part, in order to discourage the lad. But Laughton loved it. He's going back for more.

▽

The appearance of a bit of circus life in Mae West's "I'm No Angel" necessitated some research work by Paramount's people into the history of the magic land of sawdust and spangles. They discovered that President Washington visited Rickett's circus in Philadelphia in 1793, but he saw no elephants, for the first pachyderm did not arrive in this country until three years later.

This behemoth, purchased in Bengal by Captain Crowningshield, first touched American soil at Salem, Mass., in 1796. It amazed the staid New Englanders by demonstrating a fondness for alcohol, and was said to remove corks from bottles with the "finger" end of its trunk, imbibing, in one gusty swallow, an entire jugful of whisky. ("Pre-war" stuff, too.)

Item in Mr. C. F. Zittel's theatrical newspaper, page five, current issue:

> "F. P. 1" (current Fox-Gaumont release) has nothing more to recommend it than a novel idea.....It is miscast, poorly photographed (except in some instances) . . . Stupidly acted and misdirected with a consistency that indicates genius. . . You've got to be good to be that bad . . . Skolsky (New York columnist) could get a columnful of boners on it if he were out bone hunting . . .

Item on page six, same issue, same paper:

> There is hardly a dull moment in "F. P. 1". . . Conrad Veidt is his usual competent self . . . Jill Esmond does some excellent work, as does Claire Lennartz . . . Mere telling of the story cannot give an idea of the actual excitement it produces. . . . The sets are striking and impressive . . . Photography far better than most British Gaumont films . . . Story is convincingly told with the aid of good direction. It more than satisfies.

Mr. Zittel's boys should get together. They are making "boner-collector" Skolsky's job much too easy.

▽

Red Kann's Motion Picture Daily *tells us that a story is going the rounds in Hollywood about a certain independent producer who sent out a call for* 150 *extras and specifically instructed them to wear overcoats when they reported on the set.*

The extras showed up, gladly, as per instructions, so the producer borrowed their coats to dress up 150 *dummies. Mr. Kann did not explain where the extras got the overcoats in the first place.*

▽

Kelcey Allen jerked our head out of a soup bowl at Maurice Chevalier's farewell luncheon the other day, to tell us the story about a critic whose body was kept in a temporary vault several weeks longer than usual. One day the superintendent of the cemetery heard about it and called into his office the head grave-digger to admonish him for his negligence.

"What's the big idea," shouted the "super." "Why dontcha bury him?"

"Well, boss," replied the chief grave-digger, "we've been waiting to give him a grave on the aisle."

▽

Nunnally Johnson called Alexander Woollcott's attention to the following paragraph clipped from some unidentified movie magazine:

> **A beautiful close-up to Claudette Colbert for her thoughtfulness. When Claudette and her house-guests were about to take a swim, Miss Colbert saw that some birds were enjoying baths in her pool. She insisted that her own swimming party be delayed until the feathery visitors concluded their plunges and preenings.**

"Out here," said Mr. Johnson, "we all feel that Miss Colbert did a mighty big thing when she let those little birdykins finish their baths, and in a way it is a kind of answer to those irresponsible people who go running around accusing movie stars of not letting birds finish their baths. I shall remain on the job for further reactions, follow-ups and second and third-day stories on the situation."

▽

A sign of the times is this advertisement in the *Times* of New York:

> ACTOR, preferably one who can drive truck. Box Y 2091.

THE "world's richest man" now has become one of its poorest. Fourteen years ago Edward J. Meyers, village blacksmith of Bancroft, Neb., called himself the "world's richest man." He gained wide attention when he wrote to a Nebraska editor a letter so filled with homey philosophy and optimism that it later was reprinted the world over. It was read from pulpit and platform, and made the subject of sermon and lecture.

Money never counted with this backwoods blacksmith-philosopher. That wasn't what Meyers meant when he wrote about his "riches." His wealth was a "wonderful little wife, a little home, a beautiful daughter, a son grown to maturity and now in life's game for himself," and last, "a good gun and a good old hunting dog."

Mr. Meyers retained his wealth down through the years. All of it remained intact until one night late in August when the son, Leslie—"grown to maturity and in life's game for himself," as the projectionist at the Columbus theatre, at Columbus, Neb.—left his post after the last show, and disappeared in the darkness.

The next morning his clothes were found on the river bank, but a search of its shallow waters has failed to give up the body.

The blacksmith-philosopher is holding an open mind. He is not ready to accept any of the theories so far advanced—suicide, murder, desertion, amnesia.

We are told that the night following Leslie's disappearance was the first in fifteen years that he missed tending the projection machine at the Columbus theatre.

Said the father: "I was rich in the things which make for contentment. Now I'm as poor as Job when the old patriarch sat on the ash heap scraping himself with a potsherd. But if my son will come back Croesus will be but as a pauper compared with me."

▽

Paramount this week flashed word to our city desk indicating that Miss Dietrich has turned her back on masculine attire. And another world problem is solved.

▽

On all screens of New Orleans' theatres the owners daily flash a notice that the legislature in 1896 passed a law making it a misdemeanor for a lady not to remove her hat during a theatrical performance. But life would really be worth living if they would only make a law, punishable by decapitation, for a six-foot-six, broad-shouldered bird to occupy a seat directly in front of you and continually wiggle his head and neck from one side to another.

▽

Says Metro: "Stages twenty-one and twenty-two are side-by-side on the Metro lot. On one, Greta Garbo is making 'Queen Christina.' On the other, Jean Harlow is filming 'Bombshell.' Garbo is using two Great Danes in her picture. Harlow is using three Sheep dogs in her film. Garbo always remains on her own stage. So does Harlow. But the dogs have started visiting back and forth."

▽

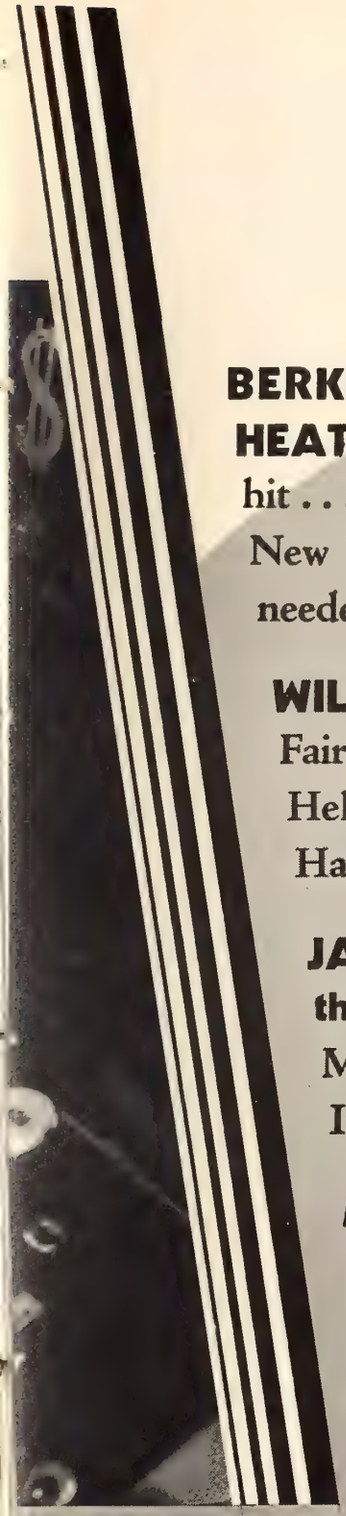
On NBC's Texaco program the other evening, Budd asked Colonel Stoopnagle why he went to Hollywood. "To write a scenario for the movies," replied the colonel.

"And how did the studio executives like it?" inquired Budd.

"It was so bad they had to rewrite it before throwing it in the waste basket," admitted Stoopnagle.

FOX *means Business*

FOX *continues* to ring the bell with a run of hits that are the talk of Hollywood... the delight of exhibitors. In every key spot... new highs... week after week (see facing page). Such *consistent* success comes only from unerring show instinct... *plus* organization. Fox manpower has both... to your everlasting profit!



BERKELEY SQUARE *with* **LESLIE HOWARD** *and* **HEATHER ANGEL.** *Jesse L. Lasky production.* Eight-star hit . . . 4 each from Liberty Magazine and N. Y. Daily News. New York's road-show smash at $2 Gaiety. *Extra shows* needed to handle crowds in *2nd smash week.*

WILL ROGERS *in* **DOCTOR BULL.** Outgrossing "State Fair" by 30% in Portland. Tops town in Seattle, Indianapolis. Held over in Tacoma. Immense in St. Louis, Chicago, New Haven, Philadelphia.

JANET GAYNOR *and* **WARNER BAXTER** *in* **PADDY the Next Best Thing.** Bang-up business in Minneapolis, Des Moines, S. R. O. in Denver. Two-week smash in Chicago, Indianapolis. Leads everything in Cleveland.

MY WEAKNESS *with* **LILIAN HARVEY** *and* **LEW AYRES.** *B. G. De Sylva production.* All-day lines . . . four abreast . . . eighth of a mile long . . . at Radio City Music Hall. "Should do business in all spots. Miss Harvey displays everything a producer wants from a star," says *Variety. It's in!*

THE POWER AND THE GLORY *with* **SPENCER TRACY** *and* **COLLEEN MOORE.** *Jesse L. Lasky production.* Hit of both coasts. Tremendous at Loew's State, Los Angeles, with best gate in months. Smash at Radio City Music Hall despite worst New York storms in years.

JOIN THE UPSWING WITH **FOX**

New Jersey Allied Hears Samuelson On Code Hearings

by A-MIKE VOGEL

The annual eastern regional convention of Allied of New Jersey got under way Monday in Atlantic City at the St. Charles hotel. Sidney E. Samuelson, the unit's president, had to be in Washington because of code matters and Irving Dollinger, secretary, sounded the opening gavel.

The highlight of the first day's session came when Maurice Benn, Philadelphia exhibitor, made an impassioned plea for the banning of double bills. Mr. Benn said he felt double featuring would eliminate short subjects necessary for diversified programs to encourage juvenile patronage. Mr. Benn was followed by Maurice Brown of Sheepshead Bay, L. I., and a West New York exhibitor, who declared duals would soon lead to triple featuring.

Control Boards Discussed

On Tuesday Mr. Samuelson arrived from Washington and immediately launched into discussions of the code and the special hearings.

Considerable discussion developed over proposals for authority to be vested in local control boards to be set up under the NRA code. Other subjects included theatre leases, disclosure of theatre receipts, discontinuance of rebates in the form of two-for-ones, scrip books and service passes. Suggestions were offered on clauses covering the checking system, transfer of ownership to evade contracts and substitutions. Mr. Samuelson planned to take all such submitted suggestions back to Washington the end of the week.

At the banquet Tuesday evening a speaker was A-Mike Vogel, chairman of the Managers' Round Table Club of MOTION PICTURE HERALD, who discussed theatre advertising and exploitation under the NRA.

All officers of the New Jersey association were re-elected for another term and included Sidney E. Samuelson, president; Julius Charnow, I. M. Hirshblond and Harry I. Waxman, vice-presidents; Irving Dollinger, secretary; Frank I. Warren, treasurer; J. Unger, assistant secretary; L. Gerofsky and W. D. Hunt, assistant treasurers.

The three-day meeting concluded Wednesday morning. Those in attendance were:

Bannon, Anthony
Becker, J. M.
Benn, Maurice
Blum, C.
Brown, Maurice
Carroll, Nancy
Charnow, Julius
Davis, David
Dollinger, A.
Dollinger, Irving
Elicny, E.
Faulkner, Fred
Ford, William
Gerofsky, Louis
Ginsburg, M.
Gold, Louis
Goldblatt, Robert
Hildinger, Mrs. C. C.
Hirshblond, I. M.
Hopkinson, Thomas
Hunt, W. D.
Kahn, Herman
Kelly, E. Thornton
Lacey, Mr.
LaRue, A. C.
Lazarnick, Thomas
Lee, Joe
Levenson, Joseph
Leving, Louis
Liebman, Roy
McAvoy, J. P.
Mantell, J. J.
Margulies, A.
Newbury, Lee
Rappaport, C. M.
Roth, I. A.
Sabo, A. J.
Samuelson, Sidney
Savage, Abe
Seligman, S.
Snapers, Dave
Sneider, M.
Sobelson, Stanley
Spewack, M.
Thomas, Mike
Unger, Jack
Varbalow, Sam
Vogel, A-Mike
Warren, Frank I.
Waxman, Harry I.
Weitzman, Louis
Wetzman, L.
Wilkins, Mr.

SOAP AND STARS AD COMBINATION

The woman who sees the photograph of a film star in a soap advertisement in a newspaper usually is impressed, according to "Advertising Age." If she sees the same actress in a film immediately thereafter, she is likely to buy the soap credited with creating the beautiful complexion, the business paper says.

This appears to be the theory of Lever Brothers, soap manufacturers, who in their newest tieup with motion pictures in behalf of Lux Toilet soap are going after film star endorsements "in a big way." The most recent example of this type of advertising was a tieup with "Lady for a Day," featuring Glenda Farrell. Advertising copy read, "I longed to know the secret of Glenda Farrell's charm," and the copy went on to relate the usual romance story of the girl "who finally won her man after using Lux for three days."

Fox Signs White To Do "Scandals"

George White, well-known Broadway producer of George White's "Scandals," has been signed by Fox Film to produce and direct an annual edition of his "Scandals" for the screen for five years. The first will go into production at the Fox Coast studio November 1, and is expected to be ready for release early in 1934.

Sidney R. Kent, Fox president, in announcing the contracting of Mr. White, indicated the producer would have the entire resources of the studio at his disposal and would be given free rein in the production of his films. The film versions of the "editions" will be originals and will be written expressly for the screen medium. Mr. White leaves New York for Hollywood shortly to begin preliminary work on the initial production.

Exploitation Booklet for Fox-Educational Shorts

A loose-leaf booklet with exploitation material for Fox and Educational short product has been conceived by Gordon S. White and worked out with Gabe Yorke and Joel Swensen of the Fox advertising department. The first issue, with its 28 pages, has material on Fox Movietone News, the Magic Carpet series, and a number of two-reel productions.

Irene Thirer Goes to Rialto In Charge of Publicity

Irene Thirer, motion picture critic for the *Daily News,* New York, and credited with originating the "star" rating system, has been placed in charge of publicity for the Rialto theatre by Arthur Mayer. She also will assist in bookings.

Call for Immediate Return of German Players Reported

Though the German consul disclaimed official knowledge, much was made last week in the Los Angeles *Times* and in the *Examiner* of a report that the Hitler government of Germany was demanding immediate return to their native land of the German players now engaged in film production in Hollywood, most of whom are under contract.

Dorothea Weick, Paramount player, who scored recently in "Maedchen in Uniform," said: "Before I left Germany I obligated myself, if Paramount chose, to remain in Hollywood for a definite term of five years. That contract would have to be taken into account by any German government agency before it considered requesting my return."

Marlene Dietrich, also a Paramount player, during her three months abroad, never once crossed the boundary into Germany, and she returned to the United States on a French boat, though she had sailed on a German steamer.

Before sailing for New York she was quoted as saying: "I have a long contract in Hollywood and I shall probably never again make films in Germany."

Nazi control of the film industry in Germany had its inception long before it was officially announced by the Hitler government, it was revealed in Kansas City this week by Toby Brenner, owner of downtown theatre property, who recently returned from an extended visit in Germany.

Move Begun Before July 1

Mr. Brenner, who claimed to have gained his information first hand from expelled German film workers, said that before July 1 the government had taken steps to dissociate Jews from film work. As early as May, according to Mr. Brenner, Ufa, largest German producer, had discharged 296 out of 310 Jews employed, while more than half of those dismissed were kept secretly on half-pay by the company, pending a possible relaxation of the stringent regulations.

Numerous German directors of highest rank are reported to have migrated to the French Hollywood, notable among them Eric Pommer, producing for Fox at the Joinville studios, near Paris. Approximately 5,000 German players are listed as unemployed. Actors and actresses under contract to "legitimate" producers, according to Nazi regulation, are not permitted to work in a motion picture studio or to engage in radio work, without a special permit.

Theatre attendance in Germany is reported at a very low ebb.

Charles Chaplin and Max Reinhardt are included in a suggestion by a Nazi propagandist to German "patriots" all over the world to "get" the "enemies of Nazi-dom," according to the New York *Daily Mirror.* In a document by Dr. Johann Von Leers, titled "Jews Are Looking at You," the comedian is characterized as "this boresome as well as repellant yapping little Jew."

In the statement is the word "unhanged" at the conclusion of each paragraph. Mr. Reinhardt, producer of the famous "Miracle," is designated: "'Professor' Reinhardt (born Jew Goldman): Ruled not long ago as High Priest of the Stage over no less than four Berlin theatres—the Comedy, the Chamber Playhouse, the Theatre of Berlin and the Kurfuerstendamm. None of them thrived under his regime. His worthless and soul-less art was passionately preached to a deluded German people by the Jew press."

BRITISH EXHIBITORS LOOK TO FALL AND GOOD FILMS AFTER HOT SPELL

Exception Is "Cavalcade" With Eight Weeks Business Done in Eight Days; Gaumont-British Steals March on the Trade

by BERNARD CHARMAN
Of London Correspondent Staff

Exhibitors of England are pinning their faith to fall and winter business and the promising product ahead both from Hollywood and London studios, after a prolonged hot spell from July into September that held the box office to spasmodic activity at best.

An exception to the rule is "Cavalcade," which has been coining money quite oblivious of the weather. As this is being written, it has had 23 weeks in the West End here and looks set to run on well into October. Pre-released at several leading holiday resorts it was reported as doing phenomenal business. One exhibitor said the picture did eight weeks' normal business in its first eight days at his theatre.

▽

Gaumont-British Feat

Gaumont-British have just slipped a gag across the trade and deserve a medal. They have completed a production that Wardour Street knew nothing about, and at the same time have destroyed the old-standing belief that British producers were ignorant of exploiting topical incidents.

The film is titled "The Fire Raisers" and deals with a gang who make their money out of fire insurance frauds. Though the film story is said to have been conceived before the news broke, Great Britain was currently intrigued by a criminal case in which a band of crooks came before a judge for carrying out frauds of an identical nature.

In order not to lose any of the remarkable gratuitous publicity that the case awakened, the picture was set for an immediate West End run, its general release following at once.

Legal advice as to the advisability of continuing with the film while the case was before the court was obtained, and it was agreed to submit scenario and all stills taken during shooting to the leading attorney in the case. All the players and studio staff were pledged not to divulge details.

▽

Nothing To It

Wardour Street was startled by announcement that Herr Hitler was about to break into the English exhibiting field, in order to disseminate Nazi propaganda. The story said Hitler had sent an emissary to give a number of circuits the once-over, with a view to buying. Nothing to it, says the trade.

▽

Acrimonious Debate

We are still feeling a bit burnt up over the New York *American's* panning of Douglas Fairbanks' association with British pictures. [Details of Fairbank's plans appeared in last week's issue.] The *American* appears to have taken the attitude that Fairbanks has been letting off a lot of hooey about employing his magnificent physique for the job of bodily shifting the center of world production from Hollywood to London.

What Fairbanks actually said, of course, was something very different. He was merely suggesting that the swing of the pendulum probably would become more marked from Hollywood to Europe as the latter continent improved in its production methods.

We over here have got far more sense than to think that the acquisition of one actor is going to bring about the downfall of Hollywood.

The acrimony evidenced between the British and American papers is a much more distressing phase of the matter. It is all so needless, because there is plenty of opportunity for the two big English-speaking countries to work hand in hand.

▽

Advance in Television

A big advance in television is foreshadowed by the latest news from British Broadcasting Corporation.

Already the B. B. C. have, I understand, installed two separate transmitters for televising motion pictures on an experimental wave length of about 7 meters.

Naturally, nobody here anticipates that any system of television which the B. B. C. may be using will affect the kinemas for a very long time ahead.

▽

Columbia announce with a boom of the drum their arrangements to inaugurate the new era in which they emerge as distributors in their own right in the British market.

"Lady for a Day" is to be the subject of their first presentation here, and instead of trade showing it in the normal manner, they have gone to elaborate preparations for a grand dinner and dance at the Dorchester hotel, at which the picture will be screened.

▽

Hollywood Personalities Abroad

Quite a number of Hollywood personalities floating around London in the last few days. In a week we have had Raquel Torres and Greta Nissen, B. P. Schulberg with Sylvia Sidney, H. B. Warner and James A. Fitzpatrick.

▽

"Dinner at Eight" in London

"Dinner at Eight" had a great send-off in the West End a week ago. Its premiere at the Palace theatre was a gala occasion for London, and was staged on a scale to which this little town is not accustomed. All the "bigwigs" from every part of society were in the audience, and there was quite a sprinkling of notables from the film business. The theatre was decorated on a most lavish scale, and the searchlights outside made the whole place look very bright and gay.

Wallace Beery ended up his London "holiday" by appearing in person, and was subsequently mobbed by the enthusiastic crowds as no star has ever been mobbed in England.

Creditors File Bankrupt Claims

The filing of claims in Kansas City against Fox Rocky Mountain Theatre Company, adjudged a bankrupt last March, was completed last week before Referee Fred S. Hudson. The six-month period in which claims may be filed having expired, no further claims, other than for taxes, will be accepted.

The largest single creditor is Fox West Coast, holding company for the bankrupt, with a claim of $6,333,066.34. Another claim, in behalf of Herbert M. Woolf and M. B. Shanberg, was for $486,927.79, plus interest.

Among other major claims are: Chase National Bank, $701,182; Fox Film Corporation, $3,263.47; Grand Opera Company, $510,000; Grand Opera Company, $28,333.28; Murphysboro Opera Company, $510,000; Paramount Pictures Distributing Company, $6,233.93; Publix-Nebraska, Inc., $6,155.09; National Theatre Supply Company, $2,854.90; MGM Distributing Company, $868.56; RKO Distributing Corporation, $572.11.

Keith-Albee Loss Equal to $355,695

Keith-Albee-Orpheum Corporation and subsidiary companies have reported a net loss of $355,695.33 for the six months ended June 30, 1933. The net loss for the first quarter equaled $76,742.74 and for the second quarter was $278,952.59. The first quarter loss includes net loss of Orpheum Circuit, Inc., and its subsidiaries, amounting to $124,836.16 from January 1, 1933, to January 27, 1933. Orpheum Circuit was adjudged a bankrupt on the latter date.

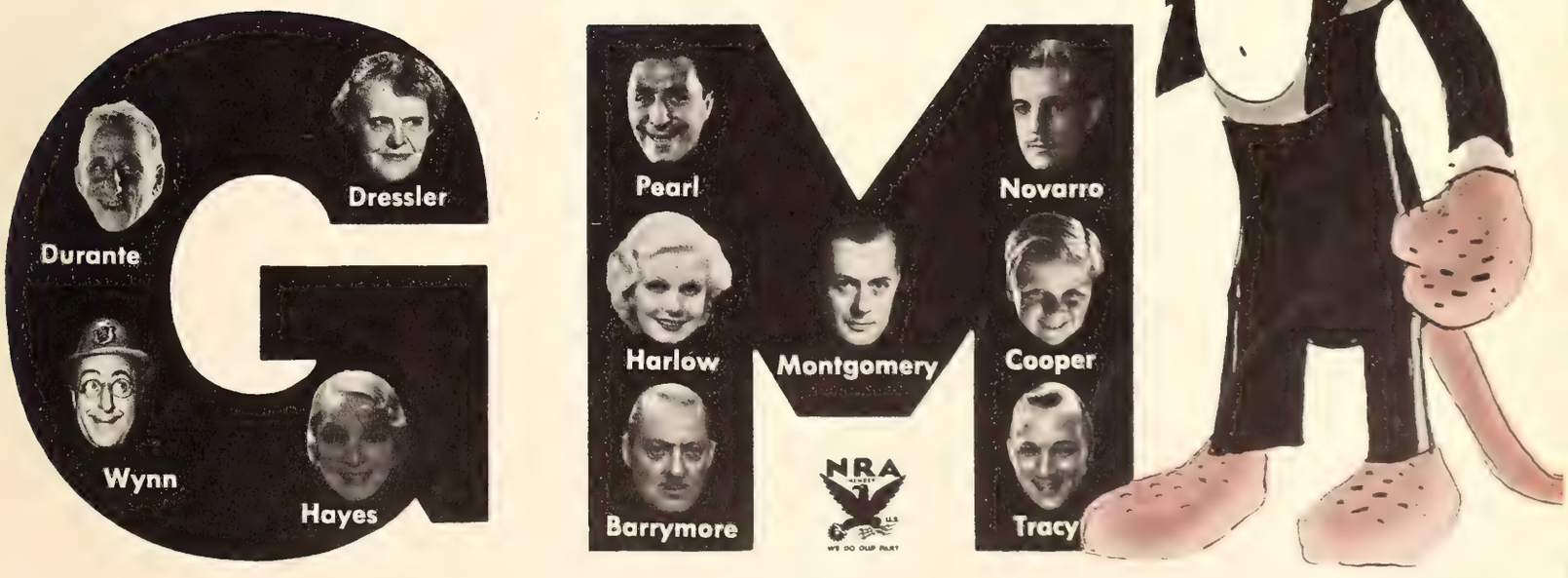
The profit from operations during the six months period was $289,662.80, the figures for the first and second quarters being $274,280.03 and $15,382.77, respectively. Depreciation and amortization for the two quarters were $351,022.77 and $294,335.36, respectively.

Ontario Allied Exhibitors Elect Gordon Fillman

Gordon Fillman of London, Ont., is the new president of Allied Exhibitors of Ontario, elected at the annual meeting at Toronto last week. Harry Alexander of the Park theatre is first vice-president; M. Gebertig, Blue Bell theatre, second vice-president; William Brady of the Madison, secretary-treasurer; H. B. Wells, assistant treasurer. All are of Toronto. Oscar R. Hanson was re-elected general manager.

Free admission to the unemployed was voted by the independent exhibitors for the next five months in cooperation with the Citizens' Friendship League, of which Colonel John A. Cooper is president.

"GENTLEMEN! QUALITY CANNOT BE CODED!"


Durante
Dressler
Wynn
Hayes
Pearl
Harlow
Montgomery
Barrymore
Novarro
Cooper
Tracy
NRA
WE DO OUR PART

ZONE CONTROL BOARDS DISCUSSED

(Continued from page 10)

issue to a head when he told the producer-distributor executives that the NRA will insist that this right must prevail; also that they must prepare to "put their house in order" by reducing excessive star salaries in Hollywood. And, if both points are not accepted, the NRA will write a formula providing for both, according to Mr. Rosenblatt.

"Vexatious points"—including the right to buy, block booking, labor, double features, score charges, protection, and others—especially with regard to the rights of buyer and seller, will be determined by the NRA, said the deputy.

Asked before adjournment of this week's Washington conference whether or not the code had been written, Mr. Rosenblatt replied: "Considerable progress has been made even if some of them don't know it."

May Eliminate Some Clauses

He indicated that some of the clauses may not be found in the final code, but would not reveal the nature of those which he had in mind for possible elimination. It is assumed that they have to do with controversial subjects. Such clauses, however, if not a definite part of the code, might be handled by local committees which will be appointed later to supervise the code machinery.

Meanwhile, not a single point of issue has been settled, either between labor and exhibitors or between exhibitors and distributors. The producers' code clauses 9 and 10 will be discussed by this group in New York and revisions forwarded to Mr. Rosenblatt in a few days. These deal with a ban on "star raiding" and relations between studios and agents.

It appeared that producers, distributors and exhibitors within the next few days will designate individual skeleton committees to go back to Washington next week, permitting the majority group of each field to return to their regular business. Distributors already have named Sidney R. Kent, B. B. Kahane, George Schaefer, R. H. Cochrane, E. A. Schiller and Harold Bareford, Warner attorney.

Almost equally as important as the contents of the code itself is the manner in which it will be administered. Wide and almost unlimited powers to local zoning boards, with complete judicial authority, to pass upon disputes and code violations, in all probability will constitute the method by which Mr. Rosenblatt will endeavor to satisfy all elements in the motion picture industry.

Distributors Said To Favor Local Boards

Mr. Rosenblatt is understood to have stressed this point several times in exhibitor committee meetings, and while he has made no definite ruling, the majority of exhibitor representatives are of the opinion that this is the course which will be followed.

The deputy administrator said Tuesday that this problem will be dealt with before the industry's return to Washington on Wednesday next.

Distributors are said to be fully in favor of a local zoning board code authority and reputedly are attempting to tie in such activity under the code with the Film Boards of Trade. Existing machinery, such as the Film Boards, will be better suited for the work of enforcement and administration than any new boards which might be set up, the distributors probably will claim in presenting their ideas to Mr. Rosenblatt.

Mr. Rosenblatt has been receiving communications from exhibitors in the western section of the country asking that members of the code authority be appointed by the Administration in order to prevent "political" campaigns.

Allied has been arguing for boards to include eight members, two for first runs, two for distributors and four for subsequent runs, but first run representatives have objected to this on the ground they could be out-voted on any dispute.

Right to Buy Films Still a Main Issue

It is known that Mr. Rosenblatt favors the local zoning board arrangement as it automatically would keep disputes localized and act as a clearing house for all complaints.

Every organized group represented in Washington during the past three weeks has been fighting for some sort of representation in the "supreme" code authority—the academy, labor, affiliated theatres, major producers and distributors, independent producers, theatres and distributors. Who ultimately will have a voice in the proceedings still is a matter of much speculation.

Continuing this week to be one of the biggest points of issue, of prime importance to the entire industry, is right to buy film in an open and unrestricted market. The National Recovery Administration, it was understood Tuesday, will insist upon the inclusion of this privilege in the final code for the industry, and exhibitors who have fought hard and vigorously for this system will, if the proposal is adopted, be presented with an open market for the first time in many years. What result this will have on the industry generally is impossible to determine at this time, but large distributors are unanimous in the opinion that they cannot operate on an economically sound basis when, as and if all exhibitors, from the smallest subsequent run house to the de luxe first-run, are allowed to bid for film in an open market at the same time.

Regardless, however, of the NRA's intention to uphold this point, it is understood that exhibitor representatives themselves have been unable to determine upon an exact definition of what the term really means and how the system could be worked out. Nineteen different interpretations were voiced at the exhibitor committee meeting Monday.

Some of the many interests who advanced their equally varied theories maintained, for example, that the type of theatre involved is the vital point in determining this issue. Others believed that all runs should be on a day and date basis, thereby literally throwing the market "wide open" and permitting all exhibitors who meet distributor terms to play any given picture at the same time. On the other hand, E. A. Schiller, of Loew's, pointed out that a distributor of necessity would experience considerable difficulty in determining his buyer if a 200, a 700 and a 2,000-seat theatre all bid for the same picture.

Asks Circuit Buying Power Be Barred

Mitchell Klupt, attorney for the Independent Motion Picture Exhibitors Code Protective Committee, started an argument which lasted more than three hours when he declared that circuit buying power, as such, should be barred under any and all circumstances, and that in any case where pictures are licensed in bulk, or for a number of chain theatres operating in a number of competitive areas, the total purchase price of such a bulk license should be fairly allocated to the several competitive areas for the purpose of determining the proportionate price or rental of such pictures which are to be used in a particular theatre.

Ed Kuykendall, president of the Motion Picture Theatre Owners of America, immediately attacked Mr. Klupt's proposal, saying that any clause which is adopted on the right to buy must be in phraseology understandable to every exhibitor and must be in direct opposition to the Klupt clause, which would allow simultaneous playing of a picture in three theatres in one situation. If exhibitors knew what would happen under this clause they would descend upon Washington in a protesting mob."

Star salaries also came in for their share of denunciation, but at the hands of the NRA, which insists upon reductions of those financial remunerations which it considers "excessive and wasteful." The Academy of Motion Picture Arts and Sciences, however, is reported bitterly opposed to any such mass paring proceedings.

In a lengthy brief, subscribed to by all chairmen of the various Academy branches, and submitted through Lester Cowan, secretary, the Academy declared for freedom of open bidding for personal services, a practice which long has been recognized as one which automatically serves to "jump" a player's salary allegedly far beyond his actual box-office value. The brief was submitted late Tuesday after reports, subsequently denied by Mr. Rosenblatt, to the effect that the NRA intended to establish a salary control board. It stated that the value of the "unique, personal services" which go into

(Continued on page 30)

PUBLIC TO DECIDE CODE PRICE-FIXING

Public reaction is to decide whether the principle of price-fixing is to be included in codes other than basic industries such as coal and oil, it is understood in Washington. The retail trade and drug store codes are the trial horses, NRA Deputy Administrator Whiteside having made public the code texts before submission to General Johnson.

Mr. Whiteside contends adding a fixed percentage to wholesale costs as a standard for retail sales is not price-fixing. Opposition to the plan is understood led by Professor O. W. M. Sprague, economic adviser to the Treasury Department, while many prominent business leaders are supporting the plan.

"RIGHT TO BUY" STILL A LEADING ISSUE

Screen and Stage Set NRA Rally

The drive in support of the NRA by the newly constituted National Stage and Screen Legion, headed by Harry Schulman, chairman, will get under way in New York on Friday of this week with a rally in Times Square, and will be concluded the last week in November with a national stage and screen week during which every motion picture, vaudeville and legitimate theatre in the country will show pictures or present speakers urging support of the NRA. Radio entertainers are expected to do likewise over the air this week as well as during the final drive.

Two large torchlight parades are scheduled, one for Broadway the last week in October, the other in Hollywood the first week in November, in both of which stage and screen celebrities will participate. The Times Square rally, postponed a day because of the death of Sime Silverman, is to be the first of a series of bi-weekly gatherings on Broadway and in every city of the country of more than 50,000 population. A speakers' platform, decorated to resemble a stage, has been erected in Times Square opposite the Palace theatre.

Ring Lardner Dies; He Wrote 'Elmer'

Ring Lardner, playwright, author and sports writer, died of heart disease Monday at his home in East Hampton, L. I. He was 48. Best known for his baseball stories and plays, Mr. Lardner was also known to motion picture goers for his "June Moon" and "Elmer the Great," both produced by Warner-First National.

Born in Niles, Mich., he started his career early as a sports writer and was an avid follower of baseball. As a young man he once said he had three "great ambitions." First was a desire to see all the baseball he possibly could, the second, to write stories for magazines, and the third to have a play produced.

Among his best-known stories, books and articles were: "You Know Me, Al," 1915; "Gullible's Travels," 1917; "Own Your Own Home," 1917; "Treat 'Em Rough," 1918; "My Four Weeks in France," 1918, and "The Young Immigrants," 1919, and later, "Symptoms of Being 25," "The Big Town," "How to Write Short Stories," "What of It?" "The Love Nest," "The Story of a Wonder Man," and "Round Up."

For years he wrote sketches for the Ziegfeld Follies and his "June Moon" and "Elmer the Great" were legitimate stage plays.

Al Picker Dead of Injuries

Al Picker, well known exhibitor of Michigan, died last week as a result of injuries sustained in a recent auto accident.

AMONG THOSE AT NEW SESSIONS

A

Aarons, George: MPTO of Pennsylvania
Abeles, Arthur: New York

B

Bard, Calvin: Omaha exhibitors
Barrist, Dave: MPTO of Pennsylvania
Behrends, E. R.
Berinstein, Ben: President, Independent Theatre Owners of Southern California
Bernhard, Joe: Warner Theatres
Blum, Herman: Allied, Baltimore
Blumenthal, Louis: President, Independent Theatre Owners Code Protective Committee
Bolognino, Laurence: New York exhibitor
Brandt, Harry: Independent Theatre Owners Association, New York
Brandt, Joe: New York
Brecher, Leo: New York exhibitor
Burkan, Nathan: Attorney, representing affiliated theatres
Burke, James: Local 182, IATSE

C

Casey, Pat: Studio labor executive
Clark, James
Cochrane, Robert: Vice-president, Universal
Cohn, Jack: Vice-president, Columbia
Cole, H. A.: Allied States of Texas
Cowan, Lester: Secretary, Academy of M. P. Arts and Sciences.

D

Dembow, Sam: Paramount Publix
De Mille, William: Academy of M. P. Arts

E

Eddy, Arthur: Film Daily
Eldredge, Harold
Elliott, William C.: President, IATSE

F

Feist, Felix: Sales manager, MGM
Franklin, Harold B.: RKO Theatres
Friedlander, Al: First Division

G

Garyn, Pat: Master Art
Glendening, Louis: Local 77, IATSE
Gluckman, Herman: President, Majestic
Golden, Ed: Sales manager, Monogram
Gordon, Sol E.: East Texas Theatres

H

Hamm, L. S.: General counsel, California circuits
Harrell, Love B.: Southern exhibitor
Harrison, Pete: Editor, Harrison's Reports
Hays, Will H.: President, MPPDA
Hazen, Joe: Warner legal department
Herrington, Fred: MPTO of Missouri
Hertzbrun, Henry: Studio attorney, Paramount
Hess, Gabriel L.: Attorney, MPPDA

J

Jaffee, William: Attorney, Columbia
Johnston, W. Ray: President, Monogram

K

Kahane, B. B.: President, Radio
Kann, Maurice D.: Editor, Motion Picture Daily
Kent, Sidney R.: President, Fox
Klupt, Mitchell: Counsel, Independent Exhibitors Code Protective Committee
Kranz, Charles: United Artists' manager, Washington
Kuykendall, Ed: President, MPTOA

L

Lewis, Charles: New York
Loeb, Edwin J.: Attorney, representing Association of Motion Picture Producers

M

McKay, Willard: Counsel, Universal
McWilliams, Frank
Martin, Lester: Allied of Nebraska
Meyer, Fred S.: MPTOA
Miller, Jack: President, Chicago Exhibitors Association
Montague, Abe: Sales manager, Columbia
Moore, Tom: Washington
Moses, Charles: New York exhibitor
Mountan, David: New York
Murray, Tom
Myers, Abram F.: Counsel, Allied States

N

Nizer, Louis: Counsel, New York Film Board

O

Ochs, Lee: New York exhibitor
O'Reilly, Charles L.: President, N. Y. TOCC
O'Toole, Mike: MPTOA

P

Paine, Charles: Universal
Palfreyman, Dave: MPPDA
Patterson, Willard C.: Warner Theatres
Phillips, Harold: MPPDA
Pierson, Everett
Podell, David: Attorney for William Fox

R

Raferty, Edward
Ramsaye, Terry: Editor, Motion Picture Herald
Richey, H. M.: Allied States of Michigan
Ritter, James: President, Allied States
Rosenblatt, Leon
Rosenblatt, Sol A.: NRA deputy
Rubin, J. Robert: Vice-president, MGM

S

Samuelson, Sidney: President, Allied States of New Jersey
Saperstein, Aaron: Chicago Allied States
Schaefer, George: General manager, Paramount Publix
Schechter, Jacob: Counsel, Federation of Motion Picture Industry
Schenck, Nicholas: President, MGM
Schiller, Ed: Loew's Theatres
Schwartz, Arthur: Attorney, Chesterfield and Invincible
Schwartz, A. H.: President, Centurv Circuit
Seider, Joe: New York exhibitor
Shapiro, Jack
Skouras, George: Vice-president, Skouras Theatres
Steffes, W. A.: Allied States of Northwest

T-W-Y

Thomas, Harry: President, First Division
Walsh, Morgan: Independent Theatre Owners Assoc., California
Warner, Harry M.: President, Warner Bros.
Wehrenberg, Fred: MPTOA
Weisman, Milton C.
Robert Wilby: Wilby-Kincey Theatres
Yaffa, Harmon: New York exhibitor
Yamins, Nate: Allied States of New England

Radio Code Hearing Held

With little of a controversial nature involved, the code for the radio broadcasting industry was discussed at a public hearing Wednesday in Washington before Deputy Administrator Sol A. Rosenblatt. The code is now in the process of negotiation on the few points over which there were differences of opinion.

"HOLD THAT LINE!"

"HOLD THAT LINE!"

"HOLD THAT LINE!"

"HOLD THAT LINE!"

"HOLD THAT LINE!"

USA

The story's running NOW in the Saturday Evening Post!

"HOLD THAT LINE!"

—*right up to the doors of your theatre ! !*

—and this is the picture that will do it! . . . Universal's smashing football romance, planned and produced to top even "The Spirit of Notre Dame" and "The All American"! . . . Released to you for the cleanup of cleanups right when this country's football fever is at consuming heat! GRAB IT!

TURDAY'S
ILLIONS

With ROBERT YOUNG, LEILA HYAMS, Johnny Mack Brown, Andy Devine, Lucille Lund (the All-American Girl), Mary Carlisle, Grant Mitchell and All-America Football Stars. Story by Lucian Cary. Produced by Carl Laemmle, Jr. Directed by Edward Sedgwick. Production arranged by Christy Walsh. Presented by Carl Laemmle.

UNION OPERATING METHODS ARGUED

(Continued from page 26)

production cannot be determined by the revenue derived from their pictures because the pictures are sold in groups along with others of varying talent value. It goes on to say that so long as pictures are sold in blocks there cannot possibly be an accurate estimate of an individual picture's worth and, consequently, the value of an artist's services cannot be accurately determined.

Studio Payroll Up To Normal of 30,000

Nearly 30,000 men and women are now on studio payrolls, the studios reported this week, bringing the industry's production employment up to normal for the first time in three years. Forty-eight features are in work, with plans to get 67 new features under way within the next 30 days.

B. B. Kahane, president of Radio Pictures, and official spokesman for the studios at the code hearings, said that a plan has been worked out between a committee of extras and the Academy, with approval of major studios, whereby extras are to be re-registered. He said this will go a long way toward settlement of that problem, in regard to both wages and working conditions. There are thousands in Hollywood at present who place themselves in extras' ranks, when, as a matter of fact, they do not belong there, Mr. Kahane said. Through re-registration it would be possible to segregate extras recognized as such through prior employment and they would be given preference at all times.

The labor unions were still causing considerable difficulty this week, particularly insofar as their code proposals affect the exhibitor. The International Alliance of Theatrical Stage Employees refused to budge from its previous stand that theatres should be compelled to employ one man for each projection machine.

On Monday the exhibitor committee, headed by Jack Miller of Chicago, flung down the gauntlet and demanded a 44-hour week for operators, as against the 36-hour demand of the IATSE; the per-hour wage scale in effect July 1, 1933, where contracts existed between theatres and the union, or the 40 cents per hour minimum specified for mechanical workers in the federal blanket code where no contracts exist, and a ban on strikes until the National Labor Board settles any disputes which may arise. These demands constituted their final say in the matter, the committee stated, and it was said that Mr. Miller told Deputy Administrator Rosenblatt that if he or labor did not approve of the terms, the Administration could write its own.

It was understood Tuesday that the IATSE might "reconsider" its demand and that a considerable amount of disagreement over this question was noted in the ranks of the union itself.

Method of Operation of Unions Discussed

One of the most important topics of Monday's committee meetings, however, was not the question of labor conditions, wages or hours. Something which may have a more far-reaching effect than any of these was broached and caused no little excitement, both on the part of exhibitors and Mr. Rosenblatt. This was the subject of the "method of operation" of these theatrical unions. Coming on the heels of the sensational charges made at the public hearings by Robert Wilby, of Valatenga Theatres, Atlanta, that labor unions were operating under a regime of intimidation, dynamiting and stench bombing, the committee presented factual evidence to the deputy administrator that such conditions do exist and are being carried on quite openly throughout the country.

Of special interest in the Wilby case, was a recent editorial from the Chicago *Tribune*, which said, among other things: "Moving picture exhibitors are particularly vulnerable to criminal attack because their patrons can easily be frightened away by bombing and other acts of violence. . . . Nothing really adequate can be said of such a situation permitted to exist in control of the most popular amusement offered in town. . . ."

This editorial was brought on by a series of criminal actions involving theatrical labor union locals in Chicago, in which several operators had been beaten and one killed.

Pat Casey, labor contact for the major producers, declared Sunday that there has been no change in the attitude of the producers toward cameramen's demands for limitations on hours and replacement by others while production is in work. Mr. Casey indicated that the producers will not grant this concession.

It also was understood that a 40-hour week including rehearsal periods, for performers working in vaudeville and presentation picture houses, would be a definite part of the final film code.

Mr. Rosenblatt, in reply to a direct question Sunday, said that increased overhead in all industry branches under the NRA appears to be more than probable, and the film industry's overhead will go up along the same lines as that of other industries. He also said that increased buying power will reflect itself proportionately.

The double feature situation again was discussed by both sides this week. In Washington agitation for local voting on the dual question resulted in the statement of Jacob Schechter, counsel, that independent distributors will go to the courts, if necessary, to test the legality of any restrictions imposed upon twin bills.

Special Hearing For Independents

Mr. Rosenblatt, however, put a temporary halt to the fears of any and all parties with the announcement that before any final decision is made on this subject a special hearing will be held for independent distributors to state their cases. On the other hand, it was understood that Mr. Rosenblatt had conveyed the information to exhibitor representatives Monday that major distributors would be entirely satisfied with a code which entirely eliminates any mention of double features in any way whatsoever. Earlier in the week various interests had proposed leaving decision in any locality to 75 per cent vote of active affiliated theatres and 75 per cent of active independent theatres. Independent distributor leaders, protesting this proposal, threatened to walk out of the proceedings, and it was then that Mr. Rosenblatt announced the special session.

Final decision on premiums has not yet been made, although the matter had been thoroughly discussed with manufacturers of china and pottery who supply theatres. Proposals were made Sunday which would ban premiums by a 75 per cent majority vote of active affiliated and active independent theatres in a situation. This plan may be adopted, Mr. Rosenblatt indicated.

The MPTOA will continue its fight for elimination of score charges in spite of the unofficial attitude of the Consumers' Advisory Board that score charges are not a matter of public policy but of price between buyer and seller. Independent exhibitors are standing solidly with the MPTOA on this point.

Seek Reconciliation on Agents and "Raiding"

While producers had not as yet been able to come to an agreement on their clauses relating to agents and star raiding, efforts to reconcile the various groups on agency restrictions under Article 9 of the proposed producers' code were continued Tuesday under the chairmanship of B. B. Kahane, and the results were described by him late Tuesday as "satisfactory."

Overseating is going to be effectively disposed of, it was understood this week, with exhibitor committeemen inquiring as to the amount of protection which would be afforded established theatre operators against new construction in situations already overseated. The exhibitors also inquired about the reopening of darkened theatres in such localities by new interests entering the business. Just what steps will be taken along these lines has not been determined, but it was understood that Mr. Rosenblatt will take up the matter as soon as public hearings on the radio code have been disposed of.

Arthur Lee Warns On Restrictions

Warning to American distributors and exhibitors that any attempt to restrict the importation of pictures made abroad might result in "serious retaliatory measures" was sounded Wednesday by Arthur A. Lee, executive vice-president of Gaumont-British Picture Corporation of America. Such restriction was suggested in the proposed code for the industry at the NRA hearings in New York and Washington.

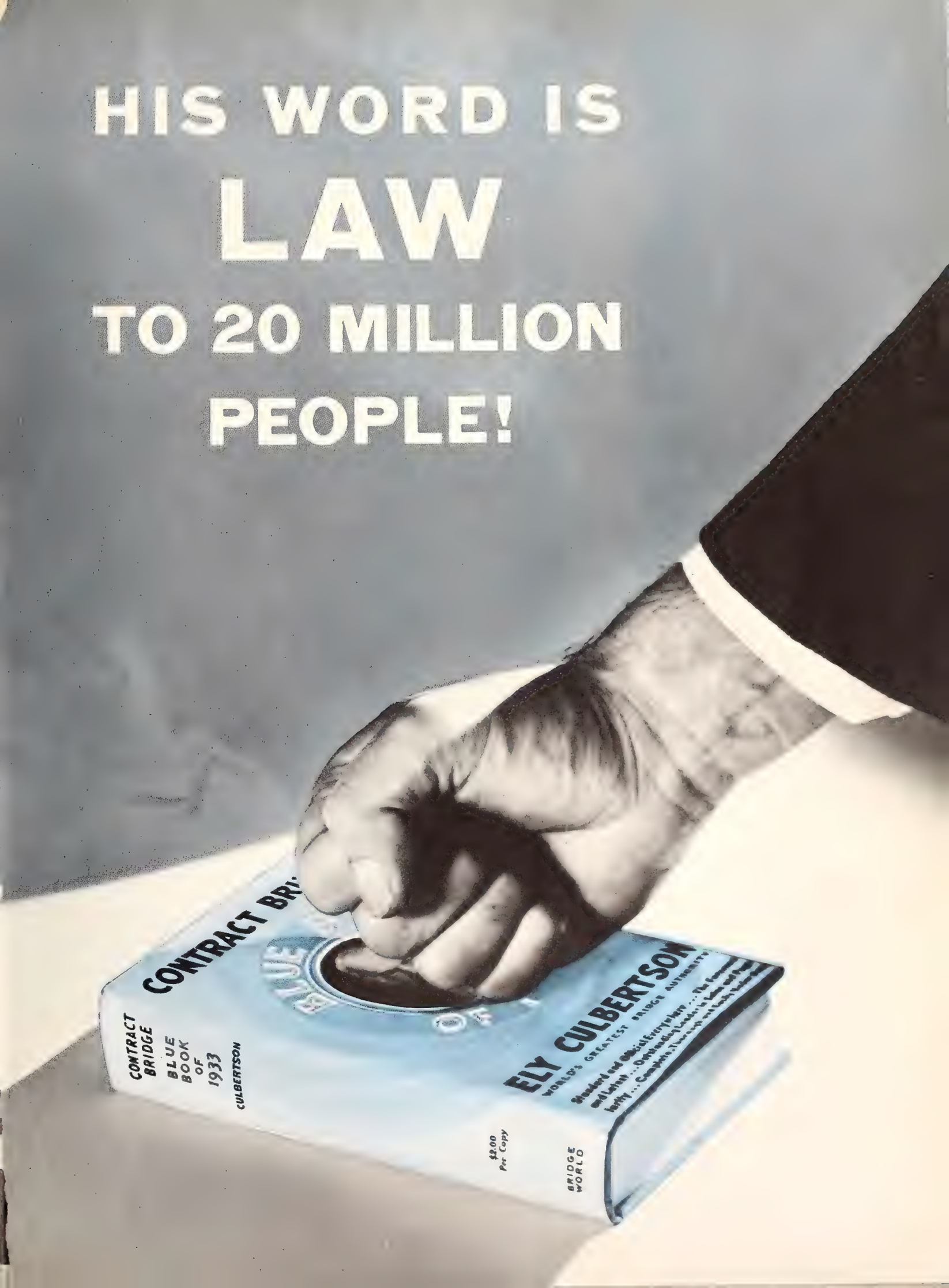
"American distributors receive from 20 to 30 per cent of their gross from the British Empire alone, and any attempt to throttle the distribution in this country of British films would be viewed with a degree of disfavor which might imperil American distribution in Empire countries," Mr. Lee declared. Other nations, he said, probably would "feel the same way about it," and take retaliatory steps.

"Gaumont-British is one of the biggest users of American pictures in England in its circuit of more than 400 houses, and feels that in return its pictures of merit are entitled to fair consideration by American distributors and exhibitors," he continued. "If steps of retaliation were taken abroad, the resultant drop in distribution grosses would be reflected in higher film rentals for theatre owners in this country."

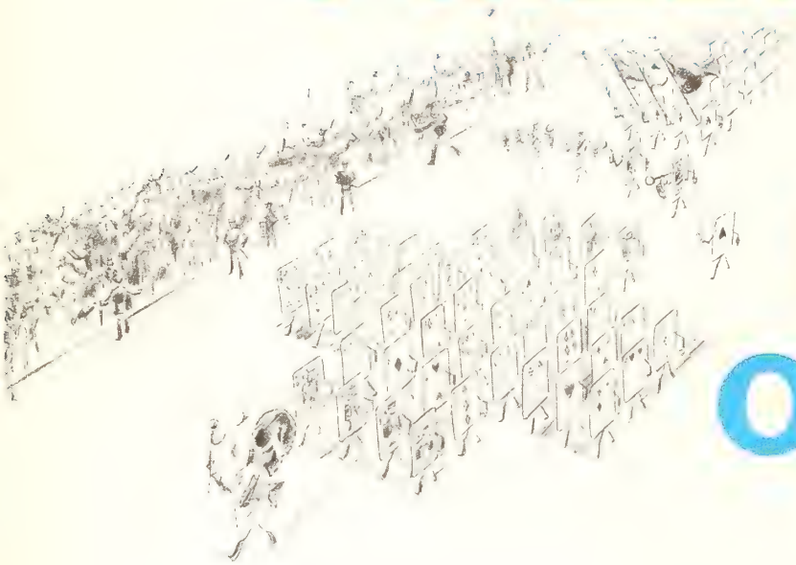
Heiman, Former President, Orpheum Bankruptcy Trustee

Marcus Heiman, former president of the Orpheum Circuit, has been named trustee in bankruptcy for Orpheum, succeeding the Irving Trust Company, New York, which resigned the post this week. Conflicting interests resulting from the coincident trusteeship of RKO and Orpheum caused the resignation, it was understood..

HIS WORD IS LAW TO 20 MILLION PEOPLE!



I MEET BARNUM WITH A DECK OF CARDS!



I have just met a man who could have given P. T. Barnum aces and kings and still have beaten him at his own racket!

We folks in show business are inclined to think we have a first mortgage on showmanship and it's a great surprise to us to run up against someone else who can twist the tail of the great God Ballyhoo and make it sit up and do tricks.

Ely Culbertson whose card plays are as thrilling as Babe Ruth's home runs.

Before calling upon Ely Culbertson I expected to find a professor of Mathematics. Instead, I found a man who thinks in newspaper headlines, knows mass psychology as we showmen think we know it, who took a game of cards and built it into a fabulous industry, who gets more fan mail and has more followers than the greatest of movie stars and who has made his word into law for twenty million people.

Culbertson had just returned from Europe after winning the International Bridge Championship played in London for the Charles M. Schwab Cup. Every day during the tournament the front pages of American newspapers had carried the returns, like box-scores for the World Series. It was hot news! . . . just as hot *to more people* than the outcome of a heavyweight championship. During the tournament there were two short-wave broadcasts from London picked up and rebroadcast over the great NBC red network. It was hot news for Radio and its millions of tuners-in. In addition, almost 400 newspapers throughout the country were running the cabled syndicate articles of Mr. and Mrs. Culbertson while the 600,000 pupils of the 4,000 Culbertson licensed teachers formed the greatest cheering section any sports event ever had.

On Mr. Culbertson's desk were photographs of the scenes at Selfridge's, London's greatest department store, where the match was held. More than 27,000 people paid admission to sit outside a glass enclosure and watch the world's greatest bridge player perform while in the store's auditorium a giant electrical scoreboard recorded every card, play by play. Publicity! . . . yes, publicity on a grand scale, world-wide in scope and front page in results . . . but the touch of showmanship genius lay in the *periscopes!* Yes, they installed a flock of them, like the World War trench periscopes and rented them out so that the kibitzers in the back rows could look over the heads of those in front and get the thrill of a ringside seat. Surely you saw pictures, hundreds of newspapers published them.

It's amazing what this man can do with the drop of a card. During the Culbertson-Lenz match the whole world was held in suspense for six weeks. Millions, reaching for the milk bottle and the morning paper every day, read that *front page* story of the evening's play in their pyjamas before glancing at the so-called important headlines of a cock-eyed world.

Culbertson has injected that same showmanship into his series of short features "My Bridge Experiences" which RKO-Radio now has ready. Primarily they are comedies . . . and they're crammed with laughs . . . but you get the same suspense and dramatic kick when Culbertson plays a card as you would watching "Queen Bess" nose in, a 20 to 1 shot in the big Futurity. Whether you're a bridge player or not, you'll be on the edge of your seat when Culbertson makes a three-spot turn handsprings and do the work of a quartet of kings.

When you play these Culbertson pictures, go after them as you would your biggest feature. You're picking your own pocket if you don't . . . for this country has a ready-made audience of twenty million players . . . and to those twenty million Culbertson's word is law! They read him, quote him and they'll pay at the box-office to see him. They form a big chunk of the population you should pull into your theatre . . . and nothing but Culbertson will do it! Bridge is here . . . and there's an old Indiana political maxim that fits the situation, "If you can't lick 'em . . . join 'em".

Unable to get ringside seats at the London meet hundreds watched Culbertson play through periscopes. *Photo by Wide World Photos*

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 192.—(A) Just what is meant by one part of an electric circuit being "grounded" to another part? (B) Does it necessarily follow that because there is a ground there is current leakage. Explain. (C) Is the neutral of an Edison three-wire system always grounded? Give reason why it is or is not. (D) Explain the action of a true ground, as illustrated in Figure 101 of your Bluebook.

Answer to Question No. 185

Bluebook School Question No. 185 *was: (A) Suppose a fuse blows. You install another, which holds all right for, say, an hour, and then blows. There seems to be no ground and no overload. Where would you look for the trouble? (B) What would be the effect of loose or dirty fuse contacts? (C) May a contact that looks clean be unclean and offer considerable resistance? (D) Name one source of overload which supplies visible evidence on incandescent circuits.*

The following made good: S. Evans and C. Rau; G. E. Doe; D. Danielson; K. Dowling; J. Wentworth; L. Van Buskirk and E. Kroll; T. Van Vaulkenburg; W. Ostrum; H. H. Menifee; H. Edwards; L. F. Evans; B. L. Blinkensdorfer; G. Tinlin; H. Edwards; D. L. Sinklow; E. Harlor and G. Garrison; H. D. Schofield; J. N. and T. H. Williams; J. T. Ballinger and D. L. Mason; B. Diglah and P. Jackson; E. Rymer and B. L. Tanner; D. U. Granger; R. S. Allen and T. N. Williams; R. C. MacDonald; P. L. Garrison and G. H. Henderson; R. D. Lynn and L. G. Lamb; R. Rubin and L. Hendershot; P. N. Thomas, E. V. Samuels, T. R. Richards and H. Schontz; G. Johnson and N. T. Kane; E. F. Griffin and L. C. Abrams; C. D. Carmody; B. L. Banning and L. Jones; H. C. Lake; T. S. Raymond; B. Ilers; L. Summers and D. M. Banks; W. and S. F. Love; H. Cohen and G. C. Cottrel; R. S. Patterson and L. H. Danville; E. and L. H. Munroe; O. L. Daris and M. Simms; P. R. Duel; D. L. Howard; O. L. Evans; C. Reed; D. Goldberg and L. Hutch; G. Farmann; J. H. Rathburn and D. Little; R. Wheeler and R. Suler; H. R. Baldwin and W. T. Soare; H. G. Roth and A. Sarno; M. Scully and P. L. Wheeler; G. Wayne and L. D. Stellegos; D. Holler and D. R. Peters; C. H. Blaum; C. Cummings and T. Kelley; A. L. Berry and Sarecky; L. M. Oglesby and Son.

Concerning Section A, we will listen to our old friend, J. Wentworth, who sets the matter forth thus:

"Under the conditions named in the question I would suspect either a defective fuse, which is unlikely, or mechanical heat set up by poor contact. I would immediately feel each contact of the fuse that let go. If the contact felt normal as to temperature, it certainly must be either a defective fuse or current leakage sufficient to set up overload enough to slowly raise the fuse-wire temperature to the melting point. Probably, however, poor contact would be found to be the seat of trouble."

(B) Regarding this one, H. Cohen and G. C. Cottrel say: "Loose or dirty contacts offer higher resistance to current flow than do clean, tight ones, and since resistance makes itself manifest in the form of heat, it follows that such contact would become heated in proportion to the resistance set up by the dirt or looseness. In few words, the effect of such a condition would be to heat the contact."

(C) Concerning this one, D. Danielson says: "A very thin film of metallic oxide may form on contact surfaces. Such film usually is practically invisible to the eye, but may nevertheless offer considerable resistance to current flow. Contact surfaces must, to offer minimum resistance, be perfectly clean, shiny and smooth."

Our old friends, Evans and Rau, answer Section C after this fashion: "A contact may look clean, yet not be so because of metallic oxidization, which offers considerable resistance. Such oxidization should be cleaned off, preferably with No. 00 sandpaper. A thin, almost invisible coating of oil or grease may also set up resistance to current flow at contacts."

Van Buskirk and Kroll say: "Contacts may look clean to the naked eye, yet be dirty, and would offer considerable resistance. Dirt causes heat and as the heat increases the resistance increases. Here is the law governing this subject. 'The increase or decrease of resistance of metals to electric current is directly proportional to increase or decrease of temperature.'"

(D) W. Ostrum says what almost every one else does, namely: "A voltage rise is a source of overload supplying visible evidence on incandescent circuits because it forces more current through the circuit, thus causing an amperage increase (overload), which makes the lamps burn above candle power. Merely an amperage rise has the same effect."

Shanghai Up-to-Minute In Fire Protection Devices

Motion picture theatres in Shanghai, China, are equipped with the very latest devices for fire protection, according to H. A. Crickman, assistant engineer of the Shanghai Fire Brigade. This is especially true of their projection rooms, Mr. Crickman said in a recent letter to fire protection authorities in New York, in which he made inquiries regarding the port shutter system now being used in the Chinese city.

"Shanghai theatres are using a method which is supposed to be in use in the United States," Mr. Crickman wrote, "running the shutters off one long overhead bar, this bar being operated by a counterweight. Release cords hold the bar in position normally so that the automatic shutters are held up, leaving the apertures open, but if the release is used, the bar rotates due to the counterweight, thus allowing all shutters to close the apertures.

"The release line is run horizontally across the projection room just over the film spool as it is when fitted into the machine and a fusible link is fitted in this line over each film spool."

Mr. Crickman's letter went on to ask whether this system is the latest development in projection room protection and whether it conforms to specifications current in this country.

According to the report of the projection practice committee of the Society of Motion Picture Engineers, as presented at the 1931 Spring meeting in Hollywood, the Shanghai theatres' system is in almost exact accordance. The paragraph in the report dealing with this subject reads as follows:

"Projection port shutters shall be constructed of not less than 16-gauge iron guides built of iron flats, 2 inches wide and ⅛ inch thick, with spacers 1 inch wide and ¼ inch thick for the shutter to slide in. The shutter shall be made of not less than 10-gauge iron, provided with leather bumpers on sill at the bottom to take up the shock when the shutter drops. Each port shutter shall be connected to a master rod by a string and ring attached to a pin on a master rod. The master rod is to be fastened securely to the front wall, approximately 18 inches below the ceiling. It should be provided with a sufficient number of bearings properly aligned to assure smooth operation, connected through pulleys and fusible links located over each projector and capable of being controlled at the exit so that it may instantly be tripped.

"All large openings in addition to the above shall be provided with an individual approved counterweight which will permit the shutters to be easily opened and shall be controlled by the master rod. All observation ports shall be provided with metal guides to receive ¼-inch clear glass, this glass to be at an angle opposite to the projection angle and arranged to be easily removed for clearing."

Trailer Firms Incorporate

National Screen Service of Minnesota, Inc., and Advance Trailer Service of Minnesota, Inc., have filed charters in the State House at Dover, Del. T. L. Fray, H. E. Grantland and Walter Lenz of Wilmington are incorporators.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

The Way to Love

(Paramount)

Romantic Comedy

Very much different from the usual Chevalier picture, "The Way to Love," while a combination of comedy and romance, has much of its fun in hokum of the old fashioned slapstick variety. The remainder is the result of dialogue, action and situations. The romance is novel and humanly appealing. The music is just enough to satisfy the Chevalier fans' craving to hear him sing, and though it is directly related to the romantic and light dramatic atmosphere of the show it is of minor consequence. Always there is an animate sparkle that intrigues; light suspense building anti-climaxes stimulate keener interest.

The basic story is simple, yet it has a strong emotional appeal. Character portrayals and the humorous asides are the values to which audiences should really warm. Their sympathies will be evenly divided between the sad-eyed Madeleine, who never knew any happiness, and the happy-go-lucky poet, philosopher, advertising sandwich-man of the sidewalks, Francois, whose greatest ambition is to be a guide and who lives to make others happy. Their romance is tinged with a little menace as her carnival knife-throwing guardian tries to get her back, and made more poignant as Joe tries to win her for himself. These situations develop the dramatic reactions that stir the feelings.

Against that background the laugh-provoking asides are silhouetted. Francois is the walking ballyhoo for the jack-of-all-trades Bibi, who can do anything from taking your photo against any locality in the world to providing artificial coats of tan for chiseling wives. There's lots of fun in those episodes, as there also is in the way Francois talks himself into a job with Agent Chapusard and the hokum that follows when he is selected. More hilarity appears as Bibi celebrates Francois' attaining of his ambition and they make a day of gay carousing, culminating in a cocktail checker game.

The romantic theme returns, occasionally with Rosalie taking the heart out of Madeleine by telling her that Francois is to marry her niece, Anna-Marie, and Francois saving the little dog further to establish his idyllic character. Hokum gets under way again in the tie-snipping episode, reaching its climax in the burlesque slapstick wrestling match between Francois and Wladek. Then the way is made clear for love and happiness.

There's oodles of entertainment value in "The Way to Love." The title is a natural for an interest-stimulating teaser campaign from which all kinds of tricky gags can be developed. Chevalier has proved his box office draw. It should be more potent if you go to unusual efforts to tell them they are going to see him in a much different but just as charming character. Other names, particularly Ann Dvorak (the "Scarface" girl), Horton, Minna Gombell, Blanche Friderici, John Miljan and Arthur Pierson are adequate for marquee and other advertising purposes.

Because of its carnival tone, the show should be exploited with a sideshow atmosphere; a barker, freak lobby exhibits, a knife-thrower, marionette shows, pennants and banners and any other colorful devices of which you can think. Not forgetting Chevalier's own job as a walking ballyhoo, there's the sandwich-man idea. And make your patrons understand that "The Way to Love" is clean, clever, entertainment for the whole family.—McCarthy, Hollywood.

Produced and distributed by Paramount. Directed by Norman Taurog. An original screen play by Gene Fowler and Benjamin Glazer. Additional dialogue by Claude Binyon and Frank Butler. Music and lyrics by Ralph Rainger and Leo Robin. Photographed by Charles Lang. Running time, to be determined. Tentative release date. October 20, 1933.

CAST

Francois	Maurice Chevalier
Madeleine	Ann Dvorak
Gaston Bibi	Edward Everett Horton
Monsieur Joe	Arthur Pierson
Suzanne	Minna Gombell
Rosalie	Blanche Friderici
Anna-Marie	Nidia Westman
Pedro	George Rigas
Agent Chapusard	Douglas Dumbrille
Marco	John Miljan
Pierre	Sidney Toler
Wladek, The Mighty	George Hagen
A Sunburned Lady	Grace Bradley
A Drunk	Arthur Houseman

Strawberry Roan

(Universal)

Western

No ordinary western, this, but entertainment that should hand any kind of audience a thrill. A wild horse, Strawberry Roan, is the center of interest. Around him is built the action. Humans, of course, contribute the romantic, dramatic, comedy and fine musical atmosphere, but the horse is the one that people will be talking about.

The story is formula; the hero, the heroine and the villain—the comedy relief, wild riding and the expected man to man battle, they're all there in typical western fashion, but the horse atmosphere is gripping. Naturally western fans should eat this show up. But for any exhibitor, anxious to provide his patrons with something really different, "Strawberry Roan" more than fills the need.

Here's what happens: The horse is an outlaw, suspected of driving other animals off the range. Determined to capture him, the Colonel puts a sporting proposition to Big Jim's determination by offering his ranch as a prize to anyone who can break the stallion. Humans really fade from the picture then and the horse grabs the spotlight. There's broncho busting, such as any rodeo might envy. Action is as explosive as untamed nature, and through it runs the romance, drama and villainy, made spectacular by a stampede in which Ken saves Alice.

It's great stuff for kids, wholesome, exciting throughout, and it's an unusual feature for showmen who have the courage to play up something radically different. Stuck up on the marquee as a "Ken Maynard Western," it will do the business of a western, but if concerted effort is exerted to convince your audiences that you have a picture that will thrill them through and through, it should prove unusually profitable.—McCarthy, Hollywood.

Produced and distributed by Universal. Suggested by the song, "Strawberry Roan," by Curley Fletcher. Story and dialogue by Nate Gatzert. Directed by Alan James. Photographed by Ted McCord. Running time, 60 minutes. Release date to be determined.

CAST

Ken	Ken Maynard
Alice	Ruth Hall
Colonel	William Desmond
Shanty	Frank Yaconelli
Curley	Charles King
Big Jim	James Marcus
Bart	Harold Goodwin
Slim	Bill Patton
Beef	Jack Rockwell

Ann Vickers

(RKO Radio)

Drama

The picture retains much of the Sinclair Lewis novel atmosphere. Quite a bit has been eliminated. Still it is a biographical turning of the pages from one sexy chapter to another in a modern woman's life. Illicit love furnishes the motivating power. It finds Ann Vickers, a wartime settlement-house worker, swept into love with Captain Resnick, to be deserted before her child is born, and, with action suggesting something more sinister, dies. Atwell's proffer of legitimate love and marriage is spurned as a social-service career becomes Ann's fetish. An episode wherein the woman becomes a prison matron, and depicting the harrowing cruelties practiced on rebellious prisoners, is wiped out in a somber frameup. Then, as head of a girls' industrial home, highlighted by interpretations of modern criminal correction, Ann meets and loves the undivorced Judge Dolphin. His wife refuses a divorce. Dolphin is jailed for accepting bribes, another child is born to the unwed mother and she is forced to resign her position.

The anti-climax has Ann dramatically beseeching her old admirer, Atwell, now an influential figure, to obtain a pardon for Dolphin, and being refused. The finale brings in the pardoned (reason not given) Judge, now divorced, ready to marry Ann and make a happy future for their child.

The show is equally vivid, daring and sensational. As such it has definite showmanship values; values, however, that must be treated with the utmost delicacy. Not the least is the Lewis novel, which has been widely read and is consequently familiar to many. But for advertising and publicity purposes the copy trend should establish the show as a searching character drama of a woman who wanted first a worthwhile career, but could not resist the lure and thrill of love beyond sanction.

Irene Dunne plays the part of Ann with force, sincerity and understanding. Her acting, as well as that of others, is a distinctive asset. The little contrasting comedy is typical Edna May Oliver. The men in Ann's life, Cabot, Nagel and Huston, and the other characters move in the spirit of the story. Obviously in pictures of this type, direction becomes exceedingly important and it is notable that despite the many handicaps that surely were recognized, John Cromwell preserved a colorful realism, daringly handled, that is another asset.

The show's field is presumably as an exclusively adult attraction.—McCarthy, Hollywood.

Produced and distributed by RKO Radio. Executive producer, Merian C. Cooper. Associate producer, Pandro S. Berman. Directed by John Cromwell. Screen play by Jane Murfin. From the novel by Sinclair Lewis. Photographer, David Abel. Art directors, Van Nest Polglase and Charles Kirk. Musical director, Max Steiner. Sound recorder, Paul Wiser. Film editor, George Nicholls, Jr. Running time, 72 minutes. Release date, Oct. 6, 1933.

CAST

Ann Vickers	Irene Dunne
Barney Dolphin	Walter Huston
Lindsey Atwell	Conrad Nagel
Captain Resnick	Bruce Cabot
Malvina Wormser	Edna May Oliver
Russell Spaulding	Sam Hardy
Dr. Slenk	Murray Kinnell
Feldermans	Rafaela Ottiano
Captain Waldo	Mitchell Lewis
Kitty Cognac	Helyn Eby-Rock
Mona Dolphin	Gertrude Michael

GIVING 'EM THE BUSINESS!

SONGS!
"The Day You Came Along"
"My heart went leaping the day you came along. Forgot the weeping the day you came along"
"Thanks"
"Thanks for all the lovely delight I found in your embrace"
"Buckin' the Wind"
"In a flurry we never worry we're Buckin the Wind"
"Boo-Boo-Boo"
"All the world is saying "Boobo Boobo Boo"
Paramount's
"TOO MUCH HARMONY"
BING CROSBY
JACK OAKIE
SKEETS GALLAGHER
EDWARD SUTHERLAND

STORY!
Hold tight, Jack! You're about to lose something!
Too much loving here and not enough time
Broadway called it acting but they knew it was love!
The boys put the bee on a blonde belle!
Paramount's
"TOO MUCH HARMONY"
BING CROSBY
JACK OAKIE
SKEETS GALLAGHER
EDWARD SUTHERLAND

NEW YORK

N. Y. and Brooklyn Paramount theatres Biggest opening day's business in two years. Played to more people than any time since the opening weeks.

BOSTON

Metropolitan Theatre—Biggest opening day's business in three years. Played to more admissions than ever in history of house.

CLEVELAND

Loew's State Theatre Second biggest opening day's business in 14 months.

PARAMOUNT'S "TOO MUCH HARMONY"

Ace of Aces

(RKO Radio)

Exciting

With its war-flier theme, "Ace of Aces" offers little that is new or different. It follows the customary thrill-spectacle motif, with numerous sky fights, and it depends upon personal war reactions to develop the romantic and dramatic accompaniment. Generally it is depressing; the predominant gruesome tone outweighs the meager comedy contrasts. Its greatest appeal undoubtedly will be to war film devotees and Richard Dix fans.

The story concerns Thorne, an idealistic sculptor, shamed into enlisting by his ultra-patriotic fiancee, Nancy. He is afraid to kill, but after forcing down his first Boche plane blood-lust grips him and he becomes a ruthless, almost unsporting killer. With 42 planes to his credit he is the ace of aces, unloved by friend and foe alike.

Meeting Nancy, war-worker, in Paris, the wartime night of love follows. Now the mental attitudes are reversed. Thorne wants to go on killing. Nancy is sick of the misery, blood and muck.

In a hospital, Thorne lies beside his latest victim, a youthful German cadet, shot down by the ace as he was delivering a good-will message. The boy's death is hastened as Thorne makes it possible for him to get a fatal drink. Back on duty, retribution sets in and though offered a soft instruction berth, he solos out to battle a flock of enemy fliers. Endeavoring to become a martyr, he is shot down while his own guns remain silent. The finale has the lovers back home ready to pick up their romance that war interrupted.

Action is made particularly exciting by the fine camera work of Henry Cronjager. Many of the sky and panorama shots add punch to the otherwise depressing story.

Title and star names appear to be the most effective selling mediums. Supplemented by punchy explanatory character copy, they should be pushed to the limit.—McCARTHY, Hollywood.

Produced and distributed by RKO Radio. Executive producer, Merian C. Cooper. Associate producer, Sam Jaffe. Directed by J. Walter Ruben. Screen play by John Monk Saunders, H. W. Hanemann. Original story, "Bird of Prey," by John Monk Saunders. Music director, Max Steiner. Art directors, Van Nest Folglase, Al Herman. Photographer, Henry Cronjager. Sound recorder, John Tribby. Film editor, George Hively. Running time, 74 minutes. Release date, Oct. 13, 1933.

CAST

Lieutenant Rex Thorne.....Richard Dix
Nancy Adams .....Elizabeth Allan
Major Blake .....Ralph Bellamy
Lt. Foster Kelly.....Theodore Newton
Captain Daly .....Joe Sauers
Colonel Wentworth .....Frank Conroy
Lt. Meeker .....Bill Cagney
Lt. Tim Terry .....Howard Wilson
German Cadet .....Helmut Gorin
Lt. James "Jenny" Lind.....Art Jarrett
Lt. Red Cahill.....Anderson Lawlor
Lt. Billy Winstead .....Clarence Stroud
Lt. Carroll Winstead.....Claude Stroud
Lt. Phil Parker.....Frank Melton
Lt. Tommy Gray .....Claude Gillingwater, Jr.
Lt. Nicholas Healy .....Carl Erich Hansen
Lt. Ralph (Rudderbar) Smith.....George Lollier

It's a Boy

(Gaumont-British)

Fine Nonsense

Gaumont has devised this one as a vehicle for Leslie Henson's individual brand of humor, and has attempted at the same time to give a little scope to the veteran mirthmaker, Edward Everett Horton. The result taken from the steller point of view is humor thick and fast. There have been better comedies if story material is under review, but very seldom have two stars clowned a way more cleverly through a chain of absurdities which finds Dudley Leake (Horton), a bachelor about to marry, and ends after multitudes of delays, with the nuptial knot still to be tied.

Leake has had an affair years before, and just as he and his best man Jimmy Skippet (Leslie Henson) are leaving for the Registry Office a gawky youth, claiming Leake as "Daddy," turns up at the Leake flat. Skippett, in order to help Leake out of the jam, engineers a variety of ruses, each of which lands both the men in worse complications. At one time Henson is posing as an authoress called "John Tempest" who is held responsible for the delay, and it is in this disguise that Henson puts over some of the funniest comedy of his successful career. The end is never in doubt, the "son" is in reality a professional blackmailer.

It's a scant story on which Gaumont has spread a fine layer of gags which should not be difficult for American audiences. It is all a piece of fooling and showmen should find plenty of scope for the selling of it as such.—MOORING, London.

Produced by Gaumont-Gainsborough. Directed by Tim Whelan. From the play by Austin Melford. From an original by Franz Arnold and Ernst Bach. Scenario by John Paddy Carstairs and Leslie Gordon. Photography by M. Greenbaum.

CAST

James Skippett .....Leslie Henson
Dudley Leake .....Edward Everett Horton
Joe Piper (the son) .....Albert Burdon
Anita Gunn .....Heather Thatcher
Mary Bogle (the bride) .....Wendy Barry
Mrs. Bogle (her mother) .....Hellen Haye
Eautace Bogle (her father) .....Alfred Drayton

Wild Boys of the Road

(First National)

Drama

Although the theme of First National's "Wild Boys of the Road" undertakes to picture a sociological and economic situation which to an extent has passed from the public mind, it is still sufficiently timely to offer excellent selling opportunities to the exhibitor. It can be made particularly effective with a selling reference to the current New Deal arrangement of the Civilian Conservation Corps, serving to take thousands of boys and young men from the streets and freight cars. In many cases the picture may strike directly home to the community, a thought not to be overlooked by the showman.

In drama often tragic, with few light spots of relieving comedy, is recounted the story of the boys—and girls—many of good homes and families, who, driven by a desire to relieve their sorely pressed parents of the necessity of providing for them, have taken to the road. Starting, they have hopes of an immediate job in a large city, only to find jobs completely minus, only to become wanderers, their vehicle the freight car, their dining room the back door, their earnings a panhandler's handout. The boys become expert at the several devices known to the hungry and follow the trail of steel across country and back. They assume a surface of hard-bitten toughness, necessary if they are to maintain themselves.

The title is an excellent line for selling purposes. It should attract attention, and it can be sold. The cast has few names of salable value, though there are several familiar, and the leading role is taken by one of the most capable of the young juvenile players, Frankie Darro. He will be remembered for his unusual performance in Warner's "The Mayor of Hell," a fact which should be emphasized. In what is virtually the leading feminine role is Dorothy Coonan, the freckle-faced newcomer, who may well be sold for future appearances. She represents the "wild girl" of the road. Edwin Phillips as the young pal of Darro, whose leg is lost under the wheels of a train during one of the gang's frequent rushing escapes from train detectives, is appealing and capable.

There is thrill, excitement and suspense in the film, which, combined with an underlying note of significance of the boys' story and their tragic existence, makes a strongly sentimental, definitely human story. That angle presents an unusual feminine audience appeal, while the action and rushing pace of the story should attract the men. It is, of course, a "natural" for all parents, no matter what their circumstances, and treatment from that viewpoint should bring results.

Here are action, drama which is close to tragedy, a grim sort of humor, an enormously significant film and an excellent cast to sell. Women's clubs and parents' organizations should be contacted in the community. This is the sort of picture in which they definitely should be interested. The film is worthy of the best playing spot in the week.—AARONSON, New York.

Produced and distributed by First National. Directed by William A. Wellman. Screen play by Earl Baldwin. Based on a story by Daniel Ahearn. Photographed by Arthur Todd. Film editor, Thomas Pratt. Art director, Esdras Hartley. Release date, October 7, 1933. Running time, 69 minutes.

CAST

Eddie Smith .....Frankie Darro
Sally .....Dorothy Coonan
Tommy .....Edwin Phillips
Grace .....Rochelle Hudson
Lola .....Ann Hovey
Dr. Heckel .....Arthur Hohl
Mr. Smith .....Grant Mitchell
Mrs. Smith .....Claire McDowell
Ollie .....Sterling Holloway
Mr. Cadmust .....Charles Grapewin
Judge White .....Robert Barrat
Red .....Ward Bond
Buggie Maylin .....Adrian Morris
Harriet .....Shirley Dunstead
Aunt Carrie .....Minna Gombel
Captain of Detectives.....Willard Robertson

My Weakness

(Fox)

Comedy with Music

Contrasted with what has gone before in the current happy cycle of musical concoctions on the screen, Fox's "My Weakness" is not a musical comedy, since there is an absence of the spectacle, the group dancing and the chorus boys and girls which is virtually the backbone of musical comedy on stage or screen. Consequently this is rather a comedy with music, of which there is a fair portion, both of background and vocal variety.

The focal point for the exhibitor comes in the initial screen appearance of Miss Lilian Harvey, German actress who has been emphatically sold in advance by Fox. Not to be overlooked is the fact of the extremely large attendance at the Radio City Music Hall in New York, where the picture opened. However, a note of caution in that respect. In certain communities in the hinterland, a large attendance at a New York theatre may have the effect of an adverse reaction along the lines of "If New York liked it, we will not."

The music is tuneful and appealing. The personality of Miss Harvey should be found effective by the majority of patrons. She has an attractive voice, physically she has the necessary attributes, and her performance is lively and capable. The playing up of a new star therefore becomes a prime selling point for the exhibitor. The additional fact that Lew Ayres, Charles Butterworth and Harry Langdon are cast at the head of the list, also makes the film strong marquee material. Sid Silvers, stage comedian, as a sullen and rejected suitor of Miss Harvey, though unknown, supplies much of the comedy. That B. G. DeSylva alone did the story, and with Richard Whiting and Leo Robbins prepared the music, is a fact worth noting in the selling.

The story idea is novel, the amusing Langdon appearing initially and at intervals as an annoyed and busy cupid, having no difficulty with Ayres the playboy, but all sorts of trouble with Butterworth, the timid vegetarian. Then the story is taken up. Ayres' income is cut off by his uncle, Henry Travers, who offers to replace it if Ayres can prove his contention that a woman, properly dressed, can marry any man. Miss Harvey, housemaid and unlettered, is the subject. Ayres contrives, with the able assistance of some half-dozen of feminine friends, to transform Miss Harvey. She goes after Butterworth, succeeds, then turns her attention to Travers, the while being secretly in love with Ayres, hoping to waken his pity if she were to marry an old man. She eventually succeeds and Ayres makes her dream come true. Cupid Langdon on his cloud is content and says so in song, amusingly.

Tuneful, light and fairly entertaining comedy, "My Weakness" has numerous good touches, amusing situations, and with the current interest in musicals on the part of the mo-

They got and screened Paramount's "Golden Harvest"

WILLIAM HOLLANDER, Balaban & Katz Theatres, Chicago, Ill.: "A fine picture. Excellent, down-to-earth, realistic entertainment."

GEORGE BAKER, New Theatre, Kansas City, Mo.: "Excellent entertainment. With proper advertising should do above normal business. Genuine entertainment for all classes."

SAM BLAIR, Blair Theatre Enterprises of Kansas: "It is worthy of a long run! I am going to get behind this picture with everything I've got."

AL FINKELSTEIN, Evergreen Theatres, Portland, Ore.: "Enjoyed picture tremendously. Carries sincerity, holds interest all the way through."

A. J. SIMMONS, Plaza Theatre, LaMar, Mo.: "The best motion picture I have seen in ten years."

We repeat...get and screen this picture as soon as possible! it means money to you!

"GOLDEN HARVEST" with Richard Arlen, Chester Morris, Genevieve Tobin, Rosco Ates. Directed by Ralph Murphy. A Charles R. Rogers Production. A Paramount Picture.

tion picture audience, in addition to the new personality of Lilian Harvey, the exhibitor should have no difficulty selling the picture. It will do most anywhere in the week, and there are no objectionable spots from any standpoint.—AARONSON, New York.

Produced and distributed by Fox. Directed by David Butler. Story by B. G. DeSylva. Music by B. G. DeSylva, Richard Whiting and Leo Robbins. Adaptation by David Butler. Additional dialogue by Bert Hanlon and Ben Ryan. Photographed by Arthur Miller. Recording engineer, Kenneth Strickfaden. Release date, September 29, 1933. Running time, 74 minutes.

CAST

Looloo Blake ..... Lilian Harvey
Ronnie Gregory ..... Lew Ayres
Gerald Gregory ..... Charles Butterworth
Cupid ..... Harry Langdon
Maxie ..... Sid Silvers
Jane Holman ..... Irene Bentley
Ellery Gregory ..... Henry Travers
Baptiste ..... Adrian Rosley
Diana ..... Mary Howard
Eve ..... Irene Ware
Lois ..... Berbara Weeks
Jaqueline ..... Susan Fleming
Marion ..... Marcelle Edwards
Lillian ..... Marjorie King
Consuello ..... Jean Allen
Mitzi ..... Gladys Blake
Dixie ..... Dixie Frances

Falling For You

(Gaumont-British)

Love Among the Icicles

American fans who liked "The Office Girl" and "Jack's the Boy," should welcome another with Jack Hulbert and Cicely Courtneidge teamed this time as a couple of newspaper reporters out for scandal sheet copy in the playground of the Swiss Alps. Their disguises and their encounters make a pretty fast round of comedy. Although there is very little story for them to tell, the settings and pursuits are at least fresh. Hulbert skis and skis and skates and skates—at times over real Swiss ice, but there is little or no thin ice. Cecily stops at nothing to get her stories, and eventually they both alight on one concerning a charming Royal heiress (this role finds a beautiful newcomer called Tamara Desni), which leads them back to London. There is sleuthing and fooling and falling in love (of course!) until the game is up. Then in the nick of time, Hulbert gets the girl by saving her from the most villainous villain who ever villed.

A few songs are interpolated—not quite so good as in some previous Hulbert features, but still lively—and the gags have a crispness which but for being overworked might have been more effective than any encountered in a British comedy. American exhibitors who devise strong publicity may expect this to repeat the outstanding success of "Office Girl" although there seems something lacking in the romantic interest when the two are compared. All the same they may set out to sell Hulbert and Miss Courtneidge in big letters. They will not let them down.—MOORING, London.

Produced by Gaumont-British. Directed by Jack Hulbert and Robert Stevenson. Story by Sidney Gilliat. Screen play by Jack Hulbert, Douglas Furber, and Robert Stevenson. Music by Vivian Ellis. Photography by Bernard Knowles. Recorded on RCA by A. L. M. Douglas.

CAST

Jack Hazelden ..... Jack Hulbert
Minnie Tucker ..... Cecily Courtneidge
Sondra Von Heyden ..... Tamara Desni
Archduke Karl (the villian) ..... Garry Marsh
News Editor ..... Alfred Dravton

Cuba

(Principal)

Timely

Of a timely nature is this travelogue of the island of Cuba, at the moment a hotbed of hectic political unrest, and the center of world attention. The subject was made by Harold McCracken, the explorer, and the narrative is rendered by David Ross, radio announcer of note. It contrives, with the addition of a goodly portion of beautiful scenery, to give a very complete and interesting picture of the island. Seen are Morro Castle, the harbor and city of Havana, the scenes and mode of life of the inhabitants of the interior, dances and sports, including a moment of a fast cock fight, and San Juan Hill of Spanish War fame. The current situation in Cuba makes the film of more than usual travelogue value at this moment.—Running time, 20 minutes.

Movie Struck

(Columbia)

Fair Cartoon

Scrappy and his brother get a job with a movie company, but it's scrubbing and operating the lunchroom. Interest begins when cartoon likenesses of stars come in for lunch, those of Joe E. Brown and Greta Garbo promising well, particularly in the smaller theatres. One or two bits depart from the main track of cartoon comedy construction; for example, when the kid brother mounts a ladder with a pile of plates and a rotating fan picks them off, one by one.—Running time, 7½ minutes.

The Old Timers

(Universal)

Entertaining

One of the Rowland-Brice "Down Memory Lane" series featuring the columnist, Louis Sobol, in which famous troupers of another, and in its own way equally hectic day, strutted their stuff. In a replica of one of the old bar room and theatre combinations of grandfather's day, Lewis Dean acts as master of ceremonies, and with the vocal assistance of the baritone, William O'Neal, calls on various old timers for a moment on the stage. Included are Annie Hart, Harry Brooks, a marvel on the banjo despite his age; Danny Simmons, Josephine Sabel, Tommy Harris, 86, who danced for Abraham Lincoln 69 years ago in Washington. Though the names are for the most part unknown today, there is a real element of entertainment and interest in their appearance.—Running time, 21 minutes.

Pied Piper

(United Artists)

Splendid

The latest of the Walt Disney Silly Symphony numbers ranks with the best of this unusually fine cartoon series in color. It is the legendary story of the town of Hamelin, which was rid of rats by a pied piper. When the town's mayor refuses his bag of gold, the piper pipes away the children of the town, into a land of perpetual childhood. The color is of excellent quality and the subject matter, especially for children, is splendid. It is a short worth special billing.—Running time, 7 minutes.

"Boss" Tweed

(Columbia)

Weak

The subject "Boss" Tweed, first of the "March of the Years" series, produced and dramatized by the March of the Years Association, presents primarily the story of the graft ring that smothered New York just after the Civil War. This page from history is followed by the first appearance of corsets and then the greater freedom of movement that came with the invention of the flying machine by brothers Orville and Wilbur Wright. The subject has its melodramatic interest but is handicapped by disjointedness, the corset episode being particularly weak despite its strong theme. There is running dialogue from the background. Running time, 9½ minutes.

All At Sea

(Universal)

Fair

A number of rather popular entertainers, notable for their performances on the air and stage, herein exercise their talents in a manner only fairly effective in the setting of an ocean liner, in the course of a benefit performance. Taking their turns are Joe Laurie, Jr., as master of ceremonies; Hal Forde, Vincent Lopez, Gregory Stone, Three X Sisters, Pat Rooney, Ethel Barrymore Colt and others, while Hugh O'Connell, as the tombstone maker from the Middlewest, who attempts to sing, but does his best work at the bar, supplies what little there is of comedy.—Running time, 21 minutes.

Paul Revere, Jr.

(Vitaphone)

Fair

Only fair is this Broadway Brevities number, where Gus Shy, playing Paul Revere Watson, is invited to a birthday party at the club in his honor. Drunk, he imagines he is Paul Revere, and steals a policeman's horse. At the club the scene shifts to Colonial times, with a burlesque on the Paul Revere ride theme, with the town crier a la Winchell, dance numbers and the like. Paul awakes from his stupor in the club, is thrown out, and again appropriates the policeman's horse. Several of the song numbers are clever and musically effective, but the subject on the whole is only fair.—Running time, 21 minutes.

Confidence

(Universal)

Good

Novel, timely and lively is this Oswald cartoon comedy, in which the Rabbit is foreman of a chicken farm. The hens stop producing in their usual, or any style when Depression sweeps around the corner. The doctor tells Oswald only Dr. Roosevelt can help him, so Oswald flies to Washington, there obtains the necessary serum of cheerfulness and confidence. When it is injected the hens go back to work with a will and the barnyard band strikes up the music. A good cartoon.—Running time, 7 minutes.

Who Said Weaker Sex?

(Columbia)

Good

A collection of shots from the realm of women's sports, essentially field and aquatics, is followed by a bit of merriment in a picnic amusement, hurling rolling pins at a dummy. The subject matter otherwise is quite familiar, though there are a few bits taken from unusual camera angles. A "lecturer" comments on scene and action.—Running time, 9 minutes.

Seasoned Greetings

(Vitaphone)

Entertaining

There is a fair portion of entertainment in this musical subject which has to do with musical greetings set on records to be sent to friends and relatives, a scheme devised by Lita Grey Chaplin as a means of bolstering her failing greeting card business. The yarn affords her opportunity to sing several songs, in an effective popular manner. Comedy comes in with the small colored boy, who buys a chocolate record, eats it before playing it, and has music coming from his stomach. An entertaining musical number.—Running time, 20 minutes.

Goofytone Newsreel

(Universal)

Weak

Goofytone Newsreel, produced by Gem Pictures Corporation, is a rather weak and ineffectual attempt at the burlesquing of an ordinary newsreel. The champion woman floater, held in the water by her husband, tells of what she thinks. The hiccough champion is seen in action, and the foreign diplomat of the country of Renig explains why his country will not pay its debts and would not if it could. Not very exciting, and hardly entertaining.—Running time, 8 minutes.

POPEYE
THE SAILOR MAN
Hard-hitting gob makes striking impression in his first movie."
— Oakland Calif. Inquirer
"POPEYE THE SAILOR is brought to the screen... and is one of the funniest things imaginable."
— Los Angeles Express
"POPEYE THE SAILOR MAN has stepped into a new role. He's a movie star, as the first release proves."
— Minneapolis Tribune
"POPEYE gets just as many laughs as do any of a number of well established stars of the stage, screen and radio."
— Milwaukee News
"POPEYE is the funniest cartoon in many years. In fact, the audience thought it was the funniest they'd ever seen. Whoopee! What a guy!"
— Omaha News
KNOCK OUT
LIMIT
O'BOY
GOOD
FAIR
25
0
Paramount Pictures
"POPEYE THE SAILOR MAN"
Produced by Fleischer Studios, Inc.
PARAMOUNT
Short Feature

THEATRE RECEIPTS

Theatre receipts for the calendar week ended September 23, 1933, from 110 houses in 19 major cities of the country, reached a total of $1,182,051, an increase of $13,350 over the total for the previous calendar week, ended September 16, when 103 theatres in 18 cities reported an aggregate gross of $1,168,701.

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Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
Boston			Picture	Gross	Picture	Gross		
Boston	2,900	25c-50c	"Headline Shooters" (Radio)	18,500	"Rafter Romance" (Radio)	17,500	High 4-9-32 "Steady Company"	26,000
							Low 3-9-33 "Topaze"	11,000
Fenway	1,800	30c-50c	"To the Last Man" (Para.) and "Pilgrimage" (Fox)	10,000	"Goodbye Again" (F. N.) and "Shanghai Madness" (Fox)	9,000		
Keith's	3,500	30c-50c	"Ladies Must Love" (U.)	17,500	"Lady for a Day" (Col.)	19,000	High 12-5-31 "Frankenstein"	27,000
							Low 3-9-33 "When Strangers Marry"	12,000
Loew's State	3,700	35c-50c	"Beauty for Sale" (MGM)	18,500	"Penthouse" (MGM)	20,500	High 6-18-32— "Hell Divers," "Possessed" and "Sin of Madelon Claudet"	26,000
							Low 3-9-33 "Men Must Fight"	11,000
Metropolitan	4,350	30c-65c	"Torch Singer" (Para.)	30,000	"One Sunday Afternoon" (Para.)	32,000	High 1-31-31 "No Limit"	44,500
							Low 3-9-33 "King of the Jungle"	26,500
Paramount	1,800	30c-50c	"To the Last Man" (Para.) and "Pilgrimage" (Fox)	10,000	"Goodbye Again" (F. N.) and "Shanghai Madness" (Fox)	9,000		
Buffalo								
Buffalo	3,500	30c-55c	"Broadway to Hollywood" (MGM)	14,700	"Paddy, the Next Best Thing" (Fox)	20,400	High 3-28-31 "My Past"	39,500
							Low 3-24-33 "Our Betters"	9,800
Century	3,000	25c	"Pilgrimage" (Fox)	5,200	"The Devil's in Love" (Fox) and "Gambling Ship" (Para.)	7,900	High 2-14-31 "Cimarron"	25,600
							Low 5-12-33 "Grand Slam" and "Past of Mary Holmes"	4,200
Great Lakes	3,000	25c-40c	"Storm at Daybreak" (MGM)	10,000	"Her First Mate" (U.)	15,200	High 8-8-31 "Politics"	35,100
							Low 4-14-33 "Rome Express"	5,400
Hippodrome	2,100	25c-40c	"Song of Songs" (Para.)	8,300	"Tugboat Annie" (MGM) (3rd week)	9,100	High 2-14-31 "Free Love"	26,300
							Low 7-16-32 "New Morals for Old"	4,200
Hollywood	300	25c-40c	"Be Mine Tonight" (U.) (18th week)	300	"Be Mine Tonight" (U.) (17th week)	400		
Lafayette	3,300	25c	"Lady for a Day" (Col.)	10,000	"Best of Enemies" (Fox) and "F. P. 1" (Fox)	7,700	High 4-11-31 "Ten Cents a Dance"	24,100
							Low 6-30-33 "Ann Carver's Profession" and "Dangerous Crossroads"	5,100
Chicago								
Chicago	4,000	35c-68c	"Dr. Bull" (Fox)	57,000	"Torch Singer" (Para.)	58,000	High 8-31-33 "Goodbye Again"	75,000
							Low 12-22-32 "The Match King"	20,000
McVickers	2,284	30c-60c	"Captured" (W. B.) (2nd week - 5 days)	6,500	"Captured" (W. B.) (1st week)	16,000	High 2-7-31 "Doorway to Hell"	38,170
							Low 6-27-33 "The Woman I Stole"	5,000
Oriental	3,940	30c-60c	"Tugboat Annie" (MGM) (4th week)	15,000	"Tugboat Annie" (MGM) (3rd week)	18,000	High 3-7-31 "My Past"	46,750
							Low 6-9-33 "Reunion in Vienna"	11,300
Palace	2,309	35c-75c	"Pilgrimage" (Fox)	21,000	"Her First Mate" (U.)	27,000	High 9-7-33 "Morning Glory"	37,000
							Low 5-25-33 "Below the Sea"	14,000
Roosevelt	1,591	25c-50c	"Beauty for Sale" (MGM)	9,000	"Mary Stevens, M.D." (W.B.) (2nd week)	9,800	High 4-11-31 "Dishonored"	30,350
							Low 3-3-33 "Luxury Liner"	6,200
United Artists	1,700	30c-60c	"Paddy, the Next Best Thing" (Fox) (2nd week)	13,000	"Paddy, the Next Best Thing" (Fox) (1st week)	20,000	High 3-21-31 "City Lights"	46,562
							Low 3-17-33 "Perfect Understanding"	6,800
Cleveland								
Allen	3,300	20c-40c	"Bitter Sweet" (U. A.) (8 days)	4,000	"I Have Lived" (Chesterfield) and "After the Ball" (Fox) (6 days)	1,900	High 1-30-32 "Hell Divers"	26,000
							Low 3-3-33 "Infernal Machine" and "Exposure"	1,800
Hippodrome	3,800	30c-44c	"Pilgrimage" (Fox) (35c-55c)	11,000	"Paddy, the Next Best Thing" (Fox)	17,500		
RKO Palace	3,100	27c-44c	"Lady for a Day" (Col.)	9,000	"Charlie Chan's Greatest Case" (Fox)	4,800	High 5-2-31 "Laugh and Get Rich"	40,000
							Low 8-18-33 "No Marriage Ties"	4,200
State	3,400	27c-44c	"One Sunday Afternoon" (Para.)	6,500	"The Masquerader" (U. A.)	7,500	High 12-5-31 "Possessed"	30,000
							Low 6-23-33 "The Eagle and the Hawk"	5,000
Stillman	1,900	20c-40c	"Three Cornered Moon" (Para.) and "Savage Gold" (Auten)	4,500	"Midnight Club" (Para.) and "Shanghai Madness" (Fox)	4,500		
Warner's Lake	800	27c-44c	"Bureau of Missing Persons" (F. N.)	3,300	"Goodbye Again" (F. N.)	3,400	High 10-3-31 "Five Star Final"	15,000
							Low 7-4-31 "Big Business Girl"	2,000
Denver								
Aladdin	1,500	25c-40c	"Charlie Chan's Greatest Case" (Fox)	4,500	"The Masquerader" (U. A.)	5,000		
Denham	1,500	15c-25c	"Song of Songs" (Para.) (25c-40c)	9,500	"World Gone Mad" (Majestic)	4,500		
Denver	2,500	25c-50c	"Beauty for Sale" (MGM) (6 days)	3,500	"The Masquerader" (U. A.)	8,000	High 8-8-31 "Politics"	25,000
							Low 9-21-33 "Beauty for Sale"	3,500
Orpheum	2,600	25c-40c	"Paddy, the Next Best Thing" (Fox) (35c-55c)	14,000	"Turn Back the Clock" (MGM) (8 days)	6,000		
Paramount	2,000	25c-40c	"Shanghai Madness" (Fox) (2nd week)	2,700	"The Man Who Dared" (Fox) (4 days)	1,300	High 1-10-31 "Hell's Angels"	22,000
					"Shanghai Madness" (Fox) (1st week-3 days)	4,500	Low 7-6-33 "The Barbarian"	2,000
Detroit								
Downtown	2,750	25c-50c	"Lady for a Day" (Col.)	15,400	"Her First Mate" (U.)	11,600		
Fisher	2,700	15c-40c	"Pilgrimage" (Fox)	3,200	"One Sunday Afternoon" (Para.)	6,300		
Fox	5,100	25c-50c	"Paddy, the Next Best Thing" (Fox)	15,200	"Sing, Sinner, Sing" (Majestic)	32,300		
Michigan	4,000	25c-50c	"Penthouse" (MGM)	22,100	"Torch Singer" (Para.)	14,200		
State	3,000	25c-50c	"A Shriek in the Night" (Allied) (6 days)	8,300	"Broadway to Hollywood" (MGM)	4,400		
United Artists	2,000	25c-50c	"Goodbye Again" (F. N.)	6,200	"Bitter Sweet" (U.A.)	7,100		

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[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Hollywood								
Chinese	2,500	50c-$1.65	"Dinner at Eight" (MGM) (3rd week)	20,991	"Dinner At Eight" (MGM) (2nd week)	24,349	High 9-6-33 "Dinner at Eight"	36,656
							Low 10-31-31 "Yellow Ticket"	9,000
W. B. Hollywood	3,000	25c-55c	"I Loved a Woman" (F. N.)	18,000	"Bureau of Missing Persons" (F. N.)	14,000	High 2-7-31 "Little Caesar"	30,000
							Low 1-17-31 "Honor of the Family"	7,000
Indianapolis								
Apollo	1,100	25c-40c	"Dr. Bull" (Fox)	5,000	"Paddy, the Next Best Thing" (Fox) (2nd week)	2,500	High 6-13-31 "Daddy Long Legs"	10,000
							Low 8-19-33 "No Marriage Ties"	2,000
Circle	2,800	25c-40c	"Tarzan the Fearless" (Principal)	3,000	"Voltaire" (W. B.)	3,000	High 2-14-31 "Cimarron"	13,000
							Low 3-3-33 "Sign of the Cross" (Second run)	2,500
Indiana	3,300	25c-40c	"This Day and Age" (Para.)	8,000	"One Sunday Afternoon" (Para.)	12,000		
Palace	3,000	25c-40c	"Penthouse" (MGM)	4,500	"The Masquerader" (U. A.)	4,500	High 5-2-31 "Trader Horn"	22,000
							Low 7-22-33 "Storm at Daybreak"	3,500
Kansas City								
Mainstreet	3,049	25c-50c	"One Man's Journey" (Radio)	14,000	"Her First Mate" (U.)	14,000	High 1-9-32 "Peach o' Reno"	25,500
							Low 5-19-33 "Sweepings"	4,000
Midland	4,000	25c	"Penthouse" (MGM) (7 days and Sat. midnite show)	13,600	"The Masquerader" (U.A.) (7 days and Sat. midnite show)	11,200	High 1-5-33 "Strange Interlude"	30,000
							Low 12-8-32 "Man Against Woman"	6,000
Newman	2,000	25c-40c	"Torch Singer" (Para.) (7 days and Sat. midnite show)	7,800	"One Sunday Afternoon" (Para.) (6 days and Sat. midnite show)	4,500	High 2-27-32 "Shanghai Express"	25,000
							Low 5-24-33 "Picture Snatcher"	2,800
Uptown	2,000	25c-40c	"Charlie Chan's Greatest Case" (Fox)	3,500	"Paddy, the Next Best Thing" (Fox) (8 days)	4,750	High 1-10-31 "Girl of the Golden West"	8,000
							Low 8-20-33 "Life in the Raw"	1,750
Los Angeles								
Criterion	1,610	25c-55c	"The Masquerader" (U. A.) (4th week)	2,250	"The Masquerader" (U. A.) (3rd week)	2,700		
Filmarte	850	40c-50c	"Red Head" (H. Bregstein)	3,500	"The Rebel" (U.) (2nd week)	1,500		
Loew's State	2,416	25c-55c	"The Power and the Glory" (Fox)	20,100	"Another Language" (MGM)	17,000	High 10-25-31 "Susan Lenox"	39,000
							Low 3-5-32 "The Silent Witness"	6,963
Los Angeles	3,000	15c-25c	"Laughing at Life" (Mascot) and "Big Town" (Invincible)	2,775	"One Year Later" (Allied) and "His Private Secretary" (Screencraft)	2,250		
Orpheum	2,220	25c-35c	"The Devil's in Love" (Fox) and "Before Dawn" (Radio)	4,850	"Hold Me Tight" (Fox) and "Emergency Call" (Radio)	4,500		
Paramount	3,596	25c-55c	"Big Executive" (Para.)	19,750	"Torch Singer" (Para.)	17,750	High 10-31-31 "Beloved Bachelor"	41,000
							Low 2-6-32 "Tomorrow and Tomorrow"	7,500
RKO	2,700	25c-40c	"One Man's Journey" (Radio)	4,000	"Morning Glory" (Radio) (3rd week)	5,200		
W. B. Downtown	3,400	25c-55c	"I Loved a Woman" (F. N.)	12,000	"Bureau of Missing Persons" (F. N.)	10,000	High 2-7-31 "Little Caesar"	27,000
							Low 4-23-32 "Destry Rides Again"	6,200
Minneapolis								
Century	1,640	25c-40c	"One Sunday Afternoon" (Para.)	3,500	"Three Cornered Moon" (Para.)	3,700		
Lyric	1,238	25c-35c	"Captured" (W. B.) (25c-40c)	1,500	"Big Executive" (Para.)	1,500	High 5-30-31 "Kiki"	4,000
							Low 1-24-31 "Men on Call"	1,200
RKO Orpheum	1,238	20c-40c	"Lady for a Day" (Col.) (8 days)	7,200	"One Man's Journey" (Radio)	5,400		
State	2,300	25c-40c	"Paddy, the Next Best Thing" (Fox)	5,800	"Song of Songs" (Para.)	5,800	High 1-2-32 "Sooky"	10,000
							Low 3-10-33 "King of the Jungle"	3,500
World	400	25c-75c	"Maedchen in Uniform" (U. S. A.) (2nd week)	1,400	"Maedchen in Uniform" (U.S.A.) (1st week)	1,400		
Montreal								
Capitol	2,547	25c-60c	"One Sunday Afternoon" (Para.) and "This Day and Age" (Para.)	9,000	"Headline Shooter" (Radio) and "Bed of Roses" (Radio)	10,000	High 1-10-31 "Just Imagine"	18,000
							High 7-14-33 "The Silver Cord" and "Professional Sweetheart"	7,500
His Majesty's	1,600	25c-75c	"Dinner at Eight" (MGM) (50c-$1.50)	9,500	"Hearts of the World" (Griffith) (35c-75c)	3,500		
Imperial	1,914	25c-60c	"La Belle Aventure" (French)	2,400				
Loew's	3,115	25c-65c	"No Marriage Ties" (Radio) and "The Big Brain" (Radio)	8,500	"The Devil's in Love" (Fox) and "The Man Who Dared" (Fox)	9,500	High 4-2-32 "Fireman, Save My Child"	16,500
							Low 9-22-33 "No Marriage Ties" and "The Big Brain"	8,500
Palace	2,600	25c-75c	"Tugboat Annie" (MGM) (2nd week)	8,500	"Tugboat Annie" (MGM) (1st week)	12,500	High 4-2-32 "One Hour With You"	19,500
							Low 12-23-32 "Life Begins"	8,500
Princess	2,272	25c-60c	"Dangerous Crossroads" (Col.) and "Lady for a Day" (Col.) (2nd week)	5,500	"Dangerous Crossroads" (Col.) and "Lady for a Day" (Col.) (1st week)	8,000	High 4-1-31 "City Lights"	22,500
							Low 8-11-33 "Whoopee" and "Virtue"	5,000
New York								
Astor	1,012	55c-$2.20	"Dinner at Eight" (MGM) (4th week)	20,000	"Dinner at Eight" (MGM) (3rd week)	20,301	High 1-2-32 "Hell Divers"	24,216
							Low 3-26-33 "The White Sister"	14,559
Capitol	4,700	35c-$1.65	"Beauty for Sale" (MGM)	39,000	"Penthouse" (MGM)	59,198	High 1-9-32 "Mata Hari"	110,466
							Low 2-2-33 "Whistling in the Dark"	23,600
Gaiety	808	55c-$1.65	"Berkeley Square" (Fox)	10,350				
Hollywood	1,543	25c-$1.10	"Voltaire" (W. B.) (5th week-6 days)	5,900	"Voltaire" (W. B.) (4th week)	7,800		
Mayfair	2,300	35c-85c	"Mr. Broadway" (Bway Hollywood) (2nd week-2 days)	1,900	"Mr. Broadway" (B'way-Hollywood) (1st week)	8,700	High 12-12-31 "Frankenstein"	53,800
							Low 5-31-33 "When Strangers Marry"	4,900
Palace	2,500	25c-75c	"One Man's Journey" (Radio)	11,500	"Paddy, the Next Best Thing" (Fox) (6 days)	7,800		
Paramount	3,700	35c-99c	"Song of Songs" (Para.) (2nd week)	33,660	"Song of Songs" (Para.) (1st week)	35,460	High 2-7-31 "Finn and Hattie"	85,900
							Low 2-2-33 "Hello, Everybody"	15,600
Rialto	2,200	40c-65c	"Secret of the Blue Room" (U.) (2nd week-4 days)	6,300	"Secret of the Blue Room" (U.) (1st week)	13,000	High 2-27-32 "Shanghai Express"	64,600
							Low 6-27-31 "Dracula" and "Hell's Angels"	4,500
Rivoli	2,200	40c-85c	"Emperor Jones" (U. A.)	36,450	"The Masquerader" (U. A.) (2nd week-11 days)	33,320	High 1-9-32 "Dr. Jekyll and Mr. Hyde"	67,100
							Low 7-29-32 "Igloo"	8,000
RKO Music Hall	5,945	35c-$1.65	"The Power and the Glory" (Fox)	74,521	"Lady for a Day" (Col.)	85,018		
RKO Roxy	3,700	25c-55c	"One Man's Journey" (Radio) (4 days) "No Marriage Ties" (Radio) (3 days)	12,308	"Paddy, the Next Best Thing" (4 days) "The Wrecker" (Col.) (3 days)	8,253		

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
New York (Continued)								
Roxy	6,200	25c-55c	"F. P. 1" (Fox)	26,400	"The Man Who Dared" (Fox)	16,000	High 1-1-32 "Delicious"	135,000
							Low 1-26-33 "Air Hostess"	9,100
Strand	3,000	25c-85c	"Bureau of Missing Persons" (F. N.) (2nd week)	17,965	"Bureau of Missing Persons" (F. N.) (1st week)	25,852	High 1-17-31 "Little Caesar"	74,821
							Low 4-2-32 "The Missing Rembrandt"	8,012
Oklahoma City								
Capitol	1,200	10c-41c	"Mary Stevens, M.D." (W. B.)	3,700	"Baby Face" (W. B.)	3,100	High 2-7-31 "Illicit"	11,000
							Low 3-11-33 "From Hell to Heaven"	1,350
Criterion	1,700	10c-56c	"One Sunday Afternoon" (Para.)	4,800	"This Day and Age" (Para.)	4,100	High 2-21-31 "Cimarron"	15,500
							Low 3-11-33 "Clear All Wires"	1,800
Liberty	1,500	10c-36c	"Charlie Chan's Greatest Case" (Fox) (4 days)	1,900	"Goodbye Again" (F. N.) (3 days)	1,500	High 1-24-31 "Under Suspicion"	7,200
			"The Last Trail" (Fox) (3 days)	1,700	"The Wrecker" (Col.) (4 days)	1,500	Low 6-20-31 "Big Fight" and "Drums of Jeopardy"	900
Victoria	800	10c-26c	"The Mayor of Hell" (W. B.) (3 days)	600				
Omaha								
Orpheum	3,000	25c-40c	"Doctor Bull" (Fox) and "I Have Lived" (Chesterfield)	9,750	"Goodbye Again" (F. N.) and "The Man Who Dared" (Fox)	7,500	High 2-14-31 "Cimarron"	25,550
							Low 4-29-33 "Sweepings"	5,000
Paramount	2,900	25c-50c	"Paddy, the Next Best Thing" (Fox)	8,250	"Torch Singer" (Para.)	7,500	High 4-23-32 "Tarzan, the Ape Man"	13,750
							Low 5-21-32 "Wet Parade" and "It's Tough to Be Famous"	4,000
World	2,500	25c-35c	"Broadway to Hollywood" (MGM) and "F. P. 1" (Fox)	6,225	"Shanghai Madness" (Fox) and "Disgraced" (Para.)	5,500	High 4-11-31 "Men Call It Love"	16,000
							Low 11-28-31 "The Cisco Kid"	4,500
Philadelphia								
Aldine	1,200	40c-65c	"The Masquerader" (U. A.) (3rd week-6 days)	5,700	"The Masquerader" (U. A.) (2nd week-6 days)	7,500		
Arcadia	600	25c-50c	"Her Bodyguard" (Para.) (3 days)	800	"Mama Loves Papa" (Para.) (6 days)	2,300	High 12-17-31 "The Guardsman"	6,500
							Low 10-1-32 "Make Me a Star"	1,500
Boyd	2,400	40c-65c	"I Loved a Woman" (F. N.) (6 days)	11,000	"Song of Songs" (Para.) (7 days)	11,000		
Earle	2,000	40c-65c	"No Marriage Ties" (Radio) (6 days)	12,000	"Goodbye Again" (F. N.) (6 days)	12,600	High 1-5-33 "Breach of Promise"	29,000
							Low 8-3-33 "She Had to Say Yes"	10,000
Fox	3,000	35c-75c	"Charlie Chan's" Greatest Case" (Fox) (6 days)	15,000	"Dr. Bull" (Fox) (6 days)	17,500	High 2-7-31 "Man Who Came Back"	40,000
							Low 8-3-33 "F. P. 1"	13,000
Karlton	1,000	30c-50c	"Morning Glory" (Radio) (6 days)	5,000	"Double Harness" (Radio) (6 days)	3,300	High 5-2-31 "City Lights"	8,000
							Low 8-10-33 "Ann Carver's Profession"	2,500
Stanley	3,700	40c-75c	"Torch Singer" (Para.) (6 days)	20,000	"Morning Glory" (Radio) (6 days)	21,000	High 12-19-31 "Frankenstein"	31,000
							Low 7-25-31 "Rebound"	8,000
Stanton	1,700	30c-55c	"This Day and Age" (Para.) (6 days)	6,000	"Turn Back the Clock" (MGM) (6 days)	7,000	High 3-21-31 "Last Parade"	16,500
							Low 7-13-33 "I Love That Man"	4,500
Portland, Ore.								
Broadway	1,912	25c-40c	"Moonlight and Pretzels" (U.)	6,000	"Heroes for Sale" (F. N.)	6,200	High 1-10-31 "Min and Bill"	21,000
							Low 10-1-32 "The Crash"	2,800
Liberty	1,800	25c-35c	"Pilgrimage" (Fox)	2,800	"Doctor Bull" (Fox) (25c-40c)	3,000		
Music Box	3,000	25c-40c	"Morning Glory" (Radio)	4,300	"Voltaire" (W. B.) (2nd week)	4,000		
Oriental	2,040	25c-35c	"Flying Devils" (Radio)	2,000	"Captured" (W. B.)	2,400		
United Artists	945	25c-40c	"Three Cornered Moon" (Para.)	4,700	"The Masquerader" (U. A.)	5,600	High 1-10-31 "Hell's Angels"	12,500
							Low 3-10-33 "Madame Butterfly"	1,500
San Francisco								
Embassy	1,380	30c-50c	"Tugboat Annie" (MGM)	8,000	"Voltaire" (W. B.) (2nd week)	7,000		
Fox	4,600	10c-35c	"One Year Later" (Allied) and "His Private Secretary" (Screencraft)	7,500	"Laughing at Life" (Mascot) and "Notorious But Nice" (Chesterfield)	8,500	High 1-3-31 "Lightning"	70,000
							Low 9-8-33 "Important Witness" and "Sensation Hunters"	7,000
Golden Gate	2,800	25c-65c	"Her First Mate" (U.)	12,000	"One Man's Journey" (Radio)	10,500	High 2-9-33 "The Mummy"	25,500
							Low 6-11-32 "Lena Rivers"	7,000
Paramount	2,670	25c-75c	"One Sunday Afternoon" (Para.)	12,000	"Tugboat Annie" (MGM) (2nd week)	15,500	High 1-9-32 "The Champ"	35,600
							Low 6-16-33 "The Warrior's Husband"	9,000
St. Francis	1,435	25c-50c	"Midnight Club" (Para.) and "Shanghai Madness" (Fox)	8,000	"Arizona to Broadway" (Fox) and "She Had to Say Yes" (F. N.)	8,000		
United Artists	1,200	25c-50c	"This Day and Age" (Para.)	9,000	"The Masquerader" (U. A.) (2nd week)	7,500		
Warfield	2,700	25c-90c	"Penthouse" (MGM)	20,000	"Dr. Bull" (Fox)	20,000	High 3-14-31 "Parlor, Bedroom and Bath"	28,000
							Low 5-24-33 "Story of Temple Drake"	10,000
Seattle								
Blue Mouse	950	25c-55c	"A Rafter Romance" (Radio) (4 days)	1,750	"The Masquerader" (U.A.) (2nd week)	3,750		
			"I Loved a Woman" (F. N.) (3 days)	2,000				
Fifth Avenue	2,750	25c-55c	"Doctor Bull" (Fox)	8,250	"Another Language" (MGM) (6 days)	7,000	High 8-5-33 "Tugboat Annie"	19,250
							Low 3-18-33 "From Hell to Heaven" and "Secret of Madame Blanche"	5,000
Liberty	2,000	10c-25c	"Phantom Thunderbolt" (World Wide)	3,500	"Destination Unknown" (U.) and "Devil's Mate" (Monogram)	3,500	High 1-10-31 "The Lash"	11,500
							Low 6-24-33 "Uptown New York"	3,000
Music Box	950	25c-55c	"Voltaire" (W. B.) (2nd week)	3,750	"Voltaire" (W.B.) (1st week)	5,000	High 2-28-31 "City Lights"	14,000
							Low 11-25-32 "The Crooked Circle"	3,000
Paramount	3,050	25c-55c	"Beauty for Sale" (MGM)	5,000	"Turn Back the Clock" (MGM)	6,500	High 1-10-31 "Paid"	18,000
							Low 9-22-33 "F. P. 1" and "Aniakchak"	4,500
Roxy	2,275	25c-50c	"Brief Moment" (Col.)	5,000	"Shanghai Madness" (Fox)	5,000		

J. C. Jenkins--His Colyum

Neligh, Neb.

Dear Herald:

AN OPEN REPLY TO CHARLES LEE HYDE OF PIERRE, SOUTH DAKOTA

Dear Charles:

Some time ago we noted a letter from you in boldtaced type and given a box position in "What the Picture Did for Me," in which you intimate that we were derelict in our duty in not calling on you. Were it not that we have been endowed with an angelic disposition and a lifelong custom of being tolerant with erring humanity, we might construe your letter as an attempt to befog the issue.

Something like eight weeks ago, in company with Sherm Fitch, purveyor of RKO service out of Sioux Falls, we drove from Chamberlain to Pierre, a distance of something like one hundred miles over the barren hills and through the grasshopper district and in heat that was 108 in the shade, for the express purpose of visiting one Charles Lee Hyde, and when we got there what did we find? We repeat, what did we find? Well, this is what we found. We found that the aforesaid Charles Lee Hyde had hied himself away to northern Minnesota on a fishing trip. And that wasn't all we found. We found that we had two flats. Sherm was flat on one side and we were flat on the other and neither of us had the address of your favorite bootlegger. If you wish to verify this statement you can call on your brother, who has a long-distance connection with the Board of Trade in Chicago.

Agrees Mrs. Hyde Is Champion Cook

In our ramblings hither and yon we have called at Pierre three times; once we found you at home, and we have concluded that the only way to catch up with you is by airplane.

You suggest in your letter that Mrs. Hyde can fry chicken and bake huckleberry pies as well as any woman on earth. This statement requires no proof; it is admitted by every one who has been entertained at her home, and there is only one thing we know of that would suit us better than parking our dogs under her dining table, and that would be to park them under there the second time.

You intimate in your letter that there are a flock of theatres in your state that we failed to call on. Again our spirit of tolerance comes to the fore and we attribute your indictment not to an intentional error, but rather to a lack of knowledge of the facts.

Outside of three or four theatres in the drouth stricken and grasshopper infested districts of the Bonesteel country, and one or two theatres in the extreme northwest corner of the state and that boy at Sisseton, in the extreme northeast corner, the map doesn't disclose a single town we missed. Some were away from home, others had closed, and in justice to your well known reputation for truth and veracity we would suggest that you write the HERALD and correct this error, and it might be well also for you to state a reason, if you know of any, why the government took South Dakota away from the Indians simply to make a great state out of it when they already had Nebraska to fall back on. You are all right, Charlie, and we are for you 100 per cent, but you need fixin' once in a while. Therefore, BE IT RESOLVED, etc., etc.

▽

New Surgical Discovery

If you've got hay fever and false teeth and you sneeze forty times in succession, there is only one safe thing to do: have them either riveted or vulcanized to your jaws. We sneezed ours over a barbed wire fence into a calf pasture.

▽

Billy: "Say, grandpa, the merchants in several towns around here met in Neligh and adopted a code. What is a code?"

Grandpa: "Well, Billy, a code is a set of rules adopted for the government of their business, but few of them pay any attention to it."

Billy: "Well, if they don't pay any attention to it what's the use of having a code?"

Grandpa: "Billy, are you asking us?"

▽

The worst scourge that can strike the theatre business in the small towns is night baseball. When that epidemic hits a town the exhibitor might as well lock up his theatre. In a town of a thousand people, where they are having this game, you can find at least two thousand around the diamond watching the game. Everybody and his pup will be there except the exhibitor and Uncle Jerry's mule. It's a worse scourge than smallpox, scarlet fever and diphtheria combined, and the only thing that will check it is cold weather, and then it is only a case of "suspended animation" and will break forth the next summer in a more violent form. It should be quarantined.

▽

Call for a Baby

We wish somebody out in Hollywood would send us a picture of a Hollywood baby. Won't somebody please call Louise Fazenda's attention to this? She's neglected us entirely too long.

▽

"Tugboat Annie." We have seen a number of criticisms of "Tugboat Annie," none of which have suited us; therefore we are going to tell you what we think of it. Marie is captain of a tugboat and Wallace Beery is her drunken husband, but in spite of that he's a good-natured pup and you can't help liking the whelp. In fact, we always liked him in anything he ever did. Where we thought the picture might be a little weak was in the failure of Marie to take a marlin pin and knock the soup out of him occasionally, but she stuck to him like a porous plaster through thick and thin and that will make you like Marie all the more. It's a tugboat story, played by the screen's two most delightful performers and that's all we are going to say for it except that when you play it you will agree with us that—

When "Tugboat Annie" comes to town
She'll turn the whole town upside down.
She'll make you laugh, she'll make you sigh,
And then again she'll make you cry.
She'll make you glad that you're alive,
She'll make your front look like a hive
Of bees, in a balmy summer clime
When they come out at swarming time.
You'll hear the quarters plunk until
You'll say "By gosh! they'll bust the till."
And you'll not see a single frown
When "Tugboat Annie" comes to town.

M. M. Swank of the Nova theatre at Stockton, Kan., is still in hopes that the public will acquire a desire to see a picture occasionally, but he says it is a long time between drinks.

Ralph Winship still presides over the Majestic at Phillipsburg, Kan. Ralph has those staying qualities that are characteristic of all those Jayhawkers.

Bert Hepp operates a department store and his father is postmaster at Greeley, Neb., and between the two they are able to keep the doors of the Idylhour open in case anybody wants to come in.

Henry Carlin of the Carlin theatre at Spaulding, Neb., mixes hardware and movies in about equal proportion. He says he has to take a bromo seltzer occasionally to clear his mind.

▽

Our wife and Ruth have gone to Portland, Ore., and other Coast towns for the winter and that leaves us to flock by ourself. But there are a number of Reno widows around here, so why worry as long as the pastures are green and the fences poor. If we could get rid of our hay fever and our desire to go fishing, we ought to come out all right. Whatja think about it, Ernie?

COLONEL J. C. JENKINS,
The HERALD's Vagabond Colyumnist

MICKEY MOUSE HAS FIFTH BIRTHDAY

Mickey Mouse, Walt Disney's famed brainchild, and noted film star, this weekend will celebrate his fifth birthday. Fitting celebrations are planned, with merchants handling the products of 38 manufacturers using the Mickey trademark taking part. Mickey's share will probably be a large cheese cake, with or without candles.

Six Coast Executives Join Warner Ad Council

Six advertising and exploitation managers on the Coast have been added to the advertising council organized by Warner-First National to prepare selling campaigns on the company's product. They are: Richard Spear, Fox West Coast Loew's Warfield, San Francisco; E. I. Parker, Consolidated Amusement Company, Honolulu; Frank Regan, Warner Theatre, Fresno, Cal.; N. O. Turner, Fox West Coast division manager; Harry Brown, Fox California Theatre, Palo Alto; Phillip Phillips, general publicity manager, Fox West Coast, San Francisco.

It's personal—
but you can read it!

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable sign above or preceding the address.

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J. C. WILLEVER, FIRST VICE-PRESIDENT

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SB 1 97 NL= HOLLYWOOD CALIF 20 1933 SEPT 21AM 3 21=

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I ENJOYED DIRECTING MANS CASTLE MORE THAN ANY PICTURE I HAVE EVER MADE AND JUDGING BY FIRST CUT WHICH I HAVE JUST SEEN RESULT IS MOST GRATIFYING STOP MANS CASTLE REPRESENTS JUST ABOUT THE BEST JOB OF CASTING IN TALKING PICTURES SO FAR STOP SWERLING SCRIPT IS GREAT JOE AUGUSTS PHOTOGRAPHY SUPERB GOOSSON SETS COULD NOT BE IMPROVED STOP I OWE SINCERE THANKS TO SPENCER TRACY LORETTA YOUNG GLENDA FARRELL WALTER CONNOLLY ARTHUR HOHL AND MARJORIE RAMBEAU FOR MAGNIFICENT PERFORMANCES=

FRANK BORZAGE..

WHAT THE PICTURE DID FOR ME

IN this, the exhibitor's own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
1790 Broadway, New York

Columbia

ANN CARVER'S PROFESSION: Fay Wray, Gene Raymond—A real "down to earth" picture with a real story to it. I can't recall when a picture has given more satisfaction than this one did. The story is so human, so logically put on, and so well acted that one forgets it is just a picture. We played it with a radio act, and everybody got their 30c worth and then some. —A. N. Niles, Eminence Theatre, Eminence, Ky. Small town patronage.

BELOW THE SEA: Fay Wray, Ralph Bellamy—Good picture but it did not draw as well as it might have. It pleased. Sound and photography are excellent. Played September 7-8.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

BELOW THE SEA: Ralph Bellamy, Fay Wray—Made a good Saturday show. Pleased and drew average business. Played August 4-5.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town and rural patronage.

PAROLE GIRL: Mae Clarke, Ralph Bellamy—A very good program picture, both stars and cast fine. Story interesting. Played on double bill with "On Your Guard" (Talmadge). This picture was just a picture. Talmadge is a great stunt man but the story was not there. But the two played together they let us live with a promise never to do it again.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

WHEN STRANGERS MARRY: Jack Holt—A mighty good program picture.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

WHIRLWIND, THE: Tim McCoy—Played on a double bill with "Phantom Broadcast" (Monogram) and made a fine Saturday show.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

First National

CABIN IN THE COTTON: Richard Barthelmess—Played this just ahead of our County Fair and did not do any above average business. A very fine production and many excellent comments. This came as a relief after several weeks of mediocre shows. For the small town it is certainly one of the best pictures of the year.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

ELMER THE GREAT: Joe E. Brown—This a mighty good picture. I call it one of Brown's best. The baseball fans eat it up. Gave good satisfaction. Clean and entertaining. Played September 17-18.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

ELMER THE GREAT: Joe E. Brown—A surprise from all angles. Two seasons ago Brown was only an average bet. Since this series of athletic pictures he has grown rapidly and everyone likes him. The story is rapid and ending as punchy as any could be. They will all like this. A great picture whether your patrons are fans or not. I played this at time of Columbus-Minneapolis series. Running time, 74 minutes. Played September 12-13-14.—E. A. Reynolds, Strand Theatre, Princeton, Minn. Small town and country patronage.

LITTLE GIANT, THE: Edward G. Robinson—A very good program picture. Satisfied all. This star does not draw here. I don't know why. I consider him one of the best in pictures and always makes a satisfactory entertainment but does not draw at box office.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

LITTLE GIANT, THE: Edward G. Robinson—One grand picture and I have never been a Robinson fan. Not a dull minute. Robinson is great, while Mary Astor and Helen Vinson are always good. Just an all around good picture that everyone liked. Running time, 74 minutes. Played September 6-7.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

Fox

ARIZONA TO BROADWAY: James Dunn, Joan Bennett—Fair and that is all that can be said of it. A lot of Southern dialect that did not ring true. Some action and some comedy, but just another program picture that will get by, but won't buiid any patronage.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

BEST OF ENEMIES: Marian Nixon, Buddy Rogers—Good program picture. It did not draw but it pleased the majority. Played August 31-September 1.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

CAVALCADE: Clive Brook, Diana Wynyard—Wonderful picture. What a pity this production is not properly appreciated. The draw was light the first night and much lighter the second. The few who saw it praised it. Fox Film from New Orleans loaned me the beautiful painting during the run. Played September 12-13.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

DANGEROUSLY YOURS: Warner Baxter—So many complaints that people could not understand what was being said. Slim business.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town and rural patronage.

HOT PEPPER: Victor McLaglen, Edmund Lowe—Even the roughnecks kicked on this one. Plenty of dirt and no sign of a moral. Some of the dirty pictures sneak in a moral to help get by, but this one doesn't make excuses for anything. May please about 35 per cent, but you can't face the other 65 per cent when they go out.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

I LOVED YOU WEDNESDAY: Warner Baxter, Elissa Landi—Drew about average business and pleased about 50 per cent. Played August 29-30.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

IT'S GREAT TO BE ALIVE: Raul Roulien, Edna May Oliver—"Certainly different"; "absolutely goofy"; "just grand"; "perfectly delightful" were some of the comments on this. Of course, it is fantastic but it was so well put on that I can't see how anyone could help liking it. I sure did. However (and this is the main thing), it fell terribly flat at the box office.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town and rural patronage.

IT'S GREAT TO BE ALIVE: Edna May Oliver, Raul Roulien—A crazy picture but good entertainment. Played on a double bill with "Silk Express" (Warner), this is an extra good program picture. The two made a very satisfactory show. Both quality and quantity. Played September 7-8.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

LIFE IN THE RAW: George O'Brien—Draw average for westerns. They liked it. Played September 9.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

SMOKE LIGHTNING: George O'Brien—Out-pulled any western we've played this year. Everyone liked it. And that little nine year old Betsy King Ross made a big hit.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town and rural patronage.

SMOKE LIGHTNING: George O'Brien—Usual Zane Grey that pleased the usual midweek fans and drew the usual business.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

SUNNY SIDE UP: Janet Gaynor, Charles Farrell—I find re-issues very disappointing. This drew above average but not half what I thought it should. It is too long. Running time, 120 minutes. Played August 26.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

Mascot

LAUGHING AT LIFE: Victor McLaglen—A good action picture. It is big and entertaining. A great cast. Gave good satisfaction.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

MGM

BARBARIAN, THE: Ramon Novarro, Myrna Loy—Not a bad picture. Nice songs, good story, enough action. It pleased the patrons and myself. MGM can produce good pictures, but it seems as if they are holding back on account of the depression hitting too hard into their financial standing; but every now and then they release a pippin to let you know they can do it if they wish to. However, there is no depression when good pictures are offered. Running time, 83 minutes.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

FAST WORKERS: John Gilbert, Mae Clarke—Not a very high class production but it seemed to please most of the patrons. John Gilbert's best for some time, while Robert Armstrong and Mae Clarke give a very good performance. Running time, 66 minutes. Played August 30-31.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

HELL BELOW: Robert Montgomery, Jimmy Durante—Here is a picture that will please them. Jimmy Durante puts on a show by himself, plenty of comedy. Go big on this one and remember you need not hide when the patrons pass out. Running time, 105 minutes.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

HOLD YOUR MAN: Jean Harlow, Clark Gable—A pleasing picture for this pair. While not as good as "Red Dust," it still has extra drawing power and is better than average grosser for my spot. Running time, 89 minutes. Played September 3-4.—E. A. Reynolds, Strand Theatre, Princeton, Minn. Small town and country patronage.

MADE ON BROADWAY: Robert Montgomery, Sally Eilers—Saw this one four times and am still at a loss to know what it was all about. Ticket seller wanted to know why the few who saw it looked bewildered when they went out. One of those pictures that put murderous thoughts about the producers in the helpless exhibitor's head. Oh me! Running time, 70 minutes.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

MELODY CRUISE: Charles Ruggles, Phil Harris, Greta Nissen—This is a very interesting picture. Put it on for a baseball benefit and everybody was well satisfied. Give us more of this style pictures. Running time, 75 minutes.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

PEG O' MY HEART: Marion Davies—I rate this as one of the best pictures of the year, with everyone, from Marion, the star, to Michael, the dog, giving an excellent performance. The kind of a show that makes the proprietor want to stand out in the lobby when the show is over instead of sneaking up to the booth to avoid the patrons. If we can get more pictures like this we may, sometime, pay off the mortgage. Running time, 85 minutes. Played September 1-2.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

PEG O' MY HEART: Marion Davies—A pleasing picture. Davies good in this one. While these Irish home folk pictures never have drawn for me, those that came liked it. Somewhat draggy in spots, but rate it a better than average production. Running time, 84 minutes. Played September 17-18.—E. A. Reynolds, Strand Theatre, Princeton, Minn. Small town and country patronage.

RASPUTIN AND THE EMPRESS: Ethel, John and Lionel Barrymore—A masterpiece of acting by the Barrymore family that was absolutely flawless. Every scene according to history as taught in school, so has its educational value too, but just a bit gruesome at the end and not recommended for children. Too highbrow for this district and did only fair business. Running time, 122 minutes. Played September 1-2.—Wm. A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

REUNION IN VIENNA: John Barrymore, Diana Wynyard—It seems we must have this Barrymore name to sort of keep the standard of the theatre high. It is always a losing proposition for me as far as the money end goes; but I cannot help but recognize the fact that what we term the better class of people invariably attend, and this is wonderful advertising to the masses. He must be showing the best pictures or else Mrs. Jones would not go—etc., etc. Masses follow classes! Running time, 100 minutes.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

REUNION IN VIENNA: John Barrymore—Another class picture that is hard to find a spot for. Some of my patrons thought it the best ever and the majority didn't care for it. Several walkouts. Running time, 99 minutes. Played August 29-30-31.—E.

Let's Think
PICTURE BUSINESS

•

The codifiers codificate but some 14,000 theatres are much more concerned about filling a few million seats.

Double bills or single bills, this or that, there are 365 playing days ahead and they **do** deserve attention.

Let's think picture business instead of code and let the committees write the code.

New product needs more attention and is going to get it in

The Annual NEW PRODUCT NUMBER of

Motion Picture HERALD

COMING IN THE ISSUE OF
OCTOBER 21

A. Reynolds, Strand Theatre, Princeton, Minn. Small town and country patronage.

STORM AT DAYBREAK: Kay Francis, Nils Asther, Walter Huston—Based on the assassination in Serbia that brought on the World War. A highly dramatic story with Walter Huston and Nils Asther fine in their roles, as was Kay Francis. What an actor this Huston, versatile, putting everything that he has in all of his roles. He was marvelous in the last scene, where he was kidding and plotting the death of both himself and the officer that was on the trail of Asther.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

STORM AT DAYBREAK: Kay Francis—Certainly Walter Huston and Kay Francis warrant better material than this story affords them. They did well with what they had to work with but my patrons are tired of these foreign locations, garb and customs. We need present day stories, with fast moving action, lots of comedy and light gay music. Running time, 78 minutes. Played September 5-6-7.—E. A. Reynolds, Strand Theatre, Princeton, Minn. Small town and country patronage.

TODAY WE LIVE: Joan Crawford, Gary Cooper—Eleven reels of pitiful attempt at entertainment. Dull, tiresome, monotonous. Highlight of picture is dark photography, the kind that keeps patrons in good humor as they try to discern the features of the players, etc. The several unlucky patrons who came commenced walking out in orderly fashion; but if I had had a crowd there would have been a panic in the rush for the exits. Running time, 115 minutes.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

TODAY WE LIVE: Joan Crawford, Gary Cooper—Crawford isn't the B. O. for me she used to be. Another war picture that takes two hours to unwind. Some spectacular war scenes, but on the whole would rate it no better than average picture. It did only average business and fell second night. Running time, 112 minutes. Played September 10-11.—E. A. Reynolds, Strand Theatre, Princeton, Minn. Small town and country patronage.

TUGBOAT ANNIE: Marie Dressler, Wallace Beery—Oh, for more pictures like this one! I could then pay up my back service charges and taxes, and I could quit asking the exchanges for favors! All the chairs were dusted and the old SRO sign that was discarded two years ago was brought to light once again. The floor sank several inches. They want to tell us that the public wants youth and jazz, but I'll stick by old Dressler and Beery. Of course, I had no business the preceding week nor the week following because everybody saved up to see "Tugboat Annie." Running time, 85 minutes.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

TUGBOAT ANNIE: Marie Dressler, Wallace Beery—Splendid picture with marvelous drawing power. Beautifully acted by the one and only Marie. The direction is splendid. Sound and photography okay. Played September 10-11.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

WHEN LADIES MEET: Ann Harding, Robert Montgomery—Splendid society drama. It drew above average and pleased well. Alice Brady furnishes the comedy. Play it on your best days. Played August 27-28.—Edith M. Fordyce, Princess Theatre, Selma, La General patronage.

Monogram

BLACK BEAUTY: Alexander Kirkland. Esther Ralston—A clean, entertaining little picture. Played it for a Boy Scout benefit. Praised by all. Parents asked why more pictures of that type were not made. —Mrs. N. Monte Gill, Strand Theatre, Montpelier, Vt. General patronage.

CRASHING BROADWAY: Rex Bell—If you have a sense of humor that is bigger than disgust, here is where it will come into play. Ran it on my serial night and it got me in wrong. If it were not for the loss sustained or the damage done, the releases of over half of the pictures would be a scream. I often wonder why any people at all attend the picture theatres. Certainly 99 per cent of the minds are of a calibre far above their screen fare! Running time, 56 minutes.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

PHANTOM BROADCAST: Ralph Forbes, Vivienne Osborne—A very good picture. Interesting story. The star, Ralph Forbes, great, and the rest of cast fine. Played on double bill with "The Whirlwind" (Columbia) and made a fine Saturday show. It is a crime to be compelled to play this quality of picture as double bills, and we never did it until forced.—Bert Silver, Silver Family Theatre, Greenville, Mich General patronage.

Paramount

BEDTIME STORY, A: Maurice Chevalier, Baby LeRoy—One of the best from this star, packed with comedy, and lots of good comments. Business about 15 per cent above average. No exhibitor need be afraid of this one.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

COLLEGE HUMOR: Bing Crosby, Jack Oakie—Oh boy, what box office this one has! By all means grab it. It brought back pre-depression days. Grossed more on this than on any picture in the last three years. The paper on it is excellent and it is about the easiest one to put over that you ever saw. The heralds are unusually good. Be sure to use them, and the three sheet makes a swell cutout. With pennants for the front and a good initiation stunt for a ballyhoo, you'll break all box office records. You *will*. Played September 5-6.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

COLLEGE HUMOR: Bing Crosby—Drew nice business and seemed to please old and young. Everyone went out feeling they had spent a most pleasant two hours. Thanks, Paramount.—A. N. Niles, Eminence Theatre, Eminence, Ky. Small town patronage.

EAGLE AND THE HAWK, THE: Fredric March, Cary Grant, Jack Oakie, Carole Lombard—A great aeroplane story, with Fredric March doing some splendid work as the ace flyer, ably assisted by Cary Grant. Jack Oakie supplies the comedy. This picture was so well acted and March was so realistic that I had to remove a lady patron in hysterics when the final scenes were shown. The Pacific Exhibition took its toll of our box office or I should have done better. Running time, 72 minutes. Played September 4-5.—Wm. A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

GIRL IN ROOM 419, THE: James Dunn, Gloria Stuart—A good story, with a hospital background, which combines action with romance and a lot of human interest. Well liked. Played to fair business. Ran this in double bill but could stand on its own merits anywhere. Running time, 62 minutes. Played September 6-7.—Wm. A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage..

HELLO EVERBODY: Kate Smith—Poorest show from Paramount this year and a terrible draw. One of the lowest three night grosses I ever had, and that in spite of using it during August, which was one of the best months we have had for several years. —L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

HORSE FEATHERS: Four Marx Brothers—I opened with this on its first anniversary (one year old) and was surprised at the draw. I passed this up months ago because "Monkey Business" had flopped here the year before. Glad I picked this up as it gave me my third highest gross of the year and I didn't even put out a herald on this. I let this slide in without any extra effort whatever. Picture is plenty hot in spots but good entertainment.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

SHE DONE HIM WRONG: Mae West—We turned thumbs down on this last spring when it first came out. But have heard so much about it, determined to give it a date. And were we surprised at its drawing power! Mae West is evidently as well known as Will Rogers. The picture is all right, too. Give your patrons a treat to something different and play this.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

Richard Talmadge

ON YOUR GUARD: Richard Talmadge—This picture was just a picture. Talmadge is a great stunt man but the story was not there. Played on double bill with "Parole Girl" (Columbia).—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

RKO

CROSS FIRE: Tom Keene—I ran this one on my serial night and it pleased this patronage. Lots of comedy and action. Kids and adults had a good time and that is all we care about. Running time, 60 minutes.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

DIPLOMANIACS: Wheeler and Woolsey—This team was once my defense in the face of any competition. Slowly but surely RKO cheapened their vehicles until now they are down to the low standard of "Diplomaniacs." They are interesting even as it is, but the fact remains that RKO is stealing many dollars from the exhibitors' pocket by the junk material they give to this clever pair. They are the highlights on the RKO program, but RKO is blind! Running time, 63 minutes.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

DIPLOMANIACS: Wheeler and Woolsey — I call this the poorest picture these comedians ever made. It did not give satisfaction and we suffered the second night. Played September 10-11.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

EMERGENCY CALL: Bill Boyd—Ambulance racket story that is just very average entertainment. Drew above average because I used it with last installment of serial.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

RENEGADES OF THE WEST: Tom Keene—A good western. I have found these Tom Keene westerns full of action plus a good story. Roscoe Ates in this one very good. My Saturday night crowd liked it. Running time, 60 minutes. Played September 1-2.—E. A. Reynolds, Strand Theatre, Princeton, Minn. Small town and country patronage.

THEFT OF THE MONA LISA: Willy Forst—I am a franchise holder. For this reason I was compelled to show this what-you-call-it. Running time, 99 minutes.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

TOMORROW AT SEVEN: Chester Morris, Vivienne Osborne—A couple of dumb detectives reaching for laughs that did not come. Another waste of good money to make, and also a wasted date. You get 'em coming and then you give them a poor picture and they don't remember the good ones you have given them. Done over the same cut and dried pattern of some six others that we have run in the last two years.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

United Artists

I COVER THE WATERFRONT: Claudette Colbert, Ben Lyon, Ernest Torrence—No wonder Torrence died after finishing this one! Everything died for me! My patrons do not go into rapture at seeing legs bitten off, and cold, bloody murder. Colbert gets no sympathy in my theatre. Even our best friends should tell us, no? Running time, 75 minutes.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

Universal

BIG CAGE, THE: Clyde Beatty—A great animal picture. Played on a double bill as we got it late to play as a special.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

COHENS AND KELLYS IN TROUBLE: George Sidney, Charles Murray—Did not draw as well as usual, but gave better satisfaction than anything we have had these stars in for some time. Played August 30-31.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

FLAMING GUNS: Tom Mix—Drew average Saturday night business and pleased. Played September 2.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

FOURTH HORSEMAN, THE: Tom Mix—A very good western for the children. Ran this for a matinee show only and did fair business with it. Running time, 58 minutes. Played September 2 (matinee). —Wm. A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

KING OF JAZZ: Paul Whiteman, Bing Crosby—We booked a special act to be played with this feature and drew very good business. While this was a re-issue, our patrons were generally well satisfied. Played September 6-7.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

KISS BEFORE THE MIRROR: Nancy Carroll, Frank Morgan—Here is a picture that holds one's attention from the very opening scene. Our folks liked it and several people wanted to know when we would have another like it. Drew average business. —A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

MOONLIGHT AND PRETZELS: Mary Brian, Leo Carrillo—When you start looking for good musical shows, do not overlook this one that was made by Universal, for Uncle Carl has as good a musical as anyone has made in the last few years, and I am not forgetting the kind of musicals that the producers want fifty per cent of your gross for allowing you to show them. "Moonlight and Pretzels" compares favorably with any of them and for us it did "42d Street" business. Give this picture all you have, best playing time, best dates; it will please 100 per cent if they want musicals. Running time, 80 minutes. Played September 15-16-17.—Steve Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

OUT ALL NIGHT: Slim Summerville, Zasu Pitts —Plenty of laughs and our customers apparently overlooked some of the various raw spots. Business was up to standard. Played September 9.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

Warner

BABY FACE: Barbara Stanwyck—Rather a sordid story but well produced and the young folks liked it, but it did not click with the more conservative patrons. Stanwyck is fine and has very able support from the entire cast. Running time, 74 minutes. Played September 9-10.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

42D STREET: Ruby Keeler, Bebe Daniels, Warner Baxter, Dick Powell—Has just about everything to make for entertainment. Singing, dancing, and a little ribald song in "Shuffle Off to Buffalo." But it went over and regardless of the demand for no spice in pictures, they had better consult the average audience and see if they don't want some of it. Ruby Keeler has not the best speaking voice on the screen, but the gal can dance like nobody's business. Warner Baxter finally gets a break in a picture as director of the show, and what a job he does of it. It just goes to show that when an actor is given a break he can still come back. Fox almost killed him in "Six Hours to Live" and "I Loved You Wednesday."—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

I AM A FUGITIVE FROM A CHAIN GANG: Paul Muni—Played this about 10 months after re-

lease and in spite of its age it drew the best Saturday business we have had, with the exception of "State Fair," for several months. Personally I think this is one grand piece of entertainment. From now on my slogan is going to be "Give me the good old pictures."—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

LAWYER MAN: William Powell—William Powell is always a favorite here and he doesn't disappoint in this one. As the lawyer his work is very convincing. A great picture, well acted and well received by the patrons. Running time, 68 minutes. Played September 6-7.—Wm. A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhod patronage.

PICTURE SNATCHER: James Cagney—Drew much above the average for Saturday. I did not see it but was told that I surely gave them a "scorcher." Anyway, they liked it. Warner Bros. pictures are swell. Played September 2.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

SILK EXPRESS: Neil Hamilton, Shelia Terry—This is an extra good program picture. Played on double bill with "It's Great to Be Alive" (Fox). The two made a very satisfactory show, both quality and quantity. Played September 7-8.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

SOMEWHERE IN SONORA: John Wayne—While John Wayne isn't as convincing as most western stars, his pictures make up for it in action and thrill packed story. Scenery oke and western fans liked it. Running time, 57 minutes. Played September 8-9.—E. A. Reynolds, Strand Theatre, Princeton, Minn. Small town and country patronage.

Short Features

Educational

BOUDOIR BUTLER, THE: Andy Clyde—A good comedy. Packs lot of laughable situations. Nothing new in it but it's good. Running time, 20 minutes. —Wm. A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

DORA'S DUNKING DOUGHNUTS: Andy Clyde—Dora invents a doughnut that will soak up a whole cup of coffee, and Andy puts it over on the radio for her. Clever, funny, and well done. What more can you ask? Running time, two reels.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

KID'N HOLLYWOOD: Baby Burlesks—These Baby Stars in their diapers and big pins made quite a hit.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

TORCHY'S KITTY COUP: Ray Cooke—Fairly good and a little better than some of the others in this series. Running time, two reels.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

MGM

BARGAIN OF THE CENTURY: Zasu Pitts, Thelma Todd—Very good, as are all of the Pitts-Todd comedies. Running time, two reels.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

HOLLYWOOD PREMIERE: Colortone Musical Revues—Such trash as this is what keeps fathers and daughters and mothers and sons and decent young couples away from the theatres. I had a very nice class of people in the theatre on the night I showed this and I felt as if I should make an apology to them. A bevy of girls, five-sixths naked, lying on meat blocks in a butcher shop, kicking their legs in the air with the round steaks much in evidence and singing, "If you like it young and tender, here it is." Our Pennsylvania Censor Board, well, they at least draw their good salaries. Running time, 20 minutes. —A. H. Edwards, Orpheum Theatre, Orwisburg, Pa. Small town and rural patronage.

KID FROM BORNEO, THE: Our Gang—Very good. This one was scary but it was highly enjoyed, I'm sure. Running time, two reels.—Edith M. Fordyce, Princes Theatre, Selma, La. General patronage.

RUMMY, THE: Taxi Boys—This is the one good one out of this series. It really is an entertaining comedy of the slapstick variety. Running time, two reels.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

WILD PEOPLE: Colortone Musical Revue—Another fine musical revue from Metro all in color. A very popular short. Running time, two reels.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

Paramount

MOTHER GOOSE LAND: Betty Boop—Betty Boop goes to Mother Goose Land and sees everything from Little Miss Muffet to the cow jumping over the moon. This made a big hit. Running time, one reel.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

SCHOOL DAYS: Screen Song—One of the very best screen songs that Paramount has made. Running time, one reel.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

SCREEN SOUVENIRS: No. 3—Always good for a laugh. Patrons like them. This one especially good. Running time, 10 minutes.—Wm. A. Crute, Victoria Theatre, Vancouver, B. C. Neighboorhood patronage.

SWEET COOKIE: Recommend this to you for a lot of laughs. Running time, 20 minutes.—Wm. A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

United Artists

MELLERDRAMMER, THE: Mickey Mouse—A great "drammer" for young and old alike, a feature on any bill. Give this lots of prominence on your bill. Running time, 7 minutes.—Wm. A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhod patronage.

Universal

BEAUTY ON BROADWAY: Radio star reel with Walter Winchell—In my estimation this is the poorest of the series. There is simply nothing to it. Running time, two reels.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

GLEASON'S NEW DEAL: James Gleason—Just a fair comedy of a husband who undertakes to run the housekeeping one day so he can show his wife what a poor manager she is. The idea was good, but it didn't seem to have the laughs in it. Running time, two reels.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

TRIAL OF VINCE BARNETT: Vince Barnett—One of the funniest comedies we have played in a long time.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

Warner Vitaphone

AFRICA SPEAKS—ENGLISH: Pepper Pot—A mighty clever single reel that pleased grownups as well as the kiddies. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

IDLE ROOMER, AN: Jack Haley—Funny Comedy.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

MODERN CINDERELLA, A: Ruth Etting—A fair short but did not seem to go over so very well. Not enough laughs. Running time, two reels.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

PLEASURE ISLAND: A verry pretty two-reel short. Beautiful colors but the music not up to the standard of Warners Brevities.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

POOR LITTLE RICH BOY: Broadway Brevity, and a good one.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

SMASH YOUR BAGGAGE: Melody Master Series —The peppiest short made. It is excellent.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

WORLD'S CHAMP: Broadway Brevity with Jack Dempsey—Don't advertise this in the regular way because it will disappoint those who expect "Broadway Brevity" to mean music and dancing. It is a good two-reeler, however.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

WRONGORILLA: Jack Haley—Funny comedy—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

Serials

Mascot

THREE MUSKETEERS, THE: John Wayne—This serial draws them and holds them.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

Theatre Treasurers Organize For Place on NRA Enforcement

The National Theatrical Treasurers Association was formed this week, with Harry B. Nelmes president, with the objective to obtain recognition from the National Recovery Administration in order to have its spokesman placed on the board of the National Legitimate Theatre Committee, enforcement division of the unified code for the theatre.

SIGNED. . .

Columbia

Dorothy Revier signs for "Above the Clouds." . . . Harold Huber, Charles Stevens and Clarence Muse cast for "Fury of the Jungle." . . . Louise Carter engaged for "East of Fifth Avenue." . . .

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Educational

Andy Clyde, Esther Muir, Cecelia Parker and Fern Emmett in "Andy's Mad Moment."

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Fox

Nigel Bruce signed for "Puppet Show" (Jesse L. Lasky).

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MGM

George Cukor will direct "Living in a Big Way." . . . Isabel Jewell and Martha Sleeper sign new contracts. . . . Richard Tucker added to "Meet the Baron." . . . Chic Sale joins "Comin' Round the Mountain," Charles Reisner to direct. . . . David Landau and Olin Howard cast for "Malibu." . . . Irving Pichel and George Stone added to "Viva Villa." . . . William Janney selected for "The Vinegar Tree." . . . Laurel and Hardy and Bobbe Arnst join "The Hollywood Party."

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Paramount

Peggy Montgomery engaged for "Eight Girls in a boat" (Charles R. Rogers). . . . Thelma Todd joins "We're Sitting Pretty" (Charles R. Rogers). . . . Charles Farrell signs for "She Made Her Bed" (Charles R. Rogers). . . . Esther Muir added to "Cap'n Jericho." . . .

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United Artists

Richard Bennett, Muriel Kirkland and Mae Clark cast for "Nana." . . . Anna Neagle and Fernand Graavey in "The Queen." . . .

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Universal

Victor Adams engaged for "Counsellor At Law." . . . Helen Twelvetrees assigned to "Bombay Mail." . . .

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Warner-First National

Bette Davis cast for "King of Fashion." . . . Genevieve Tobin assigned to "Broadway and Back." . . . Donald Woods and Paul Kaye given player contracts. . . . Mary Astor joins "Bedside." . . .

MGM Replies to Suit Oct. 3

The cross bill in the litigation between MGM and Midstates at Detroit will be filed October 3, the last day for answering. MGM is expected to deny the right of the booking combine to buy and to seek to prevent the members from leaving, contracting for product, and then returning to the organization.

Releasing 20 One-Reelers

Thirteen one-reelers of Broadway Gossip and seven one-reelers of American Explorers series, produced by United Newsreel Corporation, will be released by Goodrow Attractions at New Orleans. The series, formerly handled by Educational, is entirely new.

Du Paty Plans Mexican Trip

Frank C. du Paty, engaged in the production of exploration pictures for the past six years, has completed arrangements for his next expedition, which will take him to little known parts of Mexico. Starting this month, the group will be gone about six months.

NEWS PICTURES

FOX MOVIETONE NEWS—No. 1—George Dunlap wins amateur golf title in Cincinnati—Scots entertain English King and Queen—Singing Wood wins Belmont Park Futurity—Harvest for beer provides jobs—Daredevil risks life over Chicago streets—Henry L. Roosevelt named assistant secretary of Navy—Japan's sea power viewed by Emperor.

FOX MOVIETONE NEWS—No. 2—Lindy and Anne in the Arctic—Turf fans see British race—Hoovers visit World's Fair—Hollanders cheer their queen—Fifth Avenue shops show girls in cellophane—Fascist boys cheer Mussolini—General Pershing boosts NRA.

HEARST METROTONE NEWS—No. 200—Aimee McPherson invades Broadway—Pictures of Lindy and wife in the Arctic—Snapshots from here and there—Hoovers see sights of World's Fair—Girl beats men in regatta on Lake Los Angeles—Loyal Hollanders hail their queen.

HEARST METROTONE NEWS—No. 201—Baseball champs line up for World Series—World's Fair hails doll parade—Snapshots from here and there—Soviet airmen in air festival.

PARAMOUNT NEWS—No. 15—Hold holy festival in Vienna—Giants clinch baseball flag—Seven die in prison break at Angola, La.—Aime McPherson and husband take to New York stage—Lindys on Russian trip—Cuba's new government threatened—Donald R. Richberg sees NRA's success.

PARAMOUNT NEWS—No. 16—Political confusion in Austria—Farley hails nearing end of prohibition—Paris shoemaker shows latest styles in New York—Soviet holds air meet—Pictures of American League pennant winners—Hold doll parade at World's Fair—New York stock exchange may move to Newark, New Jersey.

PATHE NEWS—No. 16—Tropical storm whips east coast—Cuban communists parade with placards—Hold annual children's Mardi Gras at Coney Island, N. Y.—NRA ends mine strike at Fayette County, Pa.—Porters balance baskets on heads in London fete—Cheaper power is promised at Muscle Shoals—Futurity won by Singing Wood at Belmont Park, N. Y.

PATHE NEWS—No. 17—Gang held as O'Connell kidnapers—Football players recall sensational plays—Former president and wife visit Century of Progress—Pictures show cat and robin as pals at Mount Vernon, N. Y.—Pictures of Lindbergh and wife in Europe—New world record set in Los Angeles swim meet.

UNIVERSAL NEWSPAPER NEWSREEL—No. 182—Pictures of Harvey Bailey's trial in Oklahoma City—Jews celebrate New Year—Priests bless lost city in England—Ranchers hold roundup at Cascade Mountain, Wash.—Flier sets glider loop mark at Leroy, N. Y.—Lindberghs survey air route in Greenland.

UNIVERSAL NEWSPAPER NEWSREEL—No. 183—Turner spans United States in ten hours—Crowds hail Canadian regiment in Chicago—Cowboys ride in title rodeo at Pendleton, Ore.—Racing drivers risk lives in meet at Pismo Beach, Cal.—Nazis hurl smoke grenades at 10,000 in Austria—Explosion starts oil fire at Conroe, Texas—Hold aviation festival in Moscow.

Metrotone News Covers Japan's Naval Review

Pictures made by Ariel Varges, Hearst newsreel cameraman, of the naval review recently conducted before the Emperor by the Japanese government at Yokohama, appear in the current issue of Hearst Metrotone News. A departure is the permission granted a foreign cameraman to take pictures aboard a Japanese warship. Varges was aboard the battleship Mutsu, which followed the battle cruiser Hiyei, from which the Emperor viewed the demonstration.

The review was the greatest Japan ever held. Participating were 9 battleships, 4 airplane carriers, 12 cruisers, 14 light cruisers, 61 destroyers, 33 submarines, 2 submarine mother-boats, 2 mine layers, 2 gunboats, 6 mine sweepers, and a number of service boats, making a total of 161 sea fighters, aggregating 847,761 tons. In addition there soared overhead 180 battle airplanes.

Chaplin Reopens Studio

Charles Chaplin finally opened his Hollywood studio last week to start production on a silent feature.

Hoffman Plans 8 Features; Budd Rogers Heads Sales

M. H. Hoffman announced before leaving New York for the Coast last week that he plans eight features for the 1933-34 season, to be produced at the Culver City studios by Liberty Pictures Corporation. Stories will be by well known authors, he indicated. New York offices have been opened at 1776 Broadway. Distribution will be on a franchise basis.

Budd Rogers has been named general sales manager of Liberty. Mr. Rogers formerly was with First Division.

TRAVELERS . . .

EMIL LUDWIG arrived in New York, en route to Hollywood from Europe, to write "Napoleon" adaptation for Warners.

B. O. SKINNER, head of Ohio's censor board, visited Vitaphone's studio in Brooklyn.

JUNE KNIGHT left for Chicago to conclude a stage tour and from there will leave for Universal City.

JACK BROWER, Warner district manager in Los Angeles, was in New York.

JOSEPH P. KENNEDY sailed for Europe.

DR. F. EICHBERG, German director, returned to Berlin.

PHILLIP MERIVALE arrived in New York from Hollywood.

FRANCES DEAN returned from Europe.

DUDLEY MURPHY, director of "Emperor Jones"; JOHN KRIMSKY, producer, and HAL HORNE, United Artists' ad chief, returned to New York from Boston premiere.

INA CLAIRE returned from Europe.

DIANA WYNYARD returned to New York from London, en route to Hollywood.

Sailing for Europe on the *Ile de France* were CARL LAEMMLE, MAURICE CHEVALIER, FRANK JOYCE, of Joyce-Selznick Agency, W. R. WILKERSON.

PAUL KAYE left New York for Burbank to start with Warner.

MARLENE DIETRICH, returned from Europe, will continue to Hollywood over the weekend.

Returning to New York and Hollywood from Europe, aboard the *Paris*, were B. P. SCHULBERG, Paramount producer; ROBERT E. SHERWOOD, playwright; GEORGE PALMER PUTNAM, Paramount story editor; SYLVIA SIDNEY; MARTIN BECK; the MORGAN SISTERS; MARION GERING, director; GENEVIEVE GERING, player; ARTHUR ASHER, of Warners.

BILL PINE, Paramount Coast publicity head, returned to Hollywood from New York.

ERIK CHARRELL, Fox director, sailed for Paris to confer with Winfield Sheehan.

MAURY COHEN, of Invincible Pictures, arrived in Hollywood from New York.

CHARLES LAUGHTON, Paramount player, sailed for London to do stage work.

MAURICE CHEVALIER sailed for Paris, to return in mid-winter to work for MGM.

ELMER C. RHODEN, Fox midwest manager, was in New York on product deals.

ABE LYMAN, band leader, arrived in New York after appearing in Zanuck film.

ABE LEFF, Bronx exhibitor, returned to New York from Hollywood.

BUSBY BERKELEY, Warner dance director, flew to New York from Burbank.

CHARLES BICKFORD sailed for Europe.

J. J. ALEEN, Columbia representative in Canada, was in New York.

O. B. MANTELL, Columbia representative in Argentine, arrived in New York.

DON ALVARADO sailed for Europe.

UPTON SINCLAIR arrived in New York for premiere of Eisenstein's "Thunder Over Mexico."

GEORGE SEID, who has been in England for Columbia, returned to New York, en route to Coast.

ON BROADWAY

Week of September 23

CAPITOL
- Busy Bodies — MGM

GAIETY
- Scouring the Seven Seas — Fox
- Playground of Pan — Fox

HOLLYWOOD
- Top of the World — Vitaphone
- Beau Bosko — Vitaphone
- Turkey in the Raw — Vitaphone
- Seasoned Greetings — Vitaphone

MAYFAIR
- Happy Hobos — RKO Radio
- My Side of the Story — First Division
- Small Town Idol — Beverly Hills

PARAMOUNT
- Screen Souvenirs—No. 3 — Paramount
- Sailor Beware — Paramount

RIALTO
- The Pawn Shop — RKO Radio
- I Yam What I Yam — Paramount
- Water Lure — Paramount

RIVOLI
- Pagodas of Peiping — Fox
- Rhapsody in Brew — MGM

RKO MUSIC HALL
- Cuba — Principal
- World's Flight — RKO Radio
- Strange As It Seems—No. 32 — Universal

ROXY
- Mechanical Man — United Artists
- Tarzan, the Fearless — Principal

STRAND
- I Like Mountain Music — Vitaphone
- Hot from Petrograd — Vitaphone
- Walter Donaldson — Vitaphone

Minority Holders Seek Writ To Stop Action in Skouras Case

Minority stockholders of Skouras Brothers Enterprises have filed a petition with the Missouri supreme court asking for a writ of prohibition to restrain Circuit Judge Henry Hamilton from taking further action in connection with the receivership litigation against the company. A few weeks ago Judge Hamilton entered an order dismissing the receivership action and imposing the costs on the plaintiffs. The action entered in the high court is a legal move to have Judge Hamilton's ruling set aside.

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Ask St. Louis Receivership Kept

A writ to set aside an order of the circuit court terminating the receivership of St. Louis Amusement Company is asked in an application to the Missouri supreme court by Jack and Katie Shea, plaintiffs in the receivership action against the circuit, which operates 16 theatres.

Hornblow Leaves Goldwyn After Seven Years as Aide

Arthur Hornblow, Jr., has resigned as production aide to Samuel Goldwyn on the Coast after seven years. The resignation is effective November 7. Mr. Hornblow will enter another producing organization, the name of which he has not announced. Mr. Goldwyn is reported to have attempted to induce Mr. Hornblow not to resign.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

DRESS UP

One reaction to Elmer Rhoden's comment on befitting managerial attire is perhaps best illustrated by the following. A showman friend popped into the editorial sanctum to inform us that in hearty agreement with the article, he had shaken off his usual conservatism in the purchase of a new suit, cladding himself in garments somewhat more colorful than has hitherto been his wont.

Very well and good. The snappier apparel no doubt will contribute to the building up of that hoped-for showmanly flair in the fabulous new deal for the manager. But why burden him financially with the heavy demands of this personal exploitation, intended primarily and eventually for the betterment of the box office?

If the dress of the manager is to reflect the personality of the theatre, then by all means exhibitors must consider this as prestige advertising to be paid for accordingly. Recognizing the basic benefits of proper wardrobing, employers should provide adequate seasonal and occasional attire, including whites, slack suits and necessary accessories, as well as the ever present "tuxedo."

Yes, the manager must be well dressed at all times. At club meetings, lunches, fraternal and civic affairs, upon his shoulders is carried the prestige and importance of the theatre in the public eye. Not only is it necessary that these shoulders be broad; smart exhibitors should see to it they are also well tailored.

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STORM SIGNALS (?)

After a frenzied period of decentralization in which producer owned theatres were rapidly unloaded, reports now indicate another change of mind as film companies again compete with each other in a drive for houses. We view these efforts with misgivings in so far as the manager is concerned, unless the mistakes of past chain operation are recognized and avoided.

Whether theatres are to be operated independently or otherwise is not our concern. However, the position of the manager and the latitude allowed in running his house is one of the major determining points of success or failure, regardless of the theatre's classification. The manager who knows his business and proves that he does, should not be interfered with unduly, and his voice should command attention in all matters of booking and house operation.

That this is a proper and profitable proceeding is indicated by the new policy of the chain operated Fox Midwest theatres, wherein managers are not only given this freedom of action but are being sold to the public with the same enthusiasm and publicity put behind the theatre screen and stage attractions. The coupling of theatre and manager in the public eye is not only sound business, but almost a guarantee that, in this division at least, the senseless and unwarranted bureaucratic hokum of the past is not to be revived.

We trust that all chain-minded producers will see eye to eye in steering clear of the catastrophic errors of previous years. The judicious selection of able showmen plus unhampered operation will speedily prove whether or not the weaknesses of past chain exhibition have been remedied.

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QUITE NECESSARY

Exhibitors now taking advantage of the long awaited upturn in business by purchasing needed new cars, clothes and home furnishings might also look into the matter of theatre repairs and replacements. Too long have houses gone shabby, neglected, and this is as good a time as any for operators to make anticipated amends.

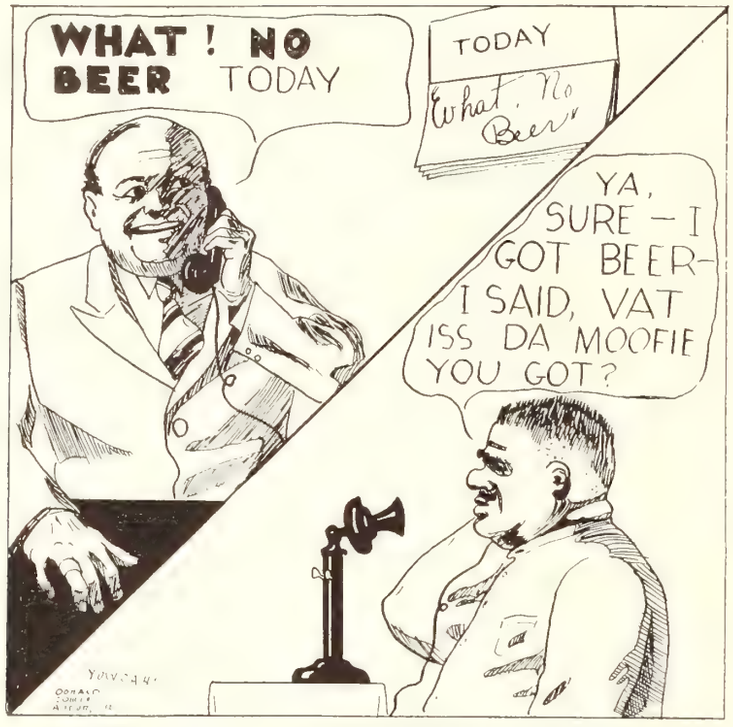
Though the general business depression had much to do with the shrinking of grosses, other reasons for the falling off of business are not hard to find. Foremost among these is the reluctance of many exhibitors to spend an unnecessary(?) penny on much needed repair work, which attitude is reflected in the scarcity of paying customers.

Optimistic as we may be on the strength of the new season's fine pictures, nevertheless many of these box office attractions will not receive their just due in many spots if steps are not taken immediately to remedy present conditions. Top line stars and perfectly produced features cannot prevail against poor sound and inadequate projection; ace exploitation and increased advertising budgets are licked in the face of shaky seats and torn carpets.

Able employees should be encouraged. Talented managers and skilled projectionists must have good "tools", to do their expected best. The continued use of outworn equipment and furnishings is very poor business, affecting the efficiency of the house personnel, as well as encouraging patrons to stay away from the box office in large numbers.

A. Mike Vogel

SHOWMEN'S LOBBY LAFFS!



Maybe Central was to blame for this one, Don.

Campaign Clicks At the Old Roxy

Theatre exploiteers in New York are waking up to the fact that the simplest forms of ballyhoo often produce the best results. Constructive tieups with business, national and political interests far removed from direct contact with this industry are being used by a generation of theatrical press agents who have been brought up in an aura of sensationalism, stunts and generally complex methods.

Following on the heels of two of the most unique bits of press agentry seen in these parts in many months, namely, Columbia's exploitation on "Lady for a Day," and Warner's "Bureau of Missing Persons" ballyhoo—the old Roxy theatre made a bid for front honors in this field by capitalizing on the popular theme of aviation as presented in the picture "F. P. 1." Morris Kinzler, publicity director, and Charles F. Hynes of the New York office of Gaumont-British, ably aided by Fred Rath of Fox Exploitation crew, put over a series of aviation tieups and lobby displays noteworthy for their effectiveness.

Those Ten Foot Letters

Weeks in advance, 10-foot electric "F. P. 1" letters were planted in the Roxy lobby without any copy to indicate their import. Brilliantly lighted, this flash stopped every patron, the greatest curiosity, of course, being aroused as to their meaning. The gag was not divulged until copy broke on the picture, at which time the letters were transferred to the top of the marquee (see photo).

A model aviation contest, in conjunction with Gimbel's department store, was launched, and prior to the picture's opening the store pasted "F. P. 1" stickers on every outgoing package, announcing the opening and the model building contest. Windows were given over to miniature models of the mid-ocean floating aerodome used in the film, technical equipment and model planes.

Noted aviators were contacted, including Clarence Chamberlin, Wiley Post, Jimmie Mattern and others, all of whom gave their public endorsement to the picture. Colonel Lindbergh was shown a special preview of the picture in Sweden and asked to submit his opinion. Chamberlin presented the silver cup from the stage to the winner of the model airplane contest who was given a free ride over the city with him.

The resultant satisfactory gross, the third highest at the Roxy since Jan. 1, was due entirely to the talents of Kinzler, Hynes and Rath, who proved that a picture with exploitation possibilities can be whammed over when these angles are fully capitalized.

GOOD SHOWMANSHIP!

H. V. McCallim, publicity director for Loew's State in Houston, Tex., used six beautiful gals to sell his show when he played "Gold Diggers" there. He sent them out on a tour of the downtown offices to sell tickets for the opening. Then on the opening day stationed them, in scant attire, on the marquee, from where they threw gold covered chocolates and "gold diggers" coins to the crowds below. The ticket selling gag is aces for the bigger pictures.

Warners Plug Love Slants on "Woman"

To stress the love angle in the new Edward Robinson picture "I Loved a Woman," Charlie Einfeld's fast stepping exploiteer crew, headed by Ed Selzer, have put over a strong romance campaign for the opening of the Warner picture at the Strand, N. Y.

One of the stand-out stunts was a tieup with the New York *Mirror* in which $50 prizes were offered to the longest married and youngest married local couples. Daily guest tickets were awarded to every couple in the city married fifty years, and in addition ten pairs of tickets were given daily to the first ten couples who applied at the municipal marriage bureau for licenses. The paper gave added strength to the stunt by carrying the tieup stories on the news pages instead of in the theatre section.

As the former president is impersonated in the picture, the widow and other relatives of the late Theodore Roosevelt were invited to attend the premiere. Surviving "Rough Riders" were also asked to the opening to tie in with the sequence showing the Battle of San Juan Hill.

The lobby display sold the romance angle strongly, one of the main panels showing blown up stills of Robinson's past six pictures, which played up the love slants. A 36 by 40 production shot of Robinson and Francis at the bottom of the panel (see photo) carried the idea further.

Over 500 windows were secured locally in which cards and other displays arranged by a fan magazine featured a fictionization of the story in the screen periodical. In addition, hundreds of news stands were papered with "Woman" posters, the Strand bearing the cost of the printing and the publishers arranging for the locations.

The Warnerites have done a good job in selling Robinson in this picture as a "great lover" to remove him from the classification of character actor. It might not be a bad idea for other managers playing this attraction to play up this angle, thus tapping an added fertile source of patronage for the vehicles of this gifted artist.

EDWARD G. ROBINSON had a love affair in
But the greatest love the screen has ever seen is his love for · · · · ·
KAY FRANCIS in "I LOVED A WOMAN"
COMING · STRAND THEATRE · · · THURSDAY MORNING – 9:30

"Selling" Lobby Frame

"WIRED"...

Elmer H. Brient, Mgr.
Loew's Theatre
Richmond, Va.

Campaign on "Penthouse" enhanced by staging fashion show with it Stop Got two hundred Cosmopolitan dealer windows and stuffed three thousand Cosmopolitans in advance Stop Cooperating store mailed announcements to three thousand customers and ran liberal advertising in both papers on Fashion Show Stop We promoted talent from night clubs for entertainment breaks no charge and got extra newspaper breaks on Fashion Show with promise of two theatre reviews in each paper Stop Four dandy windows Myrna Loy fashion layouts Stop Regards

Lykes Puts On "Native" Street Gag

"Savage Gold" evidently piled up quite a bit of the precious metal at the box office as a result of the campaign slammed over by J. E. Lykes, skipper of Loew's Stillman Theatre, Cleveland, Ohio, one of the highlights of which was a street bally using a big husky negro, made up in native costume with spear and lettered shield.

Lykes also planted a guessing contest in one of his prominent windows by filling a chest with gold(?) pieces and giving prizes to those guessing the nearest number of pieces in the chest. A lettered ballot box and blanks were planted next to the exhibit, thus making it easy for those who wanted to get in on the game.

A special screening for newspaper men and a radio program on which a specially written poem dedicated to the picture was broadcast, were other effective slants utilized by "J. E." on this attraction. Unfortunately, we cannot reproduce the street bally as the photos were a bit overdeveloped, but you may take our word for it that the stunt made a swell flash.

SOME ADDISON ACTIVITIES

Loew Cleveland Division Head Puts Over Numerous Effective Campaigns on Newest Releases

A satisfying armload of practical, meaty campaigns put on by H. M. Addison, Loew's Cleveland (O.) Ohio Divisional Manager, on some of the latest pictures, has been forwarded by Frank Moneyhun, and we are happy to present their highlights for the information of the membership.

H. M. Addison

On the occasion of a citywide Fall fashion festival Addison costumed two girls in complete men's evening attire, with signs pinned to their backs plugging "The Masquerader." These girls distributed cards of many different colors (see photo below) the white ones entitling holders to free admission to the theatre. Frank reports that a careful check reveals that not a single one of the cards had been thrown away, as proven by the crowds that stormed the box office to find out if their cards were the right color.

An "invisible ink" card was distributed at night in office buildings on a tieup with the company that does the cleaning in most of the downtown area. These cards, one of which was left on each desk, contain copy which stated that the lettering on it could very easily be made visible and to the first 25 who accomplished it and mailed the completed card to the theatre, guest tickets would be awarded to see the Colman picture.

A further "Masquerader" stunt was a clever street bally planted in the lobby of one of the dark theatres, in which two girls and a man were planted behind a shadowgraph, with posters and stills calling attention to the picture. This lobby was also utilized for a gag on "Song of Songs" by having a sculptor model a replica of the Dietrich statue pose, working from an illustration of one of the regular posters.

The office building idea was again put across on this picture by the distribution of blotters, copy which asked the name of the screen star who posed for the familiar statue, also illustrated on the blotter. Readers were asked to fill in the name of the star, title and theatre, and to mail their answers for free passes.

"H. M." used the "maze mat" idea as a circular on his "Broadway to Hollywood" campaign. Costumed girls on roller skates passed out the circulars in the downtown area, and managed to create a bit of excitement by this out of the ordinary distribution.

Frank Moneyhun tells us that these various ideas scored high in calling attention to the pictures they publicized, which is the usual return expected from Addison's campaigns. Although the sculpture and shadowgraph ideas may be a bit beyond the financial reach of some managers, the pass stunt and roller skate street bally can be put on effectively and inexpensively everywhere.

Parade Stuff

Local exploiteers managed to grab the spot in the recent New York NRA parade, one of the outstanders put over by Billy Ferguson of MGM being a flock of pigeons released in front of the reviewing stand with messages attached, to President Roosevelt in Washington. A stilt walker leading an imprinted MGM balloon, and a "Leo the Lion" were also contributed by Billy.

The Fox boys promoted themselves a dirigible to which was attached a long banner advertising "Berkeley Square." The blimp sailed along the line of the march in the center of a group of government planes, which spectacle drew all eyes.

ACE TEXAS LOBBIES. Some of the handiwork of dynamic Louis Charninsky, Capitol Theatre, Dallas, Tex. Left photo shows ticket window made into sheriff's office, with horse and goat wood stalls on each side of the lobby. Actual guns used by bad men displayed in panel on left. Note house staff in costume with Cowboy Louis standing next to horse on right. Photo on right shows front made up to resemble fort in picture, with usher in devil costume. Charninsky's lobbies are front page in Dallas and responsible for selling plenty of extra tickets.

WILSON BUILDS NEW FRONT

Neighborhood Theatre Manager Changes Building Front to Resemble Pipes of Giant Organ

In the midst of a highly competitive neighborhood situation, Charles F. Wilson, manager of the Bijou, an uptown Troy, N. Y., theatre, strives for the unusual to put over his house, which in this case was the changing of the entire front of the building and rearranging the marquee lettering, all this done through the efforts of the house staff.

Wilson feels that in his position, the theatre itself should be exploited rather than the pictures, and in the following letter tells us of some of his improvements:

GENTLEMEN:

Situated as we are in a highly competitive area with pictures becoming available after three runs down town and being on an open booking basis with several other suburban theatres in this city, we realized that our exploitation efforts in order to be effective should not be confined to one campaign or the presentation of one picture, but should be felt in improving grosses over a period.

With this object in mind, we began drawing pictures and evolving plans, in which every employe of the theatre participated. The result has been a capital investment with a minimum of expense in the daily working of the scheme.

The Bijou Theatre is a long rectangular building constructed of wood, with a novelty

The Metamorphosis

siding exterior. The front was adorned with several false windows which at various times during the life of the building had been cut and hinged for ventilation to the booth, the result being far from beautiful.

Before starting our improvement plan, we rendered our ideas into a plan on paper with a general description of its workings upon completion and have religiously adhered to them.

This improvement plan is an exploitation of the theatre itself and the association of the picture with the theatre. I will attempt to describe the original front we installed and the marquee which exploits the theatre and the tie-up through our other means of commanding attention of possible patrons.

Utilizing the talents of every one connected with the theatre, we constructed the marquee sign of a wooden framework and covered it with specially bent galvanized iron, so that the openings in the front should allow the insertion of two strips of wall board from which had been cut the stars and title of the presentation. Various colored paper covers the openings in the cut-outs and by means of two rows of bulbs in the sign a very novel effect is given both during daylight and at night.

Next the entire front of the building was covered with specially bent tubes in the form of a giant organ. The apex of this organ provided an appropriate space for the theatre name, the letters of which are separate and measure from 2½ to three feet high and are 10 inches thick. These letters were mounted on an angle frame and are suspended about 18 inches from the face of the building.

In back of the marquee sign is a specially designed floodlight mounted in the form of a barrel which when revolved by means of a small motor throws a succession of varied colors on the face of the building and the sign. The marquee is painted black and silver with a stippled effect, while the background is painted a neutral tan which reflects the various colors from the floodlight.

It would seem at first glance at the enclosed pictures that the maintenance of a sign shop to supply cut-outs for the marquee sign and the sound truck would be prohibitive for a small suburban theatre. We have accomplished this with no addition in personnel and with an increase of only 10% in our advertising cost. Every possible detail has been worked out to cut costs by increased efficiency. The letters, for example, which have been cut out of the wall board for the marquee are utilized for billing the sound truck, another product of the ingenuity of our force.

Newspaper advertising is confined to a directory listing of the current presentations in each of the two daily papers, in which a catch line mentions some special feature of the theatre such as "Air Conditioning," "Air Cushion Seats," "Ground Floor Exits," "Cozy Atmosphere," "Clarity of Picture," "Natural Sound," "No Parking Problems," etc. Weekly midget programs distributed from house to house also carrying seasonal catchlines complete the picture of our exploitation endeavors.

We believe that our idea of exploiting the theatre first and the particular presentation secondarily is responsible for our continued existence in this business.

Very truly yours,
CHARLES F. WILSON.

SICCARDI STEPS OUT

Unwrapping the budget traces a little, Joseph J. Siccardi, Liberty, Plainfield (N. J.), let loose a campaign on "Be Mine Tonight" that brought him plenty of standees. He mailed a postal to every home listed in the phone book, and followed with a house to house herald distribution by bicycled Boy Scouts.

Foreign organizations were reached thru the foreign press, and music, social and fraternal clubs were circularized to good returns. Al Nathan, Universal exploiteer, gave Joe a great big hand on the campaign.

Botwick Contacts Conservation Camps

Stressing the dramatic appeal of "Heroes for Sale," Harry Botwick, the skipper of the Paramount Theatre, Rutland (Vt.), succeeded in garnering a lot of extra business from the four Citizens' Conservation Camps located in his section. Harry wrote to the Captain of each camp describing the picture, also forwarding circulars which were distributed to the workers in each outfit, with hot copy that described the picture as—"an explosive story of the Whys and Wherefores of Today's C.C.C. Camps and the NRA."

Harry dipped into a recent locally publicized murder trial on "Mary Stevens, M.D.," by running a series of teaser ads indicating that the woman in the case, who was acquitted, would appear at the Paramount. The ads were single column, five inch, some of the heads reading as follows:

"That Woman You've Been Reading About—She'll Be Here."

"They Can't Keep Her Out of Rutland—She'll Be Here."

The paper would not divulge who planted the teasers, and the day before the opening, Botwick broke with his ads, tying in the teaser copy. Harry handled the idea with restraint so as not to offend, and the result was a lot of laughs that were translated into a heap big gross on the attraction.

"PHYSICIANS THEATRE"

Charlie Bassin, the skipper of the Oriental Theatre, Mattapan, (Mass.), forwards a copy of the letter he has mailed to 2,000 professional men in Boston and vicinity. In the letter Bassin refers to the fact that the Oriental is known as the "Physicians Theatre" for the reason that many extra courtesies are shown the members of this profession, such as message deliveries, reservations, special parking facilities.

Charlie forwards a four-color street car and bus card that is causing a bit of a stir. It is 42 inches wide by 11 deep, with the theatre name full across in red against a yellow background; two boxes below left and right, one for the stars and the other for the picture, these in green on white, separated by a reverse yellow on black plugging the free parking service. Bassin says it is costing him a little for the space, but that returns are worth it. Sure seems so, Charlie.

"MISSING" LOBBY

A shot of inside advance lobby, Strand, New York, showing some of the flash created by those Warnerites on "Bureau of Missing Persons." Notice "bureau" with glass door and silhouette next to chained files containing police records of missing locals. All this and other gags described in story in last issue moved out front when picture opened.

"It Really Happened"

by THOS. J. KANE, *Mgr.*
Sequoia, Redwood City, Cal.

I think one of the funniest bally-hoos that went "hay-wire" happened like this: I was running the San Mateo Theatre in San Mateo, Calif., in December, 1927, and we had Lon Chaney in "West of Zanzibar" coming up.

Tom J. Kane

We conceived a "wild-man" ballyhoo, one of those "no cost" to the theatre kind; engaged a young fellow to portray the wild man; had my wife dye a suit of my long underwear black; made him up; then we constructed a cage (of wood) on a flat bed truck and everything looked hotsy-totsy. For atmosphere I promoted a local customer to fix the truck driver up with checked pants, Prince Albert coat and a plug hat and a mustache.

The City of San Mateo was in the throes of Xmas street decorations, strings of colored electric lights along the street, and when they came to the end of the circuit, they crossed the street to continue down the other side. All set?

You now have the plot. I was so pleased with the stunt that I invited Jimmie Myers, ad. sales manager for Paramount in San Francisco, at that time to look it over.

The truck driver on contacting the customer also contacted about six drinks of high-powered gin (unknown to me). So Jimmie Myers and I followed the bally-hoo around town and were both very pleased with our efforts. I forget to add that he had several suggestions which we used. So good so far, but the truck driver thought he was Barney Oldfield and went down the Main Street of San Mateo like he was going to the races with the Wild Man yelling for dear life and the population wondering where the fire was, and suddenly they struck the cross wire of the Xmas decorations and the Wild Man piled up in the middle of the street in a pile of kindling wood all surrounded by Xmas decorations, street lights, policemen, citizens and a manager who was looking for an exit.

Of course, the city officials and police raised "hob," but the whole town got such a laugh out of it, not to mention the ribbing the manager received, that even though the stunt went "hay-wire," it had reverse English and we did a nice business.

I've had others that went awry, but none that had as much dynamite as the one stated above.

PLEASE NOTIFY YOUR CHAIRMAN OF ANY CHANGE IN ADDRESS

Notice the free Rotary ad on the bottom of the above. Manager R. V. McGinnis, Conway Theatre, Conway, Ark., builds up his good will by plugging all his civic clubs in the same manner, and very clever, says we. The display "Disgraced" is a revamp of a regular press book ad combined with a midget mat, and Mac says that it is one of the best small ads he has produced in some time. Incidentally, we call your attention to the NRA cut. Are you using it in your advertising?

Showman's Broadcasts Build Theatre Prestige

A radio-wise manager is John McManus, Loew's Midland Theatre, Kansas City (Mo.), who, greatly in demand as a speaker on his local stations, avails himself of these opportunities to broadcast plenty of picture dope and institutional plugs.

Recently, John was one of a group of talks and the introduction given him by the station announcer included a sweet mention of the theatre. A few days later McManus was the guest speaker on a motion picture program, in which he told plenty of his personal contacts with MGM stars, not neglecting, of course, to insert some helpful build-ups for his coming attractions in the theatre.

At the end of the program, the announcer gave Mac a nice sendoff by suggesting the air audience make a habit of attending the Midland and make themselves known to John, who was always on hand to bid them welcome. This is what we would call the swellest kind of publicity, and McManus is to be commended for utilizing the radio so practically.

A "fireworks" front on "Broadway to Hollywood" with red flares and colored smoke pots brought out traffic stopping crowds on the opening night and a telegram tieup netted thousands of stickers on every wire sent out with copy plugging the picture and theatre.

McManus "cleaned up" on his showing of "The Masquerader" with a laundry tie-up (pardon us) by having shirt bands wrapped around all laundry bundles tying in with copy to the effect that discriminating men patronized that particular laundry while planning an evening at Loew's Midland.

To keep his house impressed upon the public eye, John works on institutional newspaper stories, some of the latest planted including one story on ushers, another on the theatre lost and found department, and a third on the number of lamps in the upright sign. Judging from the above, this enterprising executive passes up no opportunities to keep Kansas City "Midland-minded."

RADIO BROADCAST FEATURES "TUGBOAT ANNIE" CAMPAIGN

Manager Arthur Catlin of Loew's State Theatre, in Cleveland, where "Tugboat Annie" was being shown, arranged for a quarter-hour radio broadcast. This was put over by the dramatic stock company of Station WHK on the Saturday evening following the Friday opening.

Life savers were placed in special envelopes with the copy: "A Life Saver—if you laugh too hard at Marie Dressler and Wallace Beery at Loew's State," etc. These were passed out on the streets by two young ladies attired in white sailor suits with ribbons reading "Tugboat Annie" across their shoulders.

CINEMA SHOP

On date at Arthur Mayer's Rialto Theatre in New York, "Doc" Joe Lee planted "Moonlight and Pretzels" in Macy's window, by tying-in clothes worn by stars in the picture to reproductions sold by the store's Cinema Shop. Center panel carries stars' endorsement, via Joe Weil.

HOSTLER PROMOTES PLENTY IN PUTTING OVER EXPLOITATION

Practical box office exploitation distinguishes the work of Alvin Hostler, a Roundtabler of long standing and doing a nice job managing the Warner, Altoona (Pa.). Alvin takes time out to detail the ideas he used on a number of his recent bookings, outlined here.

"The Mayor of Hell"

Distributed novelty cards at a local aviation field to which buttons were attached, the copy reading—"pardon us for (button) in, but we just had to tell you that James Cagney" etc. Catch on? Tied up with milk and bakery companies with bumper cards on all transportation. Newsboys' party at theatre netted 40 inch free display ad, and carriers further bally'd picture while selling papers.

"Mary Stevens, M.D."

Reminder cards with rubber bands attached were hung on doors of all stores morning of opening; classified ad tieup returned three day free two column display splashes in which readers were invited to find their names on want ad pages for passes; another paper went for a drawing contest in which kids were asked to crayon line drawings for free tickets.

A regular size, folded doctor's card, on outside of which was printed the title, theatre and "calling" hours, and inside, theatre copy, was distributed at a local bathing beach. "Back seat" drivers licenses were passed out at ball park, with theatre plug on reverse; circus heralds distributed and cutout gun souvenirs were used to plug a new serial.

"Heroes for Sale"

Put out novelty cards with small fire cracker attached, copy reading—"we don't need this to make a noise for Richard Barthelmess" etc.; five and ten store gave away Loretta Young artificial roses with titled ribbon attached; printed paper bags, heralds, and window strips promoted without cost.

Secured 500 feet of free movie negative with oil company tieup, showing crows in various parts of town, film shown in theatre, and sponsor took large ads to advertise it. "Red inked" front page given out by newsboys, and special souvenirs promoted for children's matinee.

"Baby Face"

Milk bottle cards attached to all deliveries had picture of baby plug for picture, all stores selling ice cream used window strips with "baby" hookin; "Baby Face" sundae plugged on window cards containing production stills in 100 stores, and candy kisses were passed out with "kiss" copy from Barbara Stanwyck. Boys paraded inside ball park with special 14 foot banner. All above exploitation was promoted

"Gold Diggers"

Complete billing coverage within 50 mile radius; planted serial; mailed out thousands of postcards, costumed girls gave away gold coins and chocolate pieces; promoted full window displays in every prominent main street store; Philadelphia Sunday paper gave Joan Blondell picture with every copy; airplanes carried theatre banners.

The above campaigns indicate the work Hostler puts behind his efforts to keep his theatre always in the public eye. Notice that there is nothing spectacular, but every idea is pointed to do the most good at the least possible cost, and Alvin gets plenty in return for every dollar he spends.

EDITORIALS PRAISE WALLY'S BROADCAST ON "TUGBOAT ANNIE"

His vacation over, Toledo, Ohio, once more is being cajoled by the exploitation of Wally Caldwell, who keeps things stirring at the Loew's Valentine Theatre, and sends in some of the highlights on his campaigns.

Through a special arrangement with the city fathers, Wally has planted a huge canvas banner, 36 feet long by four feet wide (see photo) across the intersection of two

Huge Banner

of Toledo's busiest streets in the heart of the city and this was used on "Tugboat Annie," remaining up for a two-week period.

Caldwell put on a splendid 15-minute broadcast of the picture script with the stock players over one of his leading stations, and the newspapers departed from usual custom by giving this an editorial break.

Wally concentrated his "Broadway to Hollywood" exploitation in his newspapers by planting a map puzzle in one daily, a theatre question contest in another and also broke a special feature story.

Thomason's Home-made Effects Work Well

R. M. Thomason, who keeps the folks in Ellis, Kan., on their toes with his doings at the Crystal Theatre, sends along another batch of very good stuff. Due to a last moment booking difficulty, an overnight switch in pictures was necessary, making it impossible for Thompson to advertise the new attraction in advance. However, nothing daunted, he got out a personal endorsement herald on the opening day stressing the merits of "Strangers Return," the result of which was a nice increase in the gross on the second day of the run.

This enterprising showman attracted attention with a simple effect machine consisting of a 110 volt mazda bulb, a home made tin lamphouse, a condenser lens, two thicknesses of red gelatin and a stero lens. Used for the "Shadow Waltz" sequence in "Gold Diggers," the effect was run by making all dark parts of the film a red tint, and other color combinations were secured by placing the red gelatin in front of the projection lens.

Thomason uses a regular advertising auto trailer and in advance of his "Gold Diggers" campaign worked an effective stunt by inviting the folks to look into the interior of the trailer through peek holes, at the same time pushing a button which lighted up the interior, disclosing stills and copy on the picture. The push button effect obviously got more attention than if the interior had been steadily lighted, indicating that Thomason is well grounded in the fundamentals of novelty advertising.

GLEN W. DICKINSON THEATRE MANAGERS AND EXECUTIVES GET TOGETHER

Golf tournament followed business sessions of circuit's convention at Lawrence (Kan.). Bottom Row, l. to r., Louis Higdon, Frank Whittam, L. F. Smith, J. A. Jeffress, J. H. Moulder, R. M. Hunter, J. E. McCammon. Center Row, J. L. Schorg, circuit booker; Don Johnson, general counsel; Walter C. Denney, branch manager, Kansas City, National Theatre Supply Co.; J. G. Weigand; Glen W. Dickinson, president; F. A. Delahunty, A. G. Smith, M. D. Cohn, Fred Lawn. Top Row, Theo. Charlton, Bob Coons, auditor; George Nescher, district supervisor; Al Armstrong, assistant auditor; Ted Siler, city manager; Maj. G. A. Sampson, business manager; Bob Mallon, Leon Robertson.

PROVEN PROFITABLE HIGH SCHOOL AND COLLEGE TIEUP SUGGESTIONS

Practical Ideas To Win School Support Utilized by Prominent Member Who Has Tilted Grosses With Special Slants

EVERY wide-awake theatre manager has in the past been cognizant of the value of soliciting student attendance through co-operation with the schools and pupils directly. If so, he undoubtedly is at this time cooking up some stunt whereby he can increase receipts on some week night or a Saturday morning matinee. If not, the following suggestions may be of help in calling to his attention a few of the unlimited possibilities along these lines.

The ideas contained herein are not new. However, they may serve to refresh your memory and with some changes serve a definite purpose in your annual campaign for student attendance.

Essay Contests

This comes first on the list because you are all familiar with its common usage and simplicity of arrangement. Hundreds of subjects are adaptable to essay contests. "How" and "Why" queries being the two most frequently used.

You can plan essay contests in co-operation with the local school faculty as regular weekly material for thought on the part of pupils.

Where possible, use subjects which pertain to coming attractions. Look through press books for such material as will be within scope of the pupils. A question can be augmented by either a descriptive paragraph or a few pertinent facts. If your bookings offer scant material for school compositions and essays there are always current topics which may appropriately fill the bill.

Make it necessary for essays to be turned in regularly to the judges. The English teacher, the Principal and yourself can act as judges. Announcement of the contests should be made from school bulletin boards and the Principal or English class teachers.

Amateur Critics

Everyone likes the chance now and then to criticize the other fellow's work, favorably or otherwise. Assisted by the newspaper's willingness to publish picture reviews by pupils, contact the faculty head with the idea of starting a Critics Club at school. Student members of this club are entitled to write reviews of current pictures at your theatre with the idea of winning Guest Tickets in addition to having their work published in the local paper. Guest Tickets can be made good for some coming attraction.

Judges should be chosen from the school, newspaper and theatre.

Your co-operating newspaper should be generous with publicity on a stunt of this sort. An advance story each week on the picture to be reviewed by the Critics Club of Blank High School or College should be definitely agreed upon. If your running time for one attraction is a week, it might possibly be arranged to publish the three best reviews during that time. Where change is daily or three times a week, select the most appropriate picture for the students to see and write about.

The prolific Floyd Fitzsimmons, now at the Grand Theatre, Vineland, N. J., in these columns gives the membership the gist of some of the ideas he has used to build up attendance and good will from intermediate schools and colleges. This article is more or less of an outline of Floyd's suggestions which were run about the same time last year in the Round Table, and is again published for the benefit of members who have requested practical exploitation slants to get business from these sources.

Ad Writing Contest

Here is another entree to the classroom. Schools and colleges everywhere are stressing advertising courses these days in lieu of old and unprofitable pursuits.

Contact the proper school authorities on allowing the pupils to participate in an ad writing contest. This can be arranged as a regular feature or a plug for one picture.

Materials for pupils to work with can be furnished through press sheets. Specifications and limitations as to size to be determined by the amount of space you are accustomed to using.

Geography Hounds

Maps fascinate most everyone. Try the pupils on familiarity with their own city. Perhaps the territory within the bounds of your noble city doesn't offer much in the way of fascination for local students. However, there is a possibility in the thought that to those pupils of Blank School who can best draw this familiar realm due credits will be given. That is, gifts or whatever you deem suitable.

Don't limit yourself to Blanktown. Should the picture which you are trying to ballyhoo be laid in Hawaii, it might be more to the point to have the boys and girls draw detailed maps of the Hawaiian Islands.

Town or city maps as suggested should contain all streets, rivers, important public buildings and the location of your theatre.

Word Contest

Here is a stunt that offers an opportunity to plug shows and your theatre heavily.

Student Hookups Fertile Field for Box Office Exploitation; Recommendations Below Can Be Used to Gain Patronage

Contact your local newspaper with the suggestion that they sponsor this theatre-newspaper Word Contest. The stunt need not be limited to schools, unless you prefer.

A lengthy advance story in the paper gives details of the contest. It is simple, yet effective in its purpose. The idea is that contestants are to take the theatre's name . . . break up the letters and re-assemble them into as many words as possible . . . exclusive of proper nouns and two-letter words, like "no," "an," etc. No words will be recognized unless they can be found in a standard dictionary or encyclopedia.

This same Word Contest can be worked with any single word picture title.

Song Writers

Another contest idea, but it has the faculty of drawing them no matter where it is run: It's called a Parody Contest. Following the same procedure as described in the Word Contest, co-operating with the local newspaper, folks are asked to try their hand at writing parodies. These parodies can be to any tune they desire . . . as long or short as they desire . . . only they must pertain to the local paper, your theatre or picture you are playing. At least some mention must be made in each one, to either of the above places.

If you have an organist at your theatre so much the better. He can add loads of fun to your program by singing the winning parodies.

Campus Personalities

A cameraman from the newspaper or some student (en confido) unsuspectingly snaps pictures of students as they perambulate hither and yon 'round the campus. They may be in groups or alone. The photographs are published in the paper. Those recognizing themselves can, upon proof, secure a Guest Ticket to your theatre. If the snapshot is of a group, circle one of the heads as a means of identification.

School and Class Nights

If your town has two or more schools then School Nights are the thing. If only one school, then arrange to hold Class Nights.

School Nights can be made competitive or individual affairs. To start with, secure some popular boy or girl from each school to act as Master of Ceremonies on respective nights. If there is a school band get them down to play on the stage with the M. C. leading the audience in a chorus of high school songs.

On other School Nights arrange to have dramatic talent of the school put on one act plays. They will be glad of the opportunity of securing such practice.

•personalities

JOHN HENDERSON, JR.
has acquired the Avenue Theatre, Dallas, from J. O. Roberts.

▽

W. W. PAGE
has reopened the old Dreamland Theatre at Leesville, La. Extensive remodelling was done and new equipment installed to make the house modern in every respect.

▽

HARRY FRANKIN
has been made manager of the Embassy Theatre, San Francisco, Cal.

▽

AARON WAGNON
has taken a lease on the Arlington Theatre, Suisun, Calif.

▽

HERMAN C. BAMBERGER
manager Taft's Paramount Theatre, Middletown, Ohio, has resigned to take charge of the Palace at Springfield, Mass.

▽

NAT TURBERG
advertising manager for the Taft Chain, has been assigned temporarily to take over the managerial reins of the Paramount in Middletown, Ohio.

▽

HARRY SCHREIBER
manager of the RKO Grand, Cincinnati, has been returned to his original post as manager of the Capitol in that city.

▽

ERWIN BOOK
assistant manager of the RKO Paramount, Cincy, has been elevated to manager of the Grand. RICHARD HAMILTON, chief of service at the Paramount is Book's assistant.

▽

FRANK BARRETT
is reopening the Garden Theatre, Denver, Colo.

▽

JERRY ZIGMOND
who resigned a few weeks ago as manager of the Denver Theatre, Denver, has been appointed City Manager for Cooper-Publix at Pueblo, Colo. Jerry will supervise the Broadway, Rialto and Palm Theatres.

▽

RAY GROMBACHER
has been appointed manager of the Roxy Theatre, Seattle, Wash. He succeeds WILLIAM HOUCK, resigned last week.

▽

SAMUEL FEINSTEIN
is managing the recently reopened Franklin Park Theatre in Boston, Mass. House was dark for the past few months.

▽

ROBERT DUNAGAN
has bought and reopened the Star Theatre, Lordsburg, N. M., renaming it the Star.

▽

SID SCOTT
former manager of the Capitol Theatre in St. Thomas, Ont., Canada, goes to the Capitol, ace house in Windsor, succeeding DAN KRENDEL, who goes to one of Toronto's nabes.

▽

WILLARD FAWCETT
who succeeds SID SCOTT in St. Thomas, has been named manager of the Imperial, Sarnia.

▽

MAURICE BAKER
manager of two Warner houses in State College, Pa., has resigned to go with Chatkin and Feld in Steubenville, Ohio.

▽

DON GEDDES
is managing the Roosevelt, new house, Seattle, Wash.

POSTER ART WORK FOR THE THEATRE!

This beautiful pastel head is the work of W. R. Fuge, artist at the Strand Theatre, Sunbury, Penna. The head was done in natural flesh tones with dark red background. Panel in black edged with lavender. The lettering in white, orange and emerald green. Attractive, eh?

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE CLUB

Please enroll me in the Club and send me my framed certificate.

NAME _____

POSITION _____

THEATRE _____

ADDRESS _____

CITY _____ STATE _____

DATE OF BIRTH _____

(Mail to Managers' Round Table Club, 1790 Broadway, New York)

HUGH CAMPBELL
former manager of the Lenox, goes to the Colonial in Hartford, Conn., and HARVEY EMERSON, assistant manager of the Lyric, becomes assistant at the Warner Strand.

▽

JAMES T. POWERS
leaves the Proctor in Newark and comes to New York, where he will manage the 58th Street Theatre.

▽

E. ROBERT BURNS
comes in as manager of the Fox College Theatre in New Haven, Conn., and R. J. FREEDMAN will assist him. Freedman used to be at the Palace.

▽

VERNON REAVER
replaces A. J. VANNI as manager of the Palace in New Haven, Conn.

▽

KEN GRIMES
again takes over the managerial reins of the Warner, Morgantown, W. Va. House was dark for a few months.

▽

E. C. GATES
leaves the U. C. in San Francisco to go to the reopened Campus.

▽

MARION HART
has purchased the Iris at Edgemont, S. D., and will reopen it.

▽

DAVID R. SABLOSKY
formerly of the Erlen Theatre in Philly has now taken over the reins of three houses in Norristown, Pa., under the banner of Norristown Amusement Co.

▽

HAL SHERIDAN
resigned as manager of the Des Moines, in Des Moines, Iowa, to manage Station KSO.

▽

M. A. NEWMAN
is the new manager of the recently reopened Fox Lyric in Stevens Point, Wis.

▽

F. S. MORIN
is managing the Embassy in New Britain, Conn.

▽

SIG GLADSTONE
who formerly managed the Paramount is reopening the Fremont, Fremont, Ohio, and plans to open it soon.

▽

GEORGE OTTE
has taken over the management of the Pitt Theatre in Pittsburgh, Pa. He was formerly in Wheeling, W. Va.

▽

OSCAR J. PERRIN
has been appointed manager of the RKO Palace Theatre, Albany, N. Y. Perrin was formerly manager of the Capitol.

▽

BOB RHODES
formerly assistant manager of Loew's Theatre in Canton, Ohio, has become associated with Weller as manager of one of his Zanesville houses.

▽

LAWRENCE WEAVER
is managing the newly opened Tucson Theatre, Ariz.

▽

WILLIAM FLANNIGAN
formerly assistant manager of the Strand in Hartford, Conn., has been promoted to manage the Lyric.

▽

GEORGE HOOVER
moves into the State Theatre in Manchester, Conn., where he replaces BEN COHEN, who in turn goes to the Lenox in Hartford, Conn.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1933, unless otherwise specified.

ALLIED PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dude Bandit, The	Hoot Gibson-Gloria Shea	May 1	67	
Eleventh Commandment	Marian Marsh-Theo. Von Eltz	Mar. 15	64	Mar. 18
Fighting Parson, The	Hoot Gibson-Marceline Day	May 22	70	June 3
One Year Later	Mary Brian-Russell Hopton	Aug. 25	69	Aug. 12
Shriek in the Night, A	Ginger Rogers-Lyle Talbot	Apr. 15	70	Mar. 25

Coming Feature Attractions

Bungalow Court
Cheaters
Davy Jones' Locker
Midnight Alarm
Open for Inspection
Picture Brides — Dorothy Mackaill-Regis Toomey
Silk Trimmed
Slightly Used
Without Children

CHESTERFIELD

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
By Appointment Only	Lew Cody-Aileen Pringle	July 7		
Dance, Girl, Dance	Alan Dinehart-Evelyn Knapp	Sept. 1		
Forgotten	June Clyde-Lee Kohlmar	Feb. 15	65	Aug. 5
I Have Lived	Alan Dinehart-Anita Page	June 15	69	Sept. 16
Man of Sentiment, A	Marian Marsh-Owen Moore-Wm. Bakewell	Sept. 15		
Notorious But Nice	Marian Marsh-Betty Compson	Aug. 5		

Coming Feature Attractions

Cross Streets

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ann Carver's Profession	Fay Wray-Gene Raymond	May 26	68	June 17
Below the Sea (Alternate title: "Hell's Cargo")	Ralph Bellamy-Fay Wray	Apr. 25	79	June 10
Brief Moment	Carole Lombard-Gene Raymond-Donald Cook	Sept. 8		
California Trail, The	Buck Jones-Helen Mack	Mar. 24	67	July 29
Circus Queen Murder, The	Adolphe Menjou-Greta Nissen-Donald Cook	Apr. 10	65	May 13
Cocktail Hour	Bebe Daniels-Sidney Blackmer-Randolph Scott	June 5	74	June 10
Dangerous Crossroads	Chic Sale-Diane Sinclair	June 15	62	July 1
Hell's Cargo (See "Below the Sea")				
Lady for a Day	Warren William-Guy Kibbee-May Robson-Glenda Farrell	Sept. 13	102	July 15
Mussolini Speaks		Mar. 10	76	Mar. 18
Night of Terror	Bela Lugosi-Sally Blane	Apr. 24	65	Aug. 5
Parole Girl	Mae Clark-Ralph Bellamy	Mar. 4	67	Apr. 15
Police Car 17	Tim McCoy-Evalyn Knapp	Sept. 30		
Rusty Rides Alone	Tim McCoy-Barbara Weeks	May 26	58	
Silent Man	Tim McCoy-Florence Britton	Mar. 3	68	
Soldiers of the Storm	Regis Toomey-Anita Page	Apr. 4	67	May 27
Thrill Hunter, The	Buck Jones-Dorothy Revier	Sept. 30		
Unknown Valley	Buck Jones-Cecilia Parker	May 5	69	Aug. 26
What Price Innocence?	Willard Mack-Jean Parker	June 29	64	July 1
When Strangers Marry	Jack Holt-Lilian Bond	Mar. 20	68	June 3
Whirlwind, The	Tim McCoy-Alice Dahl	Apr. 14	68	Aug. 8
Woman I Stole, The	Jack Holt - Raquel Torres - Fay Wray	May 1	63	July 8
Wrecker, The	Jack Holt-Genevieve Tobin	July 10	72	Aug. 12

Coming Feature Attractions

Above the Clouds — R. Cromwell-R. Armstrong - D. Wilson
East of Fifth Ave — Wallace Ford - Ralph Forbes - Dorothy Tree
Fighting Code, The — Buck Jones-Diane Sinclair
Fighting Ranger, The — Buck Jones-Dorothy Revier
Fury of the Jungle — Donald Cook-Peggy Shannon
Hold the Press — Tim McCoy
King of the Wild Horses — Wm. Janney-Dorothy Appleby
Lady is Willing, The — Leslie Howard-Binnie Barnes
Man of Steel — Jack Holt-Fay Wray
Man Trailer, The — Buck Jones-Cecilia Parker
Man's Castle, A — Loretta Young-Spencer Tracy
My Woman — Helen Twelvetrees - Wallace Ford - Victor Jory
Night Bus — Robert Montgomery
Ninth Guest
Once to Every Woman
World's Fair — Jack Holt

EQUITABLE PICTURES
[Distributed Through Majestic]

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheating Blondes	Thelma Todd-Rolfe Haraldo	Apr. 1	66	Aug. 19
Gigolettes of Paris	Madge Bellamy-Gilbert Roland	Mar. 15	65	
What Price Decency?	Dorothy Burgess - Alan Hale - Walter Byron	Mar. 1	60	Mar. 11

FIRST DIVISION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Drive, The		May 20	89	Jan. 28
Throne of God (Tent.)		Aug.	56 and 39	

Coming Feature Attractions

Dassan — 51 and 38

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bureau of Missing Persons	Bette Davis - Lewis Stone - Glenda Farrell	Sept. 16	78	Sept. 2
Central Airport	Richard Barthelmess	Apr. 15	75	Apr. 1
Elmer the Great	Joe E. Brown	Apr. 22	74	Apr. 1
Goodbye Again	W. William-Joan Blondell	Sept. 9	65	June 17
Heroes for Sale	Richard Barthelmess - Loretta Young	June 17	76	May 27
I Loved a Woman	Edward G. Robinson-Kay Francis-Genevieve Tobin	Sept. 23	80	Sept. 16
Lilly Turner	Ruth Chatterton-Geo. Brent	May 13	64	Apr. 29
Little Giant, The	Edward G. Robinson	May 20	74	Apr. 15
Mind Reader, The	Warren William	Apr. 1	68	Feb. 25
She Had to Say Yes	Loretta Young-Lyle Talbot	July 15	62	June 17

Coming Feature Attractions

Convention City — Joan Blondell-Dick Powell-A. Menjou-Mary Astor
Dark Hazard — Edward G. Robinson
Female — Ruth Chatterton — Nov. 4
Son of the Gobs — Joe E. Brown - Johnny Mack Brown
Wild Boys of the Road — All Star — Oct. 7 — 69
World Changes, The — Paul Muni — Nov. 25

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adorable	Janet Gaynor-Henry Garat	May 19	83	May 20
After the Ball	Esther Ralston-Basil Rathbone	Mar. 17	69	Mar. 25
Arizona to Broadway	James Dunn-Joan Bennett	June 30	67	July 29
Best of Enemies	Marian Nixon-"Buddy" Rogers	June 23	71	July 22
Bondage	Dorothy Jordan-Alex. Kirkland	Mar. 31	65	Apr. 15
Cavalcade	Clive Brook-Diana Wynyard	Apr. 15	110	Jan. 14
Charlie Chan's Greatest Case	Warner Oland-Heather Angel	Sept. 15		
Devil's in Love, The	Victor Jory-Loretta Young	July 21	71	Aug. 5
Doctor Bull	Will Rogers - Louise Dresser - Marian Nixon-Ralph Morgan	Sept. 22		
F. P. I.	Conrad Veidt-Jill Esmond-Leslie Fenton	July 28	90	May 20
Good Companions, The	Jessie Matthews - Edmund Gwenn	Sept. 8	96	Apr. 29
Hello, Sister	James Dunn-Boots Mallory	Apr. 14	56	May 13
Hold Me Tight	James Dunn-Sally Eilers	May 26	71	May 27
Humanity	Boots Mallory-A. Kirkland	Mar. 3	70	Apr. 29
I Loved You Wednesday	Warner Baxter - Elissa Landi - Miriam Jordan-Victor Jory	June 16	75	June 24
It's Great to Be Alive	Edna May Oliver-Raul Roulien	June 2	68	July 1
Last Trail, The	George O'Brien-Claire Trevor	Aug. 25		
Life in the Raw	George O'Brien-Claire Trevor	July 7		
Man Who Dared, The	Preston Foster-Zita Johann	July 14	75	July 15
My Weakness	Lilian Harvey-Lew Ayres	Sept. 29	74	
Paddy, the Next Best Thing	Janet Gaynor-Warner Baxter	Sept. 1	76	Sept. 2
Pilgrimage	Henrietta Crosman-Marian Nixon-Norman Foster	Aug. 18	90	July 22
Pleasure Cruise	Genevieve Tobin-Roland Young	Mar. 24	72	Apr. 1
Sailor's Luck	James Dunn-Sally Eilers	Mar. 10	78	Mar. 25
Shanghai Madness	Spencer Tracy-Fay Wray	Aug. 4	68	Sept. 2
Trick for Trick	Ralph Morgan-Victor Jory	Apr. 21	69	June 17
Warrior's Husband, The	Elissa Landi - Ernest Truex - David Manners	May 12	68	May 6
Zoo in Budapest	Gene Raymond-Loretta Young	Apr. 28	85	Apr. 22

Coming Feature Attractions

As Husbands Go — Warner Baxter-Eleanor Lynn — Jan. 5,'34
Berkeley Square — Leslie Howard-Heather Angel — Nov. 3 — 90 — July 22
Frontier Marshall — George O'Brien-Irene Bentley — Jan. 26,'34
He Knew His Women — Victor Jory — Feb. 24,'34
Hoopla — Clara Bow-Preston Foster — Nov. 30
I Was a Spy — Herbert Marshall - Madeleine Carroll-Conrad Veidt — Dec. 15 — 75 — Sept. 23
Jimmy and Sally — James Dunn-Sally Eilers — Nov. 24
Mad Game, The — Spencer Tracy - Claire Trevor - Ralph Morgan — Nov. 17
Mr. Skitch — Will Rogers-Zasu Pitts — Dec. 29
My Lips Betray — Lilian Harvey-John Boles — Nov. 10
Olsen's Night Out — El Brendel — Dec. 8
Power and the Glory, The — Spencer Tracy-Colleen Moore — Oct. 6 — 76 — Aug. 26
Three Against Death — Marion Burns-Kane Richmond
Smoky — Victor Jory-Irene Bentley — Oct. 27
Walls of Gold — Sally Eilers-Norman Foster — Oct. 13
Worst Woman in Paris? — Benita Hume-Adolphe Menjou — Oct. 20

FREULER FILM ASSOCIATES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Deadwood Pass	Tom Tyler	May 5		
Easy Millions	Skeets Gallagher-Dorothy Burgess-Merna Kennedy	June 30		
Kiss of Araby	Maria Alba-Walter Byron	Apr. 21		
War of the Range	Tom Tyler	Sept. 22		

Coming Feature Attractions

Black Cat, The
Bulldog Edition
East of Sudan
Green Paradise
My Wandering Boy
Red Man's Country
Silent Army, The
Sister of the Follies

GAUMONT-BRITISH

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Baroud (See "Love in Morocco")				
Britannia of Billingsgate	Violet Loraine-Gordon Harker		79½	
Channel Crossing	Constance Cummings - Matheson Lang			
Falling for You	Jack Hulbert-Cecily-Courtneidge			
Ghost Train, The	Jack Hulbert		68	Feb. 25
Ghoul, The	Boris Karloff			
I Lived With You	Ivor Novello-Ursula Jeans			Aug. 12
It's a Boy	Edward Everett Horton-Leslie Henson			
King of the Ritz	Stanley Lupino-Gina Malo			
Love in Morocco	Rex Ingram (Reviewed under the title "Baroud")	Mar. 18	67	Oct. 15,'32
Love on Wheels	Jack Hulbert-Gordon Harker			
Lucky Number, The	Clifford Mollison-Joan Wyndham		72½	Sept. 9
Man from Toronto, The	Jessie Matthews - Ian Hunter - Fred Kerr			

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Man They Couldn't Arrest	Hugh Wakefield	Mar. 11	70	Mar. 25
Marry Me	Renate Muller-Harry Green		85	Apr. 22
Night and Day	Jack Hulbert-Winifred Shotter	May 26	77	June 10
Orders Is Orders	Charlotte Greenwood - James Gleason		88½	Aug. 19
Prince of Wales, The				
Sleeping Car	Ivor Novello		83	July 8
Soldiers of the King	Cecily Courtneidge - Anthony Bushell			
There Goes the Bride	Jessie Mathews-Owen Nares		79	Mar. 11
Waltz Time	Evelyn Laye-Fritz Schulz	Oct. 1	90	Aug. 12

MAJESTIC

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Gun Law	Jack Hoxie-Betty Boyd	Apr. 15	62	Aug. 26
Sing, Sinner, Sing	Paul Lukas-Leila Hyams	Aug. 1	73	Aug. 19
Trouble Busters	Jack Hoxie-Lane Chandler	May 15	55	
Via Pony Express	Jack Hoxie-Marceline Day	Feb. 6	62	
World Gone Mad, The	Pat O'Brien-Evelyn Brent	Apr. 1	80	Apr. 22

Coming Feature Attractions

Curtain at Eight	Dorothy Mackaill - C. Aubrey Smith-Paul Cavanagh	Oct. 1		
Sin of Nora Moran, The	Zita Johann-John Miljan			

MAYFAIR PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alimony Madness	Helen Chandler-Leon Waycoff	Apr. 1	65	May 13
Dance Hall Hostess	Helen Chandler-Jason Robards-Edward Nugent	July 1	73	Sept. 2
Her Forgotten Past	Monte Blue - Barbara Kent - Henry B. Walthall	Sept. 1	68	
Her Resale Value	June Clyde-George Lewis	Apr. 15	68	
Riot Squad	Madge Bellamy-Pat O'Malley	June 15	70	Aug. 5

Coming Feature Attractions

Secret Sinners	Sue Carol-Nick Stuart	Oct. 15		

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Another Language	Helen Hayes-Robt. Montgomery	July 28	79	Aug. 5
Barbarian, The	Ramon Novarro-Myrna Loy	May 12	88	Apr. 15
Beauty for Sale	Otto Kruger-Madge Evans	Sept. 1	87	Sept. 9
Broadway to Hollywood	Alice Brady - Frank Morgan - Madge Evans-Eddie Quillan-Jackie Cooper-Russell Hardie-Fay Templeton - Jimmy Durante	Sept. 15	89	Sept. 9
Devil's Brother, The	Laurel and Hardy-Dennis King-Thelma Todd	May 5	92	Apr. 8
Fast Workers	John Gilbert-Mae Clarke	Mar. 10	66	Mar. 25
Gabriel Over the White House	Walter Huston-Karen Morley	Mar. 31	87	Apr. 8
Hell Below	Robt. Montgomery-Jimmy Durante - Robt. Young - Walter Huston-Madge Evans	June 9	105	Apr. 15
Hold Your Man	Jean Harlow-Clark Gable	July 7	89	July 8
Looking Forward	Lewis Stone-Benita Hume-Lionel Barrymore	Apr. 28	83	Apr. 1
	(Reviewed under the title "The New Deal")			
Made on Broadway	R. Montgomery-Sally Eilers	May 19	70	Apr. 8
Midnight Mary	Loretta Young-Ricardo Cortez	June 30	76	June 17
Nuisance, The	Lee Tracy-Madge Evans	June 2	80	May 6
	(Reviewed under the title, "Never Give a Sucker a Break")			
Peg O' My Heart	Marion Davies-Onslow Stevens	May 26	85	May 20
Penthouse	Warner Baxter-Myrna Loy-Mae Clarke-Phillips Holmes-Chas. Butterworth	Sept. 8	91	Sept. 9
Rasputin and the Empress	Ethel, John and Lionel Barrymore	Mar. 24	127	Dec. 31,'32
Reunion in Vienna	John Barrymore-Diana Wynyard-Frank Morgan	June 16	100	May 6
Solitaire Man	Herbert Marshall - Elizabeth Allan - Lionel Atwill	Sept. 22	65	Sept. 16
Stage Mother	A. Brady - Russell Hardie - M. O'Sullivan - F. Tone	Sept. 29	87	Sept. 16
Storm at Daybreak	Nils Asther-Kay Francis	July 14	82	July 1
Stranger's Return, The	Lionel Barrymore - Franchot Tone-Miriam Hopkins	July 21	89	July 15
Today We Live	Joan Crawford-Gary Cooper	Apr. 21	115	Apr 22
Tugboat Annie	Marie Dressler-Wallace Beery-Robt. Young-M. O'Sullivan	Aug. 4	88	Aug. 12
Turn Back the Clock	Lee Tracy-Mae Clarke	Aug. 25	80	Sept. 2
When Ladies Meet	Ann Harding-Alice Brady-Robt. Montgomery-Myrna Loy	June 23	85	June 3
White Sister, The	Helen Hayes-Clark Gable	Apr. 14	101	Mar. 25

Coming Feature Attractions

Bombshell	Jean Harlow-Lee Tracy			
Bride of the Bayou	Lionel Barrymore-Madge Evans			
Cat and the Fiddle, The	Jeanette MacDonald-Ramon Novarro			
Comin' Round the Mountain	May Robson-Polly Moran			
Dancing Lady	Joan Crawford-Clark Gable			
Dinner at Eight	Marie Dressler-Wallace Beery-Lionel Barrymore - Jean Harlow - Madge Evans - Karen Morley - Edmund Lowe - Lee Tracy-Jean Hersholt		113	June 10
Eskimo	Native Cast			
Fire Chief, The (Tent.)	Ed Wynn-D. Mackaill			
Forever Faithful	Richard Dix-Madge Evans			
Going Hollywood	Marion Davies-Bing Crosby			
Hollywood Party, The	(All Star Musical)			
Late Christopher Bean, The	Marie Dressler-Lionel Barrymore			
Meet the Baron	Jack Pearl - Jimmy Durante - Lyda Roberti			
Night Flight	H. Hayes - J. Barrymore - L. Barrymore - C. Gable - Robt. Montgomery	Oct. 6	72	Aug. 19
Prizefighter and the Lady, The	Max Baer-Myrna Loy-Dempsey-Carnera-Walter Huston		68	
Queen Christina	Greta Garbo - John Gilbert			
Sequoia	David Landau-Jean Parker			
Tarzan and His Mate	J. Weissmuller-M. O'Sullivan			
Vinegar Tree, The	Lionel Barrymore-Alice Brady-Conway Tearle			

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Avenger, The	Ralph Forbes-Adrienne Ames	Aug. 10		
Black Beauty	Alex Kirkland-Esther Ralston	May 10	70	Apr. 29
Breed of the Border	Bob Steele	Mar. 1	58	July 22
Crashing Broadway	Rex Bell	June 1	55	July 15
Devil's Mate	Preston Foster-Peggy Shannon	Aug. 20	68	Aug. 12
Fighting Texans	Rex Bell	June 15	58	July 29
Fugitive, The	Rex Bell-Cecilia Parker	July 15		
Gallant Fool	Bob Steele	May 29		
Galloping Romeo	Bob Steel-Doris Hill	Aug. 5		
Phantom Broadcast	Ralph Forbes-Vivienne Osborne	Mar. 15	68	Apr. 8
Rainbow Ranch	Rex Bell	July 25		
Rangers' Code	Bob Steele	Aug. 15		
Return of Casey Jones	Charles Starrett-Ruth Hall	May 25		
Sensation Hunters	Arline Judge-Preston Foster	Aug. 30		
Skyway	K. Crawford-Ray Walker	Aug. 15		
Sphinx, The	Lionel Atwill-Sheila Terry	June 1	70	June 3
Sweetheart of Sigma Chi, The	Mary Carlisle-Buster Crabbe	Oct. 1	52	

Coming Feature Attractions

Broken Dreams	Randolph Scott-Martha Sleeper	Oct. 20	68	
Riders of Destiny	John Wayne-Cecilia Parker	Oct. 10	72	
Sixteen Fathoms Under	Sally O'Neill-Creighton Chaney			

PARAMOUNT PUBLIX

Features

Star	Title	Rel. Date	Running Time Minutes	Reviewed
A Bedtime Story	Maurice Chevalier-Helen Twelvetrees	Apr. 21	87	Apr. 29
Big Executive	Ricardo Cortez-Elizabeth Young	Aug. 18	72	Aug. 5
College Humor	Crosby-Oakie-Arlen-Carlisle-Burns and Allen	June 23	80	June 17
Disgraced	Helen Twelvetrees-Bruce Cabot	July 7	65	June 24
Eagle and the Hawk, The	F. March-C. Grant-J. Oakie	May 19	72	May 6
Gambling Ship	Cary Grant-Benita Hume	June 30	72	June 17
Girl in 419, The	James Dunn-Gloria Stuart	May 26	76	May 6
Golden Harvest	Richard Arlen-Chester Morris-Genevieve Tobin	Sept. 22	70	Sept. 23
Her Bodyguard	Wynne Gibson-Edmund Lowe	July 21	70	July 8
I Love That Man	Nancy Carroll-Edmund Lowe	June 9	75	May 6
International House	All Star	June 2	65	May 20
Jennie Gerhardt	Sylvia Sidney-Donald Cook	June 16	76	June 10
King of the Jungle	Frances Dee-Buster Crabbe	Mar. 10	74	Mar. 4
Lady's Profession, A	Alison Skipworth-Roland Young	Mar. 3	72	Feb. 25
M	Peter Lorre		66	Apr. 8
Mama Loves Papa	Charles Ruggles-Mary Boland-Lilyan Tashman	July 14	72	July 15
Man of the Forest	Randolph Scott-Verna Hillie	July 14	62½	
Midnight Club	Clive Brook-George Raft-Helen Vinson-Alison Skipworth	July 28	70	July 29
Murders in the Zoo	Charlie Ruggles-Lionel Atwill	Mar. 31	55	Mar. 11
One Sunday Afternoon	Gary Cooper-Fay Wray	Sept. 1	85	Aug. 26
Pick Up	Sylvia Sidney-George Raft	Mar. 24	75	Mar. 25
Song of the Eagle	Chas. Bickford - Mary Brian - Richard Arlen	Apr. 28	83	Apr. 29
Song of Songs	Marlene Dietrich-Brian Aherne	Aug. 11	92	July 1
Story of Temple Drake, The	Miriam Hopkins-Jack LaRue	May 12	72	May 13
Strictly Personal	Marjorie Rambeau-Eddie Quillan-D. Jordan	Mar. 17	70	Mar. 4
Sunset Pass	Randolph Scott-Tom Keene	May 26	65	June 3
Supernatural	C. Lombard - Randolph Scott-V. Osborne	May 5	64½	Apr. 29
Terror Aboard	Neil Hamilton-Chas. Ruggles-John Halliday	Apr. 14	65½	May 6
This Day and Age	Charles Bickford-Judith Allen	Aug. 25	82	July 29
Three Cornered Moon	C. Colbert-Richard Arlen-Lyda Roberti-Mary Boland	Aug. 4	72	Aug. 12
To the Last Man	Randolph Scott-Esther Ralston	Sept. 15	70	Sept. 16
Too Much Harmony	Bing Crosby-Jack Oakie-Lilyan Tashman	Sept. 29	75	Sept. 9
Torch Singer	Claudette Colbert - Ricardo Cortez-David Manners	Sept. 8	72	Sept. 2
Under the Tento Rim	Stuart Erwin-Verna Hillie	Apr. 7	59	July 22

Coming Feature Attractions

Alice in Wonderland	Charlotte Henry-Gary Cooper-J. Oakie-Chas. Ruggles			
Captain Jericho (Tent.)	Richard Arlen-Elizabeth Allen	Oct. 27		
Cradle Song	Dorothea Wieck-Kent Taylor			
Design for Living	Miriam Hopkins-Fredric March-Gary Cooper			
Duck Soup	Four Marx Bros.			
Four Frightened People	C. Colbert-H. Marshall - Wm. Gargan-M. Boland			
I'm No Angel	Mae West-Cary Grant	Oct. 6		
Pardners	Jackie Cooper			
Take a Chance	James Dunn - June Knight - "Buddy" Rogers - Lillian Roth	Oct. 27		
Tillie and Gus	Alison Skipworth-W. C. Fields	Oct. 13		
Way to Love, The	Maurice Chevalier-Ann Dvorak	Oct. 20		
White Woman	Carole Lombard-Chas. Laughton-Chas. Bickford			

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bed of Roses	Constance Bennett-Joel McCrea	July 14	67	July 8
Before Dawn	Stuart Erwin-Dorothy Wilson	Aug. 4		
Big Brain, The	Geo. E. Stone-Fay Wray-Phillips Holmes	June 16	70	June 3
Blind Adventure	Robt. Armstrong-Helen Mack	Aug. 18	60	Aug. 12
Christopher Strong	K. Hepburn-Colin Clive-Billie Burke	Mar. 31	72	Mar. 18
Cross Fire	Tom Keene-Betty Furness	June 30	55	Apr. 8
Deluge, The	Peggy Shannon - Lois Wilson - Sidney Blackmer-Matt Moore	Sept. 15	68	Aug. 19
Diplomaniacs	Bert Wheeler-Robt. Woolsey	May 12	63	Apr. 15
Double Harness	Ann Harding-William Powell	July 21	74	July 8
Emergency Call	Bill Boyd-Betty Furness	May 26	60	July 1
Flaming Gold	Bill Boyd-Mae Clarke-Pat O'Brien	Sept. 29		
Flying Devils	Arline Judge-Bruce Cabot-Ralph Bellamy-Eric Linden	July 14	62	Sept. 2
Great Jasper, The	Richard Dix	Mar. 3	76	Feb. 11
Headline Shooters	Wm. Gargan-Frances Dee - R. Bellamy-W. Ford-G. Ratoff	July 28	65	July 29
India Speaks	Richard Halliburton	Apr. 28	75	May 13
King Kong	Fay Wray-Bruce Cabot	Apr. 7	100	Feb. 25
Man Hurt	Junior Durkin-Mrs. Wallace Reid	Mar. 24	68	Feb. 4
	(Reviewed under the title "A Successful Blunder")			
Melody Cruise	Phil Harris-Charles Ruggles	June 23	75	June 3
Midshipman Jack	Bruce Cabot-Betty Furness	Sept. 22	65	Sept. 16
Morning Glory	K. Hepburn-D. Fairbanks, Jr.	Aug. 18	70	July 29
No Marriage Ties	Richard Dix-Doris Kenyon	Aug. 11	73	Aug. 12
One Man's Journey	Lionel Barrymore-Joel McCrea-Dorothy Jordan	Sept. 8	72	Sept. 9
Our Betters	Constance Bennett	Mar. 17	72	Mar. 4
Professional Sweetheart	Ginger Rogers-Norman Foster	June 9	70	June 3
Rafter Romance	Ginger Rogers-Norman Foster	Sept. 1	70	Aug. 5
Scarlet River	Tom Keene-D. Wilson	Mar. 10	57	Jan. 21
Silver Cord, The	Irene Dunne-Joel McCrea	May 19	74	May 13
Son of the Border	Tom Keene-Julie Haydon	May 5	55	Aug. 5
Sweepings	Lionel Barrymore	Apr. 14	80	Mar. 18
Tomorrow at Seven	Chester Morris-Vivienne Osborne	June 2	64	May 13

Coming Feature Attractions

Ace of Aces	Richard Dix - Elizabeth Allan-Ralph Bellamy	Oct. 13	74	
Aggie Appleby	Wynne Gibson-Charles Farrell	Nov. 10		
Ann Vickers	Irene Dunne - Walter Huston - Conrad Nagel	Oct. 6		
Beautiful	Ann Harding-Nils Asther	Nov. 27		
Behold We Live	Irene Dunne-Nils Asther-Clive Brook			

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chance at Heaven	Joel McCrea - Ginger Rogers - Marian Nixon	Nov.	3	
Flying Down to Rio	Dolores Del Rio-Gene Raymond-Raul Roulien			
Little Women	K. Hepburn - Joan Bennett - Frances Dee-Paul Lukas	Oct.	20	
Lost Patrol, The	McLaglen-Karloff			
Man of Two Worlds	Francis Lederer			
Son of Kong	Robert Armstrong-Helen Mack	Oct.	27	
Woman Spy, The	Constance Bennett-Gilbert Roland	Nov.	17	

STATE RIGHTS

Features

Title	Star	Dist'r.	Rel. Date	Running Time Minutes	Reviewed
Blarney Kiss, The	Tom Walls-Anne Grey	Principal	Aug. 18	71	Aug. 26
Contraband	Don Alvarado-Dorothy Sebastian	Hoffberg	Apr. 1		
Corruption	Evalyn Knapp - Preston Foster	Imperial Distr.	June 19	63	July
Flaming Signal, The	Marceline Day	Invincible		64	
Get That Venus	Ernest Truex-Jean Arthur	Regent Picts.			
Hell's Holiday	(War Film)	Superb Picts.		77	July 22
High Gear	James Murray - Joan Marsh	Hollywood	Apr. 14	67	Apr. 22
His Private Secretary	Evalyn Knapp-John Wayne	Showmen's Pics.	June 10	60	June 10
Isle of Doom, The	Peter Sobolevski	Amkino	June 5	65½	July 22
Laughing at Life	V. McLaglen-C Montenegro	Mascot		70	June 3
Mr. Broadway	All Star	B'way-Hollywood		59	Sept. 23
November Night (Polish)	S. Jaracz-J. Wegrzyn-J. Smosarska	Capital	Apr. 27	97	May 6
Over the Seven Seas		Vanderbilt		70	June 3
Passion of Joan of Arc, The	Maria Falconnetti	Capital	Sept. 7	57	Sept. 16
Police Call	Merna Kennedy-Nick Stuart	Showmen's Pics.	July 24	60	Sept. 9
Potemkin		Kinematrade	Mar. 31	54	Apr. 15
Red-Head, The	Robert Lynen	Harold Auten	May 25	88	June 17
Return of Nathan Becker	David Gutman	Worldkino	Apr. 13	71	Apr. 29
Savage Gold		Harold Auten	July 24	67	July 29
Secrets of Hollywood	Mae Busch - June Walters	Lester F. Scott		58	Sept. 16
Shepherd of the Seven Hills, The		Faith Pictures	Aug. 7	60	Aug. 19
Ship of Wanted Men	Dorothy Sebastian - Leon Waycoff	Showmen's Pics.		63	Sept. 16
Sleepless Nights	Polly Walker - Stanley Lupino	Remington	July 21	65	July 29
Soviets on Parade		Kinematrade	Mar. 31	60	Apr. 22
Sucker Money	Mischa Auer	Hollywood	Apr. 5	70	Apr. 15
Taming the Jungle		Invincible	June 3	59	June 10
Tarzan the Fearless	Buster Crabbe	Principal	Aug. 11	61	Aug. 19
This Is America		Frederick Ullman, Jr.	July 19	70	July 29
Thunder Over Mexico		Principal		70	May 20
Truth About Africa, The		Wm. Alexander		47	Apr. 22
Victims of Persecution	Betty Hamilton-Mitchell Harris	Bud Pollard	June 16	60	June 24
Wives Beware!	Adolphe Menjou	Regent Picts.	June 1	63	

TOWER PRODUCTIONS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Daring Daughters	Marian Marsh-Joan Marsh	Feb.	60	Apr. 15
Important Witness, The	Noel Francis-Donald Dilloway	July	15	
Reform Girl	Noel Francis-Dorothy Peterson-Skeets Gallagher	Mar.	70	

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bitter Sweet	Anna Neagle-Fernand Graavey	Sept. 22	93	Aug. 19
Emperor Jones	Paul Robeson-Dudley Digges	Sept. 8	80	Sept. 23
I Cover the Waterfront	Claudette Colbert - Ben Lyon - Ernest Torrence	May 17	75	Apr. 29
Masquerader, The	Ronald Colman-Elissa Landi	Sept. 1	75	Feb. 25
Perfect Understanding	Gloria Swanson	Mar. 11	84	Mar. 4
Samarang	Native Cast	June 23	62	May 20
Secrets	Mary Pickford-Leslie Howard	Apr. 16	90	Feb. 18
Yes, Mr. Brown	Jack Buchanan	May	69	Mar. 18

Coming Feature Attractions

Blood Money	George Bancroft-Judith Anderson-Frances Dee			
Born to Be Bad	Loretta Young-Cary Grant			
Bowery, The	Wallace Beery - George Raft - Jackie Cooper-Fay Wray	Oct.	13	
Broadway Thru a Keyhole	Constance Cummings - Russ Columbo	Oct.	27	
Gallant Lady	Ann Harding-Clive Brook			
Joe Palooka	Jimmy Durante-Stuart Erwin-Lupe Velez			
Miss Lonelyhearts	Lee Tracy-Sally Blane			
Moulin Rouge	Constance Bennett - Franchot Tone-T. Carminati			
Nana	Anna Sten-Lionel Atwill-Phillips Holmes			
Private Life of Henry VIII, The	Charles Laughton		97	Sept. 23
Roman Scandals	Eddie Cantor - Gloria Stuart - David Manners			
Sentenced	George Arliss			
Sorrell and Son	H. B. Warner			
Trouble Shooter	Spencer Tracy-Jack Oakie			

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Be Mine Tonight	Jan Kiepura-Magda Schneider	Mar. 23	78	Feb. 18
Big Cage, The	Anita Page-Clyde Beatty	Mar. 3	75	Mar. 4
Cohens and Kellys in Trouble	Chas. Murray-Geo. Sidney	Mar. 23	69	Apr. 22
Destination Unknown	Pat. O'Brien-Ralph Bellamy	Mar. 16	67	Jan. 28
Don't Bet on Love	Lew Ayres-Ginger Rogers	July 13	62	July 29
Fiddlin' Buckaroo	Ken Maynard-Gloria Shea	July 20	62	
Fighting President, The		Apr. 14	50	Apr. 15
Her First Mate	Summerville-Pitts	Aug. 10	70	July 22
King of Jazz (Reissue)	Paul Whiteman-John Boles-Bing Crosby	June 1	63	Apr. 5,'30
King of the Arena	Ken Maynard	June 1	61	
Kiss Before the Mirror	Nancy Carroll-Paul Lukas	May 4	67	Mar. 11
Ladies Must Love	June Knight - Neil Hamilton - Mary Carlisle-George E. Stone	Sept. 25	70	Sept. 9
Lucky Dog	Charles "Chic" Sale	Apr. 20	55	May 13
Moonlight and Pretzels	Mary Brian-Leo Carrillo	Aug. 3	84	Sept. 2
Out All Night	Summerville-Pitts	Apr. 13	72	Mar. 11
Rebel, The	Vilma Banky-Luis Trenker	June 15	75	July 1
Rustler's Roundup	Tom Mix-Diane Sinclair	Mar. 18	56	
Secret of the Blue Room, The	Lionel Atwill-Paul Lukas-Gloria Stuart-Onslow Stevens	July 20	65½	Sept. 23
Trail Drive, The	Ken Maynard-Cecilia Parker	Sept. 4		

Coming Feature Attractions

By Candlelight	Elissa Landi-Paul Lukas			
Counsellor-at-Law	John Barrymore-Bebe Daniels			
Dangerous to Women	Chester Morris-Helen Twelvetrees - Alice White			
Horseplay	Slim Summerville-Andy Devine-Leila Hyams			
Invisible Man, The	Claude Rains-Gloria Stuart-Wm. Harrigan			
Love, Honor and Oh! Baby	Summerville-Pitts	Oct.	16	
Myrt and Marge	Myrtle Dale-Donna Damerell-Ted Healy		68	Sept. 9
Only Yesterday	John Boles-Margaret Sullavan - Benita Hume-Billie Burke	Oct.	23	
Poor Rich, The	Edna May Oliver-Edward Everett Horton			
S. O. S. Iceberg	Rod La Roque-Gibson Gowland		70	Sept. 23
Saturday's Millions	Robert Young-Leila Hyams	Oct.	9	72	Sept. 23
Song for You, A	Marian Nixon-Jan Kiepura			
Special Investigator	Wynne Gibson-Onslow Stevens-Alan Dinehart			
Strawberry Roan	Ken Maynard-Ruth Hall		60	
Young Hearts	John Boles-Gloria Stuart			

WARNER BROS.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Baby Face	Barbara Stanwyck	July	74	Apr. 1
Captured!	Leslie Howard-Doug. Fairbanks, Jr.-Paul Lukas	Aug.	72	June 24
Forty-Second Street	Warner Baxter - Bebe Daniels-Geo. Brent	Mar.	89	Mar. 18
Gold Diggers of 1933	Warren William-Joan Blondell-Aline MacMahon-Ruby Keeler-Dick Powell	Sept.	90	May 27
Life of Jimmy Dolan, The	D. Fairbanks, Jr.-Loretta Young	June	70	June 24
Man from Monterey, The	John Wayne-Ruth Hall	July	57	Aug. 26
Mary Stevens, M.D.	Kay Francis	July	72	Aug. 12
Mayor of Hell, The	James Cagney	June	80	May 20
Narrow Corner, The	Douglas Fairbanks, Jr.	July	71	July 22
Picture Snatcher	James Cagney	Apr.	75	Apr. 1
Private Detective 62	William Powell	June	67	July 15
Silk Express	Neil Hamilton-Sheila Terry	June	63	June 17
Voltaire	George Arliss-Doris Kenyon	Aug.	70	June 24

Coming Feature Attractions

College Coach	Dick Powell-Pat O'Brien-Ann Dvorak	Oct.	28	
Ever in My Heart	Barbara Stanwyck	Nov.	11	
Finger Man	James Cagney			
Footlight Parade	James Cagney - Joan Blondell - Ruby Keeler - Dick Powell - Guy Kibbee	Oct.	21	
From Headquarters	Geo. Brent-M. Lindsay			
Havana Widows	J. Blondell-G. Farrell			
House on 56th Street, The	Kay Francis - Ricardo Cortez - Gene Raymond	Nov.	18	
Kennel Murder Case	William Powell-Mary Astor	Oct.	28	
Shakedown	Bette Davis - Chas. Farrell - Ricardo Cortez			

WORLD WIDE

[Distributed through Fox Films]

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Constant Woman, The (Reviewed under the title "Auction in Souls")	Conrad Nagel-Leila Hyams	Apr. 23	75	Mar. 3
Lone Avenger, The	Ken Maynard	May 14	61	Aug. 19
Phantom Thunderbolt	Ken Maynard	Mar. 5	62	
Study in Scarlet, A	Reginald Owen-June Clyde	May 14	72	June 10

OTHER PRODUCT (FOREIGN)

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Big Attraction, The	Richard Tauber	Bavaria Film	July 22	89	July 29
Cadet, The	Frans Fiedler	Film Exchange		80	Apr. 8
Counsel's Opinion	Henry Kendall	London Film		71	Apr. 22
Don Quixote	Feodor Challapin-George Robey	British-United Artists			July 8
Dream of Schoenbrunn	Martha Eggerth	Europa Film	May 31	78	June 10
Girl from Maxim's, The	Frances Day	London Film			
Golden Goal, The	Richard Tauber	Bavaria Film	June 17	85	July 8
Hawleys of High Street	Leslie Fuller	British Int'l		68	July 8
Heads We Go	C. Cummings - F. Lawton	British Int'l		87	Sept. 16
Hertha's Awakening	Teni Van Eyck	Protex	Mar. 10	82	Mar. 28
I Spy	Sally Eilers - Ben Lyon	British Int'l		63	
Just My Luck	Ralph Lynn	British and Dominions		80	May 20
Kuhle Wampe: Whither Germany?	Hertha Thiele-Ernest Busch	Kinematrade	Apr. 22		
M	Peter Lorre	Paramount	Mar. 31	96	Apr. 8
Maid of the Mountains, The	Harry Welchman-Nancy Brown	British Int'l		80	Apr. 22
Men of Tomorrow	Maurice Braddell	Paramount-London Film		80	Apr. 15
Money for Speed	John Loder - Ida Lupino-Cyrill Maglen	British-United Artists		67	July 15
Morgenrot (Dawn)	Else Knott - Rudolf Forster	Protex	May 15	85	May 27
Only Girl, The	Lilian Harvey-Chas. Boyer	Gaumont-Ufa		95	Aug. 12
Private Wives	Claude Allister-Betty Astell	British Lion			
Radio Parade		British Int'l		70	May 13
She Wanted Her Man	Bebe Daniels-Victor Varconi	British Int'l			
Song of Life	Albert Mog - Margot Ferra	Tobis	Mar. 24	66	Apr. 15
Upright Sinner, The	Max Pallenberg-Dolly Haas	European Films	Mar. 28	78	Apr. 15
Victoria and Her Hussar	Michael Bohnen-Friedel Schuster	Kinematrade	Apr. 8	90	Apr. 22
Wedding Rehearsal	Roland Young	London Film			
You Made Me Love You	Thelma Todd - John Loder	British Int'l			

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1933 unless otherwise stated]

COLUMBIA

Title	Rel. Date	Min.
KRAZY KAT KARTOONS		
Antique Antics		1 rl.
Broadway Malady	Apr. 18	1 rl.
Bunnies and Bonnets	Mar. 25	1 rl.
House Cleaning		1 rl.
Krazy Spooks		1 rl.
Medicine Show	Feb. 7	1 rl.
Out of the Ether	Sept. 5	
Russian Dressing	May 1	
Wedding Bells	Jan. 10	
Whack's Museum		1 rl.
Wooden Shoes	Feb. 25	1 rl.
LAMBS GAMBOLS		
Hear 'Em and Weep		2 rls.
Poor Fish, The	Apr. 27	2 rls.
LAUGHING WITH MEDBURY		
1. In Morocco		1 rl.
MARCH OF THE YEARS		
No. 1		1 rl.
MICKEY McGUIRE COMEDIES		
1—Mickey's Touchdown		18
SCRAPPY CARTOONS		
Beer Parade, The	Mar. 4	1 rl.
False Alarm		1 rl.
Hollywood Babes		
Match Kid, The	May 9	1 rl
Movie Struck	Sept. 8	
Sandman Tales	Oct. 6	
Scrappy's Party	Feb. 13	1 rl.
Tenderacket	May 20	1 rl.
World's Affair, The	June 5	1 rl
MINUTE MYSTERIES		
No. 1		1 rl.
No. 2		1 rl.
GEO. SIDNEY AND CHAS. MURRAY		
Radio-dough (Tent.)		2 rls.
SMITH AND DALE		
Hot Daze		2 rls.
SUNRISE COMEDIES		
Entertainer, The — Will Mahoney		
Partners Two	Jan. 19	22
Preferred List — Ken Murray		
Safe in Jail	Feb. 11	2 rls
Say It Isn't So — Richey Craig, Jr.	June 29	19
The Curse of a Broken Heart	Feb. 4	18
The Strange Case of Poison Ivy	Mar. 23	
WORLD OF SPORT		
All's Wet That Ends Wet	May 5	1 rl.
Champions	May 5	1 rl.
Flying Gloves	Aug. 18	
Hook and Line	July 28	
In the Good Old Winter Time	June 17	1 rl.
Throwing the Bull	Jan. 14	11
What the Scotch Started		
Who Said the Weaker Sex?		

EDUCATIONAL

[Distributed through Fox Films]

Title	Rel. Date	Min.
ANDY CLYDE COMEDIES		
Andy's Mad Moment		
Big Squeal, The	July 9	18
Dora's Dunking Doughnuts	Sept. 1	20
Feeling Rosy	Apr. 30	21
Loose Relations	June 11	20
AS A DOG THINKS		
Walking the Dog	Sept. 29	
You and I and the Gatepost	Aug 25	
BABY BURLESKS		
Glad Rags to Riches	Feb 5	11
Kid 'N Africa	Oct. 6	
Kid 'N Hollywood	May 14	11
Kid's Last Fight, The	Apr. 23	11
Polly Tix in Washington	June 4	
War Babies	Sept 18	
BATTLE FOR LIFE		
Beneath Our Feet	June 25	9
Sea, The	May 7	9
BRAY'S NATURGRAPHS		
Giants of the North	June 4	7
Pirates of the Deep	May 7	9
Wild Life at Home	June 18	1 rl.
BROADWAY GOSSIP		
No. 3	Feb. 5	11
No. 4	Mar. 5	11
No. 5	Apr. 30	11
No. 6	June 18	
CAMERA ADVENTURES		
Cougar's Mistake, The	May 28	9
Two Hundred Fathoms Deep	Mar. 19	8
CORONET COMEDIES		
What a Wife	Nov. 3	
DO YOU REMEMBER?		
Highlights of the Past	Apr. 9	8
Old-Fashioned Newsreel, An	July 2	
Puffs and Bustles	Mar. 12	7
FROLICS OF YOUTH		
Merrily Yours	Oct. 6	
GREAT HOKUM MYSTERY		
On the Brink of Disaster	Feb. 19	
HODGE-PODGE		
Any Way to Get there	July 16	9
Capers in Clay	July 30	
Out of the Ordinary	May 28	
Sawdust Sidelights	June 4	10
Skipping About the Universe	Feb. 12	21
Women of Many Lands	Mar. 12	9
MERMAID COMEDIES (Harry Langdon)		
Hitch Hiker, The	Feb. 12	21
Knight Duty	May 7	22
Hooks and Jabs	Aug. 25	
Leave It to Dad	Oct. 20	
Stage Hand, The	Sept. 8	
Tied for Life	July 2	18
MORAN AND MACK COMEDIES		
A Pair of Socks	May 14	20
As the Crows Fly	Feb. 5	18
Blue Blackbirds	Aug. 18	
Farmers' Fatal Folly	Sept. 15	18
Hot Hoofs	June 18	
Two Black Crows in Africa	Mar. 5	20
OPERALOGUES		
Brahmin's Daughter, A.	Jan. 8	22
ROMANTIC JOURNEYS		
Enchanted Trail	Sept. 22	
SONG HIT STORIES		
Slow Poke — Stepin Fetchit	Sept. 22	1 rl.
SPIRIT OF THE CAMPUS (Reinald Werrenrath)		
California	Mar. 5	10
Georgia Tech	May 7	9
McGill	May 28	9
TERRY-TOONS		
Banker's Daughter, The	June 25	6
Beanstalk Jack	Oct. 20	6
Cinderella	May 28	6
Down on the Levee	Mar. 5	6
Fanny in the Lion's Den	July 23	6
Fanny's Wedding Day	Sept. 22	
Grand Uproar	Aug. 25	
Gypsy Fiddler, A	Oct. 6	6
Hansel Und Gretel	Feb. 5	6
Hypnotic Eyes	Aug.	
King Zilch	June 11	6
Oh! Susanna	Apr. 2	6
Oil Can Mystery, The	July 9	6
Pick-necking	Sept. 8	
Pirate Ship	Apr. 30	6
Romeo and Juliet	Apr. 16	6
Tale of a Shirt, The	Feb. 19	6
Tropical Fish	May 14	6
Who Killed Cock Robin?	Mar. 19	6
THREE-REEL SPECIAL		
Krakatoa	Apr. 23	23
TOM HOWARD COMEDIES		
Aces Wild	July. 9	10
Honesty Pays, But Not Much	June 4	
Mouse Trapper, The	Sept 11	
Static	Sept. 29	
TORCHY COMEDIES (Ray Cooke)		
Torchy's Loud Spooker	June 25	20
Torchy Turtle	Apr. 23	21
Trying Out Torchy	July 23	18
TREASURE CHEST		
Your Life Is In Your Hands	Sept. 22	
VANITY COMEDIES		
Keyhole Katie — Gale Seabrook-John T. Murray	Jan. 15	20
Techno-crazy — Monty Collins-Billy Bevan	Apr. 23	19

FOX FILMS

Title	Rel. Date	Min
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Following the Horses!	Sept. 1	
Motor Mania!	Sept. 29	
Conquest of the Air!		
Scouring the Seven Seas!		
Answering the Riot Call!		
Filming the Fashions		
MAGIC CARPET SERIES		
Mediterranean Memories	Jan. 1	
The Lure of the Orient	Jan. 8	9
Here Comes the Circus	Jan. 15	
Sicilian Sunshine	Jan. 22	10
Gorges of the Giants	Jan. 29	9
When in Rome	Feb. 5	
Berlin Medley	Feb. 12	9
Rhapsody of the Rails	Feb. 19	
Taking the Cure	Feb. 26	
Down from Vesuvius	Apr. 15	
Paris on Parade	Mar. 5	
Isles of the East Indies	Mar. 12	
The Iceberg Patrol	Mar. 19	
A Gondola Journey	Mar. 26	
Broadway by Day	Apr. 2	
Sampans and Shadows	Apr. 9	
Mississippi Showboats		
Boardwalks of New York		
Pagodas of Peiping	Aug. 18	
Shades of Cairo	Aug. 25	
The Desert Patrol	Sept. 1	10
Outposts of France	Sept. 15	
Glimpses of Greece	Sept. 29	
Playground of Pan	Oct. 13	
The Island of Malta	Oct. 27	
Elephant Trails	Oct. 27	
MOVIE TINTYPE SERIES		
Where Is My Wandering Boy?	Aug. 18	
For the Man She Loved	Sept. 8	
Slander's Tongue	Oct. 6	
Twin Dukes and a Duchess	Oct. 27	
The Great Train Robbery		
A Moment of Madness		
Helen of the Chorus		
The Extravagant Wife		
The Girl from the Country		
Emma's Dilemma		
The Heart of Valeska		
Love's Old Sweet Song		
SPECIAL SUBJECT		
Aniakchak	Aug. 18	

MASTER ART PRODUCTS

Title	Rel. Date	Min.
EDWIN C. HILL SERIES		
1. Human Side of the News		
MELODY MAKERS		
Sammy Fain — With Eton Boys, N. Brokenshire and Evelyn Hoey		
Cliff Friend—With Peggy Healy, Jack Fulton and Pickens Sisters		
Benny Davis — With Roy Atwell, Charles Carlisle, Martha Ray and Jackie Green		
Gus Edwards—With Ralph Kirbery, Four Minute Men and John S. Young		
Stephen Foster—With John Hundley, Nancy McCord and Kelvin Keech		
Fields and McHugh—With Jack Osterman and Pickens Sisters		
ORGANLOGUES		
Songs of the Hills — Radio Rubes		
Sally — Singin' Sam—Don Wallace		
Night of Romance — Donald Novis-Ann Leaf-John Young		
Tongue Twisters — Irving Kaufman-Lew White		
Ship of Dreams — Ralph Kirbery-Lew White-Kelvin Keech		
Melody on Parade — Irving Kaufman-Lew White		
Home Again — Nick Lucas-Lew White-Kelvin Keech		
Tintypes — Irving Kaufman-Lew White		
Oriental Phantasy — Charles Carlisle-Lew White-Kelvin Keech		
Organ Festival — Lew White-Ann Leaf-Dick Liebert-Jesse Crawford		
Melody Tour — Sylvia Froos-Dick Liebert-John S. Young		
Organlogue-ing the Hits — Nick Lucas-Lew White-Herbert Rawlinson		
PET SUPERSTITIONS		
1. Spilled Salt — Phyllis Barry-George Lewis-J. Carrol Naish		

METRO-GOLDWYN-MAYER

Title	Rel. Date	Min.
ALL-STAR SERIES		
Yeast Is West		
CHARLEY CHASE		
Arabian Tights	June 3	20
Fallen Arches	Feb. 4	19
His Silent Racket	Apr. 29	19
Midsummer Mush		21
Nature in the Wrong	Mar. 18	19
Sherman Said It	Sept. 2	17
COLORTONE MUSICAL REVUES		
Beer and Pretzels		20
Hello, Pop!		
Hollywood Premiere	Feb. 4	18
Nertsery Rhymes	Aug. 26	
Rhapsody in Brew		20
FITZPATRICK TRAVELTALKS		
Big Ditch of Panama, The	Mar. 18	9
Cuba, Land of the Rhumba	Feb. 25	9
Daughters of the Sea	Apr. 8	9
Dutch Guiana, Land of Djuka		10
Fiji and Samoa	May 20	8
New Zealand		9
Norway	Feb. 4	9
Over the Seas to Borneo	Apr. 29	9
Papua and Kalabahai	June 10	9
FLIP, THE FROG		
Bulloney		8
Chinaman's Chance		8
Coo-Coo the Magician	Feb. 18	8
Paleface		8
Techno-cracked		8
LAUREL & HARDY		
Busy Bodies		20
Dirty Work		20
Me An' My Pal	Apr. 22	21
Twice Two	Feb. 25	21
ODDITIES		
Fine Feathers		9
Handlebars		
Happy Warriors		9
Menu	Aug 26	11
Whispering Bill	Feb. 11	10
OUR GANG		
Bedtime Worries	Sept. 9	21
Forgotten Babies	Mar. 11	17
Kid from Borneo, The	Apr. 15	19
Mush and Milk	May 27	18
PITTS-TODD		
Bargain of the Century	Apr. 8	20
Beauty and the Bus	Sept. 16	
Maids a la Mode	Mar. 4	18
One Track Minds	May 20	
SPECIAL		
Inflation		11
Roosevelt, the Man of the Hour	Apr. 8	18
SPORT CHAMPIONS		
Allez Oop	Mar. 11	10
Auto Racing	Apr. 1	
Bone Crushers	Feb. 18	8
Throttle Pushers	Apr. 1	9
TAXI BOYS		
Call Her Sausage	May 13	19
Rummy, The	June 10	18
Taxi Barons	Apr. 1	19
Thundering Taxis	June 24	18
Wreckety Wrecks	Feb. 18	18

PARAMOUNT PUBLIX

Title	Rel. Date	Min.
HOLLYWOOD ON PARADE		
No. 7	Feb. 10	11
No. 8	Mar. 10	11
No. 9	Apr. 7	10
No. 10	May 5	10
No. 11	June 2	10
No. 12	June 30	10
No. 13	July 28	10
HOLLYWOOD ON PARADE—NEW SERIES		
No. 1	Aug. 18	11
ONE REEL ACTS		
Be Like Me — Ethel Merman	Feb. 18	10
Captain Henry's Radio Show — Lanny Ross-Don Voorhees Annette Henshaw	Aug. 4	2 rls.
Detective Tom Howard of the Suicide Squad — Tom Howard	June 9	11
Jazz a La Cuba — Don Aspiazu	July 7	1 rl.
Let's Dance — Burns and Allen	Mar. 17	10
Moonlight Fantasy — Vincent Lopez	Apr. 14	8
Rookie, The — Tom Howard	Feb. 24	10
Walking the Baby — Burns and Allen	May 12	11
PARAMOUNT PICTORIAL		
No. 8—Glass Making at the Corning Glass Works — "Going Back Home" — Costuming the Earl Carrol Vanities	Feb. 24	10
No. 9—A Drama of the Northland — Paramount Pictorial Presents Amelia Earhart	Mar. 17	10
No. 10—Birth of the Year — Laboratory Sleuth — Three X Sisters	Apr. 21	10
No. 11—Dr. Roy Chapman Andrews - Ward Wilson - Danbury Fair	May 19	10
No. 12—Treasure Hunt — Wings of Summer—Putting One Over with Lillian Roth	June 16	10
No. 13—Tableaux in Wax — Bird Sanctuary — Song Makers of America	July 14	10
PARAMOUNT PICTORIAL—NEW SERIES		
No. 1	Aug. 11	
SCREEN SONGS		
Ain't She Sweet — Lillian Roth	Feb. 3	7
Aloha Oe — Royal Samoans	Mar. 17	7
"Boilesk" — Watson Sisters	June 9	7
Down by the Old Mill Stream — Funny Boners	July 21	7
Peanut Vendor, The — Armida	Apr. 28	7
Popular Melodies — Arthur Jarrett	Apr. 7	7
Reaching for the Moon	Feb. 24	7
Sing, Sisters, Sing — Three X Sisters	June 3	7
Song Shopping — Ethel Merman	May 19	7
Stoopnocracy — Stoopnagle and Budd	Aug. 18	
SCREEN SOUVENIRS		
No. 8	Feb. 17	10
No. 9	Mar. 17	10
No. 10	Apr. 14	10
No. 11	May 12	10
No. 12	June 9	10
No. 13	July 7	10
SCREEN SOUVENIRS—NEW SERIES		
No. 1	Aug. 25	
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
GRANTLAND RICE SPORTLIGHTS		
What Makes a Champion	Aug. 4	10
Sporting Melodies	Aug 25	
SPORTS EYE VIEW		
Aggravatin' Bear, The	Apr. 28	10
Balance	June 23	10
Canine Thrills	Feb. 3	10
Hot and Cold Thrills	Mar. 31	10
Jabs and Jolts	May 26	10
Over the Jumps	July 21	10
Straight Shooters	July 21	10
Wonder Girl, The — Babe Didrickson	Mar. 3	10
TALKARTOONS		
Betty Boop's Big Boss	June 2	1 rl.
Betty Boop's Birthday Party	Apr 21	7
Betty Boop's May Party	May 12	7

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Betty Boop's Penthouse	Mar. 10	7
Is My Palm Read	Feb. 17	7
Mother Goose Land	June 23	7
Old Man of the Mountains	Aug. 4	
Cab Calloway		
Popeye, the Sailor	July 7	7
Snow-White	Mar. 31	7
TWO-REEL COMEDIES		
Barber, The	July 28	21
W. C. Fields		
Big Fibber, The	July 14	20
Sennett Star		
Caliente Love	Mar. 10	20
Sennett Star		
Daddy Knows Best	June 16	22
Walter Catlett		
Dream Stuff	May 12	20
Sennett Star		
Easy on the Eyes	Feb. 17	22
Sennett Star		
Fatal Glass of Beer	Mar. 3	19
W. C. Fields		
His Perfect Day		
Sennett Star		
Honeymoon Bridge		
Sennett Star		
Husband's Reunion	July 7	19
Sennett Star		
In the Bag		
Sennett Star		
Knockout Kisses	June 23	19
Sennett Star		
Marriage Humor	Aug. 18	19
Harry Langdon		
Meet the Champ	Aug. 4	2 rls.
Eugene Pallette-Walter Catlett		
Morning After, The		
Sennett Star		
Pharmacist, The	Apr. 21	20
Sennett Star		
Plumber and the Lady, The	Mar. 31	19
Sennett Star		
Roadhouse Queen	May 26	20
Sennett Star		
See You Tonight	June 2	21
Sennett Star		
Shot for Love		
Sennett Star		
Sing, Bing, Sing	Mar. 24	19
Bing Crosby		
Sweet Cookie	Apr. 14	18
Sennett Star		
Temporary Butler		
Sennett Star		
Too Many Highballs	Feb. 10	20
Sennett Star		
Uncle Jake	May 5	19
Sennett Star		

RKO-RADIO PICTURES

Title	Rel. Date	Min.
BLONDE and RED HEADS SERIES		
Flirting in the Park	Aug. 18	
CHARLIE CHAPLIN SERIES (Re-issues)		
The Cure	Aug. 19	20
The Fireman	Aug. 26	
The Pawnshop	Mar. 17	
The Vagabond	Feb. 3	21
CLARK & McCULLOUGH SERIES		
Druggist's Dilemma, The	May 5	17
Fits in a Fiddle	Oct. 20	
Gay Nighties, The	June 23	20
Hocus Focus	Mar. 3	20
Iceman's Ball, The	Aug. 13	20
Kicking the Crown Around	Aug. 4	
GRIBBON-KENNEDY COMEDIES		
Heave Two	Mar. 10	20½
How Comedies Are Born	Sept. 8	
Loops, My Dear	Jan. 6	17
Shakespeare with Tin Ears	June 30	18½
Thrown Out of Joint	May 12	21
HEADLINER SERIES		
No. 3—Hip, Zip, Hooray	Mar. 31	18½
Nat Carr		
No. 4—She Outdone Him	July 21	
No. 5—Preferred List	Oct. 6	
MASQUERS COMEDIES		
Abroad in Old Kentucky	Sept. 9	20
Lost in the Limehouse	Apr. 7	20½
Moonshiner's Daughter, The	May 19	20
Stolen by Gypsies, or Beer and Bicycles	July 14	
MICKEY McGUIRE SERIES		
Mickey's Ape Man	Feb. 10	18
Mickey's Big Broadcast		
Mickey's Disguise	July 28	
Mickey's Race	Apr. 14	18
MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)		
Art in the Raw	Feb. 24	19
Good Housewrecking	June 16	
Grin and Bear It	Nov. 3	
Merchant of Menace, The	Apr. 21	19½
Quiet Please	Aug. 11	
MUSICOMEDIES SERIES (Ruth Etting)		
Knee Deep In Music	Sept. 22	
MY BRIDGE EXPERIENCES (Ely Culbertson)		
Forced Response, A	Sept. 15	
Murder at the Bridge Table	Sept. 1	
Society Cheaters	Sept. 29	
What Not to Do in Bridge	Oct. 13	
Trans-Atlantic Bridge Tricks	Oct. 27	
Three Knaves and a Queen	Nov. 10	
PATHE NEWS		
Released twice a week		
PATHE REVIEW		
Released once a month		
SPECIALS		
So This Is Harris		28
TOM AND JERRY SERIES		
Happy Hoboes	Mar. 31	
Hook and Ladder Hokum	Apr. 28	7
In the Park	May 26	
Magic Mummy	Feb. 7	7
Panicky Pup	Feb. 24	7
Phantom Rocket	July 21	1 rl.
Puzzled Pals		7

STATE RIGHTS

Title	Rel. Date	Min.
AMKINO		
A Day in Moscow		28
Killing to Live		17
Kino Displaya		10
ATLANTIC FILM		
BEVERLY HILLS PICTURES		
Coocoo Capers		
Flame of the Pacific		22
Terrors of the Amazon		20
CAESAR FILMS		
Venezziana		1 rl.
CENTRAL FILM		
A Pilgrimage Through Palestine		10
Beaten Commos—and Proper		10
Hula		3 rls.
F. M. S. CORP		
Newslaughs		7
FIRST DIVISION		
My Side of the Story	Sept. 1	10
David L. Hutton		
Strange Case of Tom Mooney, The	July 21	23
IDEAL		
Canal Gypsies		9
Evolution		28
Goofy Games		8
Next War, The		26
We're on Our Way		9
INDUSTRIAL		
The Silent Enemy		30
MARY WARNER		
Berlin: Its Sports and Recreation		8
Berlin: Rhythm of a Metropolis		8
Glimpses of Germany		8
Green Heart of Germany, The		20
Springtime on the Rhine		7
The Mosel		8
Trier, Oldest City in Germany		8
Vintagers' Festival in the Palatinate		10
Winter in the Bavarian Alps		1 rl.
Young Germany Goes Ski-ing		1 rl.
MASCOT		
Technocracy		10
PRINCIPAL		
Beer Is Here		
Cuba		18
Get That Lion		29
Isle of Desire		3 rls.
Isle of Peril		32
Isles of Love		1 rl.
Killing the Killer		11
Matto Grosso		24
New Western Front		25
Primitive		1 rl.
Tiger Hunt, The		20
Voodoo		36
Walpi		

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
7. Mickey's Good Deed	Dec. 9,'32	8
8. Building a Building	Dec. 20,'32	7
9. The Mad Doctor	Jan. 20	6
10. Mickey's Pal Pluto	Feb. 10	7
11. The Meliedrammer	Mar. 3	6
12. Ye Olden Days	Mar. 24	7
13. The Mail Pilot	June 5	7
14. Mickey's Mechanical Man	June 9	6
15. Mickey's Gala Premiere	June 30	7
16. Puppy Love	Aug. 14	
17. Playful Pluto		
18. Shanghaied		
19. Steamroller		
SILLY SYMPHONIES		
6. Babes in the Wood	Dec. 2,'32	8
7. Santa's Workshop	Dec. 30,'32	7
8. Birds in the Spring	Dec. 30,'32	7
9. Father Noah's Ark	Jan. 27	8
10. Three Little Pigs	May 26	8
11. Old King Cole	July 27	8
12. Lullaby Land	Aug. 18	7
13. Pied Piper		

UNIVERSAL

Title	Rel. Date	Min.
GOOFYTONE NEWS		
No. 1	Aug. 28	1 rl.
No. 2	Oct. 1	1 rl.
OSWALD CARTOONS		
Beau Best	May 22	1 rl.
Confidence	July 31	1 rl.
Five and Dime	Sept. 18	1 rl.
Going to Blazes	Apr. 10	1 rl.
Ham and Eggs	June 19	6
In the Zoo	Oct. 16	1 rl.
Ocean Hop (Reissue)	Apr. 24	1 rl.
Shriek, The	Feb. 27	7
POOCH CARTOONS		
Hot and Cold	Aug. 14	1 rl.
King Klunk	Sept. 4	9
Lumber Champ, The	Mar. 13	
Nature's Workshop	June 5	8
Pin Feathers	July 3	9
She Done Him Right	Oct. 9	1 rl.
Terrible Troubador, The	Feb. 13	1 rl.
RADIO STAR REELS		
Morton Downey—No. 3	Feb. 14	21
The Holdup With Joe Young		
Radio Murder Mystery	Mar. 6	20
Louis Sobol—No. 2		
Morton Downey—No. 4	Apr. 17	2 rls.
My Pal the Prince		
Beauty on Broadway	May 15	2 rls.
Walter Winchell—No. 2		
Peeping Tom	Sept. 20	2 rls.
Louis Sobol—No. 4		
SPECIALS		
Voice of the Vatican	Mar. 13	10
Your Technocracy and Mine	Apr. 15	1 rl.
World's Greatest Thrills	Aug. 18	19
STRANGE AS IT SEEMS SERIES		
No. 27—Novelty	Mar. 20	8
No. 28—Novelty	Apr. 17	8½
No. 29—Novelty	May 29	8
No. 30—Novelty	May 29	1 rl.
No. 31—Novelty	Aug. 7	1 rl.
No. 32—Novelty	Sept. 4	1 rl.
No. 33—Novelty	Oct. 9	1 rl.
UNIVERSAL COMEDIES (1932-33 SEASON)		
A Quiet Night	May 31	21
Bert Roach		

Title	Rel. Date	Min.
Alias the Professor	Mar. 5	21
James Gleason		
All at Sea	Sept. 20	2 rls.
(Mentone No. 2)		
Big Benefit, The	Oct. 18	2 rls.
(Mentone No. 3)		
Gleason's New Deal	July 12	20
James Gleason		
His First Case	June 14	20
Vince Barnett		
Hunting Trouble	Feb. 8	20
Louise Fazenda		
Mister Mugg	May 10	21
James Gleason		
Mountain Music		2 rls.
Louise Fazenda		
Nature in the Rough		
Louise Fazenda		
Open Sesame	Oct. 25	2 rls.
Henry Armetta		
On the Air and Off	Sept. 6	rls.
(Mentone No. 1)		
Pick Me Up	Apr. 5	19
Marie Prevost		
Room Mates	Apr. 19	20
Frank Albertson		
Should Crooners Marry?	Feb. 22	2 rls.
Frank Albertson		
Stung Again	Oct. 11	2 rls.
Louise Fazenda		
Trial of Vince Barnett	Mar 22	20½
Vince Barnett		
Warren Doane Brevity	Aug. 9	2 rls.

VITAPHONE SHORTS

Title	Rel. Date	Min.
BIG V COMEDIES		
No. 9—Buzzin' 'Round	Feb. 4	
Roscoe (Fatty) Arbuckle		
No. 10—Wrongorilla	Mar. 4	20
Jack Haley		
No. 11—How've You Been? "Fatty" Arbuckle	June 24	
No. 12—An Idle Roomer		20
Jack Haley		
No. 13—Nothing But the Tooth	Aug. 19	19
Jack Haley		
BIG V COMEDIES (New Series)		
No. 1—Close Relations		
Roscoe (Fatty) Arbuckle		
No. 2—Salt Water Daffy		21
Jack Haley		
No. 3—Gobs of Fun		
George Givot-Charles Judels		
No. 4—Turkey in the Raw		
Gus Shy		
BROADWAY BREVITIES		
No. 8—Sky Symphony	June 3	
Stoopnagle & Budd		
No. 9—Poor Little Rich Boy	Dec. 24,'32	18
Phil Baker		
No. 10—Hey, Hey, Westerner	Dec. 31,'32	17
Technicolor Musical		
No. 11—That Goes Double	July 29	
Russ Columbo		
No. 12—Bygones	Jan. 14	18
Ruth Etting		
No. 13—Pleasure Island	Feb. 25	18
Technicolor Musical		
No. 14—Yours Sincerely	Mar. 11	19
Lanny Ross		
No. 15—Speaking of Operations	Jan. 28	18
Pick & Pat		
No. 16—Northern Exposure	Apr. 8	18
Technicolor Musical		
No. 17—Nothing Ever Happens	Mar. 25	18
Musical		
No. 18—World's Champ	July 11	
Jack Dempsey		
No. 19—The Way of All Freshmen	Apr. 22	
Hal Leroy-Mitzi Mayfair		
No. 20—Along Came Ruth	May 6	
Ruth Etting		
No. 21—Fifi	May 20	21
V. Segal-Chas. Judels		
No. 22—The Double-Crossing of Columbus	July 15	19
Charles Judels		
No. 23—Pie a la Mode	June 19	
No. 24—Crashing the Gate	July 1	
Ruth Etting-Roy Atwell		
No. 25—20,000 Cheers for the Chain Gang	Aug. 12	19
Jerry Bergen-The Rollickers-Pickens Sisters		
No. 26—The "No" Man	Aug. 26,'33	19
Hugh O'Connell-Anne Greenway		
BROADWAY BREVITIES (New Series)		
No. 1—Rufus Jones for President		20
Ethel Waters		
No. 2—Use Your Imagination		18
Hal LeRoy-Mitzi Mayfair		
No. 3—Paul Revere, Jr.		
Gus Shy-Janet Reade		
No. 4—Operator's Opera		
Donald Novis-Dawn O'Day-Eton Boys		
No. 5—Seasoned Greetings		
Lita Grey Chaplin		
HOW TO BREAK 90		
BOBBY JONES		
No. 1—The Grip	May 15	9
No. 2—Position and Back Swing	June 10	
No. 3—Hip Action	June 24	
No. 4—Down Swing	July 8	
No. 5—Impact	July 15	
No. 6—Fine Points	Aug. 5	10
LOONEY TUNES		
No. 1—Ride Him, Bosko		7
No. 2—Bosko the Drawback		7
No. 3—Bosko's Dizzy Date		7
No. 4—Bosko's Woodland Daze		7
No. 5—Bosko in Dutch		7
No. 6—Bosko in Person		7
No. 7—Bosko the Speed King		
No. 8—Bosko's Knight Mare		
No. 9—Bosko the Sheep-Herder		8
No. 10—Beau Bosko		
No. 11—Bosko's Mechanical Man		
No. 12—Bosko the Musketeer		
No. 13—Bosko's Picture Show		

Title	Rel. Date	Min.
LOONEY TUNES (New Series)		
No. 1—Buddy's Day Out		
MELODY MASTERS		
No. 1—Music to My Ears		10
Jack Denny and Band		
No. 2—Municipal Band Wagon		10
No. 3—Smash Your Baggage		9
Small's Paradise Band		
No. 4—The Lease Breakers		9
Aunt Jemima		
No. 5—The Yacht Party		9
Roger Wolfe Kahn's Band		
No. 6—Hot Competition		10
The Continentals-Barris-Whiteman-Ted Husing		
No. 7—Abe Lyman and Band		10
No. 8—"How's Tricks?"		
Jean Sargent-George Owen and Gang		
No. 9—That's the Spirit		10
Noble Sissie and Band		
No. 10—The Alma Martyr		9
Fred Waring and His Pennsylvanians		
No. 11—The Name Is Familiar		
Leon Belasco and Band		
No. 12—The Audition		
Hannah Williams-Phil Emerton's Band		
No. 13—A Castilian Garden		9
Señor Del Pozo's Marimba Orchestra		
MELODY MASTERS (New Series)		
No. 1—Vincent Lopez and Orchestra		
No. 2—Hot from Petrograd		10
Dave Apollon and Orchestra		
No. 3—Barber Shop Blues		9
Claude Hopkins and Band		
No. 4—Borrah Minnevitch and His Harmonica Rascals		
No. 5—Rubinoff and Band		10
MERRY MELODIES		
No. 1—You're Too Careless with Your Kisses		8
No. 2—I Wish I Had Wings		7
No. 3—A Great Big Bunch of You		7
No. 4—Three's a Crowd		7
No. 5—Shanty Where Santa Claus Lives		7
No. 6—One Step Ahead of My Shadow		7
No. 7—Young and Healthy		7
No. 8—The Organ Grinder		7
No. 9—Wake Up the Gypsy in Me		7
No. 10—I Like Mountain Music		7
No. 11—Shuffle Off to Buffalo		7
No. 12—The Dish Ran Away with the Spoon		7
No. 13—We're In the Money		7
MERRY MELODIES (New Series)		
No. 1—Torch Song		
PEPPER POT		
No. 1—R'bling Round Radio Row No. 1		
No. 2—Nickelette		
No. 3—Contact		
No. 4—If I'm Elected		
No. 5—King Salmon		
No. 6—R'bling Round Radio Row No. 2		
No. 7—Babe O'Mine		
No. 8—Dangerous Occupations		
No. 9—Out of the Past		
No. 10—Love Thy Neighbor		
No. 11—R'bling Round Radio Row No. 3		
No. 12—A Whale of a Yarn		
No. 13—Africa Speaks—English		
No. 14—R'bling Round Radio Row No. 4		
No. 15—Sea Devils		
No. 16—Parades of Yesterday		
No. 17—Breakwater		
No. 18—Little White Lies		
No. 19—R'bling Round Radio Row No. 5		
No. 20—You're Killing Me		
No. 21—Inklings		
No. 22—R'bling Round Radio Row No. 6		
No. 23—Around the World in 8 Minutes		
No. 24—Fishermen's Holiday		
No. 25—Stuck, Stuck, Stucco		
No. 26—Seeing Samoa		
PEPPER POT (New Series)		
No. 1—Walter Donaldson		10
No. 2—Little Miss Mischief		
No. 3—Rock-A-Bye-Bye, with Dr. Rockwell		
No. 4—Notre Dame Glee Club		
SPORT THRILLS SERIES TED HUSING		
No. 1—		
No. 2—		
No. 3—		
No. 4—Old Time Sport Thrills		
No. 5—		
No. 6—		
WORLD ADVENTURES E. M. NEWMAN		
No. 1—Dancing Around the World		1 rl
No. 2—Transportations of the World		1 rl
No. 3—An Oriental Cocktail		10
No. 4—Curious Customs of the World		1 rl
No. 5—From Bethlehem to Jerusalem		10
No. 6—High Spots of the Far East		10
No. 7—Main Streets		10
No. 8—Beauty Spots of the World		1 rl
No. 9—Workers of the World		1 rl
No. 10—Wonder Spots of the World		1 rl
No. 11—Costumes of the World		1 rl
No. 12—Strange Ceremonies		10
No. 13—Top of the World		1 rl
MUSICAL WORLD JOURNEYS E. M. NEWMAN		
No. 1—Exploring the Pacific		1 rl.

SERIALS

(EACH SERIAL 12 EPISODES OF 2 RLS.)

Title	Rel. Date	Min
MASCOT		
Fighting with Kit Carson	July 6	20 (each)
Johnny Mack Brown-Noah Beery		
Three Musketeers, The	Apr. 7	
John Wayne-Ruth Hall		
Whispering Shadow	Jan. 10	
Bela Lugosi-Karl Dane-Malcolm MacGregor		
UNIVERSAL		
Clancy of the Mounted	Feb. 27	20 (each)
Tom Tyler-Jacqueline Wells		
Gordon of Ghost City	Aug. 14	20 (each)
Buck Jones-Madge Bellamy		
Lost Special	Dec. 5,'32	
Frank Albertson		
Perils of Pauline		
Evalyn Knapp-Robert Allen		
Phantom of the Air	May 22	
Tom Tyler-Gloria Shea		

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EXPERIENCED ORGANIST, STAGE UNIT pianist, leader, manager, desires connection anywhere in U. S. JOHN BURKE, 1969 Delaware, Detroit.

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EASTMAN **SUPER-SENSITIVE PANCHROMATIC NEGATIVE**

just a rough diamond in a platinum setting!

Mae West

in

"I'M NO ANGEL"

with Cary Grant, directed by Wesley Ruggles

Paramount Pictures

if it's a PARAMOUNT PICTURE it's the best show in town!

MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

SMALL TOWN BUSINESS MAKES DEFINITE GAINS

Nationwide analysis of general industry shows improvement made in last seven months; box office receipts increase 33 1/3 per cent over March

598 THEATRES OPENED IN FIVE MONTHS

Most represent reopenings of darkened houses; 215 projects involve new construction or reconditioning; forecast $2,500,000 for theatre rehabilitation in the next 18 months

FULL TEXT OF ROSENBLATT CODE DRAFT

Vol. 113. No. 2 — *Entered as second-class matter, January 12, 1931, at the Post Office at New York, N. Y., under the act of March 3, 1879. Published Weekly by Quigley Publishing Co., Inc., at 1790 Broadway, New York. Subscription, $3.00 a year. Single copies, 25 cents.* — October 7, 1933

"AT YOUR SERVICE!"

CAMPAIGN BOOK for M-G-M SHOWMEN

AN M-G-M CONTRACT IS THE GREATEST ASSET OF ANY THEATRE!

Therefore **TELL YOUR PUBLIC YOU'VE GOT M-G-M**

DON'T KEEP IT A SECRET! It's worth a lot of money to you to have your patrons know about your M-G-M tie-up! Many exhibitors have asked us to prepare special advertising to enable them to announce this fact in a big way. Hence we have prepared this complete campaign of ADVERTISING, EXPLOITATION and PUBLICITY which is now available to all M-G-M showmen. The advertisements and publicity cuts herein are offered to you in mat form without cost—a part of M-G-M service. In ordering mats please specify by number—order direct from your M-G-M Exchange

(Note! All the mats in this campaign book are FREE!)

AT YOUR M-G-M EXCHANGE! Eight page press book showing how to tell the public that your theatre is the leading show shop in your town. The Major theatre is the one using the Major product. Tell the folks!

A few of the ads that tell your public the good news!

JOIN the CELEBRATION
of the greatest screen entertainment of years

on the screen of the

STATE
THEATRE

Norma Shearer

Clark Gable

Marion Davies

Greta Garbo

John Barrymore

Jean Harlow

What a celebration! We have just signed a contract which will bring to you all the great stars of Metro-Goldwyn-Mayer at this theatre during the coming season! M-G-M's Tenth Anniversary is a year of greater, happier hits than ever before. We are proud to have been able to insure you the utmost in entertainment!

Wallace Beery

Marie Dressler

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Helen Hayes

Lionel Barrymore

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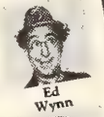
Ed Wynn

Ramon Novarro

Jeannette MacDonald

Jack Pearl

Jimmy Durante

Laurel-Hardy

Watch for the announcement of these stars in forthcoming productions at the

STATE

The Theatre of The Stars!

AD NO. 5—160 lines x 2 columns.

Leo LEADS the PARADE of STARS to the screen of the STATE THEATRE

THE WHOLE WORLD WILL APPLAUD THESE COMING SCREEN HITS!

Triumphant Return
GRETA GARBO—
JOHN GILBERT
in "Queen Christina."
JOAN CRAWFORD—
CLARK GABLE
in "Dancing Lady" with Franchot Tone
MARIE DRESSLER—
LIONEL BARRYMORE
in "Christopher Bean."
STAGE MOTHER
with Alice Brady, Franchot Tone, Maureen O'Sullivan, Phillips Holmes
SOLITAIRE MAN
with Herbert Marshall, Elizabeth Allan, Mary Boland, Lionel Atwill
JEAN HARLOW—LEE TRACY
in "Bombshell" with Frank Morgan, Una Merkel.
MEET THE BARON
with Jack Pearl, Ben Bard, Ted Healy, Zasu Pitts, Lyda Roberti, Jimmy Durante, Dee Rockwell.
PRIZEFIGHTER AND THE LADY
with Max Baer, Myrna Loy, Walter Huston, Primo Carnera, Vince Barnett.
NIGHT FLIGHT
with John Barrymore, Helen Hayes, Clark Gable, Lionel Barrymore, Robert Montgomery, Myrna Loy.
HOLLYWOOD PARTY
with Marie Dressler, Joan Crawford, Jean Harlow, Lupe Velez, Jimmy Durante, Jack Pearl, Charles Butterworth, Jean Hersholt.
ED WYNN
in "The Chief."
RAMON NOVARRO—
JEANNETTE MAC DONALD
in "The Cat and The Fiddle" with Vivienne Segal, Frank Morgan, Charles Butterworth.
MARION DAVIES
in a drama of Hollywood
JOHN BARRYMORE—
LIONEL BARRYMORE
with Diana Wynyard in "The Paradine Case."
WALLACE BEERY
in "Viva Villa."
HELEN HAYES
in "Wicked Woman."
ROBERT MONTGOMERY
in "Transcontinental Bus."
NORMA SHEARER
in a spectacular production to be announced later
CLARK GABLE—
ROBERT MONTGOMERY
in "Two Thieves."
WALLACE BEERY, JEAN HARLOW, CLARK GABLE
in "Soviet."
TARZAN AND HIS MATE
with Johnny Weissmuller, Maureen O'Sullivan, Neil Hamilton, Paul La Roque.

WE HAVE THE LION ON THE DOTTED LINE!

IT'S LEO, the roaring lion of M-G-M. We have signed him on the dotted line to present the world's finest motion pictures on the screen of our theatre during the coming season. Are we elated? And will you be happy as his great stars of filmdom are brought to you in their happiest hits!

The World's Greatest Stars Are M-G-M

NORMA SHEARER	LIONEL BARRYMORE
CLARK GABLE	JOAN CRAWFORD
GRETA GARBO	RAMON NOVARRO
WALLACE BEERY	JEAN HARLOW
MARIE DRESSLER	LEE TRACY
JOHN BARRYMORE	ED WYNN
MARION DAVIES	JACK PEARL
ROBERT MONTGOMERY	JIMMY DURANTE
HELEN HAYES	LAUREL & HARDY

Stars in Short Features, too!

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Laurel-Hardy, Charley Chase, Thelma Todd-Patsy Kelly, Roach All Stars, Our Gang, Roach Musical Comedies.

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★ ★

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★ ★

HEARST METRO-TONE NEWS

★ ★

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See the World's Finest Entertainment First and Regularly at

The Theatre of The Stars

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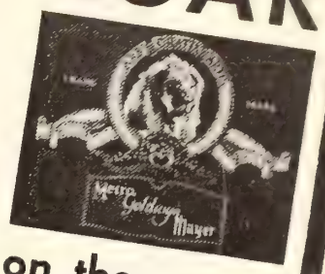
LISTEN TO HIM ROAR



on the screen of the

STATE
THEATRE

AND no wonder Leo roars! Norma Shearer, Greta Garbo and all the other great STARS of the Metro-Goldwyn-Mayer family are back again. Never such a group of stars at a single studio before! They are busily engaged in making the happiest hits of all entertainment history to celebrate the 10th Championship Year of this leading motion picture company. Watch for these STARS in the great successes that are on the way!

★NORMA SHEARER
★GRETA GARBO
★CLARK GABLE
★JEAN HARLOW
★JOHN BARRYMORE
★JOAN CRAWFORD
★WALLACE BEERY
★MARIE DRESSLER
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★ROBT. MONTGOMERY
★MARION DAVIES
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★LEE TRACY
★LAUREL-HARDY
★JACK PEARL
★JIMMY DURANTE

The home of the world's finest entertainment

STATE
THEATRE

AD NO. 6
165 lines—single column

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8 pages with press stories, exploitation tie-ups and ads, 6 col., 4 col., 3 col., 2 col. and 1 col. Mats are at your branch! Get some today, FREE!

TLIGHT

E

Radio experts rate these song hits higher in popular appeal than the "Gold Diggers" and "42nd Street" numbers—
"By A Waterfall"—"Honeymoon Hotel"
"Shanghai Lil"—"Ah! The Moon Is Here"
"Sitting On A Back Yard Fence"

PARADE

Stronger cast names than any previous musical!

JAMES CAGNEY
RUBY KEELER
DICK POWELL
JOAN BLONDELL
AND 16 OTHERS

FOOTLIGHT PARADE

Not just another musical, but *"the new musical from Warner Bros."*. . . . Not just "Warner Bros.' latest," but *Warner Bros.' greatest* . . . . Five thousand, eight hundred and sixty-three New Yorkers said so last night!

NOT CROWING . . . JUST GROWING

and now

Joe COOK *joins*

the ever-growing "who's who" of FOX manpower!

- **To star in two a year for FOX...the first to start production this coming spring.**
- Joe Cook . . . merry maestro of nonsense and cock-eyed machinery . . . star of "Rain or Shine", "Earl Carroll's Vanities", "Fine and Dandy"... topping them all with his current Broadway smash "Hold Your Horses."
- And with him, stooge Dave Chasen . . . of the matted hair, wild eyes, waving palm.
- They'll lift your mortgage and throw it over their left shoulder.

JOIN THE UPSWING WITH FOX

OCT -6 1933 ©CIB 203636

MOTION PICTURE HERALD

Vol. 113, No. 2 October 7, 1933

UPTURN TIDINGS

THERE'S a very busy desk in our office where Mr. George Schutz sits betimes in a vast clutter of papers, reports and technical volumes and mail from hither-and-yon, from which he emerges once a month with our Better Theatres section. This week he came up for air after a long period of meditative silence, waving sheets of figures, curves and statistics.

"From April to September of this year of 1933," he observed, "our figures show positively that there have been five hundred and ninety-eight (598) theatre openings, mostly reopenings of previously darkened houses, and furthermore that there are in progress no less than one hundred and eighty-five (185) theatre projects involving either new building or extensive reconditioning."

Furthermore Mr. Schutz finds authoritative sources estimating that about two and a half million dollars are to be spent in the next year in putting the motion picture exhibition plant in shape.

△ △ △

WANTS PATENT ON HELL

ARGUING about the rhetoric of motion picture titles, the very Congregational and Reverend R. Lee House of Newport News, Va., complains bitterly, as quoted in the *Times-Herald* of his city, that the picture producers have laid hands on "the very words with which religious truths are imparted." And "primary among these words are God, Heaven, Hell, Sin and Devil. The thing which I am protesting is the use of religious words for irreligious purposes. . . ." Perhaps he might register them with Miss Julia Kelly who runs the title registration bureau of the Hays office.

△ △ △

MR. LONG COMES ASHORE

THE appointment of Mr. Ray Long to the post of editorial executive of Columbia Pictures Corporation, announced by Mr. Harry Cohn, brings to the service of the motion picture the fullness of experience in the showmanship of the printed page and story telling, developed and demonstrated through two important magazine successes. Mr. Long first came into fame as the editorial administrator of the *Red Book* and its affiliated *Blue Book* and *Green Book,* and subsequently with *Cosmopolitan.*

Mr. Long in his magazine work was conspicuously an acute buyer of names, but somewhat more to the point, even though less conspicuously, he was a maker of names. One can recall at the moment three famous writers of fiction who achieved their successes substantially by filling Mr. Long's editorial prescriptions. And there have been many more.

Success in transplanting his methods and skill to the screen seems most probable. There was that about his *Cosmopolitan* which reminded one of the begilded glamours of the motion picture theatre at its moviest. Also Mr. Long's recently concluded sojourn under the palms and white shadows of the South Seas is an earnest of his continued taste for exotic romance, the dreams shared by the box office multitudes.

△ △ △

HARK, HARK! A CUSTOMER

OUR code weary and fevered brow was cooled not a little this week, when, turning over a stack of foreign mail, we came upon an inquiry from Mr. A. J. Selwyn-Dougan of Freetown, Sierra Leone, Africa, who feels there are great possibilities for the motion picture in his territory and would like to begin with an Edison peep show Kinetoscope, to be operated with a penny in the slot. Since this device was introduced only so recently as the spring of 1894 at 1155 Broadway, it is surprising that tidings of it should already have reached Sierra Leone.

△ △ △

REAL DIRT

SOME sanity still prevails in this industry, in spite of the code fever. Down in the Mayflower lobby, in Washington, the other night, Mr. R. B. Wilby of Atlanta laid aside exhibitor-labor issues to get really tense over the problems of the culture of Meconopsis Baileyi, the "blue poppy" from Thibet. It takes six months to germinate.

And Mr. Maurice McKenzie, assistant to Mr. Will Hays, called up last night, all out of breath, to ask, "Have you heard the news from California?"

"No," we replied in our most judiciously editorial manner. "Have they decided to establish an American consulate, or is it just an earthquake?"

"This is serious," Mr. McKenzie answered. "I'm talking about Oxnard, not Hollywood—— Deiner's new catalogue announces a petunia with a green border."

△ △ △

MISS SALLY RAND, Chicago's Aphrodite, is out on bond, pending appeal, so she can appear on stage and screen—thus keeping out of the ranks of the unemployed. It would seem that the least she could do would be to wear a Blue Eagle.

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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THIS WEEK - - - -

INTO THE FIELD

Into the field, there to mingle with and get the "slant" of both those who sell films to exhibitors and the exhibitors themselves, should every film-maker be sent at least annually, thinks MGM director Clarence Brown, now practising his preachment, en route to New York via plane. Putting "the names up in lights" and letting it go at that has lost thousands for showmen (unworthy of the name), says Director Brown, his reference being the failure of exhibitors fully to exploit "names" in films. "Selling effort should not be limited to pictures that need it." Star loaning he sees a boomerang to the lender. Long have exhibitors pleaded for such field investigation. . . .

FILMS — AND THE FAIR

Convinced, apparently, are industrialists, educators, of the value of the motion picture as a sales and promotional implement, is the claim of Bell & Howell, Chicago equipment manufacturers, in a relative study, with the World's Fair as laboratory. Interestingly indicated is the reaction to the obvious necessity of real entertainment in the films shown. Human interest is important, technicalities abhorrent. Size of picture occupies the study importantly, with the significant observation that better than 95 per cent of all Fair projectors are of 16 millimeters. Notable throughout the Fair has been the virtually universal use of the film as a means of message conveyance. . . .

COST CUTTING

Visioned by highly curious production staffs in Hollywood as perhaps shaving as much as 25 per cent from picture production costs is a new development in fast timing negative, lately made available by Eastman and DuPont. Elimination of set lights is appreciably a part, with the use of white sets instead of the customary drab colors, which require considerable extra illumination. The present necessity of players wearing colored garments (colored shirts for men in evening dress) would be obviated, reducing costuming costs as well. One more step forward. . . .

MOST POPULAR

"Still the most popular all over the world" is the cheering comment concerning Hollywood product brought from one of his recent European excursions by Arthur M. Loew in the interests of MGM, of which he is foreign chief. Last week on the Coast foreign authority Loew noted energetically, happily: "Sales . . . throughout the rest of the world have shown a sharp upturn during the past six months and we expect a highly successful year."

SOUTHERN JUNGLE

Wide and far flung are the vast hitherto unexplored areas of the globe which have fallen prey to the conquesting camera and the motion picture. Into the great jungle of the Tariano Indians in Southern Brazil, led by jungle-wise Harold Noice, explorer, will shortly push an MGM expedition, there to film "Jungle Red Men," under the direction of Richard Rosson. An innovation will be the extensive use of planes to transport equipment, supplies, men. Five months in the making have been plans, nine months will be the jungle occupancy of modern science, in the interests of entertainment—and producer profits. . . .

NOSTALGIA CURED

Fond is the memory of famed MGM screen actor Jean Hersholt for his native Denmark, readily does he understand the nostalgia of others, long here, for a home visit. Organized by Actor Hersholt is a California Danish Home Foundation, which, with the proceeds of Danish pictures he has made, shown in Danish lodges throughout the state, will permit California Danes, resident in the U. S. for 20 years or more, to revisit their native land, one each year. . . .

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RUSSIAN CINEMA

To be cinematically dependent upon no other nation, to be absolutely self-sustaining in the field, is the avowed aim of Russia's U. S. S. R., whose vast domain now boasts 30,000 places equipped for films, last week in New York declared A. E. Shorin, research head of the Soviet State Electro-Technical Laboratories, bound home after two months. The Russian industry will produce its own raw stock, but for home consumption alone; make its own equipment, offer more than 200 features this year to a cinema-hungry populace. Researcher Shorin made an astounding attendance comparison: 1932, 1,000,000,000; 1916, 180,000. Truly universal is the screen. . . .

"SMOKING" THEM IN

Devious and often dubious are the means employed by enterprising showmen to entice patronage to the box office. Often unusual are the lengths to which showmen go for the comfort of the patronage, once inside. Not dubious, but at least unusual, is Port Collector Howard Cullman's newest enticement in his management of the original Roxy on New York's Seventh Avenue. "For the enjoyment of its patrons" the Roxy now offers cigarettes "with its compliments." Incidentally noted is Mr. Cullman's membership in the tobacco firm of Cullman Brothers. . . .

"PEG"

To many a film star, writer, beside the starring sisters, Norma, Constance, Natalie, had widowed Mrs. Margaret Talmadge been in effect "mother." To her daughters, neighbors, Hollywood advice-seekers she was affectionately "Peg." On her, Chaplin tried his "gags"; from her, writer Frances Marion sought reactions; from her, Richard Barthelmess and many another asked, got advice. It was a bright day in 1926 when Mrs. Talmadge took her eldest, Norma, to the Brooklyn Vitagraph studio, from their obscure home in that borough. In a few short years a weekly $25 leaped to weekly thousands. Last week in Hollywood "Peg" gave her last advice, succumbed to pneumonia. . . .

ACTIVE NRA

No sinecure, whatever the prestige attached thereto, is the post of chairman of the California division of the NRA, it is apparently being discovered by Jack L. Warner, Warner vice-president. Already, Chairman Warner reports, he has settled eight incipient strikes and taken action on a mere 3,914 complaints of NRA violation. Not easy rests the head of the NRA executive, as heretofore and currently demonstrated at Washington. . . .

ROSENBLATT'S CODE DRAFT LONG ON WAGE, SHORT ON DISPUTED POINTS

by TERRY RAMSAYE

For a long time the Texas delegation had been looking for a job for Hippolite (maybe his name is Joe) Chavannes, and at last they landed him one as chief clerk to Mr. Solomon A. Rosenblatt, Deputy Administrator for the motion picture code of the National Recovery Administration. On Wednesday, M. Chavannes' big moment arrived when he slid through a side door of the Hotel Mayflower in Washington, without his tie, which he had left in the multigraphing machine of his United States, incident to the production of ever and ever so many copies of a code for the motion picture industry.

He burst in upon the Jefferson Room of the hotel, where since four-thirty in the afternoon and up to five-ten, Mr. Solomon A. Rosenblatt had been passing the time of day with "the boys." The copies were passed out rapidly among the exhibitors and the delicate suggestion was made that they should retire elsewhere to study them.

ORGANIZED LABOR REGISTERS; SO DOES "THE LITTLE FELLOW"

At nine-ten Wednesday evening, Mr. Rosenblatt was presumed to be closeted with the representatives of the producers and distributors on the same subject. Of course the subject was not entirely new to them by this time.

Whereupon the lobby at Harvey's, and other well-known byways thereabouts, were entirely deserted. It appeared that everyone pertaining to the motion picture had gone into a consideration of the code.

The most superficial glance at that document indicated that organized labor had registered importantly; that complaints in behalf of "the little fellow" had registered also, and that mostly otherwise the motion picture might struggle along with most of its old difficulties and its new methods of technicalities as best it might.

In the code which Mr. Rosenblatt has thus submitted to the motion picture industry he has provided for nearly everybody. Gaffers are to get $1.16 2/3 per hour; and marbelizers, grainers and fur finishers, $1.40 per hour. Everything has been taken care of, including an okay for the American Federation of Labor in a manner apparently indicated by the Blue Eagle policy.

The most extraordinary attention has been paid to existing scales of labor in the studios and elsewhere. Minimums have been described for all manner of workmen, and whether you are a sign writer or a fur finisher you are almost sure to have been taken care of. There are many entertaining bypaths of the motion picture's Blue Eagle provisions—for instance, you might be an extra, classified at $7.50 per day, if "dumb," but with a word in your mouth you would be worth not less than $25 per diem.

In behalf of those who may object, the code calls for the organization of local grievance committees. They, it seems, may deal with any number of matters, principally controversial. They are set up, in substance, to do what the motion picture boards of trade used to do—in the event that they do actually come into operation.

Nothing is offered, so far as may be discovered, concerning "the right to buy," double features, or related controversial issues. The document concerned professed to say a great deal about this and that pertaining to a season's product, but lays down little for the man who has to make up his mind about a season's output.

Mr. Rosenblatt, in the fullness of his Broadway experience, has endeavored to take care of the problems of the motion picture, but they have been accumulating these many years.

Mr. Rosenblatt's code bore the legend, "Code for Fair Competition for the Motion Picture Industry (first revision): None of the provisions contained herein are to be regarded as having received the approval of the National Recovery Administration as applying to this industry." Full text starts on page 23.

HIGHLIGHTS OF THE CODE DRAFT FROM ROSENBLATT

The NRA code submitted to the motion picture industry, at Washington, late Wednesday by Sol A. Rosenblatt, deputy administrator, fails to embrace many of the highly controversial trade practices over which various interests in the industry have been at

(Continued on following page)

CONTROVERSIAL PRACTICES IGNORED

(Continued from preceding page)

odds since code drafting conferences began in May.

The right to buy motion pictures in the open market is not mentioned.

Nor is there a clause governing the showing of double features.

Premiums are left to the decision of 75 per cent of the exhibitors in each territory.

Block booking is taken care of by a 15 per cent cancellation clause.

Wages, hours of employment and working conditions for all branches are detailed, but the IATSE's demand for an operator for each projector was ignored.

Importation of motion pictures from abroad is not discussed.

Star Raiding Not Mentioned

Designated playdates by distributors would not be permitted in cases of flat rentals, but would be allowed, under certain conditions, with percentage playing arrangements.

Forcing of short subjects with feature sales would be controlled to a degree, and in proportion to the number of features contracted for as it relates to the number of features required by the exhibitor.

"Star raiding" by studios was not mentioned, reputedly because no solution had been found as yet.

Substitutions of motion pictures by distributors would be controlled under certain conditions.

The so-called "optional standard exhibition contract" is made a part of the relations between exhibitor and distributor.

Arbitration for all kinds of disputes in all branches is provided for.

Local clearance and zoning boards are set up.

Overbuying Outlawed

The usual "code authority" is established, as in all codes, to administer the pact and to act as a "supreme body," in matters of appeals, and otherwise.

Virtually all disputes between buyer and seller would be adjudicated by "local grievance boards," membership of which would comprise distributors and exhibitors, with "code authority" having official representation.

Overbuying would be outlawed where it appears to be designed to curb competition.

Minimum admissions would be enforceable, also as they are affected by two-for-ones, lotteries and the like.

Producers would be restrained from conspiring to prevent the rental of studio facilities to other producers.

Minimum wages and maximum hours are established for scores of crafts, with most of non-executive workers getting a 40-hour week and studio mechanical aides getting a 36-hour work week.

Producers would not be permitted to "inveigle" an author, dramatist or actor engaged in legitimate theatre work from his obligation to sign a motion picture contract.

Attempts to negotiate with an "outside" or associate producer to join the staff of another studio would not be permitted at any time prior to 60 days before the termination of the expiring contract.

"Specials" must be offered to regular theatre accounts, and must not be "sold away" to competitors, according to a distributor clause.

ADDITIONAL COPIES OF TEXT AVAILABLE

Additional copies of the text of the Rosenblatt draft of the motion picture code, which appears in full in this issue, starting on page 23, may be had by addressing your request to

MOTION PICTURE HERALD
1790 Broadway New York

—

[The following developments antedate announcement of the Rosenblatt code draft.]

Actors Quit Academy

Twenty-six Hollywood actors resigned this week from the Academy Motion Picture Arts and Sciences in protest against reported proposed Government control of star salaries, under the film code. They sent Mr. Rosenblatt a telegram of explanation. Mr. Rosenblatt was quoted last week as denying any action was to be taken on star salaries, or their control.

Those who walked out included James Cagney, Frank Morgan, Adolphe Menjou, Fredric March, Gary Cooper, Robert Montgomery, Chester Morris, George Bancroft, George Raft, Ralph Bellamy, Warren William, Boris Karloff, Kenneth Thompson and Paul Muni. The 12 who later joined the move were Ann Harding, Otto Kruger, Eddie Cantor, Charles Butterworth, the Four Marx Brothers, Ralph Morgan, Miriam Hopkins, Spencer Tracy and Lee Tracy.

The trouble began when it was rumored that on his recent visit to the White House, Mr. Rosenblatt had been told by the President to incorporate some provision limiting "excessive" actor salaries. Examination of the recovery act does not show any provision for maximum salaries.

NRA Advisors Appointed

Mr. Rosenblatt consistently has denied the story, but a new angle was injected this week by the added report that the White House discussion was not aimed specifically at actors' salaries but at bonuses and other excessive payments to executives in addition to their salaries.

In Hollywood there was some talk that directors would join the actor-insurgents in forming an independent Actors'-Directors' Guild similar to the Writers' Guild. John Howard Lawson, president of the Screen Writers' Guild, returning to Hollywood from Washington Tuesday, said: "We feel that a most constructive step has been taken toward a new deal, not only for writers but for actors and directors as well, in preventing the Academy from controlling creative workers."

N. D. Golden, head of the motion picture division of the Department of Commerce, and Joe Brandt, former president of Columbia, were appointed official advisors for the NRA. Mr. Brandt frequently has been consulted by the deputy administrator. His appointment will expire when the final code is signed by the President. Mr. Golden was appointed advisor on the supply dealers' code.

Still Fight Duals Ban

Jacob Schechter, counsel for the Federation of the Motion Picture Industry, this week expressed the intention of independent producers and distributors to battle for a code provision that the individual exhibitor retain the right to designate his own policy on double featuring.

Twenty-nine independent producers on the coast wired Mr. Schechter Tuesday that any restriction on the duals policy would cut their output 70 per cent.

A lengthy document, submitted to General Johnson and Mr. Rosenblatt, by Edward Golden, sales director of Monogram, bitterly attacked the position of Fred S. Meyer, president of the MPTO of Wisconsin and Upper Michigan, who previously had submitted a brief against double features to the NRA.

New Contract Delayed

Unless the industry code, when adopted, is made retroactive, indications are that a standard form of licensing agreement will not come into general use in the industry until the 1934-35 selling season. The industry's code deliberations have precluded use of the optional standard contract, which large distributors accepted last January. Individual company forms are being used.

Many Attend Final Session

Among the executives attending the Washington code deliberations this week were: E. A. Schiller, Loew's; J. Robert Rubin, MGM; Lester Cowan, Academy; Louis Nizer, attorney; Jacob Schechter, attorney; Will Hays, MPPDA; Benjamin Bernstein, Independent Theatre Owners of Southern California; Ed Kuykendall, MPTOA; L. A. Solomon, Showmen's Pictures; Harold S. Bareford and Joe Hazen, Warner attorneys; Jack Cohn, Columbia; William Jaffee, Columbia attorney.

Others on hand were: R. H. Cochrane, Universal; Nathan Burkan, attorney; Harry H. Thomas, First Division; Al Friedlander, First Division; W. Ray Johnston, Monogram; Edward Golden, Monogram; Mitchell Klupt, attorney; Arthur Schwartz, attorney; Sam Dembow, Jr., Publix; George Skouras, Skouras Theatres; Pat Casey, producers' labor representative; Harry Warner, Warner Bros.; Felix Feist, MGM; Sidney R. Kent, Fox Film; Edwin Loeb, attorney; George Schaefer, Paramount; Nicholas M. Schenck, Loew's; David Palfreyman, MPPDA; Willard Patterson, Edward Raferty and Lester Martin.

Supply Code Hearing Halted

A public hearing on the code for motion picture supply houses, held Tuesday, was abruptly terminated when it was learned that the National Theatre Supply Company and the Independent Theatre Supply Dealers' Association, the last named with a membership of 26 companies, represented only about 38 per cent of the industry, in which there are 96 companies. Kenneth Dameron, assistant to Deputy Administrator Arthur Whiteside, ordered all groups to meet with him in preparation of a more representative code, with a public hearing later.

Mr. Rosenblatt this week made repeated efforts to bring peace to the broadcasting industry, representatives of which last week threatened to "walk out" on him in a body when he announced he would insist upon inclusion in their code of certain labor provisions. The next public hearing is October 17.

598 THEATRES OPENED IN 5 MONTHS; MANY NEW PROJECTS LAUNCHED

Hundreds of Houses Open in Season Normally Marked by Closings; Supply Dealers Report Speeding Up of Buying

by GEORGE SCHUTZ

The motion picture theatre business, it definitely appears, is rallying to the tangible improvement already achieved, and to the encouragement engendered, by the Government's recovery program. It has been opening hundreds of theatres during a period of the year normally marked exclusively by closings. It is reconditioning at an accelerated rate properties long allowed to suffer unprecedented neglect. Here is the record:

Openings (nearly all reopenings):

April	120
May	150
June	115
July	86
August	127
Total (April to September)	598

Projects (new construction and reconditioning):

April	42
May	37
June	35
July	48
August	53
Total (April to September)	215

The Projects table, however, does not indicate more than a small percentage of the actual amount of reconditioning of all kinds that has been undertaken or planned since the first of August. These figures have been taken directly from reports received by BETTER THEATRES' SERVICE BUREAU for the information of manufacturers and dealers in theatre equipment and furnishings, and in their reference to reconditioning represent only projects involving structural changes or rehabilitation of rather extensive character.

Many Other Projects

Inclusion of those houses which have been and are receiving the new "wide range" sound apparatus or other restricted amounts of equipment, or being treated merely to new paint, new carpeting and so on, would multiply the figures given here many times. This is shown by the absence from the reports from which the figures were taken, of many reconditioning projects otherwise known to be under way, involving in most cases no fundamental changes, yet representing substantial improvement in operating conditions, and also representing many thousands of dollars worth of equipment and decorating materials in the aggregate.

Reports from leading dealers in theatre supplies that a decided flurry in buying is on, are corroborated in a survey just completed by the wellknown New York theatre architect, John Eberson, who estimates on the basis of his findings that at least two and a half million dollars will be spent during the next 18 months on the reconditioning of motion picture theatres.

This huge outlay, concentrated in such a short period of time, is accounted for by the neglect to which theatres generally have been subjected during the depression.

"Except in the field of small theatres," said Mr. Eberson in discussing the significance of his survey, "there will be relatively little construction of new theatres for quite some time. But a vast number of theatres have been allowed to become so rundown that a great deal is to be done—must be done—to put the theatres we already have in proper condition."

Expect Equipment Cost Rise

Mr. Eberson's survey was made in preparation for a new department established by the National Theatre Supply Company, with him at the head. Creation of this department, it is understood, was in direct response to the current theatre rehabilitation movement. Its function is to make surveys of the needs of theatres in new equipment and architectural modernization, recommend suitable changes and supervise the reconditioning work.

One of the factors actuating immediate reconditioning is the expectancy of a rapid rise in the prices of equipment and furnishings, partly as a result of the NRA. Even during the summer the increase in some lines was 25 per cent in the period of a single month, portending what would likely take place when the full effect of the Recovery Act would be felt. Higher wage scales in labor also look toward a gradually increasing cost of installation.

Circuits Plan Reconditioning

Among the larger circuits reconditioning is being planned as an integral program. Loew's, RKO Radio and Warners already have reported the development of broad reconditioning programs, complete details of which are promised shortly.

In the table on openings given in the foregoing, the figures represent an actual count of reports received by MOTION PICTURE HERALD and the Film Boards of Trade. The great majority of the openings represent the return of established houses to operation, not new theatres. Every state in the Union is included, with no section of the country reporting a preponderance of openings that is not to be explained on the basis of population.

New Missouri Taxes Will Be Considered in Session

Additional taxation in Missouri for unemployment relief and state revenue increases will be considered by the state legislature on October 17, the date set by Governor Park for the convening of the body in special session. It has not been revealed whether the governor would recommend a general sales tax or selective levies. A decision is expected in a few days.

Cameramen Under Fire in Cuba Riot

In the endless history of the newsreel cameraman last week in Havana was fashioned another episode, during the filming of rioting and street fighting betweeen Communists and Cuban troops. The nerve-racking ordeal of "getting the picture" while under fire is clearly indicated in the story of Hugo Johnson, Paramount cameraman, and Joe Gibson, Universal ace.

Even cameramen have nerves, as a letter from Mr. Johnson to W. P. Montague, Paramount assignment editor, testifies, with its: "When can we expect to get out of here? . . . The thing is getting on our nerves. I had a narrow squeak when a bullet glanced off the magazine of my camera. Fun is fun, but that was a bit too much." Mr. Johnson goes on to detail the capture of the cameramen and their equipment and the loss of thousands of feet of exposed and unexposed film. Characteristic is Mr. Johnson's remark: "It certainly broke my heart to lose what I had, as I was on the best location possible. . . ."

Mr. Gibson, filming the same disturbance for Universal, was shot in the legs by the soldiers, who claimed to have mistaken his camera for a machine gun. Mr. Gibson was later removed to his home in Miami, where he is reported recovering. Allyn Butterfield, editor, asked Secretary of State Cordell Hull to investigate the shooting.

Following Mr. Johnson's letter, A. J. Richards, acting editor of Paramount News, cabled President Grau San Martin of Cuba, protesting the incident and demanding protection, which was assured him by the Cuban executive in an immediate reply.

Jack Hess Heads Ads for Majestic

Jack Hess, theatre publicity director, ex-newspaper man and more recently director of advertising and publicity for Paramount Pictures and Publix Theatres, as well as at R-K-O, is now affiliated with Phil Goldstone and Majestic Pictures in Hollywood. Mr. Hess will handle West Coast publicity and will originate the advertising and publicity campaigns on forthcoming Majestic productions.

Hatch and Newman Start New Exchange in New York

Stanley W. Hatch and Arthur Newman, both well known for many years in motion picture distribution in the East, opened on Monday a New York exchange called Beverly Hills Productions, which, besides Beverly product, formerly handled by Invincible, will also distribute in this territory numerous series and individual subjects of one, two and three-reel length.

EXHIBITORS PROTEST TO ROOSEVELT AGAINST DEMANDS MADE BY IATSE

Declare I. A. T. S. E.'s Call For One Operator to Each Machine and for a 36-Hour Week Would Ruin Them

[The following resume of labor developments preceded the announcement by Sol A. Rosenblatt on Wednesday of his film code draft, which ignored the IATSE demand for one projectionist to each machine and would govern strikes, disputes and other relations between employer and employee.]

While motion picture representatives, gathered this week at Washington for another NRA code conference, appeared to be more than a little concerned over the nature of some of the trade practice clauses which they will be forced to accept, the labor situation in the theatre field became more involved, with the following developments:

Independent exhibitors were protesting to President Roosevelt against the demands of the I.A.T.S.E. for a code clause compelling owners to engage a projectionist for each machine, and for a 36-hour week, at existing scales, as against the exhibitors' proposal for a 44-hour week.

Allied States Association was preparing to "tell the story" of alleged labor violences at theatres in order to obtain governmental support to end such so called "lawlessness."

American Federation of Labor—with which the I.A.T.S.E. is affiliated—demand five-day week of 30 hours, threatening to fight for inclusion of such a clause in codes already in effect, also those being written.

Exhibitors were understood to be preparing to flood the White House with protests against demands of the IATSE for inclusion in the film code of a labor clause which would compel theatre owners to employ an operator for each projector.

Appearing on behalf of union projectionists at the industry's public code hearing at Washington, September 12, William C. Elliott, president of the IATSE, demanded a projectionist for each machine, declaring his proposal would put 58 per cent more operators to work. Also, he demanded a 36-hour maximum work week. Exhibitors took a stand for a 44-hour week.

Immediately, owners of small theatres condemned the demands both for a 36-hour week and an operator for each reproducer. They charged unfairness and said the small exhibitor would be ruined.

Kansas City Protests to President

A series of denunciations from various sections of the exhibitors' ranks came to a climax with word from Kansas City that the Independent Theatre Owners there had sent letters to President Roosevelt and to General Hugh S. Johnson, NRA administrator, appealing for aid in their fight against the IATSE proposals.

Agreeing that the IATSE proposals would work hardships on independents, B. B. Kahane, president of Radio, stopping off at Kansas City, en route to Hollywood, told reporters that "labor demands are no problem to the affiliated circuits, because we have had from two to four operators manning the machines right along. It is a difficult problem for the independent exhibitors, however."

Mr. Kahane said producers and distributors had increased their overhead between $8,000,000 and $10,000,000 a year by voluntarily complying with NRA provisions.

Allied Acts on Violences

Allied States Association launched late last week what appears to be the first attempt to gather together on a nationwide scale factual evidence pertaining to labor violence in motion picture theatre disputes. Allied proposes to "tell the story" of lawless tactics allegedly employed by theatre labor to intimidate the public into staying away from theatres during disputes.

Communications were addressed by Allied to each of the nation's exhibitor leaders, who were requested to compile and forward to Abram F. Myers, general counsel of Allied, a record of all cases of violence.

Said Mr. Myers in the letter: "The motion picture industry has suffered greatly by reason of the fact that labor disputes affecting theatre operation have been accompanied by all manner of lawlessness, including intimidation, destruction of property, violence and killings.

"The theatres, being dependent on the patronage of the public in large numbers, are vulnerable in such situations, as dread of bombings and violence acts as a deterrent to attendance and forces the theatres to make settlements on scales much higher than those obtaining in other industries."

"This office," said Mr. Myers, referring to Allied's headquarters at Washington, "has been requested to cooperate in research work being done by certain semi-public agencies cooperating with the Government in the eradication of crime. We believe that the compilation of authentic information relative to the use of violence in wage disputes with the theatres may lead to the enactment of provisions for some other method of settling such disputes."

In this connection, it appears that with the Government legislating wages and hours of labor, through the industry codes, some employer group eventually will request the Administration to legislate relations between employer and employee in order to halt strikes during the period of the NRA. The obvious means appears to be legislation requiring adjudication of labor controversies by the NRA Labor Board before strikes are called.

Mr. Myers asked the exhibitor leaders to compile and forward, not later than October 5, an authentic history of labor disputes between exhibitors and employees in each territory, from 1920 to date, requesting also the name of the theatre involved, the nature of the "outrage" and the injury to persons or damage to property.

The situation involving labor violence was injected into the code hearings before Sol A. Rosenblatt, NRA deputy, about three weeks ago, when Robert B. Wilby, of Atlanta, protested against "the acceptance of the labor scales embodied in the code presented, because these existing scales have been extorted by duress and physical violence." "Furthermore," continued Mr. Wilby, "this violence has been addressed at and aimed toward the intimidation of the public."

Mr. Wilby was quickly silenced by Mr. Rosenblatt, who suggested it was a matter for the U. S. Attorney General, but not before Mr. Wilby had the opportunity of publicly exclaiming that he had received a telegram from the South telling about the bombing, again, of one of his theatres, and the discovery of dynamite at his home.

AFL Declares for 30-Hour Week

Possibilities of further difficulties with labor in placing the country under the Blue Eagle developed early this week at Washington, where the American Federation of Labor, meeting in annual convention, attacked the various industry codes already adopted, or under consideration, as offering no real solution of the unemployment problem.

Only a five-day week of 30 hours, with pay at present levels, can solve the question, declared the report of the Federation's executive council, and it was suggested that the Federation not only demand such provisions in codes yet to be passed upon, but also seek to reopen those already adopted.

The report criticized the employing groups for alleged abuses of the recovery act by providing for longer working weeks than are specified and charged failure of the recovery administration to support labor in its demand that it should be represented on the code control committee.

"Forty and 48 hours—and even longer in those exempted groups, such as water and repair crews—have been set by codes and agreements when the figures showed that no longer than 30 hours per week could be allowed if we were to find jobs for all. While 2,000,000 have been put back to work, 11,000,000 are still without opportunity to earn an income. It is deliberate concession to selfish interests and stubborn maintenance of special privilege which creates unrest and disatisfaction among workers who are honestly seeking to cooperate for public welfare," said the report.

Senator Robert Wagner's appeal to employers and employees "to forget all feuds, to discard the outworn notion that gains result from harrowing conflicts," also indicated that the National Labor Board at Washington, of which he is the head, will be continued when the "emergency" situation has cleared.

WORD FROM BRISBANE ON DEMANDS OF LABOR

Mr. Arthur Brisbane, editorialist for William Hearst's group of city newspapers, believes that the government's problem just now seems to be strikes, rather than hours and wages. Writing this week about the demands of the American Federation of Labor for a five-day, 30-hour week, Mr. Brisbane said: "An important point is sometimes overlooked, namely, that in planning hours and wages you must also plan for somebody to pay the wages."

THE CAMERA REPORTS

ON EUROPEAN JAUNT. Sam E. Morris, vice president of Warner Brothers, snapped on deck just before the SS. Paris quit her New York pier for another long pull to Cherbourg.

IN EAST. Two leading comedy producers, Al Christie (above) and Jack White (below) who will produce for Educational at the former Paramount studios in Astoria, Long Island.

BRITAIN SENDS ANOTHER. Frances Drake, Paramount acquisition on a long-term contract, as she arrived in Los Angeles, last stop on her trip from England, where she starred.

VERSATILE CAMERA CRANE. Accredited to Victor Raby, Educational Studio technical expert. It is designed to move smoothly around a set with a vertical range from the ground to 15 feet above. It is described as having a simple counterweight balance adjusted to handle weights of from 150 to 1,000 pounds.

NOTED EDITOR SIGNED. Harry Cohn (left), president of Columbia, with Ray Long as the latter became editorial executive at the Columbia studio. Mr. Long is considered an extraordinarily keen judge of American interests in fiction. He edited Red Book for seven years, and Cosmopolitan for thirteen.

WHIMSICAL. And Barbara Stanwyck is not often such. This is one of a group of studies made upon her completion of Warner's "Ever in My Heart."

BIRTHDAY PARTY. (Above) Celebrating in New York the origination of Mr. Mickey Mouse, the United Artists star. Of those there, shown here are: Joe Penner, Mrs. Penner, Olga Baclanova, Mickey himself, Bela Lugosi, Mrs. Lugosi and Paul Gerritz. Papa Walt Disney was absent.

IN TWO MORE. (Right) Alice White, youthful veteran, in Universal's "Dangerous to Women" and "Good Red Bricks."

WALTZ APPEAL. Brought Gladys Baxter (left) and Peggy Wood, stars of the Strauss operetta, "Die Fledermaus," to the Little Carnegie in New York for the premiere of "Waltz Time," Gaumont-British production.

SELECTED FOR SCREEN TESTS. Busby Berkeley, dance director of Warner musicals, with four girls (whose names were not divulged) chosen during his stay in New York as candidates for positions in the chorus of future productions. Berkeley came to New York for the opening of "Footlight Parade," which contains his latest efforts in the creation of cinematic dance spectacles.

MAIN STREET IS LOOKING UP; JOBS INCREASE AND WAGES IMPROVE

Survey of Nation's Byways by Ross Federal Service Shows Definite Improvement in Small Factory and Farming Areas

Small-town business throughout the United States definitely is on the upturn.

The story of participation of the village and hamlet in the economic rehabilitation of the nation presents a situation which heretofore has been given little if any attention in the daily press. The progress of the key city, the large manufacturing centers for months have been given column after column of type, with facts and figures showing definite improvement in various large localities. The press of the country has been concerned with the effects of the "New Deal" in such situations as Chicago, San Francisco, New York. Now comes specific information of a notable quickening of industrial and business activity in places like Sylacauga, Ala., with a population of 4,115; Wallace, Idaho, with 3,634, and hundreds more whose very existence probably never has been generally recognized.

Film Business Hinges On Small Town Gains

Directly concerned in this awakening is the motion picture industry, dependent as it is, not only upon what course other industries take, but upon the small town—the backbone of the country—for its existence.

The information comes as the result of an exhaustive survey by Ross Federal Service into the byways of the nation. Originally intended as a check upon industrial activity and the indices of employment, a survey instigated solely to verify its own impressions of improvement, the Ross report has become an invaluable piece of documentary evidence of small-town conditions.

Ross Service's survey shows that there have been definite increases in wages throughout the country; that the public is beginning to spend, and that money is circulating everywhere more freely than at any time since 1930. Business leaders in almost all the 866 small town localities checked, are said to be looking forward to a more prosperous autumn and winter than they have known since the retrogression began. Widespread improvement in general business conditions in these localities already has been noted.

Ross Service set out to estimate the nature of the situation in the small communities some weeks ago and discovered that not only have wages been increased generally, but businesses, factories and stores idle for months have reopened or expanded forces and operations.

Factories Add to Payrolls; Crops Good

The survey, which covers a 30-day period prior to August 15, shows that many factories have increased production and working staffs. Crops in general are expected to be excellent this year, and where farm prices have not increased materially, great reliance has been placed upon governmental aid for the farmer's welfare this winter, the report stated. Cotton communities are looking to payment by the Government for destroyed cotton to promote recovery during the autumn, and higher produce prices are expected to place farmers in a position to buy.

According to the Ross investigation receipts in motion picture theatres are substantially up in some parts of the country.

(Continued on following page)

TABLE SHOWS GENERAL GAINS

Following is a state-by-state listing of the number of towns reporting, with their combined population, a notation of improved conditions, localities in which no improvements have been noted and those in which conditions are worse.

These 866 towns surveyed represent typical situations in strategic spots throughout the country:

STATE	Combined Population of Towns Surveyed	Number of Towns Surveyed	Towns Reporting Improvements	Towns Reporting No Improvements	Towns Reporting Worse Conditions
Alabama	363,630	6	6	0	0
Arizona	99,176	13	8	5	0
Arkansas	200,449	18	18	0	0
California	1,466,636	55	54	1	0
Connecticut	467,862	7	5	2	0
Colorado	75,964	6	4	2	0
Delaware	11,044	8	8	0	0
Florida	330,984	9	9	0	00
Georgia	173,353	10	10	0	0
Idaho	66,175	11	10	1	0
Illinois	714,272	43	40	3	0
Indiana	1,128,145	34	31	3	0
Iowa	288,920	19	17	1	1
Kansas	318,252	29	22	7	0
Kentucky	445,392	14	11	3	0
Louisiana	551,685	11	9	2	0
Maine	129,273	16	14	2	0
Maryland	857,335	8	7	1	0
Massachusetts	441,504	10	10	0	0
Michigan	904,652	60	52	8	0
Minnesota	176,735	15	12	3	0
Mississippi	78,296	9	9	0	0
Missouri	498,764	18	14	4	0
Montana	114,989	12	11	1	0
Nebraska	44,742	10	8	2	0
Nevada	23,694	2	2	0	0
New Hampshire	18,241	3	3	0	0
New Jersey	647,901	11	10	1	0
New Mexico	33,298	6	4	2	0
New York	2,115,914	43	40	3	0
North Carolina	355,107	12	12	0	0
North Dakota	57,456	12	7	5	0
Ohio	2,226,237	42	38	4	0
Oklahoma	442,188	13	12	1	0
Oregon	429,928	16	15	1	0
Pennsylvania	3,982,275	100	100	0	0
So. Carolina	52,704	3	3	0	0
So. Dakota	73,895	5	3	2	0
Tennessee	340,551	12	12	0	0
Texas	710,323	26	25	1	0
Utah	219,233	9	5	4	0
Vermont	32,398	4	4	0	0
Virginia	463,022	26	26	0	0
Washington	800,279	24	24	0	0
West Virginia	363,642	17	16	1	0
Wisconsin	287,536	22	18	4	1
Wyoming	19,560	4	2	2	0
	23,691,150*	866**	781***	84	1

*The combined population includes that of only the towns covered by actual reports. Totals of population of each complete section are not available, but must be at least 30 per cent more.

**The number of sections refers only to those towns covered by actual reports. At least double that number are mentioned in the body of the report.

***Improved conditions may be caused by one or more of the following activities: Increased employment; increased retail sales; increased production; higher prices for farm, mine, or forest products; expenditures for public works; new industries; improved banking and financial position; real estate activity, etc.

SOME TOWNS DOUBLE EMPLOYMENT

(Continued from preceding page)

and other sources have indicated this in many small-town localities.

More banks are reopening, it was said, and the majority of those still closed anticipate an early resumption.

Employment Increased In Practically All Towns

Employment has increased notably in practically every community, in many cases directly due to the National Recovery Act, and re-employment in agricultural areas increased during the summer due to the Federal Farm Program and seasonal activity, the report states.

Pertinent to the motion picture industry, in localities where conditions are so vastly improved, there is more money to be spent with more persons in a position to spend it. This means greater business for the retail merchant, including the exhibitor.

An account of actual happenings during the 30-day period, together with facts and figures, showing the amount of re-employment and the population of the towns and areas surveyed, follows in detail:

Alabama Towns Open More Jobs

In Alabama, for example, figures show that in the small towns in the vicinity of Birmingham, the necessity for government relief agencies has diminished during the past two and one-half months, reflecting a huge increase in re-employment.

Around Sylacauga, 4,115 population and a cotton center, there were 1,200 more jobs. Only one mill is closed and that is expected to reopen this autumn. Retail sales in the 30 days prior to August 15 were larger than in any previous 30 days of the current year.

The government highway to Boulder Dam in and around Kingman, Arizona, which has a population of 2,275, is expected to improve conditions there, and business in general has been picking up. In Bisbee, 500 mine workers had been increased from three to five days a week.

50 Per Cent Increase In Arkansas Town

Batesville, Ark., population 4,484, reported a 50 per cent increase in employment, with state highway and government work on canal lock well under way. General improvement since inauguration of the NRA has been noted.

Dumas, Ark., one of the smallest towns in the survey, with a population of 1,669, reported 150 re-employed in lumber work during the 30 days previous to August 15. Little Rock, the capital, showed an increase of 15 per cent in employment, with re-employment of 300 more men in lumber work expected during the early part of this month. Sparkman, Ark., population 711, has seen 40 go back to work within 30 days.

'54 of 55 Towns in California Improve

Reports for the state of California showed conditions better than for many months. Out of 55 towns reporting, 54 noted definite improvements, employment gaining 5 to 50 per cent. Tourist business has helped department store sales, theatres, and hotels. Small towns, especially, were benefiting by the NRA and the Home Loan program.

The six reporting towns in Colorado, with a combined population of 75,964, declared the outlook optimistic, but as against slight re-employment in stores, there was a seasonal falling off in mining activities. With the reopening of colleges and gold and coal mines, however, and possible development of oil fields, the entire territory is expected to improve materially.

Connecticut towns, with the exception of Hartford, which had a 45 per cent increase in employment, reported little activity along these lines, but individual company payrolls have been increased in various sections.

In Delaware there has been an improvement in farm product prices. Increased wages throughout the state and employment in many instances depend upon farm products. Manufacturing towns, like Georgetown, Lewes and Milton, reported large increases in employment.

Florida's reporting sections showed little change.

The state of Georgia reported widespread re-employment due to the NRA, and concurrently greatly improved business. Stores have taken on new help, prices have risen materially and buying power has been increased. Many mills are still closed, however. Athens, population 18,192, has seen 856 men and women return to work, and the smaller towns all reported proportionate increases. The chief reason given for re-employment was the NRA, but the seasonal activities of tobacco and cotton harvesting have added their share. Peanuts and livestock also have contributed.

Building Activity Helps in Idaho

In Idaho, agricultural and building activities have resulted in marked improvements. Caldwell, with a 4,974 population, noted a 20 per cent increase, and Wallace, with a population of 3,634, put 300 men to work within the 30-day period. Contracts for bridges and roads and an increase in commodity prices also contributed to the forward movement.

Neighboring towns of Aurora, Ill., have returned many men to work, the steel industry and railroad yards accounting for the increase. In a number of other Illinois towns re-employment ran as high as 70 per cent with tens of thousands returning to work. Agriculture, building projects, factories and stores all have contributed their share. In Champaign, population 20,348, the opening of the University of Illinois last month brought 10,000 students. Federal loans to home owners and farmers are expected to stimulate purchasing power. The coal mining situation was negative due to strikes, but public works activity helped. Reforestation camps have benefited many sections, but the greatest improvement has been in the farm situation. Prices have increased and great benefits have been noted in rural communities.

Re-employment up to 50 per cent in many Indiana situations was noted with steel, public works programs and bank reopenings contributing.

Iowa reported general improvement, with the agricultural area benefited by produce prices. Decorah, population 4,581, showed an employment increase of 100 per cent, the chief industry there being the "L. Tatis" Radio Corp. In Hampton, 300 men returned to work and restricted banks were expected to release 50 per cent of deposits shortly.

Projects and Fixed Prices for Kansas

State highway projects and governmental fixing of farm produce were expected to improve conditions in Kansas greatly. There have been slight increases in employment. In many sections factories have restored full time, but oil refining was almost at a standstill. This, however, was before the signing of the oil code.

Employment increases in Kentucky ranged from 10 to 100 per cent, nearly all towns contributing, and new construction, as in most other states. In some parts the coal mines have shown marked improvement. Textiles were showing unusual activity. Pikeville, population 3,376, sent over 500 men back to work and increased wages 10 to 20 per cent.

Of 16 towns surveyed in Maine, 14 reported a slight improvement. Many payrolls have been doubled and most factories are running full time. Good prices for potatoes were in prospect.

In Maryland every town surveyed reported at least a slight increase in employment. The sea food industry was showing great improvement and farm prices were well up. In Grisfield, 3,385 population, 845 persons were re-employed.

Massachusetts Towns Show Big Improvement

Massachusetts, with 10 towns reporting, showed most marked improvement, particularly among some of the textile towns, Fall River a notable instance with payrolls the largest since 1928.

Michigan, despite its banking difficulties, reported much better business conditions generally due to the NRA and to steadily increasing farm prices. In Alma, with 6,734 population, 325 persons previously supported by the Public Welfare Board have found employment. In other towns banks were reopening. All automobile factories helped increase employment and Henry Ford was reported to be planning a huge glass furnace in Gladstone. Mining companies indicated early resumption of ore shipments. In Grand Rapids, 4,750 more were employed.

12 of 15 Minnesota Towns Report Gains

Minnesota's 15 reporting towns indicated improvement in 12 and no improvement in three. A seasonal increase in agricultural activities has been noted, but business generally was said to be slow due to low prices. Re-employment has been steady, if small, ranging up to 25 per cent. In Fergus Falls, population 9,389, application has been made for federal aid in

(Continued on following page)

WARNER ADDS FOUR NEW SOUND STAGES

In line with the general upward trend of business and re-employment throughout the country, Warner Bros. is planning immediate construction of four new stages at the Burbank plant, at a cost of $300,000. *Jack L. Warner said construction will start at the earliest possible date. Upwards of* 200 *men will be employed.*

GOOD CROPS HELPING BOX OFFICES

(*Continued from preceding page*)

construction of a new sewerage system which would employ 2,000 men.

Nine towns in Mississippi reported and all showed improvement. Lumber mills, building projects and textiles were responsible. Baldwin, population 1,106, has re-employed 50; Belzoni, with 2,735 population, 500, and Natchez, 13,422 population, 400.

Employment increases averaged 25 per cent throughout Missouri, with individual situations running as high as 100 per cent. Kansas City and small towns around it reported conditions improved 100 per cent. Approximately 5,000 persons have been added to Kansas City payrolls. Automobile distributors were said to be employing 1,000 persons over normal. Fayette, population 2,630, re-employed 1,300, Moberly and Columbia 800.

Montana Mining Adds to Workers

Mining activities in Montana were vastly improved, the plant at Anaconda running full time and 600 the employment increase. A dry summer retarded agriculture, but highway and dam construction was getting under way.

Nebraska's industries, chiefly farming, were on the upturn, and there was a generally higher price for produce and livestock. In Columbus, population 6,898, employment was up 10 per cent and the Reconstruction Finance Corporation's Columbus-Genoa power project will employ 2,000. Aurora, 2,715 population, reported a 50 per cent increase in jobs.

The only two towns in Nevada covered by the survey were Las Vegas and Reno. There has been an employment increase of 500 men in Reno mines and the constant transient trade was stimulating prices. Re-employment in Las Vegas territory will be on public works, and Boulder Dam, if work goes on a six-hour day, will employ 1,200 men.

Three New Hampshire towns reported improved conditions, the lumber industry predominating in re-employment.

18,485 More Employed In 11 New Jersey Towns

Eleven New Jersey towns reported a combined increase in employment totaling 18,485. Most are manufacturing centers, but the two university towns, New Brunswick and Princeton, the homes of Rutgers and Princeton universities, expected better winter seasons than in four years. In the small towns many factories were reopening and restoring full time.

While the mining industry in New Mexico has been entirely suspended in some sections, the livestock market was reported excellent. Employment increases have been slight.

Steady re-employment was reflected throughout New York state, with increases from 5 to 60 per cent and, as in most states, the small localities showed the largest percentages. For example, in Cortland, population 15,043, a 60 per cent increase was noted and indications at the time were that the figure soon would reach 100 per cent. Industries were on full schedule; construction work was under way and reforestation camps were doing their share.

Textile, tobacco, livestock and agricultural activities have turned North Carolina towns toward better times than for years, with steady increase in employment and wages in many cases 50 per cent higher. In Enfield, one of the smallest towns in the state, 1,000 returned to work during July and August. The town has a population of 2,234. In Gastonia, 17,093 population, 5,000 returned.

Slight Improvement In North Dakota

North Dakota reported slight increase in employment. There was, however, a freer spending of money, the report stated. The state depends largely on agriculture and crops have been generally poor.

Financial improvement and far greater earning power throughout Ohio are expected to lead to increased retail business. Employment increases have ranged from 5 to 60 per cent. Many banks were still closed, but most were expected to reopen shortly. Wages have been greatly increased.

Oklahoma towns generally were contributing toward increased employment and crops bore promise of greatly improved conditions. Government and public works building projects were expected to put many to work soon. Employment increases throughout 13 towns averaged 20 per cent. Improvement of the oil situation was awaited. In Sapulpa, population 10,533, there has been an increase of 500 employed, while in Ponca City, 16,136 population, 2,000 to 2,500 have returned to work.

The lumber business in Oregon was beginning to show marked improvement. Employment was increasing steadily. Higher wheat prices will help generally, it was predicted. In Ontario it was reported that two-thirds of the population of 1,941 would be re-employed when the fish canneries reopen soon.

Pennsylvania, which contributed the largest number of towns to the survey, was 100 per cent unanimous that there have been definite improvements. Hosiery, steel, retail, railroads, coal and numerous manufacturing industries were increasing wages, adding employees and stepping up production. In spite of various coal strikes, several new mines will open this month and in November. Public highways were under construction. Bangor, 5,824 population, re-employed 500 during July and August. Ebensburg, 3,063 population, noted employment increases totaling 2,500.

Rising cotton prices and rising wages have been instrumental in pulling South Carolina's retail business out of a severe slump. Employment was on the upward trend. Florence, 14,774 population, increased employment by 2,500.

A complete crop failure marked the situation in South Dakota, but in spite of this the NRA was causing considerable re-employment and higher wages. Large brewery construction was reported underway.

On the whole Tennessee presented an improved condition, although in many parts re-employment has barely made itself felt. Payrolls in the small factories have increased in some parts. In Shelbyville, population 5,010, employment has been increased 50 per cent.

Oil activity and the building of flood control systems reflected the participation of Texas in national recovery. Employment increases averaged 15 per cent. In Lufkin, 7,311 population, 1,000 were re-employed during July. One and a half million dollars are to be spent on a flood control system in McAllen, employing from 150 to 1,000 men for a year. Great activity was noted in the cotton market. San Antonio reported higher wages for practically 90 per cent of labor.

In Utah, chiefly concerned with farming and mining, the unsatisfactory crops were retarding recovery. Considerable construction work has helped employment. The mining situation was not as greatly improved as had been expected.

The Vermont granite quarry strike having been settled, men were back at work in Waterbury, St. Johnsbury, Winooski and Montpelier.

Coal mines in Virginia were running six days a week and the railroads had more business than in three years. Employment was up 25 per cent, with small towns like Bedford, population 3,713, increasing jobs 60 per cent.

Big Project For Washington

The Government appropriated $30,000,000 for the Coulee Dam project and this huge undertaking will affect virtually all of eastern Washington. Land prices are expected to increase and hundreds of small merchants will open shops and stores in nearby towns. Elsewhere the lumber situation was improving. Saw mills were running at full time and increased railroad business has caused more employment. Retail business was up, and increased employment averaged 40 per cent. The oyster season was just commencing.

In West Virginia, the coal fields generally have shown great improvement. Retail business was climbing. In Elkins, 7,345 population, 850 returned to work and 1,000 miners had their wages increased one dollar a day.

Wisconsin, with its vast dairy, agricultural, manufacturing and brewing interests, has contributed steadily to re-employment. Business was up 25 per cent, and wages in many instances have been increased in proportion. In Marinette, lumber town with 13,734 population, 800 have gone back to their jobs and business in the sector was 40 per cent better.

Increased prices for wool and cattle, besides public works projects, were contributing to employment in the four Wyoming towns covered.

PEANUT CODE WILL AID RE-EMPLOYMENT

Peanut, fertilizer and oil codes will help the Albany, Georgia, re-employment situation. It was reported that when the peanut code is settled, employment may be increased 50 per cent.

PUBLIC ASKS THEATRE PRICES BE REDUCED

In Georgetown, Del., with a population of 1,863, the increase in employment has been estimated at 1,000. Citizens were clamoring for immediate reduction of theatre prices.

COLUMBIA PROFITS UP 33⅓%; FOX NET, $74,716, FIRST IN TWO YEARS

Year's Earnings of Columbia Total $740,241 in 53 Weeks, Cash on Hand $1,070,635; Fox Report for Quarter

Tangible evidence of stronger and more profitable financial structures in the motion picture industry was forthcoming late last week, when Columbia Pictures Corporation, Harry Cohn, president, reported an increase in earnings of 33 1-3 per cent, and Fox Film Corporation, Sidney R. Kent, president, announced a net profit for the first time in two years.

Earning $740,241 in the 53 weeks ended July 1, 1933, after all charges, Columbia paid $4.10 a share on 165,885 no par shares of common stock, as compared with $3.10 a share on 167,933 common shares outstanding in 1932, when net profit was $574,292.

Cash on Hand $1,070,635

Columbia's annual report, embracing the parent company and domestic subsidiaries for 53 weeks ended July 1, also included operations of the corporation in foreign territories for 11 months ended May 27.

Harry Cohn's statement to stockholders revealed that the company operated throughout the year without incurring any bank or similar indebtedness, "at the same time maintaining a strong cash position," which appeared to be verified by the balance sheet listing of cash on hand totaling $1,070,635 (including $300,000 U. S. Treasury certificates).

Columbia's current assets of $4,926,639 compared on July 1 with current liabilities of $1,084,414. Included in current and working assets were: released productions, negatives and prints, worth $1,818,236; completed productions not yet released, $702,350.

The company had on hand some $156,097 in investments, and $1,309,976 in land, buildings and equipment (reserves for depreciation, equaling $750,354 were not included).

Total assets were $6,612,459. Net profits before charges, amortization and taxes was $6,158,574, with $5,341,045 deducted for amortization of film. Depreciation of studios and studio equipment amounting to $153,935 was capitalized as production cost and is being written off as film amortization. Earned surplus as of July 1 was $1,984,938.

"Shorter working hours resulting from the inauguration of the NRA act, and the marked increase in employment already noted throughout the country, will greatly benefit the motion picture industry, and your company should enjoy its proportionate share of such improvement," Mr. Cohn told Columbia's stockholders.

Fox Halts Two-Year Loss

The first statement under the financial reorganization of Fox Film Corp., issued last week, revealed a surplus of $203,045 and a net profit from operations of some $74,716, for the three months ended July 1, 1933.

It appeared that the management at Fox had halted the company's two years of losses, which amounted to $2,642,527 during the comparable period of 13 weeks ended June 25, 1932, and $557,122 for the 13 weeks ended April 1, 1933.

The quarterly report was the first since the date of the reorganization under which bank loans and debentures totaling $37,917,754 were retired. The results of the quarter did not include theatre operations of Wesco Corporation, which were not consolidated because of the bankruptcy of the principal operating subsidiaries of this circuit corporation.

Interest from April 1 to August 1 on the $37,914,754 of recently retired obligations was charged to paid-in surplus. It appears that Fox now has no bank borrowings and that only $1,783,000 of the debenture issue of the corporation remains outstanding at this time.

Gross income from sales and film rentals for the 13 weeks ended July 1 totaled $7,697,549. Other income raised this to $7,989,952. Charged against this income were: operating expenses, amortization of production costs and participation in film rentals: $7,747,574. Interest, amortization of discount and expenses on funded debt, also depreciation of assets totaled $167,660.

The company earned a profit of $284,428 on foreign exchange, but this was reduced to $128,328 by settlement of contracts entered into in prior years.

COLUMBIA EARNINGS, $740,241

Consolidated income account of Columbia Pictures Corp. and subsidiaries for the 53 weeks ended July 1, 1933, compares as follows:

	*53 Wks. end. July 1, '33	Year ended June 25, '32
Operating profit	$16,158,574	$6,395,399
Amortization	5,341,046	5,759,504
Interest	30,529	60,393
Balance	$786,999	$575,502
Other income	70,547	100,598
Profit before federal tax	$857,546	$676,100
Federal tax	117,305	101,808
Net profit	$740,241	$574,292
Dividends on preference stock	52,110	53,158
Common dividends (cash)	.....	30,769
Surplus	$688,131	$490,365

*Including operations of the corporation in foreign territories and of its foreign subsidiaries and branches for 11 months ended May 27, 1933.

FOX 13-WEEK NET HALTS LOSSES

Consolidated earned surplus and profit and loss statement of Fox Film Corp., for 13 weeks ended July 1, 1933, and including wholly-earned subsidiaries, except Wesco, follows:

Gross income from sales and rentals of film and literature and theatre receipts		$7,697,549.31
Other income		292,403.29
		$7,989,952.60
Expenses:		
Operating expenses of exchanges, head office and administration expenses, etc		$2,090,520.29
Amortization of production costs		4,420,843.51
Participation in film rentals		1,236,211.07
		$7,747,574.87
Profit before interest and depreciation		$ 242,377.73
Interest expense		$ 83,609.38
Amortization of discount and expenses on funded debt		16,067.99
Depreciation of fixed assets		67,983.53
		$ 167,660.90
Net operating profit		$ 74,716.83
Other charges and credits:		
Profit on foreign exchange	$	284,328.77
Less settlement of contracts entered into in prior years		156,000.00
	$	128,328.77
Surplus, from April 1, 1933	$	203,045.60

NOTE:

Interest on the debentures and bank loans, which was computed to August 1, 1933 and formed part of the indebtedness retired and canceled, pursuant to the Plan of Reorganization effective as of April 1, 1933 and amortization of discount applicable to the retired debentures, has been charged to paid-in surplus.

WHO'S AFRAID OF THE BIG BAD WOLF?*

*with a bow to
Walter Disney

SEE NEXT PAGE

"8 GIRLS IN A BOAT"
A Charles R. Rogers Production. Directed by Richard Wallace.

"THE SKY'S THE LIMIT"
Jack Haley, Jack Oakie, Ginger Rogers and the Pickens Sisters. A Charles R. Rogers Production. Directed by Harry Joe Brown.

"SHE MADE HER BED"
Charles Farrell, Marguerite Churchill, Charlie Ruggles. A Charles R. Rogers Production. Directed by Ralph Murphy.

"TILLIE AND GUS"
W. C. Fields, Alison Skipworth and Baby LeRoy. Directed by Francis Martin

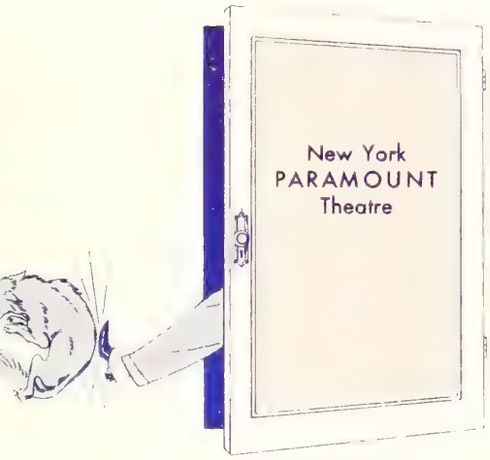
"HELL AND HIGH WATER"
Richard Arlen, Judith Allen and Charley Grapewin. Directed by Grover Jones and William Slavens McNutt

"WHITE WOMAN"
Charles Laughton, Carole Lombard, Charles Bickford. Directed by Stuart Walker.

"Alice in Wonderland"
with Charlotte Henry as "Alice", Richard Arlen, Rosco Ates, Gary Cooper, Bing Crosby, Leon Errol, Louise Fazenda, W. C. Fields, Skeets Gallagher, Raymond Hatton, Edward Everett Horton, Roscoe Karns, Polly Moran, Jack Oakie, Edna May Oliver, May Robson, Charlie Ruggles, Alison Skipworth, Ned Sparks, Ford Sterling, Directed by Norman McLeod
Alice in Wonderland

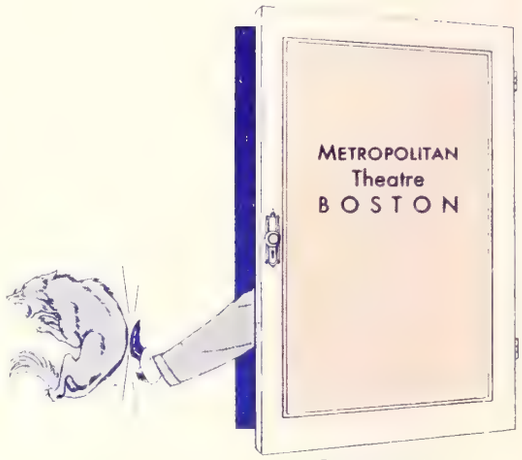
The illustrations are reproductions of Paramount Press Sheet Covers

and the BIG, BAD WOLF got it in the end!



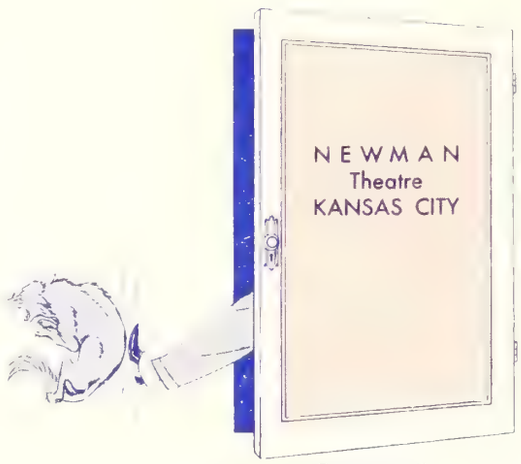
Paramount's
"TOO MUCH HARMONY"
brings best business in 10 months.

Paramount's
"TOO MUCH HARMONY"
brings best business in 15 months.

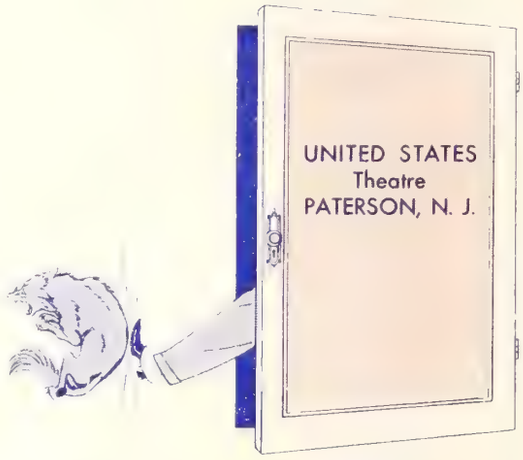


Paramount's
"TOO MUCH HARMONY"
Best business in 14 months.

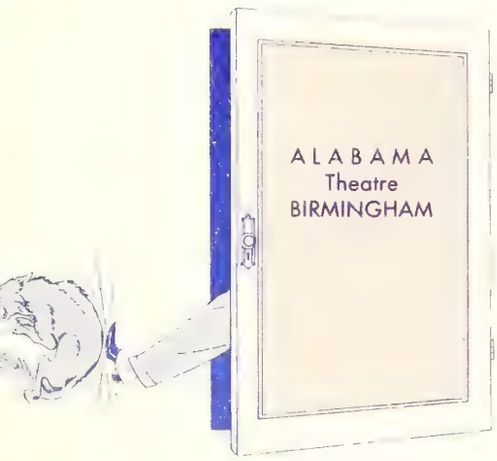
Paramount's
"TOO MUCH HARMONY"
Best business in 12 months.



Paramount's
"TOO MUCH HARMONY"
does 200% of average business.



Paramount's
"TOO MUCH HARMONY"
Best business in 8 months.



Paramount's
"TOO MUCH HARMONY"
200% of average business.

Paramount's
"TOO MUCH HARMONY"
Best business in 2 years.

Paramount's
"TOO MUCH HARMONY"
Best business in 12 months.

if it's a PARAMOUNT PICTURE it's the best show in town!

COMPLETE TEXT OF ROSENBLATT'S DRAFT OF CODE FOR FILM INDUSTRY

CODE OF FAIR COMPETITION FOR THE MOTION PICTURE INDUSTRY

(First Revision)

None of the provisions contained herein are to be regarded as having received the approval of the National Recovery Administration as applying to this industry.

PREAMBLE

This code is established for the purpose of effectuating the policy of Title I of the National Recovery Act.

ARTICLE I
DEFINITIONS

1. The term "Motion Picture Industry" as used herein shall be deemed to include, without limitation, all persons, firms, or corporations engaged in the production, distribution or exhibition of motion pictures, except as specifically excepted from the operation of this code.

2. The term "Producers" shall include, without limitation, all persons, partnerships, associations and corporations engaged in the production of motion pictures.

3. The term "Distributor" shall include, without limitation, all persons, partnerships, associations and corporations engaged in the distribution of motion pictures.

4. The term "Exhibitor" shall include, without limitation, all persons, partnerships, associations and corporations, engaged in the ownership or operation of theatres for the exhibition of motion pictures.

5. The term "Legitimate Production" as used herein shall be deemed to refer to theatrical performances of dramatic and musical plays performed on the stage by living persons.

6. The term "Employee" as used herein shall be deemed to refer to and include every person employed by any producer, distributor or exhibitor as hereinabove defined.

7. The term "Agent," "Artists' Agent," "Artists' Manager," and "Artists' Representative," as used herein, and hereinafter referred to as "Agent" shall mean and include any person, (firm, corporation or association), who for a fee or other valuable consideration from the employee procures, promises or undertakes to procure or provide engagements or employment for persons in or in connection with the production of motion pictures, or who, for a fee or other valuable consideration from the employee, manages or conducts the business affairs of persons so employed.

8. The term "Artists' Bureau" or "Artists' Agency" as used herein shall mean and include the business of conducting as owner, agent, manager, or in any other capacity, an office or other place for the purpose of procuring, undertaking, or attempting to procure engagements or employment for persons in or in connection with production of motion pictures or conducting the business affairs of persons so employed, or counselling or advising such persons in connection with such employment, and for which services a fee or other valuable consideration is collected from the employee.

9. The term "Contract" shall be deemed to include not only any existing contract with any producer or distributor, but also any prior contract executed by any parent, subsidiary or predecessor corporation of such producer or distributor.

10. The term "Clearance" as used herein shall be deemed to refer to that interval of time between the conclusion of the exhibition of a motion picture at a theatre licensed to exhibit such motion picture prior in time to its exhibition at another theatre or theatres and the commencement of exhibition at such other theatre or theatres.

11. The term "Zone" as used herein shall be deemed to refer to any defined area.

12. The term "Non-Theatrical Account" as used herein shall be deemed to refer to churches, schools and other places where motion pictures are exhibited but not in the usual and ordinary course of the business of operating a theatre for the exhibition of motion pictures.

13. The Term "Affiliated Exhibitor" as used herein shall be deemed to refer to an exhibitor operating a motion picture theatre which is owned, controlled or managed by a producer or distributor or in which a producer or a distributor has a financial interest in the ownership, control or management thereof.

14. The term "Unaffiliated Exhibitor" as used herein shall be deemed to refer to an exhibitor operating a motion picture theatre which is not owned, controlled or managed by any producer or distributor or in which no producer or distributor has an interest in the ownership, management or control thereof.

15. The term "Outside or Associated Producer" as used herein shall refer to a producer of motion pictures including features, short subject, and/or cartoons, and which producer operates his or its own production unit independently of, though in conjunction with, another producer or distributor under whose trade name or trade mark the productions of said outside or associated producer are released and distributed.

16. The term "Effective Date" shall be the tenth day following the approval of this code by the President of the United States.

17. Population, for the purposes of this code, shall be determined by reference to the 1930 Federal census.

THE CODE AUTHORITY AND ITS WORKINGS

The NRA code which finally was presented to the industry on Wednesday by Sol A. Rosenblatt explains in detail the modus operandi of a "code authority" for the administration of the code, but it did not record the names of those selected for membership on this "supreme body of twelve," saying that they had not been determined. However, earlier in the day, word came from Washington that Mr. Rosenblatt's selections would include:

Sidney R. Kent, president of Fox.

Nicholas M. Schenck, president, MGM.

Harry M. Warner, president, Warner Bros.

R. H. Cochrane, vice-president, Universal.

George J. Schaefer, general manager, Paramount.

Al Lichtman, vice-president, United Artists.

Charles L. O'Reilly, president, TOCC, New York.

Ed Kuykendall, president, MPTOA.

M. E. Comerford, president, Comerford Circuit.

W. Ray Johnston, president, Monogram.

Two unnamed representatives of independents.

In addition, the NRA has the right to appoint three additional representatives without industrial affiliation.

The "code authority," besides administering the code, would rule on appeals in labor disputes and in disputes between any of the various production, distribution or exhibition interests.

The code authority would have the right to make independent investigations of alleged code violations.

Expenses of the board would be "fairly allocated" among the three branches, with failure to pay the assessment constituting a code violation.

ARTICLE II
ADMINISTRATION

1. A code authority of the motion picture industry as in this article provided and herein referred to as the "Code Authority" shall administer this code, and shall have such power as shall be necessary therefor, together with such other powers and duties as are prescribed in this code.

2. (a) The code authority shall consist of the following:

NOTE (Not yet decided upon).

(b) As and when any question directly or indirectly affecting any class of employees engaged in the motion picture industry is to be considered by the code authority, one representative of such class, selected by the administrator from nominations made by such class in such manner as may be prescribed by the administrator, shall sit with and become for such purposes a member of the code authority with a right to vote.

(c) The administrator may designate not more than three additional persons without vote who shall not have any direct, personal interest in the motion picture industry nor represent any interest adverse to the interest of those engaged therein, as representatives of the administration.

(d) In case of the absence, resignation, death, ineligibility or incapacity of any member of the code authority to act, an alternate of the same general class of the industry and a bona fide executive or, as the case may be, a bona fide exhibitor, designated by him shall act in place of such member. Such designated alternate shall be certified to the code authority, but the code authority may reject such alternate and require another to be designated.

4. The authority may make such rules as to meetings and other procedural matters as it may from time to time determine.

5. The code authority may from time to time appoint committees which may include or be constituted of persons including or other than members of the code authority as it shall deem necessary to effectuate the purpose of this code, and may delegate to any such committee generally or in particular instances such power and authority within the scope of the powers granted to the code authority under this code. The code authority may at any time remove from any committee any member thereof. The code authority shall coordiante the duties of the committees with a view to promoting joint and harmonious action upon matters of common interest.

6. (a) The code authority shall be empowered to collect from the members of the industry all data and statistics required by the President, or reasonably pertinent to the effectuation of title 1 of the National Recovery Act and compile the same and disseminate among the members of the industry summaries thereof, all in such form and manner as the code authority or the administration shall prescribe. All such statistics, data and information of any one member of the industry shall not be revealed to any other member. The dissemination of summaries of such information shall not be deemed a disclosure thereof. In addition to information required to be submitted to the code authority, there shall be furnished to government agencies such statistical information as the administrator may deem necessary for the purposes recited in section 3 (a) of the National Recovery Act.

(b) The code authority shall have the right to make independent investigations of violations or alleged violations of the code by any branch of the industry or by any person, firm or corporation engaged in any branch of the industry; and in connection with any such investigations, the code authority shall have the right to call upon any persons, firms or corporations engaged in the industry to furnish to the code authority, or to its duly authorized agencies for that purpose, all original books, contracts, documents, records, and any other data which it may desire to have produced before it, and the persons, firms or corporations so called upon shall furnish the material so requested of them with all due diligence. Failure to produce any such original books, contracts, documents, records, and any other data so requested by the code authority shall be a violation of this code.

7. The code authority shall assist the National Recovery Administrator in administering the pro-

MINIMUM WAGES SET IN DETAIL

visions of this code, in making investigations as to the functioning or observance of any of the provisions of this code at its own instance or on the complaint of any person, and shall report to the administrator on any such matters; may initiate and shall consider such recommendations and regulations and interpretations, including trade practices, as may come before it.

8. (a) The code authority shall have the right to appoint, remove, and fix the compensation of all persons whom it may employ to assist it in any capacity whatsoever in administering this code.

(b) The expenses of the code authority in administering this code shall be budgeted and fairly allocated among the three divisions of the industry and assessed against the respective members thereof subject to this code, in such manner as shall be determined by the code authority.

(c) Failure to promptly pay any assessment or levy made pursuant to an order of the code authority as an expense of administering this code shall be a violation of this code.

ARTICLE III
GENERAL PROVISIONS

Section 1. As required by section 7 (A) title I, of the National Recovery Act, the following are conditions of this code:

(a) That employees shall have the right to organize and bargain collectively through representatives of their own choosing, and shall be free from the interference, restraint, or coercion of employers of labor, or their agents, in the designation of such representatives or in self-organization or in other concerted activities for the purpose of collective bargaining or other mutual aid or protection:

(b) That no employee and no one seeking employment shall be required as a condition of employment to join any company union or to refrain from joining, organizing, or assisting a labor organization of his own choosing and (c) that employers shall comply with the maximum hours of labor, minimum rates of pay, and other conditions of employment, approved or prescribed by the President.

Section 2. No provisions of this code shall be interpreted or applied in such a manner as to permit monopolies, permit or encourage unfair competition; or eliminate, oppress or discriminate against small enterprises.

ARTICLE IV
LABOR PROVISIONS

a. On and after the effective date of this code, in the production of motion pictures:

SECTION 1—HOURS OF EMPLOYMENT

(a) No employee shall work more than forty (40) hours in any one week.

(b) No employee of the following classes shall work more than forty (40) hours in any one week:

Accountants; accounting machine operators; bookkeepers; clerks; firemen, garage clerks; gardeners; janitors; librarians; mail clerks, messengers; mimeograph operators; porters; readers; restaurant workers; seamstresses; secretaries (exclusive of executives' secretaries); stenographers; telephone and telegraph operators; timekeepers; typists; and watchmen.

(c) No studio mechanic of the following classes shall work more than thirty-six (36) hours in any one week:

Artists and sculptors; automotive mechanics; blacksmiths; carpenters; casters and mouldmakers (staff); cement finishers; chauffeurs and truck drivers; construction foremen (carpenters); electrical foremen; electrical workers; floormen (electric); foundrymen; gaffers; grips, laborers; lamp operators; machinists; marbleizers, grainers and furniture finishers' modelers (staff); modelmakers (staff); moulders (metal); painters; pattern makers; plasterers; plumbers; projectionists (except process projectionists); propertymen; scenic artists; set drapers; sheet metal workers; sign writers; sprinkler fitters; steam fitters; swing gang (property); upholsterers; welders and laboratory workers of the following classifications: chemical mixers, negative assemblers and breakerdowns; negative developers' assistants, negative notchers, negative splicers, positive daily assemblers, positive developers' assistants, positive release splicers, printers, processing and negative polishers, release inspectors, rewinders, sensitometry assistants, shift boss printers and vault clerks.

(d) The maximum hours fixed in the foregoing paragraphs (a), (b) and (c) shall not apply to employees on emergency, maintenance and repair work; nor to cases where restriction of hours of skilled workers on continuous processes would hinder, reduce or delay production; nor to

(1) Employees in executive or managerial capacities, professional persons, actors (exclusive or so-called "extras"); attorneys and their assistants; department heads and their assistants; directors; doctors; managers; executives, their assistants and secretaries; professional nurses; producers and their assistants; purchasing agents; unit busines managers; and writers; nor to

(2) Employees engaged directly in production work whose working time must necessarily follow that of a production unit, including art directors; assistant directors; cameramen and assistants; company wardrobe men (women) and assistants; costume designers; draftsmen; make-up artists and hairdressers; optical experts; positive cutters and assistants; process projectionists; script clerks; set dressers; "stand-by" or "key-men"; sound engineers; sound mixers; sound recorders; wardrobe fitters; nor to

(3) Employees regardless of classification assigned on location work; nor to

(4) Employees engaged directly in news-reel production work in the following classifications: editors and sub-editors; film cutters and film joiners; type setters; camera men and sound men; the working hours of news-reel cameramen and soundmen shall be limited to three hundred and twenty (320) hours in any eight-week period, to be computed from the time such employees leave their base of operation with their equipment until the time of their return, or are required to remain in a designated place; contacting and planning shall not be computed as working hours, nor shall this limitation on working hours apply to news-reel cameramen and soundmen who make special trips of a semi-vacational nature on trains, ships, etc., or who shall be assigned to duty at a summer or winter resort for an extended period of time, nor to newsreel cameramen and soundmen on roving or "gypsy" assignments; nor to

(5) Employees or producers of animated motion picture cartoons in the following classifications: animators; assistant animators; cartoon photographers; story and music department employees; tracers and opaquers; the working hours of tracers and opaquers shall be limited to forty-four (44) hours in any one week, subject to the exceptions made herein in cases of emergency.

(e) With respect to those employees embraced within subdivision (2) of the foregoing subdivision (d) of this section 1, such employees

(1) Employed on an hourly basis shall at the conclusion of any single production be given a full day off without pay for each six (6) hours of work in excess of a thirty-six (36) hour weekly average during the production;

(2) Employed on a weekly basis without overtime compensation shall at the conclusion of any single production be given a full day off with pay for each six (6) hours of work in excess of a thirty-six (36) hour weekly average during the production.

SECTION 2—MINIMUM WAGES

((a) No employee of any class shall be paid less than forty (40) cents per hour.

(b) The following clerical, office and service employees shall be paid not less than fifty (50) cents per hour:

Accountants; accounting machine operators; bookkeepers; clerks; file clerks; firemen; garage clerks; readers; secretaries; stenographers; telephone and telegraph operators; timekeepers; typists.

(c) No employee of the following classes of studio mechanics shall be paid less per hour than the rates specified for each class:

Artists and sculptors	$1.94
Automotive mechanics	1.00
Blacksmiths	1.16⅔
Carpenters	1.16⅔
Casters and mouldmakers (staff)	1.16⅔
Cement finishers	1.16⅔
Construction foremen (carpenter)	1.33⅓
Electrical foremen	1.33⅓
Electrical workers	1.16⅔
Floormen (electric)	1.00
Foundrymen	1.16⅔
Gaffers	1.16⅔
Grips	1.00
Laborers	.60
Lamp operators	1.00
Machinists	1.16⅔
Marbeleizers, grainers and fur finishers	1.40
Modelers (staff)	1.94
Modelmakers (staff)	1.25
Moulders (metal)	1.16⅔
Painters	1.16⅔
Pattern makers	1.16⅔
Plasterers	1.25
Plumbers	1.16⅔
Projectionists	1.25
Propertymen (first)	1.00
Propertymen (second)	.90
Scenic artists	2.25
Set drapers	1.00
Sheetmetal workers	1.16⅔
Sign writers	1.66⅔
Sprinkler fitters	1.16⅔
Steam fitters	1.16⅔
Swing gang (property)	.75
Upholsterers	1.10
Welders	1.16⅔

When any of the above studio mechanics works more than six hours per day on (1) emergency, maintenance or repair work, or (2) to avoid hindering, reducing or delaying production, he shall be compensated at not less than time and one-half for all overtime in excess of six hours.

(d) No employees of the following classes shall be paid less per hour than the rates specified for each class:

Assistant cutters	$1.00
Chauffeurs and truck drivers	.83⅓
Laboratory workers of the following classifications:	
Chemical mixers	.70
Negative assemblers and breakerdowns	.81
Negative developers' assistants	.81
Negative notchers	.75
Negative splicers	.70
Positive daily assemblers	.75
Positive developers' assistants	.74
Positive release splicers	.64
Printers	.81
Processing and negative polishers	.70
Release inspectors	.70
Rewinders	.64
Sensitometry assistants	.81
Shift boss printers	.93
Vault clerks	.81
Film loaders	.83⅓

When any of the above employees works more than thirty-six (36) hours in any one week on (1) emergency, maintenance or repair work; or (2) to avoid hindering, reducing or delaying production, he shall be compensated at straight time for all overtime in excess of thirty-six (36) cumulative hours.

(e) With respect to the following classifications there may be substituted a weekly wage in lieu of an hourly wage.

Title	Wage per week
Construction foreman (carpenter)	$76.75
Electrical foreman	76.75
Gaffer	68.50
Floorman (electric)	60.00
Grips	60.00
Propertymen (first)	60.00

However for "stand-by" or "key men," not more than one man of any of the above classifications shall be assigned to any one producing unit.

(f) With respect to all employees listed in paragraphs (c) and (d) of this section, the foregoing scale of minimum wages shall prevail on all locations excepting when the following wage scale may be paid in lieu thereof on distant location if so stipulated before employment commences and all such employee's expenses are paid; distant locations when employed less than one week of seven days and subject to "call at any time:

Studio Hourly Rate	Distant Location Daily Rate When Less Than One Week	Distant Location Weekly Rate
$2.25	$27.25	$161.75
1.94	24.00	141.75
1.66⅔	20.75	121.75
1.40	17.25	101.75
1.33⅓	15.75	91.75
1.25	14.75	86.75
1.16⅔	13.75	81.75
1.10	13.25	78.00
1.00	12.25	71.75
.90	11.50	66.75
.83⅓	8.50	51.75
.75	8.00	46.75
.60	6.50	37.75

When the distant location daily rate above is employed the total wage for any one week shall not exceed the distant location weekly wage.

(g) Every news-reel cameraman or soundman shall be given one day off with pay for every four cumulative days (24 hours per day) that he is away from his base of operations, except if on roving or "gypsy" assignments.

SECTION 3—
PROVISION REGARDING "EXTRAS"

The code authority provided for in this code shall undertake and provide for rules and regulations to be adopted by all casting agencies and/or producers with respect to "extras," and shall appoint a standing committee representative of employers, "extra players," and the public, to effectuate the foregoing purposes and to interpret the terms of any provisions made for "extras" and to supervise the same, receive and pass on complaints and grievances, and to otherwise aid in effectuating the foregoing provisions.

Such standing committee under the supervision of the code authority shall cause a reclassification of "extras" and "extra talent" to be undertaken, based upon the following qualifications for such labor:

(a) "Extra players" shall be those who by experience and/or ability are known to be competent to play group and individual business and/or bits and parts and to otherwise appear in a motion picture in other than atmospheric background or crowd work.

(b) Atmosphere people who are not to be classified as dependent on motion pictures for a livelihood, but who may be recorded, listed and called upon for occasional special qualifications not possible of filling from the registered extra players.

(c) Crowds not classified, including racial groups, location crowds where transportation is unpracticable and crowd assemblies of a public nature.

PLAN TO HANDLE DISPUTES PROVIDED

The minimum pay for the foregoing classifications shall be as follows:

(a) "Extra players," $7.50 per day, with this minimum graded upward according to the character and importance of the performance and the personal wardrobe required, the minimum for Class A "dress" people to be $15 per day; provided that, if any "extra player" is required to play a part or bit with essential story dialogue, the minimum shall be $25 per day, all adjustments for performance of grades of work higher than that for which the player was called, to be certified immediately by the company.

(b) Atmosphere people, $5 per day, provided that any "extra player" may accept atmosphere work without losing or jeopardizing his registration as an "extra player."

(c) Crowds, $5 per day, provided that this minimum shall not prevent the employment of large groups under special circumstances at a rate lower than the minimum.

The following shall be provided for by said standing committee among the working conditions to be regulated as above provided:

(a) Casting and employment interviews of women and children shall be by women casting officials, and men by men.

(b) No one shall be employed as an "extra player" or "atmosphere worker" who is a dependent member of the immediate family of any regular employee of a motion picture company or any person who is not obliged to depend upon extra work as a means of livelihood, unless the exigencies of production reasonably construeld, requires an exception to be made. And further, no one shall be employed as an "extra player" or "atmosphere worker" on account of personal favoritism.

(c) A day's work shall be eight hours, with overtime as provided by the California statutes.

(d) No person coming under the above classifications shall be permitted to work in more than one picture for the same day's pay including overtime, this provision being intended to spread employment.

(e) Transportation to and from locations and time employed in interviews and fittings shall be on company time, and equitable regulations to carry out this provision and to correct such other inequalities of working conditions as may appear, shall be adopted.

(f) Rotation of work shall be established to such reasonable degree as may be possible and practicable.

(g) No person not a registered "extra player" shall be requested by a studio casting office from any casting agency, and each registered "extra player" shall be provided with a card of identification; suitable regulations for carrying out this provision shall be adopted.

SECTION 4—OVERRIDING PROVISIONS

If the prevailing wage scale and maximum number of hours per week as of August 23, 1933, as fixed in any agreement between the employers and associations of any such employees, however, shall be at a rate exceeding the minimum wage scale herein provided for or less than the number of hours per week herein provided for with respect to any of such employees, such scales, and hours of labor in the localities where same were enforced shall be deemed to be, and hereby are declared to be, the minimum scale of wages and maximum number of hours with respect to such employees in such localities under this section of the code.

SECTION 5—CHILD LABOR

(a) On and after the effective date of this code, no person under sixteen (16) years of age shall be employed in the production of motion pictures, provided, however, where a state law provides a higher minimum age, no person under the age specified by said state law shall be employed in that state, and provided further, however, where a role or roles are to be filled by a child or children, a producer may utilize the services of such child or children upon his compliance with the provisions of state laws appertaining thereto.

(b) On and after the effective date of this code, in the distribution of motion pictures:

SECTION 1—HOURS OF EMPLOYMENT

(a) No employee except outside salesmen shall work more than forty (40) hours in any one week.

(b) This provision for working hours shall not apply to professional persons employed in their profession nor to employees in a managerial or an executive capacity or in any other capacity of distinction or sole responsibility who now receive more than $35.00 per week; nor to employees on emergency or maintenance and repair work.

SECTION 2—MINIMUM WAGES

No employee shall be paid

(a) Less than fifteen ($15.00) dollars per week in any city over 500,000 population or in the immediate trade area of such city.

(b) Less than $14.50 per week in any city between 250,000 and 500,000 population or in the immediate trade area of such city:

ARTICLES 9 AND 10 ARE "ON THE WAY"

Representatives of the large companies have been working feverishly to phrase a code clause governing agents in Hollywood (Article 9), and another to end "star raiding" by competitive studios (Article 10). Yet there was no mention of either clause in the NRA code draft.

Article 10, it is understood, would provide, in revised form, for a salary-fixing commission to control "excessive" star earnings, although Deputy Rosenblatt last week declared reports of such a "commission" were "inspired propaganda."

The re-drafted Article 9 would add "teeth" to proposed restrictions against agents.

(c) Less than $14.00 per week in any city up to 250,000 population or in the immediate trade area of such city.

Section 3—On or after the effective date no person under sixteen years of age shall be employed in the distribution of motion pictures, provided, however, where a state law provides a higher minimum age, no person below the age specified by such state law shall be employed within that state.

(d) On and after the effective date of this code, in the exhibition of motion pictures:

SECTION 1—LABOR OTHER THAN ACTORS

1. No person under sixteen (16) years of age shall be employed; provided, however, that where a state law provides a higher minimum age no person below the age specified by such state law shall be employed within that state.

2. No employee shall work more than 40 hours in one week, except that such maximum hours shall not apply to employees in a managerial, executive or advisory capacity who now receive $35.00 or more per week.

3. With respect to employees regularly employed as ticket sellers, doormen, ushers, cleaners, matrons, watchmen, attendants, porters, and office help, such employees shall receive not less than a twenty percent (20%) increase over the wage paid to them as of August 1, 1933, in cities and towns having a population of less than 15,000.

4. With respect to employees regularly employed as ticket sellers, doormen, cleaners, matrons, watchmen, attendants, porters, and office help, such employees shall receive not less than 30 cents per hour in cities and towns having a population of more than 15,000 and less than 500,000, and not less than 35 cents per hour in cities and towns having a population of more than 500,000.

5. With respect to employees regularly employed as ushers, in cities and towns having a population over 15,000, such employees shall receive a wage of not less than 25 cents per hour.

6. (a) Employees associated with organizations of or performing the duties of carpenters, electrical workers, engineers, firemen, motion picture machine operators, oilers, painters, theatrical stage employees, theatrical wardrobe attendants, or other skilled mechanics and artisans, and musicians, who are directly and regularly employed by the exhibitors, shall receive the minimum wage and work the maximum number of hours per week fixed as of August 23, 1933, as the prevailing scale of wages and maximum number of hours of labor by organizations of any such employees affiliated with the American Federation of Labor with respect to their respective type of work in a particular class of theatre or theatres in a particular location in a particular community, and such scales and hours of labor with respect to any of such employees in such community shall be deemed to be, and hereby are declared to be, the minimum scale of wages and maximum number of hours with respect to such employees in such communities in such class of theatre or theatres.

(b) In the event that there exist in the particular community organizations of such employees above mentioned, whether such organizations are affiliated as above set forth or otherwise, and (1) no prevailing scale of wages and maximum number of hours for such employees exist in such community with respect to such employees, or (2) any dispute should arise as to what is the minimum scale of wages or the maximum number of hours of labor with respect to any of such employees for a particular class of theatre or theatres in any particular community, then and in either of those events:

(a) If the question at issue arises with the organization of such employees affiliated with the American Federation of Labor, then a representative appointed by the national president of such affiliated organization, together with a representative appointed by the disputant, shall examine into the facts and determine the existing minimum scale of wages and maximum number of hours of labor for such theatre or theatres in such particular locality, and in the event they cannot agree upon the same, they shall mutually designate an impartial third person who shall be empowered to finally determine such dispute, with the proviso, however, that in the event such representatives cannot mutually agree upon such third person, then the National Recovery Administrator shall designate such third person, however.

(b) If the question at issue arises with the unorganized employees or with an organization of such employees not affiliated with the American Federation of Labor, then a representative of such unorganized employees, or, as the case may be, a representative appointed by the president of such unaffiliated organization, together with a representative appointed by the disputant, together with a representative appointed by the national president of such affiliated organization above referred to, shall examine into the facts and unanimously determine the existing scale of wages and maximum number of hours of labor for such theatre or theatres in such particular community, and in the event they cannot agree upon the same, they shall mutually designate an impartial third person who shall be empowered to finally determine such dispute, with the proviso, however, that in the event such representatives cannot mutually agree upon such impartial third person, then the National Recovery Administrator shall designate such impartial third person.

(c) Pending the determination of any such dispute, the rate of wages then paid by the exhibitor in such theatre or theatres in such community, and the maximum number of hours then in force (and not more than the hours provided for in this code) shall not be changed so as to decrease wages or increase hours.

(d) In order to effectuate the foregoing provisions of this section 6 hereof, and pending the determination of any dispute as above specified, the employees herein embraced and provided for shall not strike, and the exhibitors shall not lock out such employees.

7. In no event shall the duties of any of the employees hereinabove specified in section 6A directly and regularly employed by the exhibitors as of August 23, 1933, be increased so as to increase the number of such employees employed in any theatre or theatres in any community, except by mutual consent.

8. With respect to any labor not hereinbefore provided for, such labor when regularly employed by the exhibitors shall be paid not less than 40 cents per hour.

SECTION 2—ACTOR LABOR IN VAUDEVILLE AND PRESENTATION MOTION PICTURE THEATRES

1. DEFINITIONS

a. Presentation and vaudeville shall include both permanent and traveling companies of artists playing in presentation and vaudeville houses but is not intended to include, "rep" shows, "tab" shows, "tent" shows, "wagon" shows, "truck" shows, "medicine" shows, 'show boat" or "burlesque," as these terms are understood in the theatre.

b. A "Traveling" company as used in this code, means a company which moves from theatre to theatre irrespective of locality.

2. AUDITIONS

a. Principals. It shall be an unfair trade practice for any exhibitor or independent contractor under the guise of public audition to break-in, try-out or to require a performer to render service for less than the minimum salary established by this code. This shall not prohibit, however, the appearance or participation of any performer in benefit performances which have been approved by the performer or by any bona fide organization of the performer's own choosing.

b. Chorus. It shall be an unfair trade practice for any manager or independent contractor, under the guise of a public audition, break-in or try-out, to require the chorus to render services for less than the minimum salary established by this code. This shall not prohibit, however, the appearance of the chorus or participation in benefit performances which have been approved by the chorus or any bona fide organization of the chorus' own choosing.

3. REHEARSALS

a. Principals. Rehearsal period for principals shall be limited to four weeks, and they shall be guaranteed two consecutive weeks employment for said four weeks of rehearsals, which shall immediately follow the rehearsal period. In the event that any rehearsal over four weeks is required there shall be an additional consecutive week's playing time guaranteed for each week's rehearsal. This shall not apply, however to principals owning their own acts.

b. Chorus. No exhibitor and no independent contractor shall call chorus rehearsals for any company except for an engagement of not less than two con-

UNFAIR PRACTICE DEFINED IN DRAFT

secutive weeks employment at not less than the minimum salary; which shall follow immediately two weeks or less of rehearsal. The chorus shall not be required to rehearse for more than forty (40) hours a week and rehearsal shall be considered to be continuous from the time the chorus is called on the first day of rehearsal until the opening day. For each additional week of rehearsal there shall be an additional week's consecutive employment.

4. MAXIMUM HOURS AND MINIMUM WAGES

a. Principals. Owing to the peculiar nature of the stage presentation and vaudeville business and the unique conditions prevailing therein, the necessary policy and variations in the operation of such theatres, the changing nature of the entertainment and the fact that such entertainment is of a character requiring the services of artists of unique and distinctive ability who cannot be replaced, it is recognized that it is impossible to fix the minimum hours per week of artists appearing in such theatres.

For performers with more than two years' theatrical experience, there shall be a minimum wage of forty ($40) dollars weekly net.

For performers with less than two years' theatrical experience there shall be a minimum wage of twenty-five ($25) dollars net weekly.

The minimum wage of performers employed on a per diem basis shall be seven dollars and fifty cents ($7.50) per day net.

b. Chorus. No singing or dancing chorus person shall be required to work more than forty (40) hours in any week and there shall be one day out of every seven during which the chorus shall be released from work with pay. Working time shall include the entire time of a performance or presentation in which the chorus appears in one or more numbers as an integral part of the presentation, and all rehearsal time excluding dressing and undressing time. No chorus person shall be required to report at a theatre before nine o'clock in the morning.

On the day a chorus person is released with pay such chorus person shall not be required to rehearse or report to the theatre or perform any service. This provision for a free day shall not apply to traveling companies.

There shall be a minimum wage or thirty ($30) dollars per week in any de luxe theatre.

There shall be a minimum wage of thirty-five ($35) dollars per week in traveling companies.

There shall be a minimum wage of twenty-five ($25) dollars per week in other than de luxe theatres.

Wherever a theatre augments the chorus by employing additional chorus persons, no chorus person shall rehearse more than three (3) days.

It shall be an unfair trade practice for any exhibitor to engage any chorus person under any agreement which would reduce the net salary below the minimum wage through the payment of any fee or commission to any agency, (whether such fee is paid by the exhibitor or by the chorus) or by any other form of deduction.

After the first two weeks of consecutive employment if a lay-off is necessary, the exhibitor shall pay each chorus person not less than three ($3) dollars per day for each day of lay-off. In connection with a traveling unit, after the first two weeks of consecutive employment if lay-off is caused on account of traveling, the exhibitor shall be allowed two days' traveling without pay for each four weeks of employment west of the Rockies, and one day's traveling without pay for each four weeks of employment east of the Rockies.

Wherever on August 23, 1933, any theatre paid a rate to chorus persons in excess of the minimum wages or employed chorus persons for a number of hours per week of labor less than the maximum hours, said higher wage and lesser number of hours shall be deemed to be and are hereby declared to be the minimum scale of wages and maximum hours of labor with respect to such theatres in this section of the code.

5. GENERAL PROVISIONS

a. Where, under any law, Sunday performances are prohibited or the performance of particular classes of acts is not allowed, no performer or chorus person shall be required to perform in any theatre in that or in any other city on the Sunday of the week for which the performer or chorus was engaged.

b. Wherever any unit, travelling company or artist is required to give more than the regular number of performances established for said unit, travelling company or artist, all artists and chorus persons shall be paid for said extra performances pro rata.

6. CHORUS TRANSPORTATION

a. Transportation of the chorus when required to travel, including transportation from point of organization and back, including sleepers, shall be paid by the employer whether exhibitor or independent contractor.

b. If individual notice of contract termination is given, the chorus shall be paid in cash the amount of the cost of transportation and sleeper of the chorus and baggage back to the point of origin whether the chorus returns immediately or not.

7. WARDROBE

a. Principals. The exhibitor or independent contractor shall furnish to every artist receiving less than ($50.) fifty dollars a week, without charge, all hats, costumes, wigs, shoes, tights and stockings and other necessary stage wardrobe excepting street clothes.

b. Chorus. The exhibitor or independent contractor shall furnish the chorus, without charge, with all hats, costumes, wigs, shoes, tights, and stockings and other necessary stage wardrobe.

8. ARBITRATION

a. Arbitration of all disputes under this section 2 of this article of the code shall be in accordance with the arbitration provisions of this code as hereafter generally provided.

9. CHILD LABOR

a. On or after the effective date of this code, no person under sixteen years (16) of age shall be employed as a principal or chorus person in connection with the exhibition of motion pictures, provided, however, where a state law provides a higher minimum age, no person under the age specified by said state law shall be employed in that state, and provided further, however, where a role or roles are to be filled by a child or children, an exhibitor or independent contractor may utilize the services of such child or children upon his compliance with the provisions of state laws appertaining thereto.

ARTICLE V-A

UNFAIR PRACTICES AND REGULATORY PROVISIONS

A. PRODUCERS

1. It shall be an unfair trade practice for any producer to aid, abet, or assist in the voluntary release or dismissal of any author, dramatist or actor employed in rendering his exclusive services in connection with the production of a "legitimate" drama or musical comedy for the purposes of securing the services of such author, dramatist or actor.

2. It shall be an unfair trade practice for a number of producers who, in the usual and ordinary course of business, rent their respective studios or studio facilities to producers (other than their affiliated companies), to conspire, agree, or take joint action to prevent any responsible producer or producers from renting such studios or studio facilities.

3. It shall be an unfair trade practice for a producer to knowingly employ as an "extra" any member of the immediate family of any employee or any person who is not obliged to depend upon "extra" work as a means of livelihood, unless the exigencies of production require an exception to be made.

B. PRODUCERS-DISTRIBUTORS

1. Where any contract granting the motion picture rights in any dramatic or dramatico-musical work specifies a date prior to which no motion picture based upon such work may be publicly exhibited, it shall be deemed to be an unfair trade practice for any producer or distributor to permit the public exhibition of such motion picture prior to such date.

2. (a) It shall be deemed to be an unfair trade practice for any producer or distributor, or any of its employees or persons who have a direct or indirect interest, whether financial or otherwise, in any such producer or distributor, to knowingly and intentionally, directly or indirectly interfere with existing relations between an outside or associated producer and a producer or distributor, or to do anything to alienate or entice any such outside or associated producer away from a producer or distributor, or to do anything which would tend to create discord or strife between such outside or associated producer and a producer or distributor, or foment dissension between them, for the purpose of inducing such outside or associated producer to breach or attempt to breach any existing contracts between it and any producer or distributor, or to secure a change in the terms and conditions of any existing contract between any such outside or associated producer and a producer or distributor.

(b) To effectuate the foregoing, no producer or distributor shall negotiate with or make any offer for or to any such outside or associated producer at any time prior to sixty (60) days before the termination of any existing agreements between such outside or associated producer and any other producer or distributor, or not prior to sixty (60) days before the date when such outside or associated producer shall fulfill its delivery commitment to the producer or distributor with whom it has contractual obligations, whichever date is earlier.

C. DISTRIBUTORS

1. No distributor shall threaten or coerce or intimidate any exhibitor to enter into any contract for the exhibition of motion pictures, or to pay higher film rentals by the commission of any overt act evidencing an intention to build or otherwise acquire a motion picture theatre for operation in competition with such exhibitor, but nothing in this article shall in any way abridge the right of a producer or distributor in good faith to build or otherwise acquire a motion picture theatre in any location.

2. No distributor's employee shall use his position with the distributor to interfere with the free and competitive buying of pictures by an exhibitor operating a theatre in competition with a theatre in which such employee may have a direct or indirect interest, whether financial or otherwise.

3. (a) No distributor shall substitute for any feature motion picture described in the contract therefor as that of a named star or stars or named director or named well-known author, book or play one of any other star or stars, director, author, book or play, nor substitute any other feature motion picture for one which in the contract therefor is designated "no substitute."

(b) Nothing in this article contained shall be interpreted to prohibit any distributor from changing the title of any motion picture contracted for, from making changes, alterations and adaptations of any story, book, or play upon which it is based and from substituting for any such story, book or play another story, book or play, or from changing the director, the cast, or any member thereof of any such motion picture, except as herein above specifically prohibited.

(c) If for any such author, book or play there is substituted another author, book or play, reasonable notice (i. e., before the release date in the particular exchange territory) of such substitution shall be given by announcement in a trade publication.

4 (a) It shall be an unfair practice for any distributor to license the exhibition of its motion pictures for exhibition by any so-called non-theatrical account, where such exhibition shall be determined by the local grievance board provided for in this code to be unfair to an established motion picture theatre at which the exhibition of the same motion pictures has been licensed.

(b) Nothing in this article shall be interpreted to prohibit the licensing of motion pictures for exhibition at army posts or camps, or on board ships of the United States Navy or ships engaged in carrying passengers to foreign or domestic ports or at educational or religious institutions or at institutions housing "shut-ins," such as prisons, hospitals, orphanages, etc.

5. No distributor shall require as a condition of entering into a contract for the licensing of the exhibition of feature motion pictures that the exhibitor contract also for the licensing of the exhibition of a greater number of short subjects, in proportion to the total number of short subjects required by such exhibitor, than the proportion of the feature pictures for which a contract is negotiated bears to the total number of feature pictures required by the exhibitor.

6. No distributor shall divulge or authorize or knowingly permit to be divulged by any employee or checker any information received in the checking of the receipts of its motion pictures, except that such information may be divulged in any arbitration or grievance proceeding or litigation concerning such controversy and for any government or code authority report.

7. No distributor shall convey or transfer its assets for the purpose of avoiding the delivery to any exhibitor of any feature motion picture license for exhibition by such exhibitor.

8. No distributor shall refuse to make a fair adjustment of the license fees for the exhibition rights of a number of pictures licensed in a group for a stated average sum per picture and so stated in the license agreement, if the total number of pictures so licensed by any exhibitor are not delivered by such distributor provided such exhibitor shall have fully and completely performed all the terms and conditions of such license on the part of the exhibitor to be performed. Any dispute or controversy concerning any such adjustment shall be determined by the local grievance board provided for in this code.

9. (a) No distributor shall require any specific day or days of the week for the exhibition of specified pictures or class of pictures the license fee for which is a fixed sum only.

(b) Where under an exhibition contract which provides that the rental to be paid by the exhibitor for any feature motion picture specified therein shall be determined in whole or in part upon a percentage basis and that said picture shall be played by the exhibitor upon a designated day or days of the week and the exhibitor seeks to be relieved from the obligation to exhibit such motion picture upon such designated day or days for the reason only that the subject and character of the motion picture so designated is unsuitable for exhibition at the exhibitor's theatre on such day or days, the claim of the exhibitor shall be determined by the local grievance board provided for by this code, and the distributor, if the local board so determines, shall relieve the exhibitor from the obligation to play the motion picture upon the day or days designated by the distributor; provided that the exhibitor makes such claim within three days after receipt of the notice of availability of such feature picture. In such cases the said local board shall pro-

GRIEVANCE BOARD IN EACH TERRITORY

ceed to determine the matter upon forty-eight hours' notice if the distributor so desires.

(c) If the said local board shall sustain the claim of the exhibitor:

1. The distributor shall have the right to designate another picture for the same day or dates upon the same terms as the motion picture in question; and to designate the same picture for a later date or dates but upon another day or other days of the week; and (2) the award of the said local board shall not be deemed to apply to any other theatre in the same or any other location.

(d) Where because of a proceeding before the local grievance board, or because of an award of said local board it shall be impractical to serve subsequent run exhibitors in compliance with any notice of availability or confirmed play dates given any such subsequent run exhibitors, the distributor shall have the right to change such play dates.

10. No distributor shall refuse to deliver to any exhibitor any feature motion picture licensed under an exhibition contract therefore because of such exhibitor's default in the performance of any exhibition contract licensing the exhibition of short subjects of such distributor, or vice versa, provided such exhibitor and distributor have agreed to arbitrate all claims and controversies arising under the optional standard license agreement provided for in this code.

11. (a) No distributor which has not generally released the total number of feature productions originally announced by it for release during any given season shall fail to offer any additional feature productions to the exhibitor having under contract at least fifty percent (50%) of the other feature productions of the distributor, provided such additional feature production is generally released during the season covered in the first instance by such contract between the distributor and exhibitor, and provided further that any such exhibitor has duly performed all the terms and conditions of his contract or contracts with the distributor upon which performance may then be due, and is not in default thereunder.

(b) In any case where the feature product of any distributor is split between competing exhibitors in any zone, the exhibitor who in point of time was first to make a contract with the distributor shall have the first opportunity to bid for such additional feature production, except that should the distributor generally release more than one feature production in any such situation where the product is split, the exhibitor who in point of time was second to execute a contract with the distributor shall have the first opportunity to bid for the second additional feature production.

12. With respect to any product announced for release during any given season by any distributor, and not designated as a picture of a named star or stars, or named director or named well-known author, book or play, the exhibition contract therefor shall contain a brief description giving an idea of the general style, or character or class of the story upon which the said motion picture is to be based.

Section 2. The giving of rebates in the form of premiums, gifts or other things of value shall be deemed to be included within the provisions of Section 1 of this article in those respective clearance zones where the exhibitors operating not less than seventy-five per cent of the number of the then actively and continuously operated theatres not affiliated with distributors or producers and the exhibitors operating not less than seventy-five percent of the number of the then actively and continuously operated theatres affiliated with distributors or producers have both declared in writing that the giving of rebates in such form shall not be permitted. For the purpose of such declaration each exhibitor shall be entitled to one vote for each theatre then actively and continuously operated by such exhibitor.

Section 3. In case any exhibitor is found by the local grievance board provided for in this code, to have violated any provision of this provision and if such local board shall on account thereof declare that such exhibitor shall not be permitted to license the exhibition of any motion picture unless the exhibitor ceases and desists from such violation, distributors of motion pictures shall refuse to enter into license contracts for the exhibition of their respective motion pictures by such exhibitor if the exhibitor fails or refuses to so cease and desist.

Section 4. Notwithstanding any action which may be taken by the exhibitors in any respective clearance zones ruling out the giving of rebates as defined in section 1 hereof, any exhibitor who has outstanding and valid contracts for the purchase of premiums, gifts, or things of value to be used by him in connection with the operation of his theatre, shall have the right to continue such policy for a period of 90 days after such action on the part of such exhibitors as aforesaid for the purpose of liquidating any such contractual commitments.

D. EXHIBITORS

1. Any exhibitor entering into a contract for the exhibition of motion pictures which permits the exhibitor to select from the total number of pictures announced for release in any given season less than eighty-five per cent (85%) of the total number, and to reject the remainder shall by written notice to the distributor reject each of such motion pictures not to exceed the number which may be rejected, within twenty-one days after its date of availability in the exchange territory wherein is located the exhibitor's theatre, and upon the exhibitor's failing to give such notice of rejection, each of such pictures shall be deemed to have been selected.

2. No exhibitor shall contract for a license to exhibit more motion pictures than such exhibitor reasonably shall require for exhibition in any theatre or theatres operated by such exhibitor, with the intent and effect of depriving a competing exhibitor from contracting to exhibit such excess number of motion pictures, provided however, that nothing herein contained shall be deemed to prohibit any exhibitor from contracting for a reasonable number of motion pictures in excess of the number which are actually to be exhibited in the theatre or theatres of such exhibitor in order to reasonably protect such exhibitor against non-delivery of motion pictures.

3. Section 1. No exhibitor shall (a) lower the admission prices publicly announced or advertised for his theatre by giving rebates in the form of lotteries, reduced script books, coupons, throw-away tickets or by two-for-one admissions, or by other methods or devices of similar nature (which directly or indirectly lower or tend to lower such announced admission prices and) which are unfair to competing exhibitors, and which deceive the public, or (b) fail at all times to maintain the minimum price of admission specified in any contract licensing the exhibition of any motion picture during the exhibition thereof. This section shall not be deemed to prohibit exhibitors from reducing or increasing their admission scales as they see fit, except as may be prohibited by the exhibition contracts.

4. No exhibitor shall transfer the ownership or possession of a theatre or theatres operated by any such exhibitor for the purpose of avoiding uncompleted contracts for the exhibition of motion pictures at such theatre or theatres. Any disputes or controversies with respect to same shall be submitted to and passed upon by the local grievance board.

5. (a) No exhibitor licensed to exhibit a motion picture subsequent to its exhibition by another exhibitor having the right to a prior run thereof shall advertise such motion picture by any means of advertising prior to or during its exhibition by such other exhibitor.

(b) Nothwithstanding anything herein contained, in the event any exhibitor shall make complaint that the restrictions embraced in this article work an untair hardship on him, the local clearance and zoning board shall have the right to hear such complaint and after determination of the facts presented shall fix and specify the time limit within which such exhibitor may advertise such motion picture; provided, however, that should the subsequent run exhibitor be granted permission to advertise before the completion of said prior run, he shall not advertise prior to the commencement of said prior run, nor shall he have the right to advertise in any way, shape, manner or form, or issue any statement that the prices of admission are or will be less than the admission prices charged by the exhibitor having the first or prior run of such motion picture.

(c) Nothing herein contained shall be deemed to prohibit any exhibitor from advertising generally all of the feature motion pictures licensed for exhibition by such exhibitor as a group, but such general advertising shall not refer to any one of such motion pictures at any time prior to its exhibition by any other exhibitor having the first or immediately prior run thereof excepting as hereinabove provided.

6. To prevent disturbance of the continued possession of a theatre by an exhibitor, it shall be an unfair trade practice knowingly and intentionally, directly or indirectly to interfere with pending negotiations between such exhibitor and any other party pertaining to or affecting the possession, operation or occupancy of any such theatre then actually operated by such exhibitor, or in respect of any modification, renewal or extension of any agreement affecting the same, for the purpose of preventing the consummation of such negotiations so as to deprive such exhibitor of the continued operation, possession, or occupancy of such theatre.

7. No exhibitor shall exhibit a motion picture previous to dawn of the first licensed and booked day of exhibition without securing express written permission therefor under the license agreement.

E. DISTRIBUTORS AND EXHIBITORS

1. Section 1-2-3. The complaint of any exhibitor that a competing exhibitor has committed any of the acts set forth in the following paragraphs (a), (b), (c), and (d) shall be referred for determination to a local grievance board constituted as hereinafter provided:

(a) The licensing of more motion pictures than are reasonably required.

(b) The adoption of an unfairly competing operating policy, viz.; but not limited to, unnecessary and too frequent changes of motion pictures.

(c) The exaction without just cause of an agreement from any distributor a [illegible] a contract for motion picture [illegible] refusal from licensing the motion pictures [illegible] plaining exhibitor.

(d) The commission of any other [illegible] the intent and or effect of depriving [illegible] the complaining exhibitor of a sufficient [illegible] motion pictures to operate such exhibitor's theatre.

Section 4. Each such complaint shall be in writing and made immediately after the commission of the act or acts complained of, and the local grievance board after a fair and impartial consideration of all of the facts presented, a full, expeditious and complete hearing of all the parties concerned, including the exhibitors directly involved, the distributors having contracts with the exhibitor complained against, and exhibitors having contracts for runs subsequent to each of the exhibitors directly involved, and if it deems it necessary, an independent investigation of the facts, shall make a prompt determination of each complaint submitted to it.

Section 5. The local grievance board shall determine whether or not any exhibitor complained of has committed any of the acts specified in paragraphs (a), (b), (c) and (d) of section 3 hereof, and shall make findings of fact in such regard. The local grievance board upon the facts found shall make an award (a) dismissing the complaint, or (b) granting such relief as the local board may deem appropriate. The local grievance board shall not have power to award damages. No award shall be made in favor of a complaining exhibitor unless the local grievance board shall find as a fact that the complaining exhibitor is able, ready and willing to fully carry out and comply with all of the terms and conditions which may be fixed by the local grievance board as a condition for making the award, which terms and conditions shall in no event be less favorable to the distributor concerned than those contained in the license contract of the exhibitor complained of, including the distributor's loss of revenue, if any, resulting from the elimination of or reduction of revenue from any subsequent run or runs made necessary by such award, and such other terms and conditions as the local grievance board may prescribe.

Section 6. No person, firm or corporation shall be entitled to file any complaint under this or any other article of this code unless such person, firm or corporation shall have duly executed this code in its entirety within forty-five (45) days after it is signed by the President of the United States, and sha'l have thereby pledged himself or itself to meet all requirements of the National Recovery Act. Evidence of such compliance shall be filed with the code Authority.

2. Section 1. All complaints and grievances not specifically designated to be heard or passed upon in the first instance by the code authority by arbitration or by the local clearance and zoning board, shall be heard and determined by a local grievance board.

Section 2. (a) There shall be established a local grievance board, appointed by the code authority, in each exchange territory. Each such board shall consist of two representatives of major distributors and two representatives of exhibitors and one person who shall have no direct or indirect affiliation with any branch of the motion picture industry, who shall be regarded as the impartial representative of the code authority and who shall vote on any question before the board only in the case where the board is dead-locked. There shall be a chairman of each board, selected by a majority vote of the members of the board. Any vacancy in the board shall be filled from the class of members in which the vacancy occurred. No member of such board shall sit on any matter involving his own or his company's interest.

(b) The decision of each local board upon any question submitted to it shall be determined by a majority vote, but in case the board is evenly divided, such question shall be submitted for determination to the impartial representative of the code authority, as provided in paragraph (a) of this section. The decision of the board and/or the impartial representative, as the case may be, shall be in writing. All decisions of the local board shall be made within fifteen (15) days from the filing of the protest, grievance, or complaint or within three (3) days after the parties shall have been fully heard, whichever date is earlier.

Section 3. (a) Any party aggrieved by the decision of the local board shall have the absolute right to appeal therefrom to the code authority, provided such appeal be filed in writing not later than five (5) days after the decision of the local board is rendered, in which case the grievance or complaint, together with all the evidence taken from the local board shall be referred to the code authority.

(b) All persons interested in the decision shall have the right to appear before the code authority and present additional evidence. The code authority, after investigating the complaint or grievance and reviewing the evidence theretofore taken and considering the additional evidence, if any, shall promptly render its decision not later than fifteen (15) days from and after the date when the parties have been fully heard on appeal.

3. The so-called Optional Standard License Agree-

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ment (1933-34) negotiated by exhibitors and now being used by a large number of distributors shall be the exclusive form of license contract to be used for the distribution and exhibition of motion pictures, excepting that in case any condition or provision thereof is in conflict or inconsistent with any condition or provision of this code, such condition or provision of said Optional Standard License Agreement shall be deemed to conform with such condition or provision of this code, it being the intention that the conditions and provisions of this code shall prevail.

4. Section 1. The arbitration of all disputes between exhibitors and distributors arising under any exhibition contract, if the parties shall agree on arbitration, shall be in accordance with the optional arbitration clause of the so-called Optional Standard License Agreement, provided for in this code, except as the provisions of such clause may be modified by the provisions of this code.

Section 2. By stipulation of the parties to any dispute growing out of an exhibition contract, the number of arbitrators to be appointed by each party may be reduced to one, with power in the two thus appointed to appoint an umpire as provided in said optional arbitration clause.

5. No exhibitor or distributor shall induce or seek to induce the breach of any active contract licensing the exhibition of motion pictures.

6. No exhibitor or distributor shall give any gratuity or make any offer of any gratuity for the purpose of procuring advantages that would not otherwise be procurable, or as an inducement to influence a distributor or exhibitor, or representative of either not to deal with any competing or other exhibitors or distributors.

7. No exhibitor or distributor shall make any disclosure of box office receipts for publication except necessary reports to stockholders, credit and government agencies and to other like bodies. No exhibitor or distributor shall be responsible for disclosures made by agents not authorized to do so.

8. Section 1. To provide against clearances of unreasonable length and/or area in any exchange territory, fair, just, reasonable and equitable schedules of clearance and zoning may be prescribed by a local clearance and zoning board created for such territory.

Section 2. Each such board shall be appointed by the code authority and shall consist of two representatives of distributors, one of whom shall be a distributor affiliated with a national theatre circuit and one of whom shall be a national distributor without theatre affiliations; two representatives of first-run theatres located in such territory, at least one of whom shall be an affiliated exhibitor, should there be one in such territory; and two representatives of subsequent run theatres operating within such territory; and one person who shall have no direct or indirect affiliation with any branch of the motion picture industry who shall be regarded as the impartial representative of the code authority and who shall vote on any question before the board only in the case where the board is deadlocked. There shall be a chairman of each board, selected by a majority vote of the members of the board. Any vacancy in the board shall be filled from the class of members in which the vacancy occurred.

Section 3. Each local clearance and zoning board shall, promptly after its creation, and prior to January 1st, 1934, and prior to November 15th of each year thereafter, formulate, prescribe and publish for its territory, schedules of clearance as in section "1" described, for the season next ensuing. Such schedules may classify theatres by zones or other classifications suited to local conditions, but for the sole purpose of fixing the maximum clearance in length of time and area after the conclusion of the prior runs of such theatres. Each board may change, modify or vary any part of the schedule set up by it, provided that any such change or modification shall not in any wise apply to, affect or modify any exhibition contract made sub-prior written consent of the parties to such contract.

Section 4. Each board when making any classification of theatres or when fixing the maximum period or area of clearance in respect of any theatre shall consider and give due regard to the following factors: (a) That clearance to a very considerable extent determines the rental value of motion pictures; (b) that exhibitions of the same motion picture within the same competitive area at too short an interval after the conclusion of a preceding run or runs thereof or by unduly restricting the competitive area in which clearance is limited, also depreciates the rental value of motion pictures; and (c) that all such depreciations of the rental values of motion pictures tend to reduce the number of motion pictures produced, discourages the production of motion pictures of quality involving large investments of capital, labor, skill and enterprise and thereby tend to reduce employment.

Section. 5. The decision of each board upon any question shall be determined by a majority vote, but in case the board is evenly divided, such question shall be submitted for determination to the impartial representative of the code authority, who is provided for in section 2 of this paragraph. The decision of the board and/or the impartial representative, as the case may be, shall be in writing.

Section 6. It shall be the duty of each such board to promptly publish the schedules formulated by it, and filing a copy of same immediately with the National Board of Clearance and Zoning Appeals.

Section 7. (a) Any party aggrieved by the schedules shall promptly and not later than thirty (30) days after publication thereof, file a protest in writing with the board issuing them. Thereupon such board shall promptly convene and give reasonable notice of hearing to all parties concerned or having an interest in the proceeding and hear them and accept from them all papers and evidence. The board shall have power to make rules respecting notice of the time, place and manner of hearing. The board shall make its decision within fifteen (15) days from the filing of the protest, or within three (3) days after the parties shall have been fully heard, whichever date is sooner. Any party aggrieved by the decision shall have the absolute right to appeal therefrom to the code authority, provided such appeal be filed in writing not later than five (5) days after the decision of the local board is rendered, in which case the protest, with all evidence taken before the local board of clearance and zoning, shall be referred to the code authority.

(b) All persons interested in the decision shall have the right to appear before the code authority and present additional evidence. The code authority, after investigating such protest and reviewing the evidence theretofore taken and considering the additional evidence, if any, shall promptly render its decision, and not later than fifteen (15) days from and after the date of the submission of the appeal. The requirement as to the various steps herein prescribed shall be mandatory in order to give full relief before the buying season commences.

Section 8. (a) The schedules presented and/or decisions made by any local clearance and zoning board and/or decision of the code authority upon any appeal to it, shall be binding upon all distributors and exhibitors in the territory affected.

(b) Pending the final determination of any dispute or controversy between any of the signatories to the code whether such dispute or controversy be between a distributor or exhibitor, producer, distributor, etc., any existing contracts between the disputants shall continue to be lived up to and performed in every respect.

Section 9. The jurisdiction of the local board of clearance and zoning shall be limited as herein specifically provided and such board shall hear no questions other than those pertaining strictly to clearance and zoning matters.

ARTICLE VI
GENERAL TRADE POLICY PROVISIONS

1. The industry pledges its combined strength to maintain right moral standards in the production of motion pictures as a form of entertainment. To that end the industry pledges itself to and shall adhere to the regulations promulgated by and within the industry to assure the attainment of such purpose.

2. The industry pledges its combined strength to maintain the best standard of advertising and publicity procedure. To that end the industry pledges itself to and shall adhere to the regulations promulgated by and within the industry to assure the attainment of such purpose.

ARTICLE VII
MISCELLANEOUS PROVISIONS

1. Any exhibitor forwarding or delivering to another exhibitor a print of a motion picture at the request or upon the order of the distributor thereof shall, but only for such purpose, be deemed to be the agent of such distributor.

2. (a) Wherever in this code arbitration of any matter is provided for, such matter shall be submitted for determination to an arbitration board, such arbitration board shall consist of four members, each of whom shall be engaged in the motion picture business, and two of whom shall be appointed by the producer and/or distributor and/or exhibitor, and/or artist, and/or agent, as the case may be, it being the intention hereof that if, for example, a matter is to be arbitrated between a producer and an agent, the producer shall appoint two members to the arbitration board and the agent shall appoint two members to the arbitration board. If the dispute is between a distributor and an exhibitor, the distributor shall appoint two members to the arbitration board and the exhibitor shall appoint two members to the arbitration board. In any such case where arbitration is to be used as provided in this code, upon the written request of either party to the dispute or controversy the party making such request shall name therein two arbitrators, stating the business address and business or business connection of each, and shall designate therein the date, time and place of the hearing of such controversy. The date of such hearing shall not be earlier than seven (7) days from the date of the sending of such notice, unless it shall be claimed in such notice that irreparable injury will result unless there is a speedy determination of such controversy, in which case such hearing may be designated to be held earlier than the said seven-day period.

(b) Within five (5) days from the mailing of such request for arbitration, or within twenty-four (24) hours if the date of such hearing shall be earlier than seven (7) days from the date of the sending of such notice, the party upon whom such request is made shall name two arbitrators in a written notice mailed or delivered to the other party, stating therein the business address and business or business connection of each arbitrator. If either party fails or refuses to name the arbitrators as herein provided, or if any arbitrator so named shall fail or refuse to act, or be unable to serve, or shall be challenged and others are or another arbitrator qualified and then available to act is not appointed, others or another arbitrator may be appointed by the other party as the case may be.

(c) No member of an arbitration board shall hear or determine any controversy in which he has an interest, direct or indirect, and any member having such interest shall be disqualified to act.

(d) If the arbitrators or a majority of them are unable to reach a decision, they or a majority of them shall immediately select an umpire who shall not be engaged in the motion picture business. In such case, the hearing before the umpire shall be at such time and place as the umpire shall designate and shall be had before the umpire alone, the arbitrators not to be permitted to attend the hearing before the umpire. If the arbitrators or a majority of them are unable to agree upon the selection of an umpire, the code authority shall upon request make such selection.

3. In each territory wherein any distributor maintains an exchange, such distributor shall abide by the regulations promulgated by the code authority for the prevention of fire, for the holding of fire drills, and rigid monthly inspections, the inspection of prints, the storing of inflammable material, the maintenance and testing of sprinkler systems and fire extinguishers, the avoidance of smoking and other cautions, methods and devices to protect the lives of employees and the public and to insure safety against fire hazards.

4. Nothing in this code shall be deemed to apply to the production, distibution or exhibition of motion pictures on film of recognized sub-standard widths, or to slide films or non-theatrical motion pictures designed primarily for some educational, scientific, industrial, commercial, advertising, selling or other non-theatrical purpose, or to television of motion pictures, provided that the commercial production, distribution or exhibition of such films shall be subject to the conditions of arbitration provided for elsewhere in this code in determining whether such production, distribution or exhibition of such films is unfair competition to an established motion picture theatre or theatres. If found to be unfair competition, the code authority shall promulgate rules and regulations governing such unfair competition.

5. The secret payment or allowance of rebates, refunds, commissions, credits, or otherwise, whether in the form of money or otherwise, or the secret extension to certain persons engaged in any branch of the motion picture industry of any special services or privileges not extended to all persons on like terms and conditions, shall be deemed to be an unfair trade practice.

6. The defamation of competitors by falsely imputing to them dishonorable conduct, inability to perform contracts, questionable credit standing, or by other false representations or by the false disparagement of the grade or quality of their goods, shall be deemed to be an unfair trade practice.

7. The publishing or circularizing of threats or suits or any other legal proceedings not in good faith, with the tendency or effect of harassing competitors or intimidating their customers, shall be deemed to be an unfair trade practice.

8. Securing confidential information concerning the business of a competitor by a false or misleading statement or representation, by a false impersonation of one in authority, by bribery, or by any other unfair method, shall be deemed to be an unfair trade practice.

ARTICLE VIII
MANDATORY AND AMENDING PROVISIONS

1. This code and all the provisions thereof are expressly made subject to the right of the President, in accordance with the provision of Clause 10 (b) of the National Recovery Act, from time to time to cancel or modify any order, approval, license, rule, or regulation, issued under Title 1 of said act, and specifically to the right of the President to cancel or modify his approval of this code or any conditions imposed by him upon his approval thereof.

2. Such of the provisions of this code as are not required to be included therein by the National Recovery Act may, with the approval of the President, be modified or eliminated as changes in circumstances or experience may indicate. It is contemplated that from time to time supplementary provisions to this code or additional codes will be submitted for the approval of the President to prevent unfair competition and other unfair and destructive practices and to effectuate the other purposes and policies of title I of the National Recovery Act consistent with the provisions hereof.

Name Radio City Advisory Board

An advisory board, which will function in directorial and supervisory capacities for the Radio City Music Hall and the Roxy, was formed last week with equal representation for both RKO and Rockefeller interests.

On the board are Webster Todd, of Todd & Robertson; W. G. Van Schmus, of Rockefeller Center, Inc.; Francis Christy, attorney for Rockefeller Center; M. H. Aylesworth, RKO president; J. R. McDonough, RKO general manager, and Harold B. Franklin, RKO Theatres head.

The new advisory board had its origin in the recently negotiated lease between Radio City Theatres, Inc., and Rockefeller Center, Inc., which reduces the annual rental on the two Radio City theatres from $1,000,000 to $600,000, with Rockefeller Center to make up the $400,000 difference by participation in 50 per cent of the profits accruing from operations. The profit participation agreement led to the creation of the advisory board in order to provide the Rockefeller interests with a voice in operating policies.

May Increase Exemption In Nuisance Tax Review

New tax legislation at the coming session of Congress is planned by Representative Robert L. Doughton of North Carolina, chairman of the House ways and means committee, it was announced this week. The committee will meet early this winter to consider the possibilities of eliminating many of the present nuisance taxes, revenue from which will be made up through receipts from liquor taxes following repeal of the Eighteenth Amendment in December and the development of a tax program of a permanent nature as a substitute for the present year-to-year modification.

However, it is indicated, unless revenues from other sources develop much more income than is now anticipated, it is probable the admission tax will be retained, although the exemption may be increased. It is an easy tax to collect and appears to be one to which the public has become accustomed, thus meeting the most difficult problem encountered in the writing of tax laws—that of hitting on revenue producers to which there is little public resistance.

Hears Electric Suit Arguments

Arguments on a request for a bill of particulars in the anti-trust, anti-monopoly suit brought by the Stanley Company, Duovac Radio Corporation and General Talking Pictures against American Telephone and Telegraph, Western Electric and Erpi, were heard Tuesday in Wilmington by Judge John P. Nields in United States district court. The hearing was on motion of the defendants preliminary to final hearing. Decision was reserved.

Reade Buys Erpi's Wide Range

Walter Reade signed with Electrical Research Products on Wednesday for wide range installations in his three New York theatres and 15 in New Jersey, located principally along the shore.

Sime Silverman's Will Is Filed

Sime Silverman's will, filed Tuesday in surrogate's court, New York, left 300 shares of the capital stock of *Variety* to eight of his employees and the remainder of his estate to his family. In April, 1931, when the will was drawn up, it was estimated that Mr. Silverman's estate was considerably more than $1,000,000. On Tuesday, in the routine language of this type of petition, it was stated that the estate was valued at "more than $10,000."

To his widow, Mrs. Harriet F. Silverman, 135 Central Park West, New York, Mr. Silverman bequeathed one-half of his estate, with the exception of *Variety's* stock and the building in which it is published.

The employees sharing in the stock of the publication are Harold Erichs, Abel Green Hal Halperin and Louis Rydell, who receive trusts of 50 shares each, and Jack Pulaski, Robert Landry, Joshua Lowe and Joseph Bigelow, who receive the income from 25 shares each. These beneficiaries receive their stock outright at the age of 50, if they are still in the employ of *Variety*.

Educational Will Do Half in East

Fully half of the total number of short subjects scheduled by Educational for this season will be produced in the east, it was decided at New York conferences in the offices of E. W. Hammons, Educational president, this week. Educational product is distributed by Fox.

At least 20 of the 52 two-reelers planned will be done in the east, as well as 16 one-reelers and the entire series of 26 Terry-Toons. Jack White has been signed by Mr. Hammons as producer-director. Mr. White was formerly production chief for Educational on the Coast for several years. Sig Herzig is assisting him on the stories of three initial comedies.

Al Christie has been given four additional assignments on the current program. William Watson is en route east to work on the stories. Both Mr. White and Mr. Christie will work at the old Paramount plant in Astoria. A permanent stock company is being planned on the Coast for Educational's Andy Clyde comedies, the thought being to line up a company which will become known to audiences.

Neilson's Son Dies

Anthony Rutgers Neilson, 3rd, only son of Rutgers Neilson, of Robert F. Sisk's RKO publicity staff, died Wednesday morning at the Broad Street hospital, New York. Funeral services will be held at the Neilson residence, 125 West 12th Street, on Friday at 10 a. m. with interment and services at St. Peters Churchyard, Perth Amboy, New Jersey, at 3:30 p. m.

Poucher Named Treasurer of Monarch Productions

Charles L. Glett, vice-president of Monarch, announced this week that David Poucher had been appointed treasurer, and that Mr. Glett will divide his time between contacting exchanges and conferring with the Coast on production.

New York House Assessments Cut

New York theatres in all boroughs except Richmond are benefiting by the 1934 assessment cuts made public this week by the Department of Taxes and Assessments. Two of the principal office buildings owned by film companies also will benefit, the Loew building, cut from $3,500,000 to $3,200,000, and the Paramount building, reduced from $14,400,000 to $13,0000,000.

Theatres in Manhattan receiving cuts are: Loew's State, from $4,550,000 to $4,300,000; Palace, $1,500,000 to $1,400,000; Mayfair, $1,900,000 to $1,800,000; 7th Avenue Roxy, $4,300,000 to $4,000,000; Rialto, $3,050,000 to $2,950,000; Gaiety, $2,450,000 to $2,250,000; Globe, $1,250,000 to $1,150,000; Strand, $3,600,000 to $3,350,000; Rivoli, $1,780,000 to $1,625,000; Capitol, $2,900,000 to $2,700,000; Hollywood, $1,150,000 to $1,125,000, and Lincoln Square from $1,400,000 to $1,350,000. Several houses in Brooklyn, the Bronx and Queens also gained by the reduction.

The Radio City Music Hall was raised this year in assessment valuations from $7,200,000 to $11,500,000 and the RKO Roxy was raised from $3,500,000 to $4,600,000. The reason given is that both were under construction when last year's valuations were made.

Circuit's Heads Meet in Boston

Circuit managers of the Mullin and Pinanski New England theatre circuit met in Boston Wednesday and Thursday in convention. Speakers on Tuesday included John Clark, Herman Wobber, Charles McCarthy, Thomas Bailey, Roger Ferri and Thomas Callahan, all of Fox.

On Thursday Stanley Waite, Robert Gillham, Bill Erbb and Edward Ruff of Paramount addressed the convention.

Francis Ellison Reid And William Seymour Dead

Francis Ellison Reid, 66, who was dramatic editor of the old New York *Herald*, and William Seymour, actor and stage manager, died on Tuesday.

Mr. Reid, who in addition to his journalistic activities, was more recently general press representative for Erlanger Productions, collapsed in the lobby of the New Amsterdam theatre, New York, and died before an ambulance surgeon could reach him.

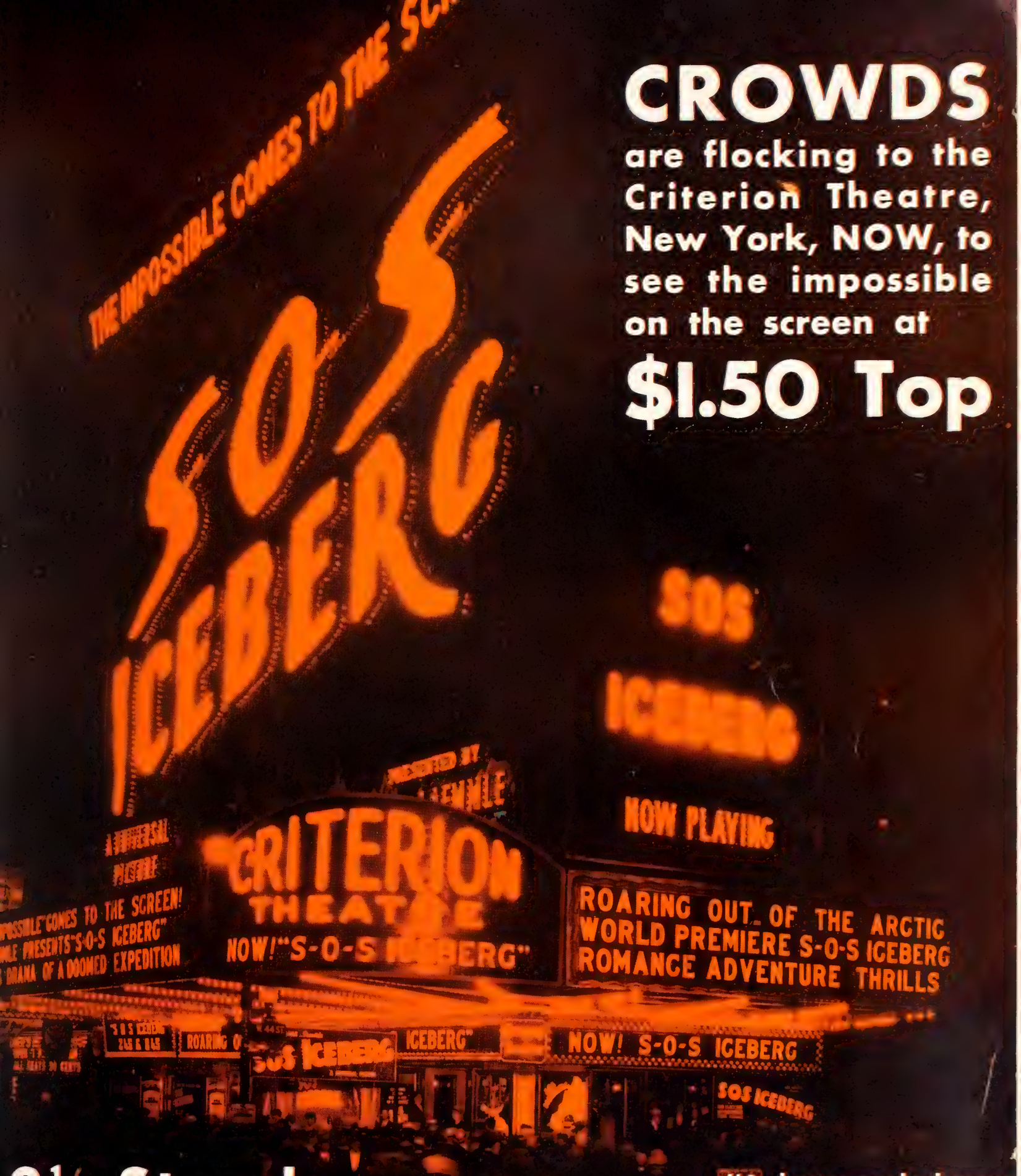
William Seymour, 76, who lived through some of the greatest days of the American theatre, died in a hospital at Plymouth, Mass., after two weeks' illness.

MPTOA To Meet in January

The Motion Picture Theatre Owners of America will hold its next annual convention in January at Los Angeles, Ed Kuykendall, president, stated in Washington Tuesday.

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
COLUMBIA			
"Man of Steel"	Story by George B. Seitz. Director: Lambert Hillyer.	Jack Holt, Fay Wray, Theodore Von Eltz, Walter Connolly.	Shooting
"Fury of the Jungle"	Story by Horace McCoy. Director: Roy William Neill.	Donald Cook, Peggy Shannon, Alan Dinehart, Harold Huber, Toshia Mori, Dudley Digges.	Shooting
"Fog"	Story by Valentine Williams and D. R. Sims. Director: Al Rogell.	Mary Brian, Reginald Denny, Donald Cook.	Shooting
FOX			
"The Mad Game"	Story by Wm. Conselman. Director: Irving Cummings.	Spencer Tracy, Claire Trevor, Ralph Morgan, John Miljan, Kathleen Burke, J. Carrol Naish, Howard Lally.	Shooting
"Hoopla"	Story by Kenyon Nicholson. Director: Frank Lloyd.	Clara Bow, Preston Foster, Richard Cromwell, Minna Gombell, Herbert Mundin, Roger Imhof.	Shooting
"As Husbands Go"	Story by Rachel Crothers. Director: Hamilton MacFadden.	Warner Baxter, Helen Vinson, Warner Oland, Catharine Doucet, Eleanor Lynn, Jay Ward.	Shooting
"Mr. Skitch"	Story by Anne Cameron. Director: James Cruze.	Will Rogers, Zasu Pitts, Florence Desmond, Rochelle Hudson, Harry Green, Charles Starrett.	Shooting
"Olsen's Night Out"	Story by Henry Johnson and James Tynan. Director: Malcolm St. Clair.	El Brendel, Walter Catlett, Barbara Weeks, John Arledge, Susan Fleming.	Shooting
"Puppet Show"	Screen play by Edwin Mayer. Director: Rowland V. Lee.	Lilian Harvey, Gene Raymond.	Shooting
"Seven Lives Were Changed"	Story by Graham Greene. Director: Paul Martin.	Heather Angel, Norman Foster, Ralph Morgan, Herbert Mundin, Una O'Connor, Irene Ware, Dorothy Burgess, Roy D'Arcy.	Shooting
"Frontier Marshal"	Novel by Stuart N. Lake. Director: Lew Seiler.	George O'Brien, Irene Bentley.	Shooting
METRO-GOLDWYN-MAYER			
"Tarzan and His Mate"	Story by Edgar Rice Burroughs. Director: Cedric Gibbons.	Johnny Weissmuller, Maureen O'Sullivan, Neil Hamilton, Paul Cavanagh, Doris Lloyd, Frank Reicher.	Shooting
"Queen Christina"	Director: Rouben Mamoulian.	Greta Garbo, John Gilbert, Lewis Stone, C. Aubrey Smith, Elizabeth Young, Akim Tamiroff, Ian Keith.	Shooting
"The Hollywood Party"	Story by Edmund Goulding and Howard Dietz. Director: Richard Boleslavsky.	Marie Dressler, Joan Crawford, Jean Harlow, Jimmy Durante, Lupe Velez, Jack Pearl, Charles Butterworth, Jean Hersholt, Albertina Rasch Ballet, Eddie Quillan, Polly Moran, Ben Bard, Richard Carle, George Givot.	Shooting
"Malibu"	Story by Joseph Vance Hoyt. Directors: Chester Franklin and Nick Grinde.	Jean Parker, David Landau, Russell Hardie.	Shooting
"Going Hollywood"	Story by Donald Ogden Stewart and C. Gardner Sullivan. Director: Raoul Walsh.	Marion Davies, Bing Crosby, Fifi D'Orsay, Ned Sparks, Ted Healy.	Shooting
"The Vinegar Tree"	Play by Paul Osborne. Director: Harry Beaumont.	Lionel Barrymore, Alice Brady, William Janney, Conway Tearle, Mary Carlisle.	Shooting
"The Cat and the Fiddle"	Play by Jerome Kern and Otto Harbach. Director: William K. Howard.	Ramon Novarro, Jeanette MacDonald, Charles Butterworth, Vivienne Segal, Frank Morgan, Jean Hersholt.	Shooting
PARAMOUNT			
"Design for Living"	Play by Noel Coward. Director: Ernst Lubitsch.	Fredric March, Gary Cooper, Miriam Hopkins, Edward Everett Horton.	Shooting
"White Woman"	Story by Norman Reilly Raine and Frank Butler. Director: Stuart Walker.	Carole Lombard, Charles Bickford, Charles Laughton, Kent Taylor, James Bell, Claude King, Percy Kilbride.	Shooting
"Cradle Song"	Play by Gregorio Martinez Sierra. Director: Mitchell Leisen.	Dorothea Wieck, Evelyn Venable, Kent Taylor, Sir Guy Standing, Gertrude Michael, Louise Dresser, Gail Patrick, Dickie Moore, Mischa Auer, Nydia Westman.	Shooting
"Pardners"	Story by Paul Sloane. Director: Paul Sloane.	Jackie Cooper, Addison Richards, John Wray, Lila Lee, Gavin Gordon, William LeMaire.	Shooting
"Alice in Wonderland"	Original story by Lewis Carroll. Director: Norman McLeod.	Charlotte Henry, Richard Arlen, Polly Moran, Jack Oakie, Charlie Ruggles, Louise Fazenda, Ford Sterling, Alison Skipworth, Leon Errol.	Shooting
"Eight Girls in a Boat"	Story by Helmuth Brandis. Director: Richard Wallace.	Ann Sothern, Kay Johnson, Mildred Hollis, Betty Grey, Douglas Montgomery, Peggy Montgomery, Ferike Boris, Barbara Barondess.	Shooting
"Four Frightened People"	Story by E. Arnot-Robertson. Director: Cecil B. DeMille.	Claudette Colbert, Herbert Marshall, Mary Boland, William Gargan, Leo Carrillo	Shooting
"She Made Her Bed"	Story by Jack Lait.	Charles Farrell, Marguerite Churchill, Charlie Ruggles, Walter Woolf, Gregory Ratoff.	Shooting
"We're Sitting Pretty" (T.)	Story by Nina Wilcox Putnam. Director: Ralph Murphy.	Jack Haley, Jack Oakie, Ginger Rogers, Thelma Todd, Gregory Ratoff.	Shooting
RKO-RADIO			
"Flying Down to Rio"	Screen play by Harvey Thew, Erwin Gelsey. Director: Thornton Freeland.	Dolores Del Rio, Ginger Rogers, Fred Astaire, Gene Raymond, Raul Roulien.	Shooting
"Behold We Live"	Screen play by Dwight Taylor. Director: Elliott Nugent.	Irene Dunne, Nils Asther, Clive Brook, Laura Hope Crews, Henry Stephenson.	Shooting
"The Lost Patrol"	Story by Philip MacDonald. Director: John Ford.	Victor McLaglen, Boris Karloff, Wallace Ford, Alan Hale, Reginald Denny, Billy Bevan, Howard Wilson.	Shooting
"Man of Two Worlds"	Novel by Ainsworth Morgan. Director: J. Walter Ruben.	Francis Lederer, Henry Stephenson, Sarah Padden, J. Farrell MacDonald, Steffie Duna.	Shooting
SAMUEL GOLDWYN			
"Nana"	Story by Emile Zola. Director: Dorothy Arzner.	Anna Sten, Lionel Atwill, Phillips Holmes.	Shooting
"Roman Scandals"	Story by Geo. S. Kaufman and Robert Sherwood. Director: Frank Tuttle.	Eddie Cantor, Ruth Etting, Gloria Stuart, David Manners, Veree Teasdale, Edward Arnold.	Shooting
TWENTIETH CENTURY			
"Moulin Rouge"	Screen play by Nunnally Johnson. Director: Sidney Lanfield.	Constance Bennett, Franchot Tone, Tullio Carminati, Helen Westley, Fuzzy Knight, Andrew Tombs.	Shooting
"Born to Be Bad"	Story by Ralph Graves. Director: Lowell Sherman.	Loretta Young, Cary Grant, Harry Green, Marion Burns.	Shooting
UNIVERSAL			
"By Candlelight"	Stage play by Siegfried Geyer. Director: James Whale.	Paul Lukas, Elissa Landi, Nils Asther, Esther Ralston.	Shooting
"Counsellor-at-Law"	Play by Elmer Rice. Director: William Wyler.	John Barrymore, Bebe Daniels, Doris Kenyon, Onslow Stevens, Thelma Todd, Isobel Jewel.	Shooting
"Horseplay"	Story by Ebba Havez and Clarence Marks. Director: Edward Sedgwick.	Slim Summerville, Andy Devine, Leila Hyams, David Torrence, Una O'Connor, May Beatty.	Shooting
"Young Hearts"	Story by Paul Gangelin. Director: Victor Schertzinger.	John Boles, Gloria Stuart, Dorothy Peterson, Mae Busch, Edmund Breese.	Shooting
"Bombay Mail"	Story by L. G. Blochman. Director: Edwin Marin.	Edmund Lowe, Onslow Stevens, Ralph Forbes, Shirley Grey, Tom Moore.	Shooting
"Cross Country Cruise"	Screen play by Stanley Rauh and Elmer Harris. Director: Edward Buzzell.	Lew Ayres, Alice White.	Shooting
WARNER BROS.-FIRST NATIONAL			
"Convention City"	Story by Peter Milne. Director: Archie Mayo.	Joan Blondell, Dick Powell, Adolphe Menjou, Mary Astor, Ruth Donnelly, Guy Kibbee, Hugh Herbert.	Shooting
"Dark Hazard"	Story by W. R. Burnett. Director: Al Green.	Edward G. Robinson, Genevieve Tobin, Glenda Farrell.	Shooting
"The Finger Man"	Story by Rosaline Shaffer. Director: Roy Del Ruth.	James Cagney, Mae Clarke, Leslie Fenton, Margaret Lindsay.	Shooting
"Bedside"	Story by Manuel Seff and Harvey Thew. Director: Robert Florey.	Warren William, Jean Muir, Allen Jenkins, David Landau.	Shooting



CROWDS

are flocking to the Criterion Theatre, New York, NOW, to see the impossible on the screen at

$1.50 Top

3½ Stars!

"One of the most extraordinary films of the year."
—*N. Y. Daily News*

"One of the really notable products of the screen."
—*Variety*

"A lusty melodrama of the frozen wilds."
—*N. Y. Times*

"Thrills are intense."
—*N. Y. Mirror*

PLAY IT NOW!

Universal gives you the year's biggest quick-money opportunity!..Set it in immediately for a quick cleanup!..Play it NOW—Now, while the crowds are flocking to its two-a-day showing on Broadway!..Now, while the word is flaming all over the country that it's a BIG ONE!..Now!..NOW!!..NOW!!!

With ROD LA ROCQUE, LENI RIEFENSTAHL, Gibson Gowland, Ernst Udet. Story by Dr. Arnold Fanck. Music by Paul Dessau. Directed by Tay Garnett. Presented by Carl Laemmle.

A UNIVERSAL SPECIAL

S.O.S!

CEBERG

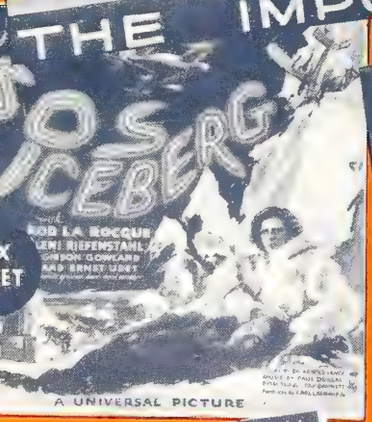
CIRCUS IT!

FOR A QUICK CLEANUP!

24 SHEET

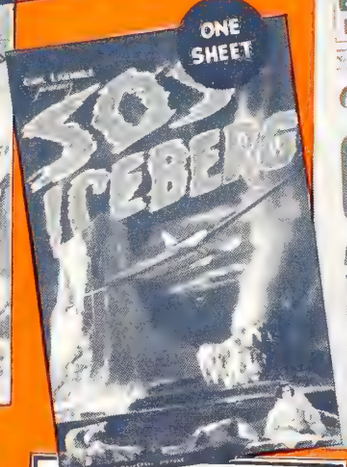
A UNIVERSAL PICTURE
Directed by CARL LAEMMLE

THE IMPOSSIBLE



A UNIVERSAL PICTURE

ONE SHEET



S-O-S ICEBERG!

EXTRA EDITION — Universal Bulletin — EXTRA EDITION

FRIDAY, SEPTEMBER 22, 1933 — DISTRIBUTED FREE

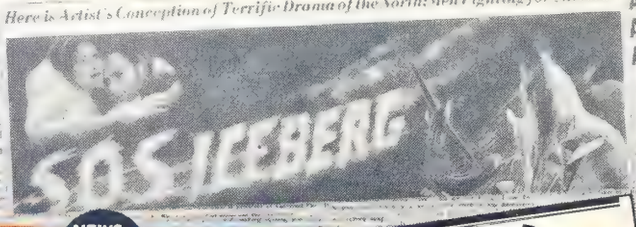
Girl Flyer's Rescue Plane Crashes in Flames

6 LOST NEAR POLE DOOMED?

Aid Rushed To Arctic Expedition

Two Relief Flights Begin To Rocky Gulf Thrill: The World

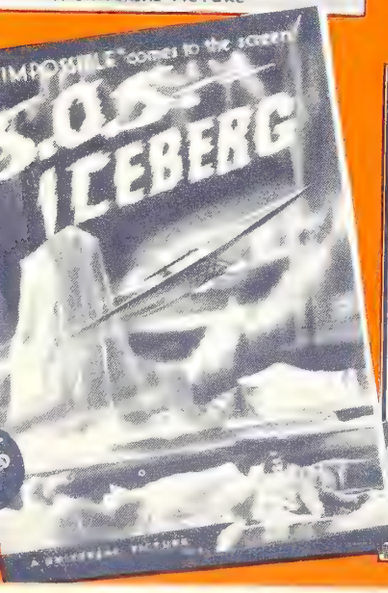
Here is Artist's Conception of Terrific Drama of the North: Men Fighting for Survival!



All Rescue Attempts Are Futile

Dash Across Side of Iceberg Afire for Hope

"IMPOSSIBLE" comes to the screen



NEWS-PAPER HERALD

The Impossible Comes To The Screen!

The entire movie company nearly froze to death on Greenland's ice wastes! The elements did their worst! Accidents wrecked havoc! Terrific obstacles loomed everywhere! Nature rebelled against having her most spectacular secrets photographed! Fate itself seemed stubbornly against it — BUT HERE IT IS!

SEE SEE
SEE SEE
SEE SEE

SEE THESE AND A SCORE OF OTHER THUNDERING THRILLS IN THE MOST AMAZING, THE MOST THRILLING THE MOST EXCITING PICTURE EVER FILMED!

CARL LAEMMLE Presents

S.O.S. ICEBERG

with ROD LA ROQUE LENI RIEFENSTAHL GIBSON GOWLAND ERNST UDET

Produced by CARL LAEMMLE, Jr.
A UNIVERSAL PICTURE

CRITERION THEATRE B'way at 44th St.

WORLD PREMIERE SEPT. 22nd at 8:30

AD CUT

AD CUT

TELEGRAM

S.O.S. ICEBERG

UNIVERSAL GREENLAND EXPEDITION RADIOFLASH

22-33 SOS DT BAY JANSK

PQ PQ PQ PQ

SOS ICEBERG SOS ICEBERG SOS ICEBERG WE ARE DOOMED ALL RESCUE ATTEMPTS HAVE FAILED GIRL FLYER CRASHED PLANE IN FLAMES SOS ICEBERG SOS ICEBERG SOS ICEBERG NO FOOD WIRELESS FAILING WE DOUBT THAT ANYONE CAN FLY THROUGH THIS HELL OF ICE AND SNOW SOS ICEBERG SOS ICEBERG SOS ICEBERG

LAWRENCE.

SEE "S.O.S. ICEBERG" — NOW PLAYING — CRITERION THEATRE — B'WAY AT 44th ST. — TWICE DAILY

TRAPPED!

Trapped on a crumbling iceberg in the heart of the Arctic with five desperate men, a beautiful, cultured woman learned the savagery and pain that hunger, cold and fear wake but fuel to primitive emotions!

SEE SEE
SEE SEE
SEE SEE

CARL LAEMMLE Presents

S.O.S. ICEBERG

with ROD LA ROQUE LENI RIEFENSTAHL GIBSON GOWLAND ERNST UDET

Directed by Tay Garnett
Story by Dr. Paul Dessau. Directed by Tay Garnett
A UNIVERSAL PICTURE

WORLD PREMIERE TOMORROW FRIDAY EVE. at 8:45

CRITERION THEATRE BROADWAY at 44th ST.

3 Performances Sats and Sundays 2:45 — 8:45
3 Nights 50c, 75c, $1, $1.50 (Plus Tax)
Thereafter Twice Daily 2:45 — 8:45
Matinees 50c, 75c, $1
Nights 50c, 75c, $1, $1.50 (Plus Tax)
ALL PERFORMANCES NOW ON SALE AT THE BOX OFFICE

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

The Bowery

(United Artists-20th Century)

Comedy and Drama

Tab this now as a record wrecker. The producers included just about every audience-interesting entertainment element. There's interest for women that's just as powerful as its male appeal, yet so understandingly produced that it's a natural for youngsters. Rough, tough and boisterous; yet, paradoxically, it's beautiful. What's more, it's alive with showmanship-exploitation potentialities.

Only the title is needed to tell the community what it's all about. Stirring events, personalities and the kaleidoscopic color of the locale make the basic theme live. There's comedy in action and dialogue, human interest, building to pathos, thrill, excitement, spectacle and romance. Your crowd got a taste of this show's tone in "She Done Him Wrong." Here's a deluxe order of the same stuff dished up on a silver platter. Attuned to a reborn national spirit, the drama, comedy, love-interest, color and punch are made more potent by the musical scoring. Pulsating barroom "The Bowery" vies with sentimental "Auld Lang Syne" and "Boy of Mine" as theme songs. Raucous "Strike Up The Band," "Hot Time In The Old Town Tonight" and "Ta Ra Boom De Aye" and others provide the contrast.

It's a cinch to sell. They've handed you everything you need—names for anybody's purposes, Beery and Cooper, "The Champ" pair again, in an almost identical relation; George Raft hitting the high spots; Fay Wray, innocent and virtuous, caught in the throbbing conflict, going through and coming out clean; Pert Kelton, the '98 saloon soubrette and her ham-hipped-balloon-busted chorus.

"The Bowery" is a roaring saga of personalities, events, times and conditions rapidly becoming American mythology. There's Chuck Connors, "tops" in the Bowery, a mug whose heart is as big as his hulk; the idolizing Swipes; legendary Steve Brodie; John L. Sullivan, only a bit, but a thrilling bit; the crusading hatcheteer, Carrie Nation; the destruction of the Maine; the Spanish-American War patriotic fervor. And there are the rival Connors-Brodie volunteer fire brigades that battled with brickbats, brass-knuckles, blackjacks and garbage cans as the fire burned merrily. And add Brodie's famous Brooklyn Bridge jump.

If you have the picture booked, start talking about it now. Get your patrons into such an expectant mood that they would rather miss anything else than this show—McCarthy, Hollywood.

20th Century Production made by Darryl Zanuck and released by United Artists. Director, Raoul Walsh. Associate producers, William Goetz and Raymond Griffith. Based on novel by Michael L. Simmons and Bessie Roth Solomon. Screen play by Howard Estabrook and James Gleason. Photographer, Barney McGill. Film editor, Allen McNeil. Art director, Richard Day. Music director, Alfred Newman. Running time, 90 minutes. Release date, Oct. 13, 1933.

CAST

Chuck Connors	Wallace Beery
Steve Brody	George Raft
Swipes	Jackie Cooper
Lucy Calhoun	Fay Wray
Trixie	Pert Kelton
John L. Sullivan	George Walsh
Mr. Rummel	Oscar Apfel
Jumbo	Fred Munier
Mr. Herman	Herman Bing
Slick	Harold Huber
Googy	Fletcher Norton
Lumpy Hogan	John Kelly

Bombshell

(MGM)

Comedy

Jean Harlow, Lee Tracy and "Bombshell"—they'll expect something from that combination and the exhibitor has a right to promise it—a comedy wow of the first water. "Bombshell" is one of the funniest, speediest, most nonsensical pictures ever to hit a screen, an amazing, lowdown satire of Hollywood and its people, revealing scores of Hollywood's most intimate secrets.

In dialogue and action it's torridly zippy in spots. The studio will cut some of it. When all the slashing is over there still will be more than enough side-splitting entertainment.

It's the story of a picture star and her frantic headline publicity yen. Also it's the story of a quick-witted studio publicity director and his equally frantic struggles to concoct gags and stunts. Everything is screwy and there are a thousand laughs. But at the same time, audiences won't be able to prevent themselves from feeling sorry for the poor dumb star and the sorely-tried press agent. Nobody will know what's on the level or what's framed up.

Everything is paraded before you—the star and her nutty father and super-nutty brother; the most intimate details of her daily life; her picture; her director who is in love with her; the foreign nobleman in love with her; the p. a. in love with her. The fan magazine writers, the news reporters, the producer, all have their part in the mad melange. The star, the p. a., the director, the family, even her pets are on the spot; the whole thing threatens to explode into chaos. The walk-out on the picture prompts hectic excitement to get her back. Her only real love affair is only another gag. Her plan to have a baby (by adoption) winds up in a riot.

You've got everything you need to sell in this picture. Here's a Miss Harlow that nobody ever saw before, even in "Dinner at Eight," and the same goes for Lee Tracy. And you can write "star" after the names of about every one else in the cast.

Don't ignore the lure of inside stuff revelation, legitimate because the show is a burlesque of inside stuff. Remember, it's all in fun. It hasn't the faintest semblance of dignity in any phase. It's hooey that people like to believe—chatterers and fan magazine writers have seen to that. Therefore, don't disillusion them. Rather add it on thicker.—McCarthy, Hollywood.

Produced and distributed by Metro-Goldwyn-Mayer. A Victor Fleming production. Associate producer, Hunt Stromberg. Screen play by John Lee Mahin and Jules Furthman. From the play by Caroline Francke and Mack Crane. Recording director, Douglas Shearer. Art director, Merrill Pye. Interior decoration by Edwin B. Willis. Gowns by Adrian. Photographed by Chester Lyons and Harold Rosson. Film editor, Margaret Booth. Running time to be determined. Release date, Oct. 13, 1933.

CAST

Lola	Jean Harlow
Space	Lee Tracy
Pops	Frank Morgan
Gifford	Franchot Tone
Brogan	Fat O'Brien
Mac	Una Merkel
Junior	Ted Healy
Marquis	Ivan Lebedeff
A girl friend	Isabel Jewell
Loretta	Louise Beavers
Winters	Leonard Carey
Mrs. Middleton	Mary Forbes
Mr. Middleton	C. Aubrey Smith
Alice Cole	June Brewster

Footlight Parade

(Warner)

Musical

On the heels of "42nd Street" and "Gold Diggers of 1933," Warner rushes its latest, biggest and what surely must be its most popularly appealing musical, "Footlight Parade." With the unquestioned box office success of the earlier pair as a working basis, the exhibitor, in small town and in metropolitan center, has here a money maker of the first water, a grandiloquent concoction of a rushing paced, lively dialogued and beautifully spectacular musical show which should bring them to the box office in large numbers.

Great marquee material is the starring combination of James Cagney and Joan Blondell, teaming neatly and actively, Miss Blondell an excellent support for the hard-hitting, aggressive bombastic appeal which is Cagney's best bet. Aiding them, and as a result of their previous work in "Footlight's" predecessors meriting top billing, are Dick Powell of the attractive voice and Ruby Keeler of the dancing feet and pleasing personality. Minor, but good support comes from Guy Kibbee, Frank McHugh, Arthur Hohl and others, all good, selling names. The exhibitor, obviously, has many dollars worth of marquee material there.

Strong selling, in addition, may be drawn from the fact that the spectacular dance numbers, several of them, are even more spectacular, more attractively staged than any in the two previous musicals. The music, somewhat reminiscent of the other films, is appealing and of a durable, popular quality. Notable numbers are "Honeymoon Hotel," "By a Waterfall" and "Shanghai Lil." The "Waterfall" number is woven about what is perhaps the most spectacular of all the dance numbers staged by Busby Berkeley, with diving girls, mermaid effects and the like. The number is very nearly startling in its camera effects.

The story veers slightly from the customary backstage theme, having to do with Cagney, a musical comedy producer, out of a job when "talkies" arrive, conceiving the idea of producing musical stage prologues to talking films. Kibbee and Hohl are his employers, Miss Blondell his secretary, McHugh his dance director, and the film's comedy contributor. Cagney, forced to produce one new prologue each week, works at top speed, driving his people in the studio, up all night, while Miss Blondell, in love with him, does her part. Powell walks in as a protege, but makes good on his own. Miss Keeler, as a former dancer but now a stenographer in horn-rimmed spectacles, gets her chance, and goes over on the stage, and with Powell. Beset by a "leak" in the studio to a rival, Cagney puts over three big prologues, wins the fat contract, and gets around to seeing things Miss Blondell's way.

It is all done with a rushing, smashing pace. Cagney the center of action, interspersed with the song and dance which at the moment is so popular and is done in so spectacular a fashion. The exhibitor, splashing his ballyhoo high, wide and handsome, can sell a better musical picture than either "42nd Street" or "Gold Diggers," strong names led by Cagney, a bigger and better spectacle, three excellent musical numbers, a host of girls, a rushing yarn from a different angle, the comedy of McHugh and occasionally Miss Blondell, cashing in on the musical fervor of the moment. It is a box

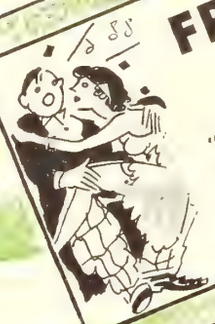
GALES OF LAUGHS ROLLING UP HUR

Enlarged staffs in both eastern and western studios are going full speed ahead, delivering hit after hit. From the great Radio City Music Hall through thousands of theatres everywhere, *Educational's* new comedies and novelties are already established as *the big success* short subject program. Greatest in years for variety, for entertainment value, for name power. And piling up bigger force with each new release.

ANDY CLYDE COMEDIES

He's knocking 'em for tornadoes of belly laughs with **"DORA'S DUNKING DOUGHNUTS"** and **"HIS WEAK MOMENT"** —just finished—will do it again.

FROLICS OF YOUTH



"MERRILY YOURS," with ***Junior Coghlan,*** clicks in great style at previews. This new series is off to a grand start. Second Frolic, with Coghlan, in preparation.

MERMAID COMEDIES

Harry Langdon in **"HOOKS AND JABS"** and **"THE STAGE HAND"** ... a fine new send-off for a great old series. **"LEAVE IT TO DAD"** now editing.

CORONET COMEDIES

"WHAT A WIFE" featuring ***Taylor Holmes,*** in production. Another in preparation to be produced by **Al Christie** in the East

BABY BURLESKS

Jack Hays and his **Baby Stars** take the jungles by storm in **"KID 'N' AFRICA."** And do they make Tarzan look like a gigolo!

AS A DOG THINKS

Everybody loves a dog; and everybody will love **"YOU AND I AND THE GATEPOST"** and **"WALKING THE DOG"**. For Robert C. Bruce has put novelty and human interest appeal into a sure-fire combination.

EDUCATIONAL PIC

put the spice in the bes

TREASURE CHEST

"YOUR LIFE IS IN YOUR HANDS" has that irresistible personal appeal that just makes 'em go out talking about it and trying to read the lines of destiny in their own hands. Featuring Josef Ranald, author of "Masters of Destiny". Real money for you in the special exploitation campaign on this "Treasure".

ROMANTIC JOURNEYS

Howard C. Brown and Curtis F. Nagel have caught the majestic grandeur of one of the world's greatest natural wonders In **"ENCHANTED TRAIL"**. Photographed in natural colors. **"CANYON OF ROMANCE"** now in production.

WEST

FROM BOTH COASTS
RICANE POWER AT BOX-OFFICE

URES
hows -

STAR COMEDY SPECIALS

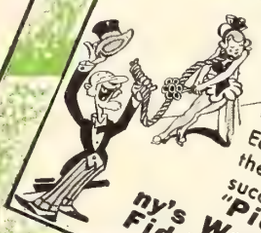
The series that will surprise everybody with its big box-office names. **Al Christie** now preparing the first Special. Cast and title to be announced soon.

MUSICAL COMEDIES

The year's prize short musicals. First in production under direction of **Jack White**. Dances by **Chester Hale**. Song hits by **Benny Davis** and **James Hanley**.

MORAN & MACK COMEDIES

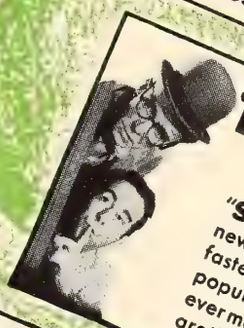
Again a big hit on the air; soaring in popularity; laugh cyclones everywhere in "**BLUE BLACKBIRDS**" and "**THE FARMERS' FATAL FOLLY**" (produced in the West). Two in preparation in New York.



TERRY-TOONS

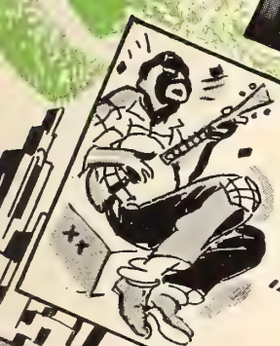
Produced by Frank Moser and Paul Terry

Each one faster and funnier. Here's the story of Terry-Toons' growing success: "**Grand Uproar**," "**Fan-ny's Wedding Day**," "**A Gypsy Fiddler**," "**Beanstalk Jack**."



TOM HOWARD COMEDIES

"**STATIC**", first of **Howard's** new two-reel group, is also the fastest and funniest picture this popular screen and radio star has ever made. Second subject in preparation.



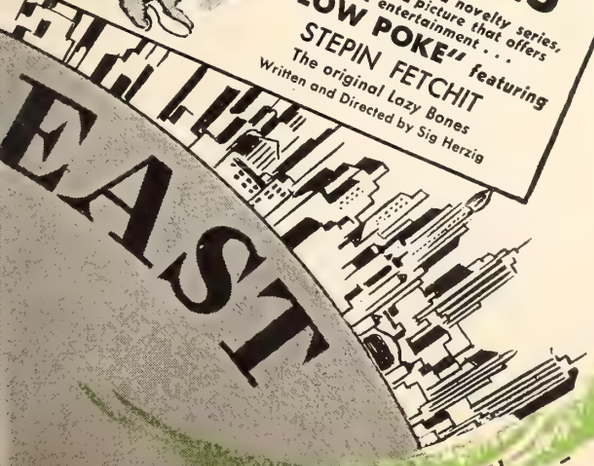
SONG HIT STORIES

A great new song and novelty series, beginning with a picture that offers supreme entertainment . . .

"**SLOW POKE**" featuring STEPIN FETCHIT

The original Lazy Bones

Written and Directed by Sig Herzig



EDUCATIONAL FILMS CORPORATION

E. W. Hammons, *President*

Educational Pictures

"THE SPICE OF THE PROGRAM"

Distributed in U.S.A. by

FOX FILM CORPORATION

office picture from start to finish, and can be made to do big things, in a financial way.—AARONSON, New York.

Produced and distributed by Warner Bros. Directed by Lloyd Bacon and Busby Berkeley. Screen story and dialogue by Manuel Seff and James Seymour. Photographed by Sol Polito and George Barnes. Film editor, George Amy. Music and lyrics by Harry Warren, Al Dubin, Sam Fain and Irving Kahal. Release date, October 21, 1933. Running time, 102 minutes.

CAST

Chester Kent ..... James Cagney
Nan ..... Joan Blondell
Bea ..... Ruby Keeler
Scotty ..... Dick Powell
Bowers ..... Hugh Herbert
Francis ..... Frank McHugh
Frazer ..... Arthur Hohl
Thompson ..... Gordon Westcott
Vivian ..... Claire Dodd
Mrs. Gould ..... Ruth Donnelly
Cynthia ..... Renee Whitney
Miss Smythe ..... Juliet Ware
Appolinaris ..... Paul Porcasi
Gould ..... Guy Kibbee
Fralick ..... Herman Bing
Doorman ..... William Granger
Cop ..... Charles Wilson
Joe Grant ..... Philip Faversham
Gracie ..... Barbara Rogers
Specialty dancer ..... Billy Taft

Britannia of Billingsgate

(Gaumont-British)

Comedy

Just as sure as "fried fish and potato chips" are the English equivalent of America's "hot dog," this new British comedy is the equivalent of bigger box-office.

And speaking of "fish and chips," delicacy of plebeian Britain, is no irrelevancy, for the romance on which the story depends begins in a fish-shop. Gaumont did not recognize the tremendous possibilities of this story, but they did have the vision (at last) to weave into the fabric of a picture a beautifully jazzed pattern of low life among the English, and a heavy stripe of "British film interest."

The story tells of a genial fish-frier who sings over the stove and whose voice is accidentally picked up over the mike when a film unit is working nearby. The result is a hunt for "the woman with the golden song" and she "goes into pictures." How many of our stars really have sold fish doesn't matter, they doubtless could sell fish. This one (Violet Loraine) is an old stage favorite with a personality that would sell anything. With her as her scaley husband is Gordon Harker, and the two make a comedy team with something entirely new in British humor. There are no cheap gags in this one; there is sentiment which is as sweet whether set in fish or films.

The family fortunes change with the screen fame of "Mum"; Pa and the two youngsters nearly lose themselves in the oily richness of success, but hearts remain the same—Mum is always the real representative of her race—she is Britannia, symbolic figure of English womanhood. The adventures of this lowly family flow through a rippling stream of clean fun.

It must not be claimed that this picture has been planned on super lines, but having studied the reactions of Americans to the British picture which in theme and mood most nearly resembled this ("Down Our Street," by Paramount), this writer ventures the prediction that "Britannia" will achieve bigger success than any previous British-made comedy. Laughs depend not upon gags and puns, but upon richly humorous situations and truly amusing dialogue. Incidentally, it is the first British film to plug England's picture studios, which has been done—often less logically—in so many Hollywood products.—MOORING, London.

Produced by Gaumont-British. Directed by Sinclair Hill. Length, 7,125 feet. Play by Christine Jope Slade and Sewell Stokes. Scenario and adaptation by C. H. Moresby-White and Ralph Stock. Dialogue by H. F. Maltby. Music by George Posford and Noel Gay. Photography by Mutz Greembaum. Dances by Ralph Readre. Recorded on British Acousic system.

CAST

Mrs. Bolton ..... Violet Loraine
Mr. Bolton ..... Gordon Harker
Pearl, the daughter ..... Kay Hammond
Fred, the son ..... John Mills
Mrs. Wigglesworth ..... Drusciila Wills
Gaibaldi (film director) ..... Anthony Holles

I'm No Angel

(Paramount)

Comedy

Mae West wrote the original story, did the screen play and all the dialogue. During the running time, Mae West is on the screen almost 99 per cent of the time. When one considers the enormous financial success of "She Done Him Wrong," this concentration upon Mae West should insure that "I'm No Angel" will be a success.

For straight showmanship purposes, Mae West and her astounding popularity is this show's outstanding entertainment and patron appeal asset. It is well to realize at the beginning that many may be disappointed in "I'm No Angel." The picture has been roundly ballyhoed. Millions of fans are awaiting it. This showmanship value cannot be overlooked. Blaze the star's name all over the marquee and advertising.

In theme, Mae is the sensation of a small time traveling circus, a golddigger, as well as an attraction. Zooming to popularity, she becomes the big number of a big show. While still in the ring to take the suckers, she still retains enough elemental womanhood to fall in love legitimately. But the romance runs into many unseen difficulties.

Essentially the story is a one sawdust ring atmospheric yarn transferred to the drawing room. Typical of Mae West, it runs the range of entertainment elements. It is wildly comic, a bit romantic, colorfully dramatic, and possesses a characterictic punch.

Three sequences should smack the ordinary rank and file type of audience right in the eye. The first is the atmospheric small time carnival circus. Second is the sequence in which Mae is presented as queen of the iron cage, sticking her head in the mouth of a ferocious lion. Third is a burlesque breach of promise courtroom scene, in which Mae, in her own typical fashion, is her own lawyer. A riot of laughter, this sequence, alone, justifies the show.

Naturally Mae West is the factor upon which all smart showmen will concentrate. Little else, other than topical ballyhoo, is necessary, the name being backed up by the "She Done Him Wrong" furore. Yet, where ordinarily word of mouth advertising is a distinctly favorable asset, one must be forwarned that in the case of this picture, where comparisons are inevitable, it will be necessary to have something up the sleeve to keep the crowd hopped up so that the full value of name power may be realized.—MCCARTHY, Hollywood.

Produced and distributed by Paramount. Directed by Wesley Ruggles. Original, screen play and dialogue by Mae West. Continuity by Harlan Thompson, with suggestions by Lowell Brentano. Music by Harvey Brooks. Lyrics by Gladys du Bois and Ben Ellison. Sound, Phil G. Wisdom. Photographed by Leo Tover. Art directors, Hans Dreier and Bernard Herzbrun. Release date, October 6, 1933.

CAST.

Tira ..... Mae West
Jack Clayton ..... Cary Grant
Bill Barton ..... Edward Arnold
Slick ..... Ralf Harolde
Barker ..... Russell Hopton
Alicia Hatton ..... Gertrude Michael
Kirk ..... Kent Taylor
Thelma ..... Dorothy Peterson
Benny Pinkowitz ..... Gregory Ratoff
Beulah ..... Gertrude Howard
The Chump ..... William Davidson
Rajah ..... Nigel de Brulier
Bob, the Attorney ..... Irving Pichel
Omnes ..... George Bruggeman
Harry ..... Nat Pendleton
Chauffeur ..... Morrie Cohen
Judge ..... Walter Walker

CORRECTION

The name of S. Fowler Wright, novelist from whose work was made RKO Radio's "The Deluge," was given incorrectly as S. Fowler Rice in connection with the review which appeared in the August 19th issue.

The Avenger

(Monogram)

Drama

As program material "The Avenger" should find something of an audience. It would be well that the exhibitor be cautioned against the danger of attempting to sell the film as a mystery, of murder, detective, or any other variety. It is straight drama, reasonably plausible and reasonably active, but it is not mystery.

The two leading cast names probably will be somewhat familiar on the marquee. Ralph Forbes and Adrienne Ames play opposite one another. The only others who may be known are Arthur Vinton, J. Carrol Naish and Burton Churchill.

Forbes, assistant to the district attorney, receives a 20-year sentence for accepting a bribe. Quickly the story establishes a frameup with Vinton, Naish, Churchill, Murray Kinnell, Boothe Howard and Paul Fix involved. Fix is arrested for a robbery, meets Forbes in prison, and, dying after an attempted escape, discloses the "frame." Miss Ames, Forbes' fiancee, meanwhile has been married to Vinton, not knowing his connection with the case and believing him a friend of Forbes. Forbes, freed, determines to "get" the conspirators, though it is never made clear why he was framed in the first place. One by one the men disappear. Kinnell is found dead, then Churchill, Howard, Hanley disappear. Vinton, after his wife has given him sleeping tablets one night to permit him to overcome his terror and sleeplessness, is found dead. All evidence points to Miss Ames, until Forbes indicates that Vinton actually committed suicide, deliberately planning his death so that it would appear that his wife murdered him. Miss Ames walks out, believing Forbes, whom she still loves, a murderer, a thought in the minds of two detectives, until Forbes shanghais Miss Ames and shows her the conspirators, all neatly kidnapped, and ready to stand trial for the frameup.

That is the story, and it may indicate to the exhibitor something of the manner in which he may sell the picture for maximum results. More or less conventional selling, however, is rather clearly indicated, with few opportunities for unusual exploitation apparent. The angle of a rather novel kind of vengeance, as satisfied by Forbes, may be worth stressing, and the idea of the several men kidnapped, though believed by the girl to have been murdered, which fact is kept well hidden from the audience as well, may be useful. Midweek is probably the best exhibition spot.—AARONSON, New York.

Produced and distributed by Monogram. Directed by Edward L. Marin. From the novel by John Goodwin. Adapted by Brown Holmes. Dialogue by Tristram Tupper. Photographed by Sid Hickox. Recorded by John A. Stransky, Jr. Release date, August 10, 1933. Running time, 79 minutes.

CAST

Norman Craig ..... Ralph Forbes
Ruth Knowles ..... Adrienne Ames
James Gordon ..... Arthur Vinton
Witt ..... Claude Gillingwater
Sally ..... Charlotte Merriam
Hanley ..... J. Carrol Naish
Forster ..... Burton Churchill
Cormak ..... Murray Kinnell
McCall ..... Thomas Jackson
Vickers ..... Paul Fix
Durant ..... James Donlan
Talbot ..... Leonard Carey
Ames ..... Boothe Howard

Brief Moment

(Columbia)

Drama

A drama rather more of the marital variety, and concentrating on the time-honored wealthy boy and cabaret girl-theme, "Brief Moment" has its moments, but in the main it is not more than average entertainment, somewhat lacking in action and punch. Sold without making too many promises, the exhibitor may find the picture satisfactory in some midweek spot, but cannot expect too much of the film.

The cast is good, and the leading names make for presentable marquee material. Carole Lom-

bard and Gene Raymond share the top of the bill, assisted by Monroe Owsley, Donald Cook, Arthur Hohl.

The theme and its execution are hardly new. Miss Lombard is a blues singer in a night club operated by Hohl, who is in love with her. Raymond is the playboy son of the wealthy Deane family, in love with Miss Lombard. The expected storm of protest arises from his straight-laced family when he introduces her, but the two are married nonetheless. Her efforts to drive Raymond into the self-respect which comes from earning his own living are of no avail. With the completely able assistance of his friend, Owsley, he continues his drinking, partying, up-all-night life of ease and luxury on his father's money.

Miss Lombard goes to Raymond's father asking that he cut off Raymond's generous allowance, but the father is more interested in a race horse out of condition than in his son's welfare and future. Raymond finally promises to go to work and is given a job in his father's organization. A few weeks of drudgery and he spends his time at the races instead of the office. Through Hohl, Miss Lombard finds out the fact, leaves Raymond and returns to the night club. Again, in expected fashion, this has the desired effect on Raymond, who leaves the luxurious apartment, changes his name and finds a real job. Hohl, acting the good samaritan, arranges a meeting of the two at luncheon, and with the check as his proof, wins back his wife.

That is the usual story. The exhibitor is rather under the necessity of selling the film along rather conventional lines, with the emphasis placed on the leading cast names for what they may be worth to him and his patronage, and the theme of the young man who is jolted out of his attitude of worthlessness and easy living by the loss of his wife. It is adult entertainment.—AARONSON, New York.

Produced and distributed by Columbia. Directed by David Burton From the stage play by S. N. Behrman. Screen play by Brian Marlow and Edith Fitzgerald. Assistant director, Wilbur McGaugh. Cameraman, Teddy Tetzlaff. Sound engineer, Glenn Rominger. Film editor, Gene Havlick. Release date. September 8, 1933. Running time, 69 minutes.

CAST

Abby Fane ..... Carole Lombard
Rodney Deane ..... Gene Raymond
Sigrift ..... Monroe Owsley
Franklin Deane ..... Donald Cook
Steve ..... Arthur Hohl
Mr. Deane ..... Reginald Mason
Prince Otto ..... Jameson Thomas
Mrs. Deane ..... Theresa Maxwell Conover
Kay ..... Florence Britton
Joan ..... Irene Ware
Alfred ..... Herbert Evans

Three Little Pigs
(United Artists)
Delightful

Walt Disney, in this new Silly Symphony in color, has done more than present an amusing, entertaining, delightfully colored and executed nursery rhyme in cartoon. He has contributed a musical jingle that bids fair to take the town —and country, by storm. With authorship attributed to the musical concocter of the Disney studios, the jingle, with a rollicking lilt, and danced by the three little pigs, outside their houses of hay, of sticks and of bricks, is sheer nonsense, but completely delightful. It is merely "Who's Afraid of the Big, Bad Wolf," but it will be hummed and murmured for many a day. The subject is worth special billing, not forgetting the jingle and its title.—Running time, 8 minutes.

The Operator's Opera
(Vitaphone)
Unusually Fine

A play on the telephone operator and perfect service, this elaborate musical number is definitely worth special exhibitor attention, with tuneful numbers, smart dancing and an appealing idea well done. Girls and boys, dancing in the park are interrupted by a storm, in which they continue an appropriate routine. Frantic booth callers can get no numbers, due to the storm, until a new operator system is installed, and the perfect service arrives. The operators sing and dance at their work, the boothites are happy, and Donald Novis of the attractive radio voice entertains with a song number. Dawn O'Day, the Eton Boys also, perform. An unusual number has the chorus boys dropping nickels in the huge telephone, and finding attractive dancing partners slip out of the "coin return" into their arms. A smart and tuneful subject.—Running time, 21 minutes.

Butterfly
(Audio Productions)
Of Interest

There is interest for school children and all "class" audiences in this number of the new series of nature studies from Erpi Picture Consultants, in which is seen, under the accurate eye of the microscopic lens, the development of the sparkling butterfly from the egg, the creeping caterpillar, the ugly chrysalis. The truly remarkable manner in which nature works "its wonders to perform," in addition to the clear explanations of Dr. Clyde Fisher of the Museum of Natural History, make for a subject having good school and tieup possibilities, and a large amount of interest, if not much of what is generally called entertainment.—Running time, 10 minutes.

The Farmers' Friend
(Principal)
Microscopy

The lady bird, just a busy beetle with a ladylike name, is the title of this subject in the "Conflicts of Nature" series. The story is of the beetle's relentless war upon the plundering plant insect, the scale. Something is made of the "re-creation" of the lady bird with a bath of sea water after 36 hours of immersion in water from the kitchen sink. Louis Tolhurst presents the microscopic study and Frederick Shields the narrative.—Running time, 6 minutes.

Warren Doane Brevity
(Universal)
Weak

The weakness of this short lies in its lack of continuity, although that lack is not necessarily the fault of the direction, but rather of the idea. The subject presents a typical vaudeville bill on the screen, with the various acts taking their turns with preceding announcements by a master of ceremonies. Though the acts individually are lively and fairly well done, including Eddie Peabody, the banjo master; a team of acrobatic dancers and a good example of tap work by the Three Kings, the subject loses by its lack of continued punch.—Running time, 19 minutes.

High Spots of New York
(Principal)
Scenic

Starting with an out-of-the ordinary shot of New York's skyline, taken through the trees of Central Park, the picture leaves the city shortly for views of Albany and then strikes out into the Adirondacks country, lakes George and Champlain, and Mount Marcy, *the* high spot of the state. There should be a welcome surprise to many non-Eastern patrons in learning that the beauty of the state is not confined to the architecture of Manhattan. Charles S. Cajiano produced the picture. Narration is by Arthur Hale of radio station WOR.—Running time, 11 minutes.

Seed Dispersal
(Audio Productions)
Interesting

Produced by Erpi Picture Consultants, and released through Audio Productions in the theatrical field, this, first of a new series of nature studies under the microscopic lens, possesses a high degree of interest for those interested in the mysterious ways of nature as well as for those audiences who appreciate something which is not necessarily entertainment in the strictest sense. In this subject, with an accompanying lucid explanation by Dr. Clyde Fisher of the Metropolitan Museum of Natural History, is seen the manner in which various plants distribute their propagating seeds. The subject offers unusual exhibitor opportunity for school tieups and club contacts.—Running time, 10 minutes.

Strange As It Seems
(Universal)
Interesting

There is rather the usual amount of general appeal and interest in this, Number 31 of the John Hix series of oddities found here, there and everywhere, though the series has lost something by its current absence of color. Outstanding among subjects pictured are the tobacco chewing mule in the California mine for 29 years; the cocks bred in Japan with tails 25 feet long; the gigantic turtles off the coast of Australia; the Chinese joss house built in 1852 by Chinese miners in the gold rush town of Wearverville, Oregon, and the original aeroplane of the Gilmore Brothers of the Sierra Nevada Mountains, said to be pioneers even pre-dating the Wright Brothers in heavier-than-air flight. An interesting subject.—Running time, 9 minutes.

Abroad in Old Kentucky
(RKO Radio)
Entertaining

Novel entertainment puts a kick in this Masquers comedy number, in which is portrayed the deep-dyed feud of the Catfields and the Ratfields in old Kentucky. The "revenuers" get on the trail of the moonshine still and the war waxes merry, with the whole thing reduced to a rather amusing burlesque, with the revenue man, last of the Ratfields, meeting and falling in love with the daughter of the Catfields. And he chose romance to the "service" and the feud. All nonsense, but quite enjoyable nonsense.—Running time, 20 minutes.

Top of the World
(Vitaphone)
Interesting

E. M. Newman of the World Adventures, in this number of the series, takes his screen audience to the northern countries, Denmark and Norway, the land of the midnight sun. Pictorially and verbally are described the life, customs, architecture and play of the inhabitants of these far northern countries, all told with careful selection of detail and in interesting fashion. A worthwhile subject of the travel variety, possible of special attention in communities where a large body of the patronage is of Scandinavian extraction.—Running time, 10 minutes.

Tarzan the Fearless
(Principal)
Action

Buster Crabbe, noted swimmer and physically a handsome figure, continues where he left off in the original feature, in this first of several episodes of the serial under the same title. In this number, "Blood Money," Tarzan displays his growing affection for Jacqueline Wells, daughter of the imperiled scientist, by rescuing her father. As the episode closes there is increasing danger from angered natives, aroused by the charms of voodoo. This episode affords Crabbe an opportunity to display his ability as a swimmer, rather lacking in the earlier reels. The serial is excellent kid material, and should bring them back a-running every week, if it is properly ballyhooed, a method of selling which it will stand.—Running time, 20 minutes.

IN THE $100,000

AT RADIO CITY...WITH "MORNING GLORY" AND "ONE MAN'S JOURNEY"

SINCLAIR LEWIS'
GREATEST NOVEL
with

IRENE DUNNE
WALTER HUSTON
CONRAD NAGEL
BRUCE CABOT
EDNA MAY OLIVER

NRA MEMBER U.S. WE DO OUR PART

RKO Radio PICTURES

A PANDRO S. BERMAN PRODUCTION
DIRECTED BY JOHN CROMWELL
MERIAN C. COOPER, EXECUTIVE PRODUCER

A WEEK CLASS
ANN
VICKERS

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended September 30, 1933, from 115 houses in 19 major cities of the country was reported at $1,218,010, an increase of $35,959 over the total for the previous calendar week, ended September 23, when 110 theatres in 19 cities recorded an aggregate gross of $1,182,051.

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Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
Boston			Picture	Gross	Picture	Gross		
Boston	2,900	25c-50c	"Midshipman Jack" (Radio)	18,000	"Headline Shooters" (Radio)	18,500	High 4-9-32 "Steady Company"	26,000
							Low 3-9-33 "Topaze"	11,000
Fenway	1,800	30c-50c	"To the Last Man" (Para.) and "Pilgrimage" (Fox) (2nd week)	9,500	"To the Last Man" (Para.) and "Pilgrimage" (Fox) (1st week)	10,000		
Keith's	3,500	30c-50c	"Emperor Jones" (U. A.)	18,000	"Ladies Must Love" (U.)	17,500	High 12-5-31 "Frankenstein"	27,000
							Low 3-9-33 "When Strangers Marry"	12,000
Loew's State	3,700	35c-50c	"The Solitaire Man" (MGM)	17,000	"Beauty for Sale" (MGM)	18,500	High 6-18-32— "Hell Divers," "Possessed" and "Sin of Madelon Claudet"	26,000
							Low 3-9-33 "Men Must Fight"	11,000
Metropolitan	4,350	30c-65c	"Too Much Harmony" (Para.)	30,500	"Torch Singer" (Para.)	30,000	High 1-31-31 "No Limit"	44,500
							Low 3-9-33 "King of the Jungle"	26,500
Paramount	1,800	30c-50c	"To the Last Man" (Para.) and "Pilgrimage" (Fox) (2nd week)	9,500	"To the Last Man" (Para.) and "Pilgrimage" (Fox) (1st week)	10,000		
Buffalo								
Buffalo	3,500	30c-55c	"Morning Glory" (Radio)	16,000	"Broadway to Hollywood" (MGM)	14,700	High 3-28-31 "My Past"	39,500
							Low 3-24-33 "Our Betters"	9,800
Century	3,000	25c	"Midnight Mary" (MGM)	6,500	"Pilgrimage" (Fox)	5,200	High 2-14-31 "Cimarron"	25,600
							Low 5-12-33 "Grand Slam" and "Past of Mary Holmes"	4,200
Great Lakes	3,000	25c-40c	"The Silver Cord" (Radio)	11,800	"Storm at Daybreak" (MGM)	10,000	High 8-8-31 "Politics"	35,100
							Low 4-14-33 "Rome Express"	5,400
Hippodrome	2,100	25c-40c	"Voltaire" (W. B.)	6,900	"Song of Songs" (Para.)	8,300	High 2-14-31 "Free Love"	26,300
							Low 7-16-32 "New Morals for Old"	4,200
Hollywood	300	25c-40c	"The Outsider" (MGM)	500	"Be Mine Tonight" (U.) (18th week)	300		
Lafayette	3,300	25c	"Brief Moment" (Col.)	5,800	"Lady for a Day" (Col.)	10,000	High 4-11-31 "Ten Cents a Dance"	24,100
							Low 6-30-33 "Ann Carver's Profession" and "Dangerous Crossroads"	5,100
Chicago								
Chicago	4,000	35c-68c	"I Loved a Woman" (F. N.)	47,000	"Dr. Bull" (Fox)	57,000	High 8-31-33 "Goodbye Again"	75,000
							Low 12-22-32 "The Match King"	20,000
McVickers	2,284	30c-60c	"Bureau of Missing Persons" (F. N.)	16,000	"Captured" (W. B.) (2nd week - 5 days)	6,500	High 2-7-31 "Doorway to Hell"	38,170
							Low 6-27-33 "The Woman I Stole"	5,000
Oriental	3,940	30c-60c	"Tugboat Annie" (MGM) (5th week)	11,000	"Tugboat Annie" (MGM) (4th week)	15,000	High 3-7-31 "My Past"	46,750
							Low 6-9-33 "Reunion in Vienna"	11,300
Palace	2,509	35c-75c	"Lady for a Day" (Col.)	29,500	"Pilgrimage" (Fox)	21,000	High 9-7-33 "Morning Glory"	37,000
							Low 5-25-33 "Below the Sea"	14,000
Roosevelt	1,591	25c-50c	"Shanghai Madness"" (Fox)	9,500	"Beauty for Sale" (MGM)	9,000	High 4-11-31 "Dishonored"	30,350
							Low 3-3-33 "Luxury Liner"	6,200
United Artists	1,700	30c-60c	"Paddy, the Next Best Thing" (Fox) (3rd week)	9,500	"Paddy, the Next Best Thing" (Fox) (2nd week)	13,000	High 3-21-31 "City Lights"	46,562
							Low 3-17-33 "Perfect Understanding"	6,800
Cleveland								
Allen	3,300	20c-40c	"Ladies Must Love" (U.)	3,000	"Bitter Sweet" (U. A.) (8 days)	4,000	High 1-30-32 "Hell Divers"	26,000
							Low 3-3-33 "Infernal Machine" and "Exposure"	1,800
Hanna	1,500	30c-40c	"Maedchen in Uniform" (Majestic)	5,500				
Hippodrome	3,800	35c-55c	"F. P. 1" (Fox)	10,000	"Pilgrimage" (Fox)	11,000		
RKO Palace	3,100	27c-44c	"The Power and the Glory" (Fox) (30c-44c)	6,200	"Lady for a Day" (Col.)	9,000	High 5-2-31 "Laugh and Get Rich"	40,000
							Low 8-18-33 "No Marriage Ties"	4,200
State	3,400	27c-44c	"Too Much Harmony" (Para.) (30c-44c)	6,500	"One Sunday Afternoon" (Para.)	6,500	High 12-5-31 "Possessed"	30,000
							Low 6-23-33 "The Eagle and the Hawk"	5,000
Stillman	1,900	20c-40c	"Big Executive" (Para.) and "Solitaire Man" (MGM)	4,100	"Three Cornered Moon" (Para.) and "Savage Gold" (Auten)	4,500		
Warner's Lake	800	27c-44c	"I Loved a Woman" (F. N.) (30c-44c)	3,700	"Bureau of Missing Persons" (F. N.)	3,300	High 10-3-31 "Five Star Final"	15,000
							Low 7-4-31 "Big Business Girl"	2,000
Denver								
Aladdin	1,500	25c-40c	"Bitter Sweet" (U. A.)	3,000	"Charlie Chan's Greatest Case" (Fox)	4,500		
Denham	1,500	25c-40c	"Three Cornered Moon" (Para.)	10,500	"Song of Songs" (Para.)	9,500		
Denver	2,500	25c-50c	"Dr. Bull" (Fox)	6,000	"Beauty for Sale" (MGM) (6 days)	3,500	High 8-8-31 "Politics"	25,000
							Low 9-21-33 "Beauty for Sale"	3,500
Orpheum	2,600	35c-55c	"I Loved a Woman" (F. N.)	12,000	"Paddy, the Next Best Thing" (Fox)	14,000		
Paramount	2,000	25c-40c	"Disgraced" (Para.) (3 days)	1,200	"Shanghai Madness" (Fox) (2nd week)	2,700	High 1-10-31 "Hell's Angels"	22,000
			"Midnight Mary" (MGM) (4 days)	1,800			Low 7-6-33 "The Barbarian"	2,000
Detroit								
Downtown	2,750	25c-50c	"Brief Moment" (Col.)	13,400	"Lady for a Day" (Col.)	15,400		
Fisher	2,700	15c-40c	"Penthouse" (MGM)	6,200	"Pilgrimage" (Fox)	3,200		
Fox	5,100	25c-50c	"Shanghai Madness" (Fox) (15c-50c)	17,300	"Paddy, the Next Best Thing" (Fox)	15,200		
Michigan	4,000	25c-50c	"Ladies Must Love" (U.)	19,100	"Penthouse" (MGM)	22,100		
State	3,000	25c-50c	"To the Last Man" (Para.)	4,400	"A Shriek in the Night" (Allied) (6 days)	8,300		
United Artists	2,000	25c-50c	"I Loved a Wamon" (F. N.)	7,300	"Goodbye Again" (F. N.)	6,200		

BAIT
FOR 20 MILLION PEOPLE!

INDIANA POLITICIANS SAY..

"IF YOU CAN'T LICK 'EM

..JOIN 'EM"

Can you imagine this? The other day an exhibitor said to one of our salesmen, "I'm afraid to play those Culbertson pictures . . . they may teach my customers to play Bridge and keep 'em away from my theatre". . . how's that for an excuse to pick your own pocket?

There are only twenty million bridge players in the country and that's about one-third of the adult population of every man's town, and a lot of 'em *are* staying away from the theatre right now!

When you go fishin' you've got to have bait, don't you?

You buy star pictures because you know they've a following . . . you buy popular novel pictures because they've been read and people want to see what the characters look like! In other ads we've told you a lot of interesting and surprising things about this fellow Ely Culbertson . . . bridge wizard and showman. Showed you where and why he gets more fan mail than a Hollywood queen . . . told you about his 4,000 teachers and their 600,000 pupils . . . showed you why he commands the front page of every newspaper, why one of his books sells more copies than the ten "best seller" authors.

—It's because twenty million people are interested in him, what he says, what he does that they'll lay their dough on the line to see him. Those are the folks that right *now* are dealing out the cards . . . the ones you want to pull into your theatre . . . and Mister, Ely Culbertson and his "My Bridge Experiences" are the bait! Bring those people in six times and you'll be just six times better off than you are right now . . . and, besides, you've got a pretty good chance of convincing them that yours is a right nice opera house and that the movies after all are a nice change from staying home every night.

Well, we've told our story . . . RKO-Radio has the pictures ready . . . six of 'em, honeys! Funny, thrilling and darned good entertainment for everyone. When you book 'em, give 'em the works . . . advertise 'em as you would your biggest feature. There's a real showman's campaign book ready, filled with ads, publicity, stunts . . . we've posters, lobby displays, novelties galore to lure 'em in. This ain't no side-show—it's a circus!

Yes, sir, they're playing bridge right now! "If you can't lick 'em . . . join 'em."

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1931 to date)	
Hollywood								
Chinese	2,500	50c-$1.65	"Dinner at Eight" (MGM) (4th week)	19,172	"Dinner at Eight" (MGM) (3rd week)	20,991	High 9-6-33 "Dinner at Eight"	36,656
							Low 10-31-31 "Yellow Ticket"	9,000
W. B. Hollywood	3,000	25c-55c	"I Loved a Woman" (F.N.) (2nd week)	11,500	"I Loved a Woman" (F. N.) (1st week)	18,000	High 2-7-31 "Little Caesar"	30,000
							Low 1-17-31 "Honor of the Family"	7,000
Indianapolis								
Apollo	1,100	25c-40c	"Dr. Bull" (Fox) (2nd week)	3,000	"Dr. Bull" (Fox) (1st week)	5,000	High 6-13-31 "Daddy Long Legs"	10,000
							Low 8-19-33 "No Marriage Ties"	2,000
Circle	2,800	25c-40c	"Lady for a Day" (Col.)	3,000	"Tarzan the Fearless" (Principal)	3,000	High 2-14-31 "Cimarron"	13,000
							Low 3-3-33 "Sign of the Cross" (Second run)	2,500
Indiana	3,300	25c-40c	"Morning Glory" (Radio)	8,000	"This Day and Age" (Para.)	8,000		
Palace	3,000	25c-40c	"Beauty for Sale" (MGM)	4,500	"Penthouse" (MGM)	4,500	High 5-2-31 "Trader Horn"	22,000
							Low 7-22-33 "Storm at Daybreak"	3,500
Kansas City								
Mainstreet	3,049	25c-50c	"Lady for a Day" (Col.) (25c-40c)	12,000	"One Man's Journey" (Radio)	14,000	High 1-9-32 "Peach o' Reno"	25,500
							Low 5-19-33 "Sweepings"	4,000
Midland	4,000	25c	"Beauty for Sale" (MGM) (7 days and Sat. midnite show)	8,700	"Penthouse" (MGM) (7 days and Sat. midnite show)	13,600	High 1-5-33 "Strange Interlude"	30,000
							Low 12-8-32 "Man Against Woman"	6,000
Newman	2,000	25c-40c	"Voltaire" (W. B.) (7 days and Sat. midnite show)	6,000	"Torch Singer" (Para.) (7 days and Sat. midnite show)	7,800	High 2-27-32 "Shanghai Express"	25,000
							Low 5-24-33 "Picture Snatcher"	2,800
Uptown	2,000	25c-40c	"Dr. Bull" (Fox)	6,100	"Charlie Chan's Greatest Case" (Fox)	3,500	High 1-10-31 "Girl of the Golden West"	8,000
							Low 8-20-33 "Life in the Raw"	1,750
Los Angeles								
Criterion	1,610	25c-55c	"The Masquerader" (U. A.) (5th week)	2,000	"The Masquerader" (U. A.) (4th week)	2,250		
Filmarte	850	40c-50c	"Red Head" (H. Bregstein) (2nd week)	3,000	"Red Head" (H. Bregstein) (1st week)	3,500		
Loew's State	2,416	25c-55c	"Paddy, the Next Best Thing" (Fox)	14,000	"The Power and the Glory" (Fox)	20,100	High 10-25-31 "Susan Lenox"	39,000
							Low 3-5-32 "The Silent Witness"	6,963
Los Angeles	3,000	15c-25c	"Platinum Blonde" (Col.) and "Wives Beware" (Regent)	3,200	"Laughing at Life" (Mascot) and "Big Town" (Invincible)	2,775		
Orpheum	2,220	25c-35c	"Shanghai Madness" (Fox) and "Don't Bet on Love" (U.)	3,700	"The Devil's in Love" (Fox) and "Before Dawn" (Radio)	4,850		
Paramount	3,596	25c-55c	"Golden Harvest" (Para.)	17,000	"Big Executive" (Para.)	19,750	High 10-31-31 "Beloved Bachelor"	41,000
							Low 2-6-32 "Tomorrow and Tomorrow"	7,500
RKO	2,700	25c-40c	"Brief Moment" (Col.)	1,700	"One Man's Journey" (Radio)	4,000		
W. B. Downtown	3,400	25c-55c	"I Loved a Woman" (F. N.) (2nd week)	9,000	"I Loved a Woman" (F. N.) (1st week)	12,000	High 2-7-31 "Little Caesar"	27,000
							Low 4-23-32 "Destry Rides Again"	6,200
Minneapolis								
Century	1,640	25c-40c	"Beauty for Sale" (MGM)	3,000	"One Sunday Afternoon" (Para.)	3,500		
Lyric	1,238	25c-35c	"Pilgrimage" (Fox) (20c-25c)	1,500	"Captured" (W. B.) (25c-40c)	1,500	High 5-30-31 "Kiki"	4,000
							Low 1-24-31 "Men on Call"	1,200
RKO Orpheum	1,238	20c-40c	"Tarzan the Fearless" (Principal) (6 days)	4,500	"Lady for a Day" (Col.) (8 days)	7,200		
State	2,300	25c-40c	"Dr. Bull" (Fox)	5,500	"Paddy, the Next Best Thing" (Fox)	5,800	High 1-2-32 "Sooky"	10,000
							Low 3-10-33 "King of the Jungle"	3,500
World	400	25c-75c	"Varmlanningarna" (S. R.)	1,200	"Maedchen in Uniform" (U. S. A.) (2nd week)	1,400		
Montreal								
Capitol	2,547	25c-60c	"Charlie Chan's Greatest Case" (Fox) and "Pilgrimage" (Fox)	9,000	"One Sunday Afternoon" (Para.) and "This Day and Age" (Para.)	9,000	High 1-10-31 "Just Imagine"	18,000
							High 7-14-33 "The Silver Cord" and "Professional Sweetheart"	7,500
His Majesty's	1,600	50c-$150	"Dinner at Eight" (MGM) (2nd week)	7,000	"Dinner at Eight" (MGM) (1st week)	9,500		
Imperial	1,914	25c-60c	"La Pieuvre" (French)	2,500	"La Belle Aventure" (French)	2,400		
Loew's	3,115	25c-65c	"Turn Back the Clock" (MGM) and "Emergency Call" (Radio)	7,500	"No Marriage Ties" (Radio) and "The Big Brain" (Radio)	8,500	High 4-2-32 "Fireman, Save My Child"	16,500
							Low 9-29-33 "Turn Back the Clock" and "Emergency Call"	7,500
Palace	2,600	25c-75c	"Paddy, the Next Best Thing" (Fox)	11,000	"Tugboat Annie" (MGM) (2nd week)	8,500	High 4-2-32 "One Hour With You"	19,500
							Low 12-23-32 "Life Begins"	8,500
Princess	2,272	25c-60c	"Soldiers of the King" (British) and "Sally Bishop" (British)	6,000	"Dangerous Crossroads" (Col.) and "Lady for a Day" (Col.) (2nd week)	5,500	High 4-1-31 "City Lights"	22,500
							Low 8-11-33 "Whoopee" and "Virtue"	5,000
New York								
Astor	1,012	55c-$2.20	"Dinner at Eight" (MGM) (5th week)	19,861	"Dinner at Eight" (MGM) (4th week)	20,006	High 1-2-32 "Hell Divers"	24,216
Capitol	4,700	35c-$1.65	"Solitaire Man" (MGM)	21,210	"Beauty for Sale" (MGM)	39,000	Low 3-26-33 "The White Sister"	14,559
							High 1-9-32 "Mata Hari"	110,466
Criterion	850	55c-$1.65	"S. O. S. Iceberg" (U.)	7,850			Low 9-28-33 "Solitaire Man"	21,210
							High 1-3-31 "Reaching for the Moon"	22,675
Gaiety	808	55c-$1.65	"Berkeley Square" (Fox) (2nd week)	9,500	"Berkeley Square" (Fox) (1st week)	10,350	Low 9-29-33 "S. O. S. Iceberg"	7,850
Hollywood	1,543	25c-$1.10	"Wild Boys of the Road" (F. N.)	14,445	"Voltaire" (W. B.) (5th week-6 days)	5,900		
Mayfair	2,300	35c-85c	"Devils Mate" (Monogram) (10 days)	12,000	"Mr. Broadway" (Bway Hollywood) (2nd week-2 days)	1,900	High 12-12-31 "Frankenstein"	53,800
Palace	2,500	25c-75c	"Lady for a Day" (Col.)	11,300	"One Man's Journey" (Radio)	11,500	Low 5-31-33 "When Strangers Marry"	4,900
Paramount	3,700	35c-99c	"Too Much Harmony" (Para.)	57,400	"Song of Songs" (Para.) (2nd week)	33,660		
Rialto	2,200	40c-65c	"Thunder Over Mexico" (Principal)	17,000	"Secret of the Blue Room" (U.) (2nd week-4 days)	6,300	High 2-7-31 "Finn and Hattie"	85,900
							Low 2-2-33 "Hello, Everybody"	15,600
							High 2-27-32 "Shanghai Express"	64,600
Rivoli	2,200	40c-85c	"Emperor Jones" (U. A.) (2nd week)	22,000	"Emperor Jones" (U. A.) (1st week)	36,450	Low 6-27-31 "Dracula" and "Hell's Angels"	4,500
RKO Music Hall	5,945	35c-$1.65	"My Weakness" (Fox)	87,116	"The Power and the Glory" (Fox)	74,521	High 1-9-32 "Dr. Jekyll and Mr. Hyde"	67,100
							Low 7-29-32 "Igloo"	8,000
RKO Roxy	3,700	25c-55c	"Lady for a Day" (Col.) (4 days) "Three-Cornered Moon" (Para.) (3 days)	12,831	"One Man's Journey" (Radio) (4 days) "No Marriage Ties" (Radio) (3 days)	12,308		

JEAN HARLOW'S "BOMBSHELL"— that's the title of her new M-G-M triumph . . . and according to Coast Previews, its explosion will wreck your favorite record!

She's got that certain something

. . . eyes . . . voice . . . and a skin you love to touch . . . she's got what it takes . . . and so have National Scene Trailers . . . they've got that certain something that actually sells the show . . . realism . . . punch . . . that comes only from samplevues straight from the picture itself . . . selling your show . . . dragging them back . . . creating a desire to come and see more . . . yes sir . . . they've got that certain something that makes exhibitors say . . .

NATIONAL SCREEN SERVICE

. . . worth more because it sells more

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week Picture	Current Week Gross	Previous Week Picture	Previous Week Gross	High and Low Gross (Tabulation covers period from January, 1931 to date)	
New York (Continued)								
Roxy	6,200	25c-55c	"Shanghai Madness" (Fox)	22,050	"F. P. 1" (Fox)	26,400	High 1-1-32 "Delicious"	135,000
							Low 1-26-33 "Air Hostess"	9,100
Strand	3,000	25c-85c	"I Loved a Woman" (F. N.)	28,569	"Bureau of Missing Persons" (F. N.) (2nd week)	17,965	High 1-17-31 "Little Caesar"	74,821
							Low 4-2-32 "The Missing Rembrandt"	8,012
Oklahoma City								
Capitol	1,200	10c-41c	"Turn Back the Clock" (MGM)	3,300	"Mary Stevens, M.D." (W. B.)	3,700	High 2-7-31 "Illicit"	11,000
							Low 3-11-33 "From Hell to Heaven"	1,350
Criterion	1,700	10c-56c	"Torch Singer" (Para.)	5,500	"One Sunday Afternoon" (Para.)	4,800	High 2-21-31 "Cimarron"	15,500
							Low 3-11-33 "Clear All Wires"	1,800
Liberty	1,500	10c-36c	"Ladies Must Love" (U.) (4 days)	1,700	"Charlie Chan's Greatest Case" (Fox) (4 days)	1,900	High 1-24-31 "Under Suspicion"	7,200
			"The Man Who Dared" (Fox) (3 days)	1,300	"The Last Trail" (Fox) (3 days)	1,700	Low 6-20-31 "Big Fight" and "Drums of Jeopardy"	900
Victoria	800	10c-26c	"To the Last Man" (Para.) (3 days)	600	"The Mayor of Hell" (W. B.) (3 days)	600		
			"Disgraced" (Para.) (4 days)	600				
Omaha								
Orpheum	3,000	25c-40c	"I Loved a Woman" (F. N.) and "Sleepless Nights" (Col.)	6,500	"Doctor Bull" (Fox) and "I Have Lived" (Chesterfield)	9,750	High 2-14-31 "Cimarron"	25,550
							Low 4-29-33 "Sweepings"	5,000
Paramount	2,900	25c-50c	"The Power and the Glory" (Fox)	6,750	"Paddy, the Next Best Thing" (Fox)	8,250	High 4-23-32 "Tarzan, the Ape Man"	13,750
							Low 5-21-32 "Wet Parade" and "It's Tough to Be Famous"	4,000
World	2,500	25c-35c	"Turn Back the Clock" (MGM) and "Brief Moment" (Col.)	5,850	"Broadway to Hollywood" (MGM) and "F. P. 1" (Fox)	6,225	High 4-11-31 "Men Call It Love"	16,000
							Low 11-28-31 "The Cisco Kid"	4,500
Philadelphia								
Aldine	1,200	40c-65c	"Bitter Sweet" (U. A.) (5½ days)	4,800	"The Masquerader" (U. A.) (3rd week-6 days)	5,700		
Arcadia	600	25c-50c	"Midnight Club" (Para.) (6 days)	2,000	"Her Bodyguard" (Para.) (3 days)	800	High 12-17-31 "The Guardsman"	6,500
							Low 10-1-32 "Make Me a Star"	1,500
Boyd	2,400	40c-65c	"Penthouse" (MGM) (6 days)	10,500	"I Loved a Woman" (F. N.) (6 days)	11,000		
Earle	2,000	40c-65c	"Her First Mate" (U.) (6 days)	13,500	"No Marriage Ties" (Radio) (6 days)	12,000	High 1-5-33 "Breach of Promise"	29,000
							Low 8-3-33 "She Had to Say Yes"	10,000
Fox	3,000	35c-75c	"The Power and the Glory" (Fox) (6 days)	19,000	"Charlie Chan's" Greatest Case" (Fox) (6 days)	15,000	High 2-7-31 "Man Who Came Back"	40,000
							Low 8-3-33 "F. P. 1"	13,000
Karlton	1,000	30c-50c	"Secret of the Blue Room" (U.) (6 days)	3,000	"Morning Glory" (Radio) (6 days)	5,000	High 5-2-31 "City Lights"	8,000
							Low 8-10-33 "Ann Carver's Profession"	2,500
Keith's	2,000	25c-40c	"Paddy, the Next Best Thing" (Fox) (6 days)	5,500			High 1-30-32 "Arrowsmith"	27,000
							Low 5-18-33 "Bachelor Mother"	5,200
Stanley	3,700	40c-75c	"One Man's Journey" (Radio) (6 days)	21,000	"Torch Singer" (Para.) (6 days)	20,000	High 12-19-31 "Frankenstein"	31,000
							Low 7-25-31 "Rebound"	8,000
Stanton	1,700	30c-55c	"Broadway to Hollywood" (MGM) (8 days)	8,000	"This Day and Age" (Para.) (6 days)	6,000	High 3-21-31 "Last Parade"	16,500
							Low 7-13-33 "I Love That Man"	4,500
Portland, Ore.								
Broadway	1,912	25c-40c	"Penthouse" (MGM)	6,500	"Moonlight and Pretzels" (U.)	6,000	High 1-10-31 "Min and Bill"	21,000
							Low 10-1-32 "The Crash"	2,800
Liberty	1,800	25c-35c	"Tarzan the Fearless" (Principal) (25c-40c)	2,500	"Pilgrimage" (Fox)	2,800		
Music Box	3,000	25c-40c	"Morning Glory" (Radio) (2nd week)	4,000	"Morning Glory" (Radio) (1st week)	4,300		
Oriental	2,040	25c-35c	"Headline Shooter" (Radio)	2,000	"Flying Devils" (Radio)	2,000		
United Artists	945	25c-40c	"I Loved a Woman" (F. N.)	5,500	"Three Cornered Moon" (Para.)	4,700	High 1-10-31 "Hell's Angels"	12,500
							Low 3-10-33 "Madame Butterfly"	1,600
San Francisco								
El Capitan	2,900	10c-40c	"Mayor of Hell" (W.B.) (3 days) "Gold Diggers of 1933" (W. B.) (4 days)	10,000			High 8-15-31 "Daddy Long Legs"	16,750
							Low 7-28-33 "The Little Giant"	9,500
Embassy	1,380	30c-50c	"Dr. Bull" (Fox)	6,000	"Tugboat Annie" (MGM)	8,000		
Fox	4,600	10c-35c	"Patinum Blonde" (Col.) and "Wives Beware" (Regent)	8,000	"One Year Later" (Allied) and "His Private Secretary" (Screencraft)	7,500	High 1-3-31 "Lightning"	70,000
							Low 9-8-33 "Important Witness" and "Sensation Hunters"	7,000
Golden Gate	2,800	25c-65c	"Lady for a Day" (Col.)	18,000	"Her First Mate" (U.)	12,000	High 2-9-33 "The Mummy"	25,500
							Low 6-11-32 "Lena Rivers"	7,000
Orpheum	3,000	15c-40c	"Headline Shooter" (Radio)	14,500			High 12-12-31 "Frankenstein"	23,000
							Low 12-23-32 "Passion Play"	4,000
Paramount	2,670	25c-75c	"I Loved a Woman" (F. N.)	9,000	"One Sunday Afternoon" (Para.)	12,000	High 1-9-32 "The Champ"	35,600
							Low 9-20-33 "I Loved a Woman"	9,000
St. Francis	1,435	25c-50c	"Charlie Chan's Greatest Case" (Fox) and "Heroes for Sale" (F.N.)	6,000	"Midnight Club" (Para.) and "Shanghai Madness" (Fox)	8,000		
United Artists	1,200	25c-50c	"This Day and Age" (Para.) (2nd week—6 days)	3,500	"This Day and Age" (Para.) (1st week)	9,000		
Warfield	2,700	25c-90c	"Goodbye Again" (F.N.)	20,000	"Penthouse" (MGM)	20,000	High 3-14-31 "Parlor, Bedroom and Bath"	28,600
							Low 5-24-33 "Story of Temple Drake"	10,000
Seattle								
Blue Mouse	950	25c-55c	"I Loved a Woman" (F. N.) (2nd week)	3,500	"A Rafter Romance" (Radio) (4 days)	1,750		
					"I Loved a Woman" (F. N.) (1st week-3 days)	2,000		
Fifth Avenue	2,750	25c-55c	"Paddy, the Next Best Thing" (Fox)	7,500	"Doctor Bull" (Fox)	8,250	High 8-5-33 "Tugboat Annie"	19,250
							Low 3-18-33 "From Hell to Heaven" and "Secret of Madame Blanche"	5,000
Liberty	2,000	10c-25c	"A Study in Scarlet" (World Wide) and "Skyway" (Monogram)	4,000	"Phantom Thunderbolt" (World Wide)	3,500	High 1-10-31 "The Lash"	11,500
							Low 6-24-33 "Uptown New York"	3,000
Music Box	950	25c-55c	"Morning Glory" (Radio)	5,250	"Voltaire" (W. B.) (2nd week)	3,750	High 2-28-31 "City Lights"	14,000
							Low 11-25-32 "The Crooked Circle"	3,000
Paramount	3,050	25c-55c	"This Day and Age" (Para.)	5,750	"Beauty for Sale" (MGM)	5,000	High 1-10-31 "Paid"	18,000
							Low 9-22-33 "F. P. 1" and "Aniakchak"	4,000
Roxy	2,275	25c-50c	"Tarzan the Fearless" (Principal)	6,000	"Brief Moment" (Col.)	5,000		

SCIENTISTS ANSWER FORMAN'S CHARGES

Dr. A. A. Brill, Psychiatrist, and Dr. F. Astor, Child Psychologist, Declare Motion Pictures Good Influence on Youth

Deriding the claims of Henry James Forman—in his recently published book, "Our Movie Made Children"—that motion pictures have a harmful mental influence on children, two eminent phycho-analytical experts this week took up defense of the industry and specifically answered charges made by Mr. Forman. Dr. A. A. Brill, famous psychiatrist, and Dr. Frank Astor, child psychologist, concurred in the opinion that motion pictures are, on the contrary, a good influence on the young folk.

It all started some months ago when the book first was brought to the public's attention, but things came to a head last Thursday when, at a round table discussion of "Our Movie Made Children" at the Exposition of Women's Arts and Industries at the Astor hotel, New York, someone got up and declared that a 17-year-old girl, a delinquent, had said the "movies taught her how to kiss and how to appear in the presence of her beau."

"It seems to me that such an education is easily gleaned from reading fine novels or moving in nice society," said Dr. Brill later. "A girl of 17 does not necessarily need the movies to acquire such an education."

Said Dr. Astor, the child psychologist: "Billy Blank sees a picture and is caught stealing. Science will have great difficulty untangling all the factors of such behavior. He may be emotionally disturbed because his father is a drunkard or because he is failing in school. The causes he gives for his own behavior have little value. *The pictures may not be to blame."*

Other subjects of the conference included, chiefly, an appeal for funds to carry on the work of the Motion Picture Research Council, whose activities thus far have been financed by the Payne Fund. Mr. Forman, who presided at the forum, is closely allied with the work of the Research Council.

The visit of Mrs. Franklin D. Roosevelt at the Exposition on the night which was to have been devoted to the film forum, rather put a crimp in the activities.

Calls Statements Unproven

When the clubwomen finally did get down to their discussion little time was left, but enough was said, apparently, to stir the ire of the two psycho-analysts.

"Psychologically speaking, there is nothing in Mr. Forman's book that offers anything new about movies or children," Dr. Brill said in a statement this week. "Most of the statements are vague and unproven. To be sure, it is not possible to say whether the original material upon which the author based this volume offers anything of real value, but judging the book, as such, I feel that the author's conception of the emotional needs of young people leaves much to be desired.

"Our well-meaning 'would-be' reformers forget that the impression of the occasional criminal movie is heavily counterbalanced by the moral precepts imparted by parents, religion and social fear.

"No normal person can be influenced by the movies to do anything wrong that is normally foreign to him. Even if you should hypnotize a normal person and then order him to commit a crime, he will rebel against it while he is hypnotized. *Those defectives who are criminally inclined need no movies or hypnotism to influence them into burglaries or rape."*

Dr. Brill went on to say that Mr. Forman appeared to ignore the basic idea of the function of the motion picture. Based on years of experience and study, it is Dr. Brill's opinion that the motion picture provides the greatest medium for entertainment and education, "for besides the love story, which may be stimulating or stupid, even the intelligent layman can cull a lot of pleasure and knowledge from any moving picture performance."

Psychiatrists as Doormen

Dr. Brill further said that if the public were to follow the implications projected to the reader by Mr. Forman, the motion picture industry is in dire need of a thorough reforming. The whole industry then should be in the hands of idealists who would produce only such pictures as measure up to those highest social goals established in the book, he pointed out. Second, a board of psychiatrists should be stationed at the entrance of every theatre in order to determine the mental and emotional fitness of every applicant for admission to a particular picture. All this because Mr. Forman "bewails the fact that 'all movies are open wide alike to moron and philosopher.'"

Dr. Frank Astor, field secretary of the National Child Welfare Association and a member of the Executive Committee of the National Board of Review, said: "We must not be too hasty in passing judgment on motion pictures because of this book, as Dr. Charters, in the introduction, very neatly says of Forman, 'his interpretation of the studies (from which he gleaned his material), however, his dramatic and emphatic presentation are of necessity entirely his own.'"

Limited Abilities

"Motion pictures are here to stay," Dr. Astor continued. "They are a mighty force for construction or destruction. But let us not be too hasty to decide which pictures are helpful and which are harmful. Even scientists have limited abilities when it comes to measuring human life. Suppose these learned men undertook a study of the effects of football on the players. They could show that such and such number of healthy boys and young men were killed. Is there any way as yet for measuring the good influence of football on the growth of a boy's character or personality?

"In the field of motion pictures the same principle holds. Science has magical powers when it comes to invention and the perfecting of machinery, or in showing us the increase or decrease of blood pressure when child or adult sees a picture. But can it measure all the effects on human beings? No, not yet."

Dr. Abbott Lawrence Lowell, former president of Harvard University, attended his first meeting as chairman of the Motion Picture Research Council last week. Dr. Lowell fills the place of the late president of Princeton, Dr. John Grier Hibben. At the new chairman's first meeting it was decided to incorporate the Council into a permanent body. Cooperation with the NRA in drafting the motion picture code was voted.

BRIEFLY . . .

HENRY BREDOFF, executive of Hawaii Film Supply Company, is dead, according to word from Honolulu. He was for years secretary-treasurer of the Honolulu Advertising Club.

▽

JEANIE MACPHERSON, following a petition of voluntary bankruptcy, filed a schedule showing debts of $32,537 and no assets. Miss Macpherson wrote "Ten Commandments," "King of Kings" and other Cecil B. DeMille pictures. . . .

▽

Resolute Pictures has acquired world distribution rights to "The Mad Age," which showed at the New York Rivoli under the pre-release title of "This Is America." . . .

▽

Suit for $100,000 has been brought against Warner Bros. by the Baker Building Company of Racine, Wis., charging breach of lease in the closing of the Rialto theatre. . . .

▽

CASTLE FILMS, of New York and San Francisco, which produces, directs and exhibits business motion pictures, has appointed N. W. Ayer & Son, Inc., to handle its advertising. . . .

▽

EDWARD FINNEY has assumed his new post as publicity and advertising director and story editor of Monogram Pictures. . . .

▽

For the luminous color effects in the butterfly ballet number this week at the Radio City Music Hall, Stroblite paints and lights were used. . . .

▽

STANLEY W. LAWTON, who next week will present "Her Unborn Child" at his George M. Cohan theatre in Times Square, New York, has just completed a lease for a similar picture policy at the Broadway, 53d street and Broadway. . . .

▽

Majestic has opened a branch in Minneapolis at 70 Glenwood avenue with CARL R. MICHEL as manager. . . .

▽

Evergreen Theatres, of which FRANK NEWMAN of Seattle is president, has taken over the State in Spokane as the circuit's fourth house. . . .

▽

The newly organized Exploitation Pictures, Inc., will roadshow the talking version of "Enlighten Thy Daughter," completed at the Photocolor Studios at Irvington, N. J. . . .

▽

Klein, Inc., has been formed to operate the Davidson theatre, Milwaukee legitimate theatre, with ASHER LEVY as vice-president. Mr. Levy is president of Ashley Theatre Corporation.

▽

C. LANG COBB, recently elected president of Hollywood Sales Promotion Corporation, is at the Hotel Roosevelt in Hollywood for several weeks. . . .

Hode Wins Shlyen Award

Hal Hode, executive assistant to Jack Cohn of Columbia Pictures, is the winner of the Box Office award, $500 for the "best plan for industry improvement." The judges were Ed Kuykendall, president of the MPTOA; J. C. Ritter, president of Allied States; David Palfreyman, of the MPPDA; W. Ray Johnston, president of Monogram Pictures, and Ben Shlyen, president of Associated Publications.

Bondy Gets World's Fair Film

General Motors is releasing to exhibitors, without cost, a single-reel picture describing the world's fair at Chicago. Al Bondy, independent distributor, with headquarters at 630 Ninth avenue, New York, is handling physical distribution.

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

Twenty years ago on an October morn the International Association of Masters of Dancing sat in annual conclave and ruled that the "turkey trot" and the "grizzly" bear were "absolutely vulgar." They agreed that the tango and "hitchy-koo" were all right, if danced with decorum.

There has been much soft light and music since then. And the world has progressed a lot, but the dancing masters would hardly accept as a progressive step the dance which Mae West will introduce in Paramount's "I'm No Angel," and which "Diamond Lil" calls the "midway" describing it thusly:

"Not a dance of the hands and feet," Mae said, "but of the midway. I throw discretion to the winds, my hips to the north, east, south and west."

"Yes," admitted Miss West, "I wrote the story of 'I'm No Angel' myself. It's all about a girl who lost her reputation but never missed it."

▽

Stunts advertising the awarding of a "live baby" have been pulled frequently. However, the "live baby" always turned out to be a baby pig. The Empire, at Placerville, Cal., made a similar offer last week, but in this case the award was actually a lusty eight-months old baby girl. The parents were said to be without means to properly care for the infant.

▽

Dave (Mr. Aimee McPherson) Hutton has had a lot to say of late to New York reporters, about one thing or another. We are waiting to hear him tell them about his recent appearance on the stage of Jensen-Von Herberg's Roxy, at Seattle, where an "enthusiastic" audience greeted him with numerous eggs of ancient vintage. One Harold Pickrem was arrested and released on $25 bail. Mr. Pickrem inferred that it was worth every nickel.

▽

Mae West—Joan of Arc of the American farmer.

That is how the "done-him-wrong" actress is likely to go down in history, predicts prophetic Arthur Cole, office manager of Paramount's exchange in Kansas ity.

"The Mae West influence is setting a new style in feminine lure," reasons Mr. Cole. "Her popularity promises to bring curves back, and there's only one way to get 'em—eat more. And if women go off the calory standard and put on the feed bag, obviously the problem of farm surpluses will be solved." Anyway, Miss Mae's curves have certainly solved many of the problems of Paramount's press agents.

▽

Maestro Abe Lyman waited impatiently for two months to lead his orchestra in Zanuck's "Broadway Thru a Keyhole." He had a swell swallow-tail suit made for the occasion, experimented with makeup and hair glue, and even practiced speaking three-syllable words. Then, the day before shooting began, he went down to Malibu and sat in the sun. As a result Abe was in bed wrapped in cotton and oils when his numbers were photographed. They had to take special close-ups later so he could get in the picture.

▽

Bruno Lessing went a-visiting out Hollywood way and immediately became impressed with the large number of sects, creeds, clans, societies, groups and "aggregations of mysterious nuts" which he found in and around Los Angeles. Says Bruno: "If a new prophet were to bob up in Abyssinia and preach that salvation depends on eating raw carrots, I'm sure that, within the year, there would be a Carrot Society and an Anti-Carrot Society in Los Angeles."

AIMEE SEMPLE McPHERSON appears to be a more successful realtor than Broadway headliner. Bert Ennis tells us that Miss McPherson bought up a large tract near Los Angeles and turned it into a cemetery. Selecting a site near the center for her own grave, the evangelist charges others on the basis of the proximity of their selection to her plot.

▽

Governor-General Robert H. Gore, of Puerto Rico has commissioned Colvin Brown a colonel on his staff.

▽

There are three Will H. Hayses in the New York telephone directory. None is related to the "General."

▽

Cecil B. DeMille has used one automobile for almost fifteen years. He has even gone off the gold bathtub standard.

▽

Metro's contract player, Otto Kruger, is said to be the only actor in the world who owns a "personal mountain," located in his home town, Elizabethtown, New York. A lumber company began cutting down pines atop the mountain. The town was in an uproar. Otto bought the mountain, saved the day.

▽

Radio's Dolores Del Rio has built an ultra-moderne kennel for her dog, Michael. In it are a bathtub, electric dryer and dressing rooms.

▽

Exhibitors at Pekin, Illinois, now know where all that embalming fluid was coming from. A local brewery, idle for many years, was finally turned into a basket factory, but is now being utilized as a brewery again.

▽

Gustav Brock, noted pioneer in motion picture color processing, has been made a Chevalier of the Legion of Honor by France. Mr. Brock, a Danish-American painter, has done oils of Cardinal Hayes, the late King George of Greece, the Queen of Denmark and Marshal Joffe.

▽

The world's meanest man—probably the same guy who sticks his gum on motion picture theatre seats—tried to steal the world's smallest Bible in the Hall of Religion at the Chicago fair. The Bible, one third the size of a postage stamp and one-quarter [illegible] thick, is insured for $15,000. Costs a nickel to look at through a magnifying glass.

▽

The Topeka exhibitor advertising "She Done Him Wrong" in a local paper published for colored folk, came right down to earth when he wrote: "This is a mama and papa picture—you kids stay home."

▽

Miriam Hopkins is a chop suey fan. Orders it every time it appears on a menu. Doesn't eat it. Doesn't like it. Just orders it. That's Hollywood.

▽

Bing Crosby gave the missus a 16-cylinder Cadillac when the baby was born.

▽

The smart *New Yorker's* "Don't-give-it-a-second-thought Department" passes along this squib from a Hollywood paper:

> **"It is with great pleasure that we promise our complete cooperation in the Recovery Program suggested by our Chief Executive. . . . The President's wise proposal of *maximum* working hours and *minimum* wages will be followed to the letter."**

Maybe that's why labor went to Washington to attend the motion picture code hearings.

ALTHOUGH no dates describe the time of the setting of Paramount's "Song of Songs," it appears from all indications that the story has to do with the days before electric refrigeration. However, when Miss Dietrich enters the bedroom on her wedding night the wine bucket is just chock-full of the nicest and neatest ice cubes the like of which remind one of present day home refrigeration.

The title had an early beginning. First came the "Book of Psalms," followed by "The Proverbs." In "Proverbs," wisdom is religion and folly is irreligion. "Ecclesiastes" was third. "The Song of Solomon," next in the group, and commonly classed the poetical book, is ascribed to Solomon, an ascription now discarded by many. Called in the Hebrew title "The Song of Songs," i. e., the best of them all, the transcription gives to Paramount ad writers a new field to explore for adjectives for advertising copy for this film.

▽

McIntyre Oddities: One word description of Ethel Barrymore—acidy. . . Simile: As sincere as two actors shaking hands in front of the Palace. . . . Jimmy Cagney does not drink, smoke or permit gate crashing at his Hollywood home. . . . Winnie Sheehan is the only stogie smoker among the cinema nabobs. . . . W. R. Hearst studies his many newspapers by smoothing them out on the floor. . . . The "new deal" seems to include a shuffle of movie stars. Old-timers better be peeking at hole cards. . . . Claudette Colbert has the come-hitherest eyes in the world.

▽

An infant must not remain exposed to the light in studios more than 30 seconds at a time, nor work more than 20 consecutive days, or longer than two hours a day. A rigid physical examination must be passed before any child under six months can make his picture debut, and the studio must sign a liability agreement which remains in force for six months, thereby assuming responsibility for any eye injury which may develop within the half-year. This liability includes payment of all medical attention required and additional funds in payment of consequential damages in the event of permanent injury. And no technicality can be used to invalidate this California state law.

▽

Florence Douglass, seventeen, dived into a tank with a 12-foot octopus to stage a wrestling match for a periscope underwater camera invented by her father, Leon Douglass. Mr. Douglass evidently thought that the only way to interest those Hollywood in his device was to show them something spectacular, like a "death" struggle between the devilfish and his daughter. It took the combined strength of several men stationed about the pool to unloosen the tentacles from the arms and legs of the youngster.

▽

Twenty years ago, the now defunct New York Herald *printed this item: "Mary Pickford, one of David Belasco's 'discoveries,' who left moving picture work to play the leading role in 'The Good Little Devil,' is seriously ill."*

Miss Pickford got better, thank you, and evidently went back into pictures.

▽

Ever onward (From the official guidebook of the Century of Progress Exposition):

LEONARD, L. S., Chicago

Booth to display and sell a combination tooth brush, gum massager, desk pad, and bird house in Hall of Progress.

Ruling May Affect 30 Millions in Rent Claims on Publix

Possible rent claims against Publix Enterprises, Inc., totaling more than $30,000,000, received what may be a severe setback last week through a ruling handed down by Referee Henry K. Davis disallowing an amended claim for $620,000 which the owners of three Missouri theatres asked permission to file early in September. The three Missouri theatres involved were the Paramount, Joplin; the Paramount, Springfield, and the Electric at Kansas City, formerly operated by Publix-Dubinsky. The claim was based on future rents for the period of leases, which aggregated approximately $2,000,000, and the amended claim of $620,000 was filed in accordance with the laws of Missouri.

Rulings Awaited

If a similar ruling on all or a majority of such claims is handed down by the referee it would eliminate one of the Irving Trust Company's major reorganization problems. Approximately $8,000,000 in future rent claims already are pending, awaiting a ruling by Mr. Davis, and the filing of additional rent claims in the future amounting to $22,000,000 also awaits these decisions.

Publix Enterprises' trustees do not regard the ruling disallowing the Missouri claims as establishing a precedent, but they do feel that it strengthens their position in contesting similar claims now pending.

Mr. Davis, after handing down the ruling, authorized the trustees to form a new corporation to take over newly negotiated leases on four Chattanooga and Nashville theatres from the trustee in bankruptcy for Tennessee Enterprises, Inc., a Publix subsidiary.

The theatres involved are the State, Tivoli and Rialto at Chattanooga and the Paramount at Nashville. Assignment of the leases to the new corporation was contingent upon purchase of the equipment in the State and Paramount for $40,000 by Publix. Mr. Davis approved this purchase over a single objection filed by Georgia Realty Corp., lessor of various southern theatres to Publix. The validity of the Georgia corporation's claim will be decided late this week.

Reserves Decision on Zirn Plea

Meanwhile the U. S. circuit court of appeals Monday reserved decision on the motion of Samuel Zirn, attorney for a group of Paramount bondholders, for permission to appeal a decision denying his previous motion to remove the Paramount trustees in bankruptcy and Referee Davis.

Attorneys for the trustees, Mr. Davis and Mr. Zirn, were given until Wednesday to file additional briefs on the motion, and a ruling is expected from the court within a fortnight.

Last June Judge Frances G. Coleman, in U. S. district court, denied Mr. Zirn's motion to remove Charles D. Hilles, Eugene W. League, and Charles E. Richardson as trustees. In the same motion Mr. Zirn had petitioned for the removal of Referee Davis. This also was denied. Mr. Zirn's motion, as well as his appeal this week, was based on alleged affiliations of the trustees with financial and film interests which, Mr. Zirn declared, were prejudicial to the interests of creditors. He charged Mr. Davis with bias.

S. A. Lynch was in New Orleans last week conferring with E. V. Richards on the Saenger theatres setup. It was reported that a deal satisfactory to both Publix and Mr. Richards, the receiver for the Saenger circuit, is being negotiated

Warner Provides Unusual Paper on "Footlight Parade"

Warner's advertising and publicity department has prepared, for the company's latest musical, "Footlight Parade," sales material of unusual character. Included in the paper and other selling aids are 24-sheets, six sheets, heralds on heavy stock, suitable for mounting on walls, and special art posters, printed in multiple colors. Various displays, depicting the principals, show girls and outstanding spectacle scenes, are available to the exhibitor for lobby mounting. Publicity includes a newspaper serialization of the story in 10 chapters, a 30-minute radio sketch, and advance and current publicity campaigns.

Dual Sessions for SMPE Meeting in Chicago Oct. 16-18

When the Society of Motion Picture Engineers holds its Fall Convention at the Edgewater Beach hotel in Chicago, October 16, 17 and 18, three subjects will come up for special consideration and discussion: Wide Range Recording and Reproduction, Theatre Projection, and Illumination. One entire technical session will be given to each of these three subjects.

Because of the short convention period and in order to present adequately the problems confronting the industry, dual sessions have been scheduled for Tuesday and Wednesday afternoons. In arranging these sessions the Papers Committee has endeavored to divide the sessions so that members may hear the papers in which they are most interested.

One of the most important phases of the convention will be the inauguration of newly elected officers for the coming year. Dr. Alfred N. Goldsmith and Loyd A. Jones are the nominees for president, O. M. Glunt and A. C. Hardy for vice president. J. H. Kurlander is the only nominee for secretary. E. P. Curtis and T. E. Shea are the slate for treasurer. Herbert Griffin, P. H. Evans, M. C. Batsel and W. B. Rayton are the nominees for governors; two of which will be elected.

The semi-annual banquet will be held Tuesday, October 17.

Unusual entertainment features include the exhibition of motion pictures of The Century of Progress, taken by H. T. Cowling. Mr. Cowling, a member of the Society, has spent the entire summer in photographing the complete exposition.

Weldon Opens Two Offices

Opening of two more division offices of Weldon Pictures, distributors of "Damaged Lives," has been announced by H. Wayne Pierson, sales manager. Frank T. Gunn has been appointed division manager of Atlanta territory and F. G. Wallace at Dallas.

Arnaud Heads Export Company

Pierre Arnaud, formerly president of Akra Pictures Corporation, which was established in 1921, has formed a new organization, Arnocinema Export, for world distribution of American product.

All Small Theatres Of Tampico Razed By Cyclone, Flood

by JAMES LOCKHART
Mexico City Correspondent

The double headed cyclone and consequent flooding of the two rivers which had long served it so well, that converted Tampico, Mexico's greatest oil port and largest good time charley town, into a place of desolation, dealt exhibitors an especially heavy blow. All the smaller cinemas of the town were obliterated, while each of the seven larger picture houses suffered damages ranging from complete destruction which will necessitate entire rebuilding to smashed roofs and other parts. Renters also share in this loss as the big blows claimed several thousand feet of film and many sound discs when they wrecked the cinemas, and this in addition to the loss of business.

As far as has been determined in Mexico City, cyclone losses to Tampico exhibitors and distributors, some of the exchanges suffering wrecked offices and warehouses, consisted entirely of property damage. Reports from Tampico are that no exhibitors, distributors or their employees were killed or hurt in the crashes of the cinemas and offices, and it is indicated that there were no casualties among spectators at the cinemas. This is regarded as singularly fortunate, as the worst blow came on the afternoon and evening of Sunday, always a big day for Mexican picture houses. It is understood in Mexico City that practically all the Tampico exhibitors propose to rebuild at the earliest opportunity.

Long Is Columbia Story Executive

Ray Long, for 13 years editor of Cosmopolitan Magazine and for seven years prior to that editor of the Red Book, has been signed by Harry Cohn, president, as editorial executive of Columbia Pictures.

Noted as a keen judge of fiction material, Mr. Long at one time or another worked with, and published the writings of some of the most noted authors of the day. Several of the screen's well known writers worked with the cooperation of Mr. Long, including Laurence Stallings, Maurine Watkins, Adela Rogers St. John and Frances Marion. Mr. Long has published "Lady for a Day," "The Office Wife," 20,000 Years in Sing Sing," all of which were adapted for the screen. He will maintain headquarters in Hollywood, where he will gather a staff, and attempt the development of new screen writers.

Eddie Dowling's Mother Dead

Mrs. Bridget Dowling Goucher, mother of Eddie Dowling, died at her home at Limerock, R. I., Sunday, in her 75th year. Besides Eddie Dowling, who had been with her the past week, surviving children include William F. Goucher, recently named U. S. marshal for Rhode Island.

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 193.—(A) What are the practical effects of a ground in the projector lamp circuit? (B) Name reasons why projection lamp circuit should be tested for ground every day. (C) What results if a slow-leakage ground continues indefinitely? (D) Under what condition would it be possible for a slow leakage ground to continue indefinitely if not discovered by test? If a slow leak let one-tenth of an ampere escape from a 60-volt circuit which was used eight hours daily, how much would the loss amount to in watts in 30 days? (E) Tell us what danger results from an ungrounded projector mechanism which is charged with EMF.

Answer to Question No. 186

Bluebook School Question No. 186 *was: (A)How would you protect a circuit at least reasonably well in case, through some accident, you got caught short of fuses, only one fuse of a circuit having blown? Name two methods. (B) What emergency substitutes are there for fuses? Are they reasonably reliable? (C) Tell us how the projectionist may construct a substitute fuse of any desired capacity from material always available. (D) Suppose you were obliged to make an emergency substitute* 40-*ampere fuse. How would you do it?*

The following made good: Lester Van Buskirk and E. Kroll; C. Rau and S. Evans; K. Dowling; D. Danielson; H. H. Menifee; W. Ostrum; G. E. Doe; J. Wentworth; T. Van Vaulkenburg; H. Edwards; B. L. Blinkendorfer; J. G. Sims; L. Hutch and D. Goldberg; J. N. and T. W. Williams; M. Spencer and D. T. Arlen; L. Hendershot and R. Rubin; A. Breaston and H. Haber; D. L. Howard; R. D. Konley and S. Maybe; B. Diglah and P. Jackson; G. Johnson and N. T. Kane; B. R. Lansing, E. Ford, W. L. Thompson and F. A. Kreitzer; R. D. Lynn and L. G. Lamb; F. D. Hess; B. L. Banning and L. Jones; L. F. Evans; D. Holler and D. R. Peters; T. S. Raymond; G. Harrison and E. Harlor; D. V. Peterson and M. G. Greig; P. L. Danby; J. N. Hall; H. True; R. S. Allen and T. N. Williams; G. Tinlin; L. Summers and D. M. Banks; E. Rymer and B. L. Tanner; E. and L. H. Munroe; O. L. Evans; M. L. George and R. Singleton; C. Reed; D. U. Granger; L. M. Oglesby and Son; H. G. Roth and G. Sarno; H. Cohen and G. C. Cottrell; R. S. Patterson and L. H. Danville; P. L. Wheeler and M. Scully, T. Kelley and C. Cummings; S. F. and W. Love; D. Murphy and S. L. Reade; R. C. MacDonald; R. Geddings; P. L. Jensen; O. L. Daris and M. Simms; H. C. Lake; C. H. Blaum; R. Wheeler and R. Suler; L. D. Stellegos and G. Wayne; M. R. Davis; D. L. Sinklow; A. Bailey and I. Bailey; L. C. Abrams and E. F. Griffin; L. and D. Casey; D. Emmerson; D. L. Mason and J. T. Ballinger; G. Farmann; H. D. Schofield.

I believe L. Hutch and D. Goldberg answer Section A a bit the best. They say: "If the projectionist is careful and has his work well planned and organized, such a thing could hardly happen. Not admitting that I would permit such a situation to come about, still if it did (all things *can* happen) I would first of all see if a fuse of proper or approximately proper amperage capacity could be taken from some circuit that could, without serious inconvenience, be left temporarily dead. This I would, after testing the circuit for ground, use in place of the one blown, at the same time issuing a *pronto* call for fuses. If no such fuse were available I would, if the circuit must be used at once, bridge the contacts of the blown fuse with copper of any capacity large enough to carry the current, depending upon one remaining fuse while I made a copper fuse of proper capacity from strands from asbestos-covered cable, such as is used to connect up the projector lamp, using one strand for each seven amperes of current in the circuit.

(B) Four hundred and ninety-one answered this one as follows (with some difference in wording): "Copper wires whose fusing point is known at least approximately. Such emergency fuses are sufficiently safe for strictly temporary use while a stock of fuses are being obtained, provided there is one good fuse in place."

(C) Approximately the same number answered this one to the effect that temporary fuses of any desired capacity may be made by using a sufficient number of asbestos-cable strands. There was some difference in opinion as to how many amperes each strand should stand for. It ranged from 5 to 8, with the large majority favoring 7 amperes, so that for 21 amperes of current three strands would be sufficient for temporary use.

(D) Rau and Evans answer thus: "A substitute fuse may be made from strands of asbestos-covered wire, one strand of which will fuse at about 10 amperes. It therefore follows that four strands would fuse at 40 amperes, hence to avoid such fusing we would add one strand, making five of them in all, twisted together so as to act in parallel, of course."

Such copper fuses work all rght, but they are not to be depended upon except in emergency, for the reasons that they will be slow acting because an appreciable space of time would be required to raise their temperature to the blowing point if there was an increase in current flow. Also, while the low-melting-point fuse metal will always let go quickly and at approximately the same temperature, there would probably be a considerable variation in copper temperature melting point. Possibly I may be wrong in that last, but anyhow that is the way it looks to me.

52 THEATRES SIGN ERPI DEAL

Fifty-two theatres of the Golden State circuit, California, have signed the new annual repair-and-replacement contracts for one year with Electrical Research Products, according to general sales manager C. W. Bunn. Under the contracts ERPI assumes responsibility for repairs and replacements necessary for normal maintenance of Western Electric sound systems in the theatres. The total of theatres that have signed such contracts exceeds 900, Mr. Bunn said.

Arcturus Seeks Injunction On License Clause with RCA

The Arcturus Radio Tube Company of Newark, N. J., has filed suit in chancery court, Wilmington, Del., against the Radio Corporation of America, seeking to enjoin the company from enforcing a minimum royalty clause in a licensing agreement between the two. Arcturus alleges that in settlement of a 1931 damage suit, RCA paid it a certain sum and granted it a license to use RCA radio tube patents.

The agreement, according to the Arcturus suit, contained a clause providing Arcturus should pay minimum royalties of $50,000. Arcturus contends it was understood this clause was not to be enforced, that it was inserted only to give RCA an excuse to refuse licenses to undesirable companies and individuals. RCA never made any attempt to enforce the provision until last July, it is claimed by Arcturus.

New Premium Product

The Wilcox Company of Athol, Mass., maker of Pyroloid products, distributed as premiums by exhibitors, has just brought out a new dresserware set called Blue Prystaloid, Samuel Waltz, general sales manager, announced.

WHAT THE PICTURE DID FOR ME

IN this, the exhibitor's own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
1790 Broadway, New York

Columbia

AIR HOSTESS: Evalyn Knapp, James Murray, Thelma Todd—Interesting picture of the air mail with plenty of action. Business up plenty on this one. Good Saturday picture. Running time, 66 minutes. Played September 16-17.—W. J. Carter, Maxine Theatre, Croswell, Mich. Small town patronage.

DANGEROUS CROSSROADS: Chic Sale—Mighty interesting picture with plenty of action. Sale always goes good here. Running time, 62 minutes. Played September 2-3.—W. J. Carter, Maxine Theatre, Croswell, Mich. Small town patronage.

SILENT MAN: Tim McCoy—This is another good western picture, showing McCoy as an escaped convict, who goes out to make good, and does he make good. There is plenty of action and thrills in this one and it should please 100 per cent. Business slightly above average and everyone well pleased. Running time, 68 minutes. Played September 23.—J. J. Medford, Orpheum Theatre, Oxford, N. C. Country patronage.

SUNDOWN RIDER, THE: Buck Jones—Another very good western picture from Columbia. This is crammed full of action and thrills and will please everyone. Buck Jones has turned in some very good pictures lately but this seems to be one of the best ever. If you want westerns that are sure-fire, then get them from Columbia. Come on, Columbia, show the industry what good westerns are. Running time, 60 minutes. Played September 9.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

UNKNOWN VALLEY: Buck Jones—Good picture. All Buck Jones pictures are good. Running time, 65 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

Empire Films, Ltd.

TRAPPED IN A SUBMARINE: John Batten, Sydney Seaward—For educational value it is good, but for entertainment value just fair. Explains how the sailors escape from a submarine, that's all.—Wm. A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

First National

CENTRAL AIRPORT: Richard Barthelmess—Went over better than we expected. It is a good show. Running time, 75 minutes.—W. H. Hardman, Royal Theatre, Frankfort, Kansas. Small town patronage.

ELMER THE GREAT: Joe E. Brown—Went over great with us.—W. H. Hardman, Royal Theatre, Frankfort, Kansas. Small town patronage.

LILLY TURNER: Ruth Chatterton—Very satisfactory picture; well received. Played August 4.—G. A. Hart, Roxy Theatre, Stratford, Texas. Small town patronage.

LITTLE GIANT, THE: Edward G. Robinson—Robinson is well liked here. This did not seem to be up to Robinson's standard. Played August 11.—G. A. Hart, Roxy Theatre, Stratford, Texas. Small town patronage.

LITTLE GIANT, THE: Edward G. Robinson—A dandy picture with plenty of comedy.—W. H. Hardman, Royal Theatre, Frankfort, Kansas. Small town patronage.

MIND READER, THE: Warren William—Good picture.—W. H. Hardman, Royal Theatre, Frankfort, Kansas. Small town patronage.

SHE HAD TO SAY YES: Loretta Young, Lyle Talbot—This is one of the sweetest little pictures we have had the pleasure of running in some time. A good love story that will please both young and old. The story of a customers' girl—one who entertains visiting buyers in the big city. We played this one day to the best business in several months. Running time, 62 minutes. Played September 20.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

Fox

ADORABLE: Janet Gaynor, Henry Garat—Just a pretty good program picture that fell flat at the box office. This Henry Garat sure is the bunk. He can't act and can't talk. If they would have had some good American actor instead, I am satisfied the picture would have gone over much better. The first Janet Gaynor picture that did not make money for us. Running time, 85 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

ARIZONA TO BROADWAY: James Dunn, Joan Bennett—Good picture. Will do fair business.—H. J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho. General patronage.

ARIZONA TO BROADWAY: James Dunn, Joan Bennett—Good entertainment, but nothing outstanding. Played September 9.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

ARIZONA TO BROADWAY: James Dunn, Joan Bennett—Just a fair program picture. Not much at the box office. Running time, 67 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

BEST OF ENEMIES: Buddy Rogers, Marian Nixon—Here is a picture that is what people want, but had better direction and one more comedian been added you would have had a picture. What does Fox do with El Brendel. They never work him.—J. H. Brown, Majestic and Adelaide Theatres, Nampa, Idaho. General patronage.

FACE IN THE SKY: Spencer Tracy—Was well liked.—W. H. Hardman, Royal Theatre, Frankfort, Kansas. Small town patronage.

HOLD ME TIGHT: Sally Eilers, James Dunn—Fair program. With Mickey Mouse and Bing Crosby it scraped by. Why don't Fox give El Brendel a chance? Any other company would have made box office out of him. An independent producer can make dough with Brendel in "Ole Olson."—H. J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho. General patronage.

SMOKE LIGHTNING: George O'Brien—George O'Brien in a Zane Grey story is all we want on any Saturday, rain or shine. He makes up the loss with specials for the bridge players. Running time, 65 minutes.—G. Carey, Strand Theatre, Paris, Ark. Family patronage.

STATE FAIR: Will Rogers, Janet Gaynor—Will Rogers drew a little above average. Satisfied everybody. Played September 20-21.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

Mayfair

JUSTICE TAKES A HOLIDAY: Patricia O'Brien, Lloyd Whitlock—A good program picture. Running time, 63 minutes.—G. Carey, Strand Theatre, Paris, Ark. Family patronage.

MGM

BARBARIAN, THE: Ramon Novarro, Myrna Loy—Just a waste of film as far as my folks were concerned. Running time, 88 minutes.—W. H. Hardman, Royal Theatre, Frankfort, Kansas. Small town patronage.

BARBARIAN, THE: Ramon Novarro, Myrna Loy—This one was not liked by my people; too much foreign talk. It is a desert picture and fair for its kind. Running time, 82 minutes. Played September 2-3.—W. T. Biggs, Adair Theatre, Adair, Iowa. Rural patronage.

HELL BELOW: Robert Montgomery, Walter Huston, Madge Evans, Robert Young, Jimmy Durante—Good show with plenty of action, comedy and story. For me it was good on Saturday but not suitable for a Sunday show. Running time, 100 minutes. Played September 16-17.—W. T. Biggs, Adair Theatre, Adair, Iowa. Rural patronage.

HELL BELOW: Robert Montgomery, Jimmy Durante, Robert Young, Walter Huston, Madge Evans—A good picture. Did not draw for me.—W. H. Hardman, Royal Theatre, Frankfort, Kansas. Small town patronage.

HELL BELOW: Robert Montgomery, Robert Young, Walter Huston, Madge Evans, Jimmy Durante—This is a god hit anywhere. No trouble to sell this one. The name and the cast will just put it over if you bill the neighborhood well. Did good business on this and they liked it. Running time, 104 minutes. Played September 15-16.—Wm. A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

MIDNIGHT MARY: Ricardo Cortez, Loretta Young—A good program picture, no more, no less. Running time, 76 minutes. Played September 4-5.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

PEG O' MY HEART: Marion Davies—A delightfully wholesome picture that you can recommend for the entertainment of the entire family. All sexes, all ages, will derive enjoyment from it. A good story, well acted and ably directed; with some of the sweetest recorded music ever placed on a film. It's this kind of picture that will re-establish the movie with discriminating patrons and bring back to our theatres a class of clean minded people who have been driven away by dirty gags, sex filth and the glorification of gangsters, bootleggers and racketeers.—W. J. Powell, Lonet Theatre, Wellington, Ohio. Small town and rural patronage.

REUNION IN VIENNA: John Barrymore, Diana Wynyard—Grossed $16.00 in three days. The biggest flop I have ever shown. Should never be shown. A disgusting theme.—W. H. Hardman, Royal Theatre, Frankfort, Kansas. Small town patronage.

STORM AT DAYBREAK: Kay Francis, Nils Asther—A flop. They did not like it.—H. J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho. General patronage.

STRANGER'S RETURN, THE: Lionel Barrymore—Be sure and get behind this one, you exhibitors who cater to small town and rural patronage! You cannot say too much about it. The picture will back up your most extravagant statements. It's clean and wholesome. In my opinion, it's the best story of farm life ever screened. I liked it so well I sat through it three times. If the producers will give us more pictures like this one and "Peg O' My Heart," the small town exhibitor can start paying on his debts. There's one assistance Metro-Goldwyn-Mayer can render, however, and that is give us some one sheets and photos. That will help us sell our pictures. If they would employ an artist who could draw something besides a man looking at a woman, we might get results from our lobby displays.—W. J. Powell, Lonet Theatre, Wellington, Ohio. Small town and rural patronage.

TUGBOAT ANNIE: Marie Dressler, Wallace Beery—Niz. Varry niz.—H. J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho. General patronage.

TURN BACK THE CLOCK: Lee Tracy, Mae Clarke—Very good entertainment. Not a special but a good program picture. Played September 7-8.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

Monogram

PHANTOM BROADCAST, THE: Ralph Forbes—This is a very good picture, except for the tragic ending. Forbes does a great deal of singing in this and the entire audience seemed to enjoy it. If the producers would try to give the public what they want and not always have such tragic endings, their pictures would be more entertaining and would do more business than at present. Played one day to good business. Running time, 68 minutes. Played September 15.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

Paramount

COLLEGE HUMOR: Bing Crosby, Richard Arlen, Jack Oakie, Burns and Allen—This is one of the best pictures we have played in some time. Just the type of picture that the public want and they will eat it up. Entertainment for the whole family. Plenty of music, and when Crosby sings, they will stop and live every minute of it. We played this a little late

MILLIONS for

RECONDITIONING

MILLIONS IT MUST BE, for no less will return to modern attractiveness and effective operating condition the thousands of our theatres which for two long years have been permitted to deteriorate in every department. Great enough their need for reconditioning a year ago, far greater today. Hundreds of theatres require complete rehabilitation—almost none has come through the depression unscarred.

Therefore more than ever motion picture theatre equipment and furnishings are *news*—subjects vital to the great effort this industry is making to rewin its vast public. To such news are the Buyers Numbers of Better Theatres especially devoted, and the Fall Buyers Number is now in the making for publication October 21st.

Its standard *Equipment Index* is being brought entirely up to date. And accompanying it will be other pages of the latest information on equipment—in advertising as well as editorial columns.

In announcing previous Buyers Numbers, editorial features have been stressed. But this is a time for thinking about equipment, supplies and furnishings. This is *Reconditioning Time.* In making your plans let your guide be the

Fall Buyers number of

Better Theatres

ISSUE OF OCTOBER 21 : : ADVERTISING FORMS CLOSE OCTOBER 13

but this is the right season to play it, as the youngsters are getting ready for college. Business good. Running time, 80 minutes. Played September 11-12.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

DEVIL IS DRIVING, THE: Edmund Lowe, Wynne Gibson—A story dealing with the stealing and repainting of high-priced automobiles. Different from the ordinary gangster picture. Suspensive entertainment with some human interest and plenty of action. Good on any day of the week. Running time, 63 minutes. Played September 9-10.—W. J. Carter, Maxine Theatre, Croswell, Mich. Small town patronage.

DISGRACED: Helen Twelvetrees, Bruce Cabot—A fair program picture. Running time, 65 minutes. Played September 13-14.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

EAGLE AND THE HAWK, THE: Fredric March, Jack Oakie, Cary Grant—Hats off to Paramount. This is one of the best pictures of any season. This is strictly a man's picture. Only one scene in the entire picture where a woman appears and then for only a few minutes. It is a war picture showing the usual airplane scenes. This type of picture will not draw business, but just the same it is a swell picture. Business below average but male audience pleased. Running time, 72 minutes. Played September 21-22.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

GIRL IN 419, THE: James Dunn, Gloria Stuart—This program picture will do average business in a small town. I ran it in a family trade theatre.—H. J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho. General patronage.

GUILTY AS HELL: Edmund Lowe, Victor McLaglen—Good entertainment. Somewhat different than the usual run of murder mysteries. Lowe exceptionally good. Will please any audience any time. Running time, 78 minutes. Played September 5-6.—W. J. Carter, Maxine Theatre, Croswell, Mich. Small town patronage.

HER BODYGUARD: Wynne Gibson, Edmund Lowe—Very entertaining. It seemed to please the cash customers. Running time, 70 minutes. Played September 20-21.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

JENNIE GERHARDT: Sylvia Sidney, Donald Cook—Very well acted show, but a little too sad for our people. Running time, 76 minutes. Played September 1-2.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

KING OF THE JUNGLE: Buster Crabbe, Frances Dee—This picture pleased. It is different and was especially well liked by the children. Running time, 74 minutes. Played September 22-23.—W. H. Hardman, Royal Theatre, Frankfort, Kansas. Small town patronage.

MADISON SQUARE GARDEN: Jack Oakie—Good entertainment for all types of audiences. Story centered around the sport center in New York called Madison Square Garden. It tends to show how all kinds of sports can be conducted on the level. Excellent picture for old and young. Running time, 74 minutes. Played September 12-13.—W. J. Carter, Maxine Theatre, Croswell, Mich. Small town patronage.

MAMA LOVES PAPA: Charles Ruggles, Mary Boland—There is something wrong with their sense of humor if they don't go for this. Good clean comedy, and this Ruggles chap is really funny. Running time, 70 minutes. Played September 6.—B. C. Talley, Carolina Theatre, Lumberton, N. C. Town and country patronage.

MAN OF THE FOREST: Randolph Scott—Randolph Scott made new friends in this production. Some of our patrons liked him better than any of the western stars. Business normal. Played September 23.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

ONE SUNDAY AFTERNOON: Gary Cooper, Fay Wray—Gary Cooper gives a swell performance. Believe this picture pleased the big majority. Good recording and we always get good service from Paramount. Running time, 72 minutes. Played September 18-19.—B. C. Talley, Carolina Theatre, Lumberton, N. C. Town and country patronage.

PICK UP: Sylvia Sidney, George Raft—Here is a sweet little picture that should please any audience. A light romance that is interesting and entertaining. George Raft is fast becoming popular with the ladies and he handles his parts splendidly. Sylvia Sidney has never meant anything at the box office, but this was an exception. Played one day to a good business. Let's have more like this. Running time, 75 minutes. Played September 14.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

SHE DONE HIM WRONG: Mae West, Cary Grant—This is a fair picture, but not as sexy as many reports claim. Mae West is gorgeous, but her acting is nothing to rave about. This being our second run, and on a bargain day, we did a good business. Played one day when first released, but nearly doubled receipts on the second run. Running time, 66 minutes. Played September 6.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

SONG OF SONGS: Marlene Dietrich—Business way off second day, so the first day's crowd didn't go for it in a big way. Several people said they ought not to let Marlene sing. Maybe they're right. Running time, 90 minutes. Played September 14-15.—B. C. Talley, Carolina Theatre, Lumberton, N. C. Town and country patronage.

SONG OF THE EAGLE: Charles Bickford, Mary Brian, Richard Arlen—This one did not draw at the B O, but it was a very good show and pleased those that came. A story from prohibition out to prohibition in. Running time, 70 minutes. Played September 9-10.—W. T. Biggs, Adair Theatre, Adair, Iowa. Rural patronage.

SUNSET PASS: Randolph Scott, Tom Keene—Paramount put every western star in Hollywood in this one and the western trade came out like one man (or woman) and swallowed it whole and smiled. Give Paramount credit for handing this to us western guys at a right price.—H. J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho. General patronage.

THIS DAY AND AGE: Charles Bickford, Judith Allen—Here is a hodge podge of adolescent actors, infantile plot, and adolescent direction, which in spots is terrible beyond words and especially beyond professional A1 standards. It is very exciting, gets better than average business and for many adults with a mental age under fourteen will be rated a great picture.—H. J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho. General patronage.

THREE CORNFRED MOON: Claudette Colbert, Richard Arlen, Mary Boland—Excellent entertainment, down to earth story, and all players excellent, with special mention of Mary Boland. Step on it. Your patrons will not be disappointed. Played September 14-15.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

TORCH SINGER: Claudette Colbert, Ricardo Cortez—We did within just a few dollars on second night as against first night's business, so this picture pleased. This will stand extra exploitation. Get after it. Running time, 72 minutes. Played September 11-12.—B. C. Talley, Carolina Theatre, Lumberton, N. C. Town and country patronage.

UNDER THE TONTO RIM: Stuart Erwin, Verna Hille—Only a fair western picture. A little different from the usual westerns. This one is filled with laughs and should please both young and old. Stuart Erwin as the hero who, by mistake, shows up the gang of rustlers and finally wins the hand of the girl he loves. This should go over well, but mention Zane Grey's story in the advertising to help the box office. Running time, 60 minutes. Played September 2.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

RKO

BED OF ROSES: Constance Bennett, Joel McCrea—This is considerably better than the last few pictures from Bennett. Story very interesting and entertaining. Pert Kelton tries doubling for Mae West and gets it over well. As a matter of fact, she practically stole the picture from Bennett. This is just an ordinary program picture, but will please the majority who see it. Business about average. Running time, 67 minutes. Played September 25-26.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

BLIND ADVENTURE: Robert Armstrong, Helen Mack, Roland Young—Will pass on Saturday or family night. Roland Young miscast. Played September 5-6.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

DOUBLE HARNESS: Ann Harding, William Powell—Not a big picture, above average, and excellent entertainment. Played September 10-11.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

HALF-NAKED TRUTH, THE: Lee Tracy, Lupe Velez—Another good one with Tracy. A comedy drama that will please. Running time, 77 minutes. Played August 29-30.—W. J. Carter, Maxine Theatre, Croswell, Mich. Small town patronage.

HEADLINE SHOOTER: William Gargan, Frances Dee—Played this on our action night and it pleased. Fast going for the most part, with some big scenes lifted from the news which would have cost a fortune to shoot. Good performances by William Gargan and Frances Dee. Running time, 65 minutes. Played September 9.—B. C. Talley, Carolina Theatre, Lumberton, N. C. Town and country patronage.

HELL'S HIGHWAY: Richard Dix—Prison camp picture. Not the kind of a picture you expect to see Dix in, but it's mighty fine entertainment. Running time, 63 minutes. Played August 22-23.—W. J. Carter, Maxine Theatre, Croswell, Mich. Small town patronage.

LITTLE ORPHAN ANNIE: Mitzi Green—This is a swell picture for the children. The older folks do not seem to care much for it. Mitzi Green as Annie is marvelous, but Buster Phelps, the newcomer, stole the picture from her. This drew the largest crowd of kids in the history of our theatre. This is rather old, but will do business with the kids. Running

WHEN ALLIED OF NEW JERSEY HELD ITS CONVENTION AT ATLANTIC CITY LAST WEEK

time, 70 minutes. Played September 13.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

LUCKY DEVILS: Bill Boyd—Good action picture that will please your Saturday patrons. Running time, 63 minutes. Played August 26-27.—W. J. Carter, Maxine Theatre, Croswell, Mich. Small town patronage.

PROFESSIONAL SWEETHEART: Ginger Rogers, Norman Foster—Good cast and they try hard, but a weak rambling story. One redeeming feature the director did not inject any dirty wise cracks, trying to liven it up as some of them do. A program picture only. Running time, 73 minutes. Played September 20-21.—G. Carey, Strand Theatre, Paris, Ark. Family patronage.

SWEEPINGS: Lionel Barrymore—One of Lionel Barrymore's outstanding pictures. His character portrayals in this are simply great. A great picture and a great star, but you will have to sell it to get them in. The women just love it, there are several weeps in it. Just fair business. Running time, 80 minutes. Played September 20-21.—Wm. A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

TOMORROW AT SEVEN: Chester Morris, Vivienne Osborne—This is a little better than the usual run of this type picture, of which we have had too many. Played September 12-13.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

United Artists

HALLELUJAH, I'M A BUM: Al Jolson, Madge Evans, Frank Morgan—This is just another comedy drama with music and is only fair entertainment. Jolson as the Mayor of the hoboes in Central Park, New York City, is very good, but there is not enough story to hold interest. If the "rhythmic dialogue" had been abandoned, the picture would have been more entertaining. Business good first night, but an empty house the second night. Running time, 82 minutes. Played September 18-19.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

KID FROM SPAIN, THE: Eddie Cantor—This is a marvelous picture. Plenty of beautiful girls, and good music. Cantor at his best with more wisecracks than "Palmy Days." His new leading lady, Lyda Roberti, is very good. I cannot say too much about this one. Although it is a little old, it had not played close around here and we did a good business for two days. If you have not played it, you're missing a good one. Running time, 95 minutes. Played September 4-5.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

Universal

BE MINE TONIGHT: Jan Kiepura, Magda Schneider—This foreign-made picture gave the best of satisfaction. It is a credit to any house to play "Be Mine Tonight." Our business was above normal, largely owing to the fact that this feature was in its tenth consecutive week at one of the theatres in Rochester, which is only 30 miles from us. We highly recommend "Be Mine Tonight." It should go over anywhere. Played September 13-14.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

BE MINE TONIGHT: Jan Kiepura, Magda Schneider—This is a very high class show. We got film rental. Don't think this is a small town picture. Running time, 78 minutes. Played September 11-12.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

BE MINE TONIGHT: Jan Kiepura, Magda Schneider If your patrons like high-class opera sung by a golden voiced tenor, this is a sure-fire hit. The music is great, the singing superb, in fact it is a musical treat, but maybe there wasn't many highbrow music lovers in my neighborhood as I only did light business with it. Running time, 83 minutes. Played September 18-19.—Wm. A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

DON'T BET ON LOVE: Lew Ayres, Ginger Rogers—Average business in family trade theatre. Don't let 'em swamp you with predictions of giant booms. Unless the nation shows more patriotism and less hoggishness than it has recently, we will have a giant slump. From now on you will have an exhibition of national character that will revolt decent men. —H. J. Brown, Majestic and Adelaide Theatre, Nampa, Idaho. General patronage.

DON'T BET ON LOVE: Lew Ayres, Ginger Rogers—Nice little program picture. Did not draw but it pleased. Running time, 62 minutes.—W. H. Hardman, Royal Theatre, Frankfort, Kansas. Small town patronage.

FIDDLIN' BUCKAROO: Ken Maynard—Drew usual western business and satisfied. Played September 16.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

HER FIRST MATE: Slim Summerville, Zazu Pitts —All the producers are putting out to sea. They have run out of yachts and are now down to tugboats and ferry boats. Not as funny as many Summerville-Pitts pictures, but Okey and good business. There is still room for a rowboat picture, and why not. Mr. Superman, look here, here is an idea. We will buy copyright-expired "Three Men in a Boat" for $100,000 and throw away all but the title and use an Indian in a canoe.—H. J. Brown, Majestic and Adelaide Theatre, Nampa, Idaho. General patronage.

KING OF JAZZ: Paul Whiteman—A swell show but it did not draw much extra business.—W. H. Hardman, Royal Theatre, Frankfort, Kansas. Small town patronage.

KISS BEFORE THE MIRROR: Nancy Carroll, Paul Lukas—Received many favorable comments on this one. A fine cast and wonderful acting. You won't go wrong if you step on this one. Running time, 67 minutes. Played August 19-20.—W. J. Carter, Maxine Theatre, Croswell, Mich. Small town patronage.

KISS BEFORE THE MIRROR: Nancy Carroll, Paul Lukas—Good program picture. Running time, 73 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

MOONLIGHT AND PRETZELS: Mary Brian, Leo Carrillo—A dandy musical show with catchy songs well sung. Wish we could get more like it. Nothing suggestive in it. Shows like this may bring back the family patronage again. Running time, 84 minutes. Played September 4-5.—G. Carey, Strand Theatre, Paris, Ark. Family patronage.

MOONLIGHT AND PRETZELS: Mary Brian, Leo Carrillo—Thanks, Universal. Nobody gives more, few give as much for the exhibitor's dollar as Universal. Your next season's pictures look good to me. This picture shows what a showman can do with less than $200,000 when other companies turn out duds for five hundred thousand. There is big money in production for real showmen. A B. O. Xmas present.—H. J. Brown, Majestic and Adelaide Theatre, Nampa, Idaho. General patronage.

MOONLIGHT AND PRETZELS: Mary Brian, Leo Carrillo Probably not as clever as some of the musicals in the past. On the other hand there is probably more entertainment in it. Plenty of good song hits, choruses and formation numbers, pretty girls, etc., with a good story. An outstanding picture, will please if you can get them in. Boost it and make some money as well as please your patrons. Clean as a hound's tooth. Played September 17-18.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

OUT ALL NIGHT: Slim Summerville, Zasu Pitts —A dandy picture played to good business. Running time, 66 minutes. Played August 15-16.—W. J. Carter, Maxine Theatre, Croswell, Mich. Small town patronage.

PRIVATE JONES: Lee Tracy—Excellent picture. One of the best from Universal. Good business to a well pleased crowd. Step on this one. It's worth advertising. Tracy at his best. Running time, 84 minutes. Played August 8-9.—W. J. Carter, Maxine Theatre, Croswell, Mich. Small town patronage.

TEXAS BAD MAN: Tom Mix—Tom is beginning to show his age. Doesn't have the drawing power he used to have. Fair picture to a fair crowd. Running time, 61 minutes. Played August 12-13.—W. J. Carter, Maxine Theatre, Croswell, Mich. Small town patronage.

Warner

BABY FACE: Barbara Stanwyck—This is much better than the title. We think it a fine picture. Played August 25.—G. A. Hart, Roxy Theatre, Stratford, Texas. Small town patronage.

CAPTURED: Leslie Howard, Douglas Fairbanks, Jr.—A well produced picture of life in a war-time prison camp. More favorable comments from men than women. Above average biz. Running time, 72 minutes. Played September 4-5.—B. C. Talley, Carolina Theatre, Lumberton, N. C. Town and country patronage.

GOLD DIGGERS OF 1933: Ruby Keeler, Ginger Rogers, Dick Powell, Warren William, Aline MacMahon, Joan Blondell—Biggest business in two years and the picture pleased. Running time, 96 minutes. Played September 17-20.—W. H. Hardman, Royal Theatre, Frankfort, Kansas. Small town patronage.

KEYHOLE, THE.: Kay Francis, George Brent—Good picture. Was well liked.—W. H. Hardman, Royal Theatre, Frankfort, Kansas. Small town patronage.

LIFE OF JIMMY DOLAN, THE: Douglas Fairbanks, Jr., Loretta Young, Aline MacMahon, Lyle Talbot—If you want something different, here it is. A picture that is crammed with thrills, laughs, action and love. Just the type of picture that everybody will enjoy. I cannot recommend this too highly. Better than many specials. Business good. Running time, 70 minutes. Played September 16.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

MAN FROM MONTEREY, THE: John Wayne, Ruth Hall—This was the poorest of the series. Most of them have been good. Played August 18.—G. A. Hart, Roxy Theatre, Stratford, Texas. Small town patronage.

MARY STEVENS, M.D.: Kay Francis, Lyle Tal-

SIDNEY E. SAMUELSON (ABOVE, FIRST SEATED AT LEFT), PRESIDENT, REPORTED ON CODE

oot—This is a very fine picture from Warner, but the men do not seem to like it. It is strictly a woman's picture. It is a story of a woman doctor. We played this on a bargain day to a good business and all well pleased. Thelma Todd and Glenda Farrell head the swell supporting cast. If you advertise to get the ladies, they will bring the men. Running time, 72 minutes. Played September 7.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

PRIVATE DETECTIVE 62: William Powell—A good program picture. Running time, 79 minutes. Played September 8-9.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

SILK EXPRESS: Neil Hamilton, Sheila Terry—Good mystery picture with action. Did average business. Running time, 60 minutes.—W. H. Hardman, Royal Theatre, Frankfort, Kansas. Small town patronage.

VOLTAIRE: George Arliss—This is a swell show. We didn't do any extra business on this. Personally think this a class picture. Running time, 70 minutes. Played September 15-16.—J. E. Tunstalls, Nottawa Theatre, Blackstone, Va. Small own patronage.

WAX MUSEUM: Lionel Atwill, Fay Wray—Did an average business on Friday and Saturday. The picture was liked.—W. H. Hardman, Royal Theatre, Frankfort, Kansas. Small town patronage.

World Wide

DEATH KISS, THE: Bela Lugosi—Pretty good mystery drama. Running time, 75 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

Short Features

Educational

HOLLYWOOD RUN-AROUND: Monty Collins—Just another comedy of the slapstick variety. Quite a few laughs, but far from being good. However, it will get by for a one day show. Running time, 18 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

HOT HOOFS: Moran and Mack—This is another comedy featuring the "Two Black Crows" and is fair entertainment. They visit the race track and by luck make some easy money. Very funny and will please. Running time, 19 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

KID'N HOLLYWOOD: Baby Burlesks—Excellent. Will entertain all ages and classes.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

TIRED FEET: Harry Langdon—This is just another comedy. A few laughs and that is about all. If Langdon has ever made a good comedy, I would like to see it. We had many customers walk out of this and I personally don't blame them. Running time, 19 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

TOM HOWARD COMEDIES: This fellow delivers in shorts but none of the Hollywood geniuses have ever thought of putting him in a feature as support. Why don't the independent producers sign him up and use him in the domestic comedies they should make but don't, because they are too busy making Shanghai Sals and gangster stuff.—H. J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho. General patronage.

MGM

BEER AND PRETZELS: Colortone Musical Revue—Far, far below the standard of 1932-33 musical comedies.—W. W. Watt, Casine Theatre, Sac City, Iowa. General patronage.

CHINAMAN'S CHANCE: Flip the Frog—Poor.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

DUCK HUNTER'S PARADISE: Oddity—The fast-talking wise-cracking broadcaster in this one is good, making it good entertainment. Appeals to nimrods and other sportsmen. Running time, 9 minutes.—Wm. A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

FORGOTTEN BABIES: Our Gang—The kids do a good job of this. A different comedy.—W. H. Hardman, Royal Theatre, Frankfort, Kansas. Small town patronage.

LENINGRAD: FitzPatrick Traveltalk—A splendid educational short, right up to date. Appeals to schools and colleges for history or economic classes. Good. Running time, 9 minutes.—Wm. A. Crute. Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

METRO TRAVELS: Too much topical stuff. They are making too much travel stuff altogether and too few acts. Give the vaudeville people a break. The vaudeville stage is neglected and it can furnish some great comedians to feature pictures and god knows feature pictures need 'em. Travels are all right, but not when the cycle guys move in to imitate and overstuff the market. We are running theatres, not lectures.—H. J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho. General patronage.

A BIG WELCOME TO W. J. POWELL

Exhibitors, first of all your "welcome back" to W. J. Powell of the Lonet theatre at Wellington, Ohio, who has returned to the fold after three years. And next notice what he says about your department. That's the test.

Says Powell:

"After three years' absence, I am back in the exhibiting game in the same theatre. In getting familiar with the pictures that click 'What the Picture Did for Me' has been of great assistance to me."

NEW ZEALAND: FitzPatrick Traveltalk—Good. Very interesting.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

ONE TRACK MINDS: Zasu Pitts, Thelma Todd—Good. This team has delivered good comedies all year. Too bad they are to split up.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

PALEFACE: Flip the Frog—A very good Flip. Running time, 9 minutes.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

ROOSEVELT, THE MAN OF THE HOUR: Went over better than I expected.—W. H. Hardman, Royal Theatre, Frankfort, Kansas. Small town patronage.

SPEAK EASILY: Thelma Todd, Zasu Fitts—Good comedy but not their best. This pair is well liked by my patronage. Running time, 17 minutes.—W. T. Biggs, Adair Theatre, Adair, Iowa. Rural patronage.

WILD PEOPLE: Colortone Musical Revue—A color musical that is good. Crazy songs and people. Running time, 18 minutes.—W. T. Biggs, Adair Theatre, Adair, Iowa. Rural patronage.

Paramount

CALIENTE LOVE: Walter Catlett—Fair. Nothing objectionable, just not much entertainment.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

DREAM STUFF: Walter Catlett—This is just another comedy of the slapstick variety. Fair entertainment and got a few laughs from the kids, but far too silly for the adults. Franklin Pangborn adds a a few laughs as the hero's rival for the hand of the heroine. Running time, 20 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

I HEARD: Betty Boop—Good filler on any program.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

I'LL BE GLAD WHEN YOU'RE DEAD: Talkartoon—This is a good one-reeler. The music is furnished by Louis Armstrong and his band and it will make a good filler on any program. The cartoon is also good, but the orchestra will prove the best business getter. Running time, 9 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

JAZZ A LA CUBA: Don Aspiazu—It didn't please here. Running time, 8 minutes.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

LET'S DANCE: Burns and Allen—Fair. Recording bad. Running time, 9 minutes.—J. E. Tunstall, Nottawara Theatre, Blackstone, Va. Small town patronage.

PARAMOUNT ACTS: These are very valuable to get away from the deluge of travel and cartoon and screen song stuff which now is about all the single reel stuff made. Single reels are very important. Eastern Deluxe houses overload with scenic, and topical stuff producers follow, shows are unbalanced. They need Pantages or a vaudeville man to tell them what show balance is. A perfect show is a balanced show, balanced to the feature.—H. J. Brown, Majestic and Adelaide Theatre, Nampa, Idaho. General patronage.

PHARMACIST, THE: W. C. Fields—This fellow, W. C. Fields, is immense and this is going to be W. C. Fields' year (his agent might mail me a cigar). He is funny, doggoned funny and he (Hear ye, Hollywood) imitates nobody. The whole country will talk of him inside a year.—H. J. Brown, Majestic and Adelaide Theatre, Nampa, Idaho. General patronage.

POPULAR MELODIES: Arthur Jarrett—A dandy screen song, well worth playing. Running time, 8 minutes.—W. T. Biggs, Adair Theatre, Adair, Iowa. Rural patronage.

RHAPSODY IN BLACK AND BLUE: Louis Armstring—The audience went for this and talked about it leaving the theatre. Something unusual here.—H. J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho. General patronage.

RUMBA RHYTHM: Vincent Lopez—Good filler on any program.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

SCREEN SOUVENIRS: This was a good idea originally but too many were made. Five a season was enough, but now every imitator in pictures is handing out rehashes of old stuff.—H. J. Brown, Majestic and Adelaide Theatre, Nampa, Idaho. General patronage.

SING, SISTERS, SING: Three X Sisters—This is a swell one-reeler. A screen song featuring the well known Radio stars, the Three X Sisters, singing and playing several popular numbers. The cartoon is also good. If you like music and comedy combined, then book this. Running time, 9 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

STOOPNOCRACY: Stoopnagle and Budd—Clever screen song. Our patrons like nearly all of these. Running time, 10 minutes.—B. C. Talley, Carolina Theatre, Lumberton, N. C. Town and country patronage.

TOO MANY HIGHBALLS: Lloyd Hamilton—Good slapstick comedy. The kiddies thought so too. Running time, 18 minutes.—W. T. Biggs, Adaid Theatre, Adair, Iowa. Rural patronage.

United Artists

BEARS AND BEES: Silly Symphony—This is a very good musical cartoon and will please both young and old. Columbia produced many as good as this and some better. Running time, 9 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

MELLERDRAMMER, THE: Mickey Mouse—Way below Disney par. Bet a nickel he had nothing to do with it. That's the trouble with quantity production. There is no substitute for brains in this game, machinery won't do. Disney's probably making the Silly Symphonies himself.—H. J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho. General patronage.

MICKEY'S NIGHTMARE: Mickey Mouse—This is a very good cartoon comedy featuring the famous Mickey Mouse. However, it is not as good as some of the others. Running time, 9 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

TRADER MICKEY: Mickey Mouse—Just another Mouse comedy. Only fair entertainment. There is entirely too much repetition in these cartoons. Running time, 9 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

YE OLDEN DAYS: Mickey House—A good Mickey Mouse that you can give a prominent spot on your bill. It is a "wow." Running time, 7 minutes.—Wm. A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

Universal

MORTON DOWNEY NO. 1: Morton Downey, Vincent Lopez—Excellent short, above average. Running time, 21 minutes.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

NICK KENNY: No. 1—Not so hot. Just fair. Running time, 20 minutes.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

OCEAN HOP: Oswald Cartoon—Good.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

PLUMBER, THE: Oswald Cartoon—Good—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

STRANGE AS IT SEEMS: This series have all been good.—W. H. Hardman, Royal Theatre, Frankfort, Kansas. Small town patronage.

WORLD'S GREATEST THRILLS: Very good. Very exciting. Running time, 19 minutes.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

Warner Vitaphone

AFRICA SPEAKS—ENGLISH: Pepper Pot Series—Poor.—G. A. Hart, Roxy Theatre, Stratford, Texas. Small town patronage.

ALONG CAME RUTH: Ruth Etting—This is one of their best shorts we have played. Running time, 18 minutes.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

AN IDLE ROOMER: Jack Haley—This is just a fair comedy from Vitaphone. A few laughs, but entirely too silly. Vitaphone is falling down on shorts or at least for the present time. Here's hoping they will make better shorts in the future. Running time, 19 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

BOSKO'S KNIGHT MARE: Looney Tune—Good. Running time, 8 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

BROADWAY BREVITIES: These musicals are nearly all good and are a change from the regular

two-reel comedies.—W. H. Hardman, Royal Theatre, Frankfort, Kansas. Small town patronage.

BYGONES: Ruth Etting—The recording on this short was awful, otherwise it would have been ok. Running time, 19 minutes.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

CRASHING THE GATE: Ruth Etting—I consider this only fair entertainment. Not up to the standard for Ruth Etting. She sings several songs that get over well, but the settings are not as good as the others. Running time, 20 minutes. J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

DANGEROUS OCCUPATIONS: Pepper Pot—Good. Running time, 8 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

DANGEROUS OCCUPATIONS: Pepper Pot—This is a rather interesting and thrilling one-reeler showing just what the name is, dangerous occupations of the world. Very educational and will please. Running time, 9 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

INKLINGS: Pepper Pot—This is absolutely the worst one reeler that has ever been shown in our theatre. Our patrons walked out on it and asked us not show it again. I cannot understand why Vitaphone should make the exhibitors play such trash as this. They have good shorts with the exception of the Pepper Pots Series and whenever you play one of them you can depend on it being poor. Running time, 9 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

MUNICIPAL BAND WAGON: Melody Master Series—Fine musical number. Running time, 10 minutes.—G. A. Hart, Roxy Theatre, Stratford, Texas. Small town patronage.

NORTHERN EXPOSURE: Broadway Brevity—A very good musical. Running time, 18 minutes.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

RAMBLING ROUND RADIO ROW, NO. 5: Pepper Pot—This is a fairly entertaining one-reeler of the Pepper Pot series. They cram too many radio stars into one reel and none of them have a change to do anything. A few stars singing and Buddy Rogers makes an appearance in this one. Running time, 10 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

SKY SYMPHONY: Stoopnagle and Budd—Not up the standard Broadway Brevity, but will get by. Stoopnagle and Budd are much better when you cannot see them. A few dancing numbers add a bit to the entertainment. Running time, 20 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

THAT'S THE SPIRIT: Noble Sissle and Band—This is a wonderful musical. If you want music, here it is. Sissle plays several popular song hits of the current season and has several specialties. This series is the best one-reel musicals on the market. Hats off to Vitaphone. Running time, 9 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

TIP TAP TOE: Hal LeRoy, Mitzi Mayfair—A great musical number with some good dancing. Recommend this to liven up a drab bill. Running time, 19 minutes.—Wm. A. Crute, Victoria Theatre, Vancouver, B. C. Neighbood patronage.

WAKE UP THE GYPSY IN ME: Merry Melody-Good. Running time, 8 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

WORLD'S CHAMP: Jack Dempsey—Not much to this. Running time, 18 minutes.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

YACHT PARTY, THE: Band Act—Only fair, these band acts. Don't seem to be near as good as they were. Running time, 7 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

YOU'RE KILLING ME: Pepper Pot—And still Vitaphone continues producing and compelling the exhibitors to play poor comedies. This is too much. Running time, 9 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

YOURS SINCERELY: Lanny Ross—Just fair. Running time, 18 minutes.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

Serials

Universal

CLANCY OF THE MOUNTED: Tom Tyler—We played two chapters, one and two, and it seems as if this is going to be a good action serial. Running time, 18 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Generau patronage.

LOST SPECIAL: Frank Albertson—This is the best serial we have run. It has held attendance when we sure needed it. Running time, two reels.—G. A. Hart, Roxy Theatre, Stratford, Texas. Small town patronage.

ON BROADWAY

Week of September 30

CAPITOL
Menu ..... MGM

HOLLYWOOD
Top of the World ..... Vitaphone
Beau Bosko ..... Vitaphone
Turkey in the Raw ..... Vitaphone
Seasoned Greetings ..... Vitaphone

MAYFAIR
The Moonshiner's Daughter ..... RKO Radio
Spilled Salt ..... Master Arts

PARAMOUNT
Screen Souvenirs—No. 3 ..... Paramount
Sailor Beware ..... Paramount

RIALTO
The Pawn Shop ..... RKO Radio
I Yam What I Yam ..... Paramount
Water Lure ..... Paramount

RIVOLI
Pagodas of Peiping ..... Fox
Rhapsody in Brew ..... MGM

RKO MUSIC HALL
Flirting in the Park ..... RKO Radio
King Klunk ..... Universal
Antwerp ..... RKO Radio

ROXY
The Three Little Pigs ..... United Artists

STRAND
I Like Mountain Music ..... Vitaphone
Hot from Petrograd ..... Vitaphone
Walter Donaldson ..... Vitaphone

NEWS PICTURES

FOX MOVIETONE NEWS—No. 3—Oil well blazes in Texas—Baseball teams set for series—President's son boosts flying—Sing Sing beats Holy Name in football—Farley says wet victory near—California kids parade pets—British cruiser visits United States—Stanford U. vs. U. C. L. A. at Palo Alto, Cal.

FOX MOVIETONE NEWS—No. 4—Rodeo season ends at Pendleton, Ore.—New York witnesses huge Jewish pageant—Playing accordions latest fad abroad—Mountain climbing becomes rite in Japan—Show latest London styles—Display last word in woman's faith in Los Angeles.

HEARST METROTONE NEWS—No. 202—Belgian King opens new traffic tube—Admiral Byrd's ship sails—Snapshots from here and there—Girl "target" gets thrills in Los Angeles—Rough riders bid summer goodbye at Pendleton, Ore.—Cast of 6,200 act in great Jewish pageant in New York.

HEARST METROTONE NEWS—No. 203—Many slain in new Cuban outbreak—Swim champs race in Chicago marathon—Hurricane hits Mexican coast—Polo stars battle for national title—Snapshots from here and there—Army and Navy grid teams win their first game—Roosevelt addresses Legion convention in Chicago.

PARAMOUNT NEWS—No. 17—Hold auto race at Derby, England—Boys build planes, in Los Angeles, that fly—Notables sail from New York—Los Angeles man uses girls for "targets"—United States to spend $75,000,000 for relief—Jews stage huge pageant in New York.

PARAMOUNT NEWS—No. 18—Storm strikes at Tampico, Mexico—Thirteen kidnapers found guilty—Lion, in Los Angeles, watches automobiles—Cuban crisis acute—President speaks at American Legion convention in Chicago—Opening game of world series.

PATHE NEWS—No. 18—Polo stars clash for title at Meadow Brook, L. I.—Oil well ablaze at Conroe, Tex.—New York Stock Exchange plans to move to Jersey—British warship visits America—New glider mark set in Virginia—Soviet air show features thriller—O'Connell kidnapers caught—News flashes.

PATHE NEWS—No. 19—Byrd's sled dogs, at Wonalancet, N. H., set for South Pole—NRA to protect consumers—President arrives in New York—Rubber-band airplanes shown in Los Angeles—Col. Hernandez to help Cuban president restore order—New looping glider record set at Le Roy, N. Y.—News flashes.

UNIVERSAL NEWSPAPER NEWSREEL—No. 184—Hurricane strikes Tampico, Mexico—New deal helps redskins at Fort Defiance, Ariz.—Daredevils in Illinois auto race—Religious fete attended by 100,000 in Czechoslovakia—Rebel chief to aid new regime in Cuba—Police and convicts battle in Philadelphia.

UNIVERSAL NEWSPAPER NEWSREEL—No. 185—Pictures of new Cuban outbreak—"Machine Gun" Kelly captured in Oklahoma City—Red confesses firing Reichstag—Legionnaires cheer Roosevelt in Chicago—Storm toll mounts at Tampico, Mexico—Nelson wins marathon swim in Chicago—Ruth pitches Yanks to victory in New York.

WABASH AVENUE

CHICAGO

This city is in the midst of a gala week—the period of the American Legion convention. And on Film Row it's a continuous round of handshakes and greetings. Industry Legionnaires are here galore from all sections of the country and they are finding plenty of comrades to visit with along the Row. The enthusiasm created by the presence of the President of the United States and the great Legion conclave eclipses thoughts of routine business. In the furore this column cleaves to its task.

▽

Among notable visitors of the week was Emil Ludwig, who comes here from Switzerland on his way to the Coast, where he will exercise technical supervision over the Warner production on Napoleon's life. Plenty of space in the dailies recorded Mr. Ludwig's visit—and the clippings are neatly assembled on the desk of Sam Clarke, in charge of exploitation and publicity for Warners in the Midwest territory.

▽

The wife of Jack Osserman, RKO branch manager, is ill in a Des Moines hospital.

▽

New and pretentious quarters are being taken over on the ground floor at 908 S. Wabash avenue by Guercio & Barthel, equipment supply dealers, who recently opened a branch office in Indianapolis.

▽

The exploitation contest conducted by the Ben Judell office on "Fighting With Kit Carson" has taken a unique angle. Ted Morris, manager of the Drexel theatre, has made a tieup with two neighborhood schools, offering passes to winners over a twelve-week period for the best essay on the life of Kit Carson.

▽

Many folk along the Row attended the funeral last Friday of George Levine, for the past eight years country sales manager of the Fox exchange. Levine passed away following a siege of pneumonia.

▽

The Southern theatre, Oak Park, owned by the late Joe Daly, was sold at public auction last week to Wolfe Bros.

▽

Here is something new under the sun, says Henri Ellman, head of the Capitol Film Corporation. The Tarzan serial starring Buster Crabbe has been booked by the B&K circuit and will open at the Roosevelt theatre October 12 as an eight-reel feature. That is, the initial presentation will be in eight reels, with the balance of the picture to be shown in eight two-reel episodes at the rate of two reels a week.

▽

Ben Bedell, who is well known among film folk here through his connections with the business in past years, committed suicide last week by shooting himself. He has not been active in business for several years.

▽

The sister of Mike Kassel, office manager of RKO, passed away last week.

▽

Jack Fuld, veteran exploiter, has joined the local RKO staff.

▽

Abe Kaufman, BK buyer, who suffered a broken leg in an automobile accident, is sufficiently recovered to discard his crutches and resume work.

▽

Another convalescent is Jack O'Toole of Advance Film Company, who is about again after a four weeks' battle with pneumonia.

▽

S. E. Abel is representing RCA in this territory, having established offices in the RKO exchange.

▽

Milton Krueger has joined Master Arts Products, covering Illinois for Johnny Mednikow.

HOLQUIST

J. C. Jenkins--His Colyum

Omaha, Neb.

DEAR HERALD:

Somehow every time we come down to this town and go down on Film Row they all declare an open season on us and proceed to jump all over us. Ted Mendenhall of Paramount calls us a pestilence and rings up the board of health. Harry Schumel of MGM asks us what he has ever done that we should be haunting him. Says that he goes to mass every morning at six o'clock and eats pork on Fridays the same as other days.

The Warner Bros.' manager says that every time we come in his office goose pimples break out all over him, and Walter Creel claims that he booked a picture for his theatre on our recommendation and that his audience has been laying for him with a shotgun ever since.

Jess Merritt, clerk at the Loyal hotel, says we have worked him for our hotel bill for the last time, so there you are. Some of 'em are Jews and some Gentiles and some just Democrats, and it begins to look like we'd have to change our religion, our politics or our underwear.

Sherm Fitch, manager for RKO at Sioux Falls, South Dakota, is the only friend we have left in this doggone business, and he beat us out of two cases of 3.2 last summer when we weren't looking at him.

Sometimes we think we must have been born under an unlucky star in the dark of the moon, but it's a cinch that we were born when the sign of the zodaic pointed to the feet instead of the head; that's why our feet are so big and why we can't tip over. Some day these Omaha guys are going to appreciate us after it is too late.

C. J. Kremer of the Rialto theatre at Stanton says if he doesn't step in a hole he will be able to keep his nose above water. He says that First National's picture, "Bureau of Missing Persons," was a life-saver for him and that the whole town is still talking about it.

N. R. Olson of the Royal at Wisner was just going out to a lake to build a duck blind when we called. He stopped long enough to write his check for a renewal of his subscription and now when he gets that blind built everything ought to be all right.

J. P. Lannan of the Nebraskan theatre at West Point happened to be in town when we called. Heretofore he has been away. He said he wouldn't have been there this time if he had known we were coming. J. P. has some pups that he is training and he wanted to trade us a pup for a subscription to the HERALD but we told him that both Mr. Ramsaye and Mr. Shea were long on pups and that our wife had a dog that furnished all the pups that our town could support and so he finally wrote us a check. We wish the HERALD would take pups on subscription; we could do a lot of business.

Exhibitor Reports Help Him

Max Wintroub, manager for Majestic Pictures, says that the exhibitors' reports on his pictures in "What the Picture Did For Me" have been a wonderful help selling his product and he cautioned us not to let his subscription expire. We told him that the best way to keep in good standing was to write us a check, which he did.

Rose Wintroub, the blond lady who does the most of the work around the office and furnishes a large percentage of the brains, asked us why we never gave her a break in our Colyum. We told her that our wife was somewhere on the Pacific coast and that if we mentioned these blond ladies too often she would probably place Reno on her itinerary on her way home and that she was strong on this alimony stuff. No sir, no blonds (in public).

Now that the foregoing is out of our system, let's talk about inflation and deflation of the American dollar. This will be a subject that none of us know adamthing about, so we can therefore all meet on a common level.

▽

Settling America's Issues

Up in our home town of Neligh we have what is known as the "Owls' Club." It's an organization wherein you don't have to pay any dues and you don't have to have any sense to belong to it. We have been a charter member ever since it was organized. This Club meets every night in the office of Jess Winn's garage and it's a forum wherein all economic and national questions are definitely settled every evening.

A few evenings ago the question up for discussion was "Inflation of the American dollar." Herb Maybury, a lumber dealer, said that the only thing that could save the country from utter collapse was inflation; that what we needed was cheaper money. Jess Winn, the Ford dealer, said if the Government would print two billion dollars and put them in circulation the depression would be over in thirty days. Perry Petersen, an ex-county clerk, asked him what the Government would base the issue on and Jess said it wouldn't have to be based on anything. The Government would just stamp a bill a dollar and it would be a dollar. Just then someone turned on the radio and there was a yap somewhere telling the farmers that the farmer's dollar was only worth 62 cents but he didn't say what the merchant's and laboring man's dollar was worth.

Judge Ingram, the county judge, said that he had been halting between two opinions. He wasn't just sure whether we needed inflation or deflation, that there was good argument on both sides of the question.

▽

Shooting Both Barrels

The manager of the Fox office screened for us "My Weakness," a picture very much out of the ordinary. When Fox made this one they shot both barrels and hit the bull's eye. We'd rate it high class entertainment.

Last night we saw "When Ladies Meet," another good one from MGM. "Leo" has a right to roar about this one. It has Robert Montgomery, Ann Harding and Myrna Loy. Myrna had written a book in which she tried to prove that a woman could love a married man and they could both be happy, but when they tried it out in actual life her theory went haywire. It has the best dialogue we have heard in many a day. Ann Harding was exceedingly delightful, and this goes for Myrna and Montgomery also.

It's a 100 per cent woman's picture, but it will rate 30 per cent for the balance of a small town audience. It's high class drama, if that's what you want.

COLONEL J. C. JENKINS,
The HERALD'S Vagabond Colyumnist

LOW RATES FEATURE THE COUNTRY'S FASTEST SHIPPING SERVICE

NRA MEMBER U.S. WE DO OUR PART

23½ hours from Los Angeles to New York. Overnight deliveries as far east as Omaha. Air Express offers proportionately fast schedules over the country's leading air routes linking 85 principal cities, and provides speedy air-and-rail connections to 23,000 other Railway Express Agency points. New low rates include pick-up and delivery in leading towns. Duplicate receipts safeguard shipments all the way. Call your Railway Express Agent for details on rates and the new, high-speed schedules.

AIR EXPRESS VIA RAILWAY EXPRESS AGENCY

AIR EXPRESS

Division · Railway Express Agency, Inc.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

THAT NEW LEISURE

Speaking before the Allied of New Jersey convention in Atlantic City, we discussed a topic that merits the most serious consideration of every exhibitor and manager, to wit:

"What are you doing to capitalize on the new leisure made possible to millions of wage earners now working a lesser number of hours under the provisions of the NRA?"

Even as these lines are being written, manufacturers of sport and recreational equipment, the stamp collecting industry, brewers, and a host of other worldwide enterprises are pouring a golden stream of dollars into advertising and publicity of all kinds to educate workers in the spending of the new found time and increased wages for the purchase of these products.

And what is the motion picture theatre doing in the bitter struggle for this new business? In the face of the competitive nationwide advertising barrage, exhibitors and managers must fight harder than ever not only to increase patronage but to maintain present attendance levels against these outside onslaughts.

Therefore, the theatre itself, as well as the attraction, should be sold to the public; the virtues of the motion picture as necessary entertainment must be plugged as strongly as the featured stars. A few smart managers are already doing so by hooking in their theatres to the new deal with institutional copy, as witness Earle Holden's ad, published in the Round Table section a few weeks back.

Good enough, as far as it goes, but showmen in every community should get together right now to devise ways and means for an adequate motion picture selling campaign matching in power the mighty broadsides of suddenly competitive industries.

▽ ▽ ▽

A GUILD

In spite of its manifold difficulties, there is something warming about this business of the theatre, and it was brought home to us strongly by a chance meeting in Atlantic City last week. Visiting around, we dropped into Warner's, on the Boardwalk, and, much to our surprise and pleasure, found there Manager Floyd Wesp, a "corpsbruder" whom we had not seen since our Seattle days, some ten years ago.

And while chewing the fat about the good old days, the thought occurred that there was something in belonging to this trade of theatre managing; that no matter where a showman lands, he is at home just as long as there is a theatre nearby where he may find a cordial welcome from a brother member of the guild.

Yes, "guild," for no other word adequately describes the bond between theatremen from wherever they might hail. Go where he may, the manager is never a stranger. He may wander across the face of the globe, but never need he be friendless or lack for a greeting in any land where there are showmen who speak the "same language."

▽ ▽ ▽

PLACE IN THE SUN

At a neighborhood theatre, a few evenings ago, we caught a two reel musical comedy that packed about as much entertainment as the feature, if the laughs and applause of the audience were any criterion. It was the kind of quality picture that encourages managers to plug these lesser(?) subjects in their advertising, as many are now doing.

Realizing the box office possibilities of high class short presentation, Fox and Educational have made available an exploitation booklet covering many angles of advertising their short subjects. This is good stuff, and should prove of distinct help for the manager smart enough to take advantage of it.

That well chosen shorts often bolster up a less than entirely satisfactory feature picture is nobody's secret. Showmen are giving more consideration to the proper selection of accompanying film units, and such aids as Fox-Educational are putting out should do much to obtain a better place in the sun for the often neglected one and two reelers.

▽ ▽ ▽

IT CAN BE DONE

Ed Finney's new post at Monogram, that of advertising director and story editor, is one that opens up some very interesting possibilities for the future of picture advertising. Attempts have been made previously in actual picture production to incorporate various exploitation angles for box office highlighting, but until now few stories have been deliberately selected with this in mind, although some recent releases lean in that direction.

Ballyhoo is once more in the ascendant, and the dividends it pays should cause film executives to give more heed to picture angles that can be exploited. With this, the only too eager showman, burrowing for any idea he can flaunt profitably, is in hearty accord. Finney's long experience in theatre advertising, plus his sense of audience value, should enable him to select and recommend stories that can be plentifully spiced with the necessary box office ingredients while in production.

A. Mike Vogel

SHOWMEN'S LOBBY LAFFS!

MR BLITZ IVE COMPLETED MY FORTY HOURS THIS WEEK-CAN I HAVE THURSDAY FRIDAY AND SATURDAY OFF!
?
N.R.A
MEMBER
WE DO OUR PART
CURLEY BOWERS

Ladeez and Gentlemen! The Club takes pleasure in introducing a new contributor to our Lobby Laffs in the person of Curley Bowers, Paramount Theatre, Austin, Minn. Apparently, Curley's there with the old sensahumor and the pen and ink, right?

Managers Boosted In Newspaper Ads

Elmer Rhoden's campaign to publicize the managers in the Fox Midwest circuit has already started, and one of the earliest results is a series of institutional newspaper ads, with personal messages signed by each manager, including his picture at the head of the display.

A nice flash is the one used by Barney Joffee, of the Uptown Theatre, Kansas City, Mo., three columns by nine deep, headed "In Step With the Times," with copy to the effect that in order to flourish, theatres must be managed by members of the community they serve, and not by distant executives. The ad goes on further to say that from now on Barney will select the pictures to be shown, and winds up with a plug for the new "show year" and "Pilgrimage," his coming attraction.

To tie in with the "step" theme, the ad has been bordered on one side with a drawing of Uncle Sam stepping out with the NRA eagle by his side, and on the other a sketch of the front of the theatre. A box below carries the titles of coming attractions.

A very sound idea, indeed, and extremely effective institutional advertising that should help sell theatres through their personnel as well as by the attractions.

The same personal slant is being emphasized in mailing pieces sent out to theatre patrons. These also include the manager's name and photo, and stress the benefits of the new deal.

BEST OF LUCK, DAVE

Round Tabler Dave Silverman, former operating head of the Belmont and Parkway Theatres, in the Bronx section of New York, and more recently manager of the Claridge, Brooklyn, N. Y., announces that he has again taken over the Parkway Theatre which he will run by himself. Dave is an enterprising showman, and there is every reason to believe he will be successful with his new deal. Congratulations!

Walter Feeney Puts Over a Tugboat Race

Three days prior to the opening of "Tugboat Annie" at the Roxy Theatre, Tacoma, Washington, Walter Feeney, manager, engineered a tugboat race for the championship of Puget Sound and announced it on page one of the Tacoma *News-Tribune*. Marie Dressler was credited with having inspired the event due to her characterization as "Tugboat Annie." Other publicity advised that the Dressler trophy would be awarded the winner. The race, scheduled for Sunday afternoon, found six entries at the starting line. S. A. Perkins, commodore of the Tacoma Boat Club, was appointed official judge, and the presentation of trophy was made on his yacht, which was at their disposal for race. A tremendous crowd attended the event.

The Tacoma *Ledger* also ran stories in connection with race, and motion pictures were made and exhibited during the engagement of "Tugboat Annie." The Tacoma run of picture was hailed as the "Homecoming Premiere," which was launched with a midnight matinee. For the occasion a street demonstration was announced preceding the showing of picture. Included in the ballyhoo were Kleig lights, street decorations, an across-street pyramid display of 3,000 colored balloons, bursting bombs on roof of theatre, music and a radio broadcast over station KVI. In connection with the latter the guest of honor, Mayor Tennent of Tacoma, spoke to the radio audiences regarding the local phases of "Tugboat Annie," as did State Senator Foss and other civic and social dignitaries.

Free Book Matinee Builds House Prestige

An extremely practical and well executed prestige idea was recently put over by Manager Roy L. Patterson of the Gordon Theatre, Middletown, Ohio, who tied up with his local papers to give free admissions at a special matinee to all children bringing used school text books for distribution by the local Board of Education to children who could not otherwise afford them.

The newspapers came in for front page stories and free two column display ads in which was listed the names of the desired text books, the theatre and attraction. To be eligible for the free admissions, the children were requested to fill out a newspaper coupon with their names and addresses, these to be brought to the box office two days before the special matinee. In this manner, Patterson was able to secure a mailing list for a contemplated children's club he intends starting shortly.

That the local youngsters warmly endorsed this meritorius manner of providing free text books for poor children, is indicated by the photo below showing the contributions provided by the 600 children who took advantage of the free show offer.

A corking idea, indeed, and we regret not receiving the details before this so that other managers civically minded could do likewise in advance of the current school opening. However, it is recommended to those who may still be able to arrange it for the present season and, of course, it can also be placed in the files for future use.

Text Books in Lobby.

ROUND TABLERS NOW PREPARING BOX OFFICE HALLOWE'EN SLANTS

Here Are Some Things Managers Have Previously Done in the Past That Have Proven to Be Profitable for This Event

Witches, black cats, jack o' lanterns, apples, are associated with the celebration of the big annual Hallowe'en holiday, originally observed, among other things, to give thanksgiving for good harvests. An occasion for mirth and merriment, theatres have for many years put on Hallowe'en parties, and although much of the exploitation has and still is pointed for children entertainment, the adults get just as much of a kick out of the event.

Study the following. They are recommended by showmen who have put them over to "harvest" a lot of extra admissions.

Kid Costume Contest

This is one of the most popular ideas and has proven a real sock. Frank Boucher divided the contestants into two age classes, from two to six years, and seven to thirteen. Ten dollars in prizes were given for the prettiest and funniest costumes, $2.50 to each of the two winners in each group. The judging was held on the stage at the matinee, with the audience as judges.

Floyd Fitzsimmons graded his two groups from three to seven, and from seven to twelve. He tied in with his paper, and selected prominent locals as judges. In his publicity, Floyd stressed that the grownups would enjoy the party as much as the kids, Boucher also used that angle. Both managers spent extra dough on papers, heralds, and posting, Boucher also wrote to all school teachers, asking them to bring the party to the attention of their pupils.

Novelty Presentation

Nelson Tower reports that the following went over so well last year he is now preparing to duplicate it on Oct. 31. A wire was stretched at a slant from the rear of the house to a corner of the stage floor, and a mounted cutout witch riding a broomstick, painted white with black lines to bring out details, was attached to the wire by a pulley arrangement.

At nine o'clock, after the feature, all house lights, excepting exits, were turned off. Thunder sheets were turned loose back stage, lightning effects came from the booth, and as a siren sounded, the witch cutout was given a shove and came down the wire followed by a baby spot. After which the lights were immediately turned on, and Nelson appeared on the stage to announce the beginning of the Hollowe'en festivities.

Stage Contests

Tower followed up his clever "witch ride" with games that included apple bobbing, and climbing greased pole. For the apple bobbing, two shallow tubs were placed on wooden horses, filled with water and apples, and prizes were given to the kids who

Laby's Lobby Contest.

picked up an apple with their teeth within a specified time, additional prizes given to those making the best time. The same idea was carried out in the greased pole climbing stunt.

Nelson also put on the costume contest in conjunction with the other games, and reports over 300 entries in his last year's events, which number he hopes to better this time, using these same ideas.

Lobby Contest

While George Laby was at the Olympia Theatre, Boston, Mass., last year, he put up a "pin the tail" donkey poster in his lobby as part of his celebration, giving passes to those who pinned the tail to the right spot (see photo). George reports this as one of the most successful of his Hallowe'en gags, and expects to use it again as part of his campaign in his new assignment. It certainly is a slick stunt.

Hallowe'en Front

Floyd Fitzsimmons pasted paper cutouts of witches, black cats, and scarecrows on transparent yellow tissue in his glass lobby doors. Paper jack o'lanterns were placed over regular lobby lights. Cutout jack o'lantern pumpkin on top of ticket chopper, so that tickets were dropped into it, and a huge cutout pumpkin with eyes, nose and mouth completely surrounded box office.

House staff was dressed in inexpensive costumes of bright colors and crepe paper hats, etc. Cornstalks, real pumpkins and squash were also used as lobby decorations. Floyd suggests cutting title of picture into paper pumpkins hung from marquee—an effective and novel slant.

That good old institution of Hallowe'en, on Oct. 31, still packs a money punch, as managers have long since discovered. On this page, we give you the highlights of some of the effective holiday exploitation put over by Round Tablers Frank Boucher, Maryland Theatre, Hagerstown, Md.; Nelson L. Tower, Tower Theatre, Miami, Fla.; George Laby, Victory Theatre, Holyoke, Mass., and Floyd Fitzsimmons, Grand Theatre, Vineland, N. J.

As will many other managers, these members intend putting on still bigger Hallowe'en campaigns this year that will include some of the ideas mentioned here.

If You Haven't Already Started, Begin Now to Lay Out Campaign to Gather Extra Business Waiting on This Holiday

Jack-o'-Lantern Contest

Good newspaper tie-in angle for best "jacks" either of paper, real pumpkins, or both. Adults as well as children can be invited, prizes to be awarded according to age and skill. Schools can be hooked in to this, judges selected from newspaper, women's clubs, and teachers. Wind this up with a parade, each contestant carrying his own entry, and while contest is still on, plant entries in lobby for display.

Corn Husking

Great stuff for city or rural spots. Secure ears, place them in piles on stage, invite both men and women to compete, and award prizes for best time. This is especially effective for farm communities and can be built up for real returns if sufficient publicity is generated among the rural trade. Chamber of Commerce, and local newspaper should go for this, as it will bring a lot of folks to town.

Beymer Hits Page One In Every Issue

Walter Beymer, down in Providence, Ky., specializes in front-page breaks, to judge from a copy he forwards of his twice-a-week local paper which gives the Lido Theatre three swell stories. The first on "Its Great to Be Alive" gets top position with a three-line head, and is a more or less out-and-out plug for the current and coming attractions, though handled as a regular news story and therefore more interesting than the average reader.

Walter says he gets this break in every issue for six passes weekly and a reduction of two and a half cents an inch from the regular display rate. The other page one stories describe a free party to the boys at a nearby citizens' conservation camp, and another fat break tells of a popularity voting contest for a prize trip to Chicago.

By landing these on the main page. Beymer feels that he is getting double value by following up the stories with inside page theatre ads, and not having readers and display space right next to each other, as is usually the case. Very good, Walter, where this can be put over as you have so successfully done. And, incidentally, how come you're not a member?

"WHEN IS A CHILD NOT——?"

Discussion on Children Prices Continues With Pithy Comment From Well Known Round Tabler

by WILLIAM A. LEVEE, *Mgr.*
Capitol Theatre, Riverhead, N. Y.

"How old are you?" This question is asked by thousands of cashiers in box offices of theatres all over the country every day in the year. That this is an all important question will not be denied by any exhibitor or manager. Almost every theatre has a fixed age for a child admission limit; these ages range anywhere from 12 to 15 years. But how are the cashiers to determine the correct age of a child?

William A. Levee

When a boy or girl comes to the theatre with the child admission price in his or her hand, they will always be prepared to answer the cashier's question by assuring her that "I'm only 12, or 13," or whatever the age limit on child admissions happens to be in that particular house.

I have managed theatres in localities where the youths grow tall and straight like the corn in their native soil. In more than one instance did boys who measured five feet six with a growth of corn silk whiskers on their chins bring me their birth certificates and proved that they were within the child admission limits.

Then again I've seen them come to the theatre box office quite the reverse, small in stature, broad of shoulders, trying to get in on a child admission price and I found them to be well past that entrance fee requirement.

Cashier's Judgment

What's to be done about it? Good sound judgment must be used by both cashier and doorman. In no theatre will this problem be 100 per cent correct. In my particular theatre the cashier has been on the job for seven years, and she has come to know the children intimately. She can spot them from a distance and I might add in all sincerity I have watched her work and she is about as nearly correct in her judgment as it is possible for a human being to be. Of course she makes mistakes. Who doesn't?

This problem has been more serious perhaps in the last few years of the depression than during normal times. Our business, the theatre, is generally conceded to be the most charitable, self-sacrificing organization on the face of the globe, and the real showman has a warm heart beneath his hard-boiled tired countenance.

Mothers have sent their children to the "movies" in the past few years, to get them off the streets; in many cases the mother had to sacrifice something for herself in order to get the few pennies together to provide the "kiddies" with the admission price.

Johnny, Harry, Bill and Helen must have some little pleasure, so she sends them to the movies. I have watched groups like this come in to the lobby with just enough money to pay their way in on child admission prices.

Johnny happened to be somewhat over the age limit for children, but he didn't have the extra dime it took to take them all into the theatre, so Johnny buys the tickets for his brothers and sister and decided he'd do without the movies that week. He came up to me and told me of his plight, so Johnny went to the movies that afternoon.

Trust Children

Unless one is a genius (and we have few geniuses, thank heaven), it is very difficult to correctly tell a child's age and whether he is or is not entitled to go in on a child's ticket must be decided on by the cashier or doorman. Members of this staff should temper judgment with mercy in many cases.

I have trusted a good many youngsters who didn't have enough to pay their way in on an adult ticket on the promise that they would pay the balance the next time that they came to the theatre, and 99 per cent of these did pay.

We must have a fixed age for admissions, but we'll never be able to regulate admissions by insisting that the child is not a child, for, after all, we're not their parents. Use good common sense in this problem and you won't go wrong.

No doubt there is more to be said on this important subject, and we expect other manager members to do the saying in these columns, as have Sid Holland, V. T. Touchett, and now, Bill Levee. In an early issue, you will hear more on this subject from John Forrester and Louis Maurin. Your Round Table is ready to print added comments from others. Let's have 'em.—MIKE.

Fall Flower Show Builds Good Will

That flower shows in theatres are productive of added prestige has again been proven by Manager J. M. Blanchard of the Strand Theatre, Sunbury (Pa.), who tied up with his local garden club for an elaborate Fall flower show, formally inaugurated by the Mayor of his town.

Among the pleasing features of the display was a presentation between the first and second evening shows in which hundreds of grade school children, carrying bouquets, paraded the aisles singing a special flower song. Many exhibits were entered and Blanchard rounded up a number of worthwhile prizes, consisting of cash and merchandise awards donated by local companies.

All available space on lobby and mezzanine floors was turned over to the garden club for this event and "J. M." reports that the theatre was a bower of floral beauty during the three days of the show, which we may well believe from the above photo illustrating just one entry.

We cannot recommend the floral show too highly for an actual box office stimulator and goodwill builder. Almost invariably they go over very big and we suggest that brother members who are interested in knowing more about the mechanics of putting one on get in touch with Blanchard, who no doubt will be glad to cooperate.

Blanchard's Lobby Display.

ROUND TABLE BIRTHDAY GREETINGS

Charles L. Baker
Paul Binstock
E. J. Bresendine
Joe Buse
John Calman
W. M. Carmichael
M. J. Carroll
M. H. Chakeres
H. O. Chenoweth
Charles O. Clark
Nathan I. Cohen
Al Cooper
O. W. Crouch
James E. Darby
J. J. Delson
Thomas Di Lorenzo
C. W. Doctor
Fred J. Dollinger
Robert Dunnuck
Tom W. Edwards
Tomas B. Estacio
G. G. Fryberg
Walter B. Garver
Leonard Gordon
Alfred Gorton
Ed V. Harris
Cecil S. Houch
H. P. Humphries
L. Jarodsky
Carl E. Jones
John Judge
L. E. Junette
H. W. Kelley
William H. Koch
Charles A. Koerner
William Kohler
Sol Krim
Jim Landers
Joseph Levenson
Terry Lohr
J. J. Lundsford
H. S. McGinnis
Ed D. McLaughlin
Howard Mercer
E. R. Mosteller
Edward Murtagh
R. L. Nippert
Howard L. Parker
Robert Patterson
Leonard Pearce
Robert C. Pearson
Howard Pettengill
J. H. Phillips
Clyde Pratt
Dave D. Samuels
Otto Schmit
E. E. Seff
Gerald Shaffer
Joseph W. Shuck
Cresson E. Smith, Jr.
Johnnie Stanfill
Bob Stratton
Jim C. Stroud, Jr.
Frank Templin
Bert H. Todd
G. N. Turner
Eric Van Dyck
Ward Van Hook
A. C. Vollette
K. E. Ward
Ronald E. Warren
Fred Weinman
Ray L. Woodman
James W. Work
M. A. Zimmerman

Frank Tops Campaign With Bally Premiere

Hollywood openings are quite usual in the larger cities, but they are still something to become excited over in the smaller towns, as witness Frank Boucher's splurge on "Gold Diggers" at the Maryland Theatre, Hagerstown (Md.). A local station rigged up a microphone to the curb, also furnishing announcers who introduced the various celebrities. Besides leading citizens, Mayors and newspaper men of surrounding towns were also invited. Flood lights were secured from the power company and Frank promoted an orchestra to play the song hits while awaiting the guests. In fact, nothing was left undone to put this over in big league fashion.

Roto heralds were distributed with every issue of the evening paper, at the only cost of a few passes to the circulation manager. Extra sized window cards were tacked in all outlying towns, within a 25 mile radius, and imprinted arrows facing in the direction of the theatre were fastened to all light poles.

For an out of the ordinary window display Frank secured from the studio some of the original costumes used in the picture, which stunt of course is always good for extra excitement and so proved in this case. A tieup with the leading jewelry store in which gold rings were given to all baby girls born during the week of the engagement was good for a story and display ad, the last paid for by the jewelers.

HOWARD WAUGH'S BATTING AVERAGE IS STILL HIGH DOWN MEMPHIS

Howard Waugh, manager of the Warner Theatre in Memphis, started his plugging for "Footlight Parade" weeks in advance of the national October release date, his "coming" lobby being up for weeks ahead. A little novelty gotten up by Waugh was a small memorandum pad which was distributed to office workers. The pad carried copy announcing that the next biggest event in world's history is "Footlight Parade" with Ruby Keeler, James Cagney and ten more stars at the Warner Theatre. Waugh took time by the forelock for "42nd Street" and "Gold Diggers," when he launched his campaign two months in advance of his play date. Both Warner musicals did a terrific business, which Waugh expects to be exceeded by "Footlight Parade."

How've you been, Howard; is old Doc Penetro still functioning?

Some Neat Ideas From Kentucky

From Harlan, Ky., comes some of the latest used by Manager C. R. Stoflet, Margie Grant Theatre, to bring in the customers. A teachers' complimentary ticket, good for one show up to Oct. 1, is sent to every rural teacher in the county. To make it more personal, "C. R." writes the name of the individual invited at the top of the comp, and reports that in most cases each guest brings along several others, who, of course, buy tickets. With the opening of school, this idea is timely and helps the good will.

For the inauguration of his new wide range sound system, Stoflet had one of his newspaper ad men sell a three-column display congratulating the theatre on the new acquisition, the ad paid for by the eight merchants who cooperated. To make it easier, the theatre gave a pass to each participant, and that wasn't too much to pay as most of the ad plugged the theatre and the new sound.

First Holdover Marks "Diggers" Campaign

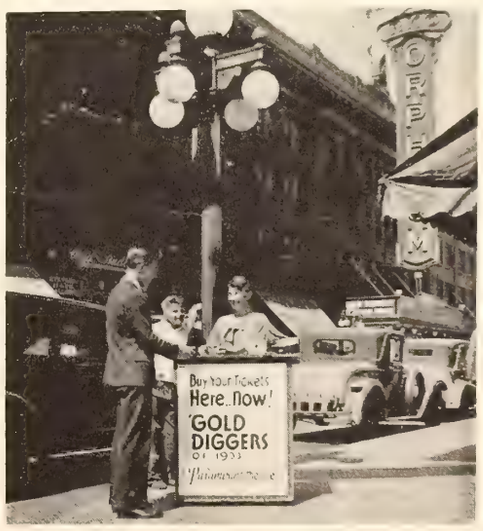
Due to the exceptional campaign put on by Manager Harold Kaplan, and Ad Chief Martin P. Kelly, on "Gold Diggers," for the first time in the history of the Paramount, St. Paul, Minn., a holdover was accomplished. Many unusual slants were worked, one decidedly out of the ordinary being the planting of the theatre name and picture title in office building lobby directories.

Another that packed power was a midnight screening for employees followed by a pep talk, after which each of the house staff pledged 10 plug letters to friends. The moving box office was also put over (see photo), as was the distribution of enameled blotters in hotels, clubs and office buildings by costumed girls. Theatre cashiers, with all change, passed out small mimeographed cards plugging the attraction.

Among the newspaper plants that commanded attention was a special rack in the lobby with cards inviting patrons to check their skates and bicycles. This broke the papers for a story and picture. The classified chuckle contest was also arranged, in which the paper ran front-page boxes and had the newsboys call attention to it. The serial was also planted, as were feature stories, and all papers got behind a special society night which brought out all local celebrities.

Prominent radio station arranged contest, in which records of name bands playing the song hits were broadcast, listeners in asked to identify orchestras. Phone operators at nearby resorts mentioned the picture and theatre at the end of every call, and a parking tieup was made, with garage "jockeys" in costume handling cars to and from theatre.

These were the highlights, and the boys are entitled to worlds of credit for a campaign that clicked in every respect, and certainly deserved the resulting holdover.



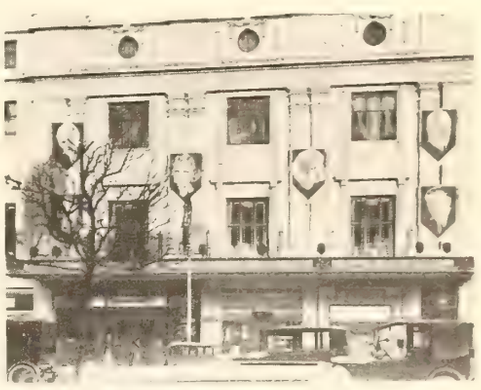
Ticket Booth in Street.

Dublin Opening Goes Hollywood

The opening of "Grand Hotel" at the Savoy Cinema, Dublin, Ireland, was inaugurated with an authentic Hollywood premier, engineered by Desmond V. Rushton, publicity director, who learned how to put it over during his years of residence in California.

The entire foyer was transformed into that of a hotel lobby, the color scheme being black and silver. Specially designed cash desks were installed, the girl cashiers being dressed in smartly cut dinner jackets. At the top of the grand staircases leading to the grand circle, kiosks were placed for the sale of candy, cigarettes and foreign periodicals.

A section of the Grand Circle was reserved for Government Ministers, members of the diplomatic corps, leading dignitaries and prominent citizens, who received special invitations for the occasion. The facade of the building was decorated with large oil paintings (see photo) of the heads of the stars, designed and executed in the theatre studios. Cables of congratulations were received from the stars and made into a trailer. A dozen express messenger boys held back the crowds with gold bullion ropes stretched from the door to the curb. Thousands thronged the street to watch the arrivals. Searchlights mounted on the roof parapet lit the sky and powerful arcs illuminated the front of the theatre.



Enlarged Heads on Theatre Front.

A microphone was mounted at a corner of the central registration desk, on which lay the guest book (similar to a hotel register, the cover of which was embossed in green and gold with the words "Souvenir of the Premiere Showing of Grand Hotel at the Savoy, Dublin"). Distinguished guests were asked to sign this book, and then invited to say a few words into the microphone to the assembled thousands outside. Rushton broadcast his personal experiences with the stars and anecdotes of Hollywood. Special programs were printed for the occasion furnished with printed slips with pencil attached, suggesting that patrons write their opinion of the picture, which were collected at the conclusion of the performance.

Rushton's Hollywood experience stood him in good stead, as the opening was covered by the Dublin papers in real big league style, resulting in, as he writes, "a gratifying effect on the box office."

Saginaw, Mich.

Wilmington, Del

Another Hit Like "Our Dancing Daughters"
Glorifying three beauty experts... working girls by day... working men by night... dealing in permanent waves of scandal... mud-packs of gossip... where complexions are preserved... and reputations destroyed, FOOT-LOOSE DAUGHTERS OF A MODERN SKIN GAME!
RECKLESS! This charmer who foxes any man with a fat check book... and not afflicted with writer's cramp!
ROMANTIC! This sad-eyed beauty... giving everything... risking everything for love!
SENSIBLE! OR... this girl who sees what misery guilty love can bring... and struggles to keep her heart from ruling her mind!
BEAUTY for SALE
—With—
MADGE EVANS
ALICE BRADY UNA MERKEL
May Robson, Phillips Holmes, Otto Kruger
SPECIAL! Remember "3 Little Pigs" Here's another SILLY SYMPHONY, "BEARS AND BEES"
ROYAL THEATRE
— Also —
Travelogue
TODAY & THURS.
At 11 12:10 2:20 4:20 6:10 8 9:50
(Feature 23 Min. Later)

Davenport, Ia

THE ORPHEUM
TODAY!
YOU NOT ONLY FILL MY SHOES . . . you fill my slippers as well!
He didn't mind this masquerader, whom he hired to double for him, making love to his wife, but when he thought he was making love to his mistress . .
RONALD COLMAN
Playing the Dual Role in the Famed Play
THE MASQUERADER
—Extra!—
Edgar Kennedy Comedy
Silly Symphony Cartoon
Pathe News
25c Till 6 00
35c After 6 00
with
ELISSA LANDI

Evansville, Ind

PALACE
Girls, Laughs & Melody in the Story of a Double Crosser Who's Double Crossed by Love!
"ARIZONA to Broadway"
WITH
JAMES DUNN
JOAN BENNETT
HERBERT MUNDIN
3,000 Miles of Laughter at the Rate of 50 Laughs a Minute.
FOX PICTURE
Coming Sunday
"WHAT PRICE INNOCENCE"

Wellsboro, Penna

MATINEE 10c-25c
COLONIAL
EVENING 10c-25c-35c
TODAY
CONTINUOUS 2.00-10.15
HE RISKED FAME,—POWER and GLORY!
"I couldn't help it . . . I'm young . . . and I fell in love!" . . .
FOX FILM Presents A Jesse L. Lasky Production
THE POWER AND THE GLORY
with
SPENCER TRACY
COLLEEN MOORE
Ralph Morgan Helen Vinson
▼ Here is drama and romance the like of which could not be brought to the screen until a new, sensational method, NARRATAGE, made it possible.
Also — EDGAR KENNEDY in "QUIET PLEASE"
OTHER SHORTS

Augusta, Maine

Some newspaper Ads - from Some Small Towns.

personalities

FLOYD FITZSIMMONS
who formerly managed the Le Voy Theatre in Millville, N. J., is now at the Grand in Vineland, N. J.

HOWARD B. SCHUESSLER
has just been transferred from the Lafayette Theatre in Lafayette, Ala., to the New Fairfax in Fairfax, Ala.

FRANK K. SUTTON
is now managing the Riviera Theatre in Anderson, Ind. Before going to Anderson, Frank was at the Kentucky in Danville, Ky.

SIDNEY J. HOBBS
who used to hold down the fort at the Plaza Theatre in Coventry, England, may now be found at the Empire.

J. W. ACKERY
who has been manager of the Dominion Theatre, Vancouver, for several years, is now located at the Capitol, Victoria, B. C.

DAVID R. SABLOSKY
has left the City of Brotherly Love where he managed the Erlen Theatre to take over the management of three houses in Norristown, Pa., for the Norris Amusement Co.

C. T. PERRIN
has been transferred from the management of the Paramount in Provo, Utah, to the Victory at Salt Lake.

S. E. LEVIN
former manager of the Provo Theatre, Utah, succeeds PERRIN at the Paramount in Provo.

CLIFF BOYD
who has been managing the Strand in Dayton, Ohio, has resigned to take over the management of the Strand in Cincinnati, recently opened house. Boyd was originally manager of the Albee.

LOUIS PRESSLER
is the new manager of the Lincoln, Troy, N. Y., succeeding LESTER SPARKS, who was sent to the Dean in Meelina.

RAY GROMBACHER
has been appointed manager of the Roxy, Seattle, Wash., succeeding WILLIAM HOUCK, resigned.

LOU GOLDING
manager of the Palace, Albany, was transferred to the RKO Proctor house in Newark, N. J.

THOMAS REED
formerly manager of the Plaza in Asheville, N. C., has gone to Atlanta, Ga., where he will manage the Paramount.

OTTO SHAFER
appointed assistant manager of the Strand, Dayton, Ohio, when it opened a few weeks ago, has been named manager.

JAMES P. PERRY
is the skipper of the Casino, New Orleans, and will continue the present price policy and book in occasional French dialogue films as heretofore.

IKE KATZ
manager of the Tivoli, Montgomery, Ala., has redecorated his house, installed new chairs and carpets and made other improvements to make his house modern in every respect.

ARTHUR N. MALONEY
manager of the State in Hartford, Conn., may now be found at the Warner house in Newark, N. J.

POSTER ART WORK FOR THE THEATRE!

This poster of the Dick Barthelmess head was done by Darryl Horsfall, artist extraordinaire, at Warner's Theatre in Elmira, N. Y. We haven't heard from Darryl in some time and we hope that publishing this poster will pep him up a bit.

FRED GLASS
formerly connected with the staff at the Dodge Theatre, Dodge City, Kan., has been appointed manager of the newly opened Fox-Crown Theatre, same city. Jay Wooten is city manager of the Fox houses here.

A. M. JACOBS
has taken over the managerial reins of the Century Theatre in Jackson, Miss.

JAY WOOTEN
live-wire manager of the Dodge Theatre, Dodge City, Kan., is the proud father of a new boy. Congratulations, Jay!

CLUB PIN

Managers' Round Table Club, Motion Picture Herald, 1790 Broadway, New York. • Send postpaid the number of pins noted below, for which payment is enclosed at $1.00 each (Actual pin is 3/8 of an inch in diameter.)

MEMBER _____

THEATRE _____

ADDRESS _____

CITY _____

STATE _____ HOW MANY? _____

J. T. WEBB
has been appointed manager of the newly opened Palmetto Theatre at Palmetto, Fla.

HENRY LAZARUS
owner of the Newcomb, Wonderland and Coliseum Theatres, New Orleans, accompanied by his family, has returned home from a six-weeks trek to Old Mexico and California.

H. EDWARD LURIE
formerly with Fox-Midwesco theatres, Milwaukee, is now at the helm of the Savoy Theatre, an independently operated neighborhood house. The Savoy was formerly operated by the Statewide Theatre chain.

CYRUS LLOYD
is skipper of the Lloyd Theatre, Menominee, Mich., which was recently leased by Warner Bros. from Community Bldg. Corp.

RALPH SACKER
has been appointed manager of the Liberty Theatre in Lawrenceburg, Ind., succeeding Omer Harry.

ACE BERRY
now has charge of the management of the Indiana Theatre, recently reopened, and the Circle, Indianapolis, Ind.

CHESTER ELLIS
manager of the Uptown, Boston, recently married Miss Alice Mahoney. Congratulations!

FRED J. CUNEO
has been named manager of the Globe, Bridgeport, Conn.

MORY HENDERSON
is the new manager of the Avenue Cinema, Pittsburgh, Pa., recently reopened house.

GEORGE KRASKA
has assumed charge of Loew's Hub in Canton, Ohio. George was, until recently, manager of the Fine Arts in Boston.

DEWEY ADAMSON
has reopened his State Theatre at Glenville, Ga., to good business.

WALTER MORRIS
formerly manager of the Warner Theatre in Staunton, Va., is now to be found at the Metropolitan in Washington, D. C. Lots of luck, Walter.

MEYER FISCHER
president of the Fischer Film Exchange had added the State Theatre, Hamilton, to his recently acquired Mall in Cleveland.

L. B. GARVER
has been transferred from the Stanley, Phila., Pa., to the Boyd, while STEVE BARUITO of the Boyd has been transferred to the Strand, replacing ANDY ANDERSON resigned.

DEAN GROSS
has been made manager of the Premier Theatre, Oakland, Calif., which has been reopened after having been dark for a time.

E. A. PAGE
and associates have taken over the Hippodrome Theatre, Bakersfield, Calif., and the house has been reopened, following needed changes.

JACOBS & FREASE
who operate a chain of theatres in the San Francisco Bay district, have arranged to erect a house at Menlo Park, Calif.

JUST A FEW NEW MEMBERS!

VERNE T. TOUCHETT

who manages the Fond Du Lac Theatre in that city in Wisconsin, certainly starts his membership off on the right foot. Verne has already contributed some worthwhile material to our pages and we're in hopes he keeps up the good work. He is a young feller that's doing things and going places, and, unless we miss our guess, he'll come out on top of the heap. At any rate, we're rooting for him, if that helps any.

▽

HARVEY KUHN

assists A. A. Kaplan at the Dale Theatre out in St. Paul, Minn., and he's just twenty-one. Harvey tells us he reads our pages avidly each week, and, judging by the enthusiasm he shows in his letter to us, he will certainly make his mark in the world. Between you and Mr. Kaplan, the Dale ought to be pretty well represented, so send in your stuff.

▽

JOHN JUDGE

manages Loew's Lincoln Square in midtown, New York City. We've got Loew's tied up about 90 per cent and so we were glad to welcome John into our midst. But you're not to sit back on your laurels and not contribute; we'll be expecting things of and from you or we'll stop in and find out why not. You're very handy, you know, John.

▽

MORRIS EPSTEIN

assists Erwin Gold at the Walker Theatre in Brooklyn, a Frisch and Rinzler house. Morris tells us that ever since he started in business it has been in the film end of it. He was formerly assistant at the Leader in Brooklyn; for six years he was with Fox Film Corporation as travelling advertising sales representative. He has owned and operated his own house in Indiana, and if that all doesn't make him eligible for membership in our Club I don't know what does. Here's wishing you luck, Morris, and remember us to Monty MacLevy.

▽

RALEIGH W. SHARROCK

who holds down the fort at the Palace Theatre out in Morrilton, Ark., is another newly elected member and from the nice things we hear about him, he is doing a good job of it. Come on, Raleigh, get going and we'll do the rest by way of getting your stuff into print.

▽

GEORGE V. PITTSLEY

says he started in this "racket" at the tender age of 16 and had the distinction of being fired from his job in ten days. He now manages the Washington Theatre in Bay City, Mich. From there he became church organist and again "braved the public and irate managers" and set himself up in another house for the munificent sum of $10 a week, "rain or shine." Well, George, anybody with your stick-to-it-ive-ness should get somewhere, so don't hide your light under a bushel, but send your stuff in and we can't get too much of it.

▽

ROBERT L. LIPPERT

must have a job on his hands because he manages the Uptown, Lorin, Strand and Lincoln Theatres in Oakland, Cal., and if that isn't a man-sized job, we don't know one when we see it. If you can manage to sneak a few minutes off to tell us how you do it, we'd appreciate it, Bob. Oakland is pretty solidly Round Table, so you have plenty of competition. He speaks of our mentioning the youthfulness of some of our members. Bob's only 24, but he's been places and does things.

▽

WALTER BEYMER

manages the Lido Theatre in Providence, Ky., and Bob had better look to his laurels because Walt is only 23 years and he sounds as though he would give Monsieur Lippert a run for his money. How about some friendly rivalry between Ky. and Cal.? Can you take it?

DERENDINGER JOSEPH

And now we skip to Switzerland, where Joseph manages the Palace Theatre in Solothurn. Certainly looks as though our foreign membership were going to get a break and hear more of the doings of their friends on their own side of the water. Which is probably very good news to them and certainly glad tidings for us. We should like to know how you handle your patrons, Joseph, so let's hear from you.

▽

EDGAR WALLACH

who holds forth at the Skouras' Audubon Theatre, neighborhood house in the Washington Heights section of New York City comes along with us and says "well, here it is . . . now what do I do." Here's what you do, Ed, you sort of make a silent promise to yourself, only not too silent, that you will keep us informed of what's going on at your house. More years ago than we care to remember, we used to go to the "Audie" and we always held a sort of soft spot in our hearts for the old house, so don't disappoint us, and if you ever get down this way stop in and say howdy.

▽

MARTHA DEUTSCH

manages the Alemania Theatre in Koln-Sulz, Germany, and she joins the Round Table with several others from her country. We are always anxious to hear what our lady members do to keep their houses out of the red and so would be particularly interested to hear from you. Shall look forward to the next post bringing us a letter from you crammed with your showmanlike activities.

▽

SAM ROTH

who manages the Paramount Theatre in Helena, Ark., starts his membership off in the proper fashion by sending us a photo of his lobby when he played "Song of Songs." Unfortunately, the snap was not clear enough for reproduction, but we're hoping you'll do better next time. You sound as though you are going to develop into a real active member, Sam. Are we right?

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE CLUB

Please enroll me in the Club and send me my framed certificate.

NAME _____

POSITION _____

THEATRE _____

ADDRESS _____

CITY _____ STATE _____

DATE OF BIRTH _____

(Mail to Managers' Round Table Club, 1790 Broadway, New York)

ALBERT JAMES MATTHEWS

is the general manager of the Dominion Theatre in dear old London. We lose a contributor from London in the person of Harry Crull and gain one in Albert. That is, we hope we've gained one; it's up to you now to see that your great city is heard from frequently; we have a soft spot in our heart for London, so come on, Al, and drop us a line or two.

▽

BOB MURRAY

is way out in Seattle, Wash., where he manages the Hamrick Blue Mouse and Music Box Theatres. Well, Bob, your houses are pretty well represented in our Club, so you'll have to be another to get on your toes and send in stuff to keep up with the rest of the gang. How's Sammy Siegal? Remember us to him.

▽

ALFONS GALWAS

manages the Deli-u-Schauberg Theatre in Benthan, Germany, and we bid him welcome in the Club. Our thousands of members and readers are always particularly interested in the activities of our foreign membership, so please send us in accounts of your activities so that we may publish them in our pages.

▽

NELSON CRESWELL

joins from the Opera House in Cedarville, Ohio, and he says that, in addition to being manager of the house, he is projectionist and "flunky." Well, Nelson, you certainly have your hands full, and we'd like to know how you manage to do it all alone. We were particularly interested in what you said about sending us several ideas that you have been using at your house. That's what the Club is, Nelson, an exchange of ideas, so get busy and send them in to us; we'll be waiting for them.

▽

G. BRAINOS

is the general manager of the Crystal, Palace and Rex Theatres, in Brusselles, Belgium, and is one of the younger set to join the Club. He says he has his certificate of membership hanging over his safe and wants to know if we can think of a "safer" place to hang it. Well, Brainos, you'll get far with your sense of humor; sounds like it has a touch of good old New York in it. May your certificate serve as a constant reminder that you should let us hear from you.

▽

WALLACE A. WHITE

manages the Capitol Theatre out in Oakland, Cal., and he sends in his application from a town that is very well represented, Round Tably speaking, so you will have to be on your toes to meet the competition from your fair city. Remember us to your brother members and let's be a hearing from you, Wally.

▽

RICHARD BAUKE, JR.

of the Lichtespielhaus in Bahnhofstr., Germany, comes through with flying colors when he joins, sends us a photo of himself and the front of his house, which we expect to use shortly. That's the spirit; keep up the good work and we'll do the balance so far as seeing that your stuff is published. Are you with us?

▽

PETER L. BAFFES

is the manager of the Family Theatre way out yonder in Fort Wayne, Indiana. Our records boost of quite a few members out there and unless Pete wants to be left way behind, he'd better get busy and dig into his files and see what he can send us for use in the pages. With all the new winter activities getting underway there ought to be plenty that you could say that would interest your brother members.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1933, unless otherwise specified.

ALLIED PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dude Bandit, The	Hoot Gibson-Gloria Shea	May 1	67	
Eleventh Commandment	Marian Marsh-Theo. Von Eltz	Mar. 15	64	Mar. 18
Fighting Parson, The	Hoot Gibson-Marceline Day	May 22	70	June 3
One Year Later	Mary Brian-Russell Hopton	Aug. 25	69	Aug. 12
Shriek in the Night, A	Ginger Rogers-Lyle Talbot	Apr. 15	70	Mar. 25

Coming Feature Attractions

Bungalow Court
Cheaters
Davy Jones' Locker
Midnight Alarm
Open for Inspection
Picture Brides — Dorothy Mackaill-Regis Toomey
Silk Trimmed
Slightly Used
Without Children

CHESTERFIELD

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
By Appointment Only	Lew Cody-Alleen Pringle	July 7		
Dance, Girl, Dance	Alan Dinehart-Evalyn Knapp	Sept. 1		
Forgotten	June Clyde-Lee Kohlmar	Feb. 15	65	Aug. 5
I Have Lived	Alan Dinehart-Anita Page	June 15	69	Sept. 16
Man of Sentiment, A	Marian Marsh-Owen Moore-Wm. Bakewell	Sept. 15		
Notorious But Nice	Marian Marsh-Betty Compson	Aug. 5		

Coming Feature Attractions

Cross Streets

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ann Carver's Profession	Fay Wray-Gene Raymond	May 26	68	June 17
Below the Sea (Alternate title: "Hell's Cargo")	Ralph Bellamy-Fay Wray	Apr. 25	79	June 10
Brief Moment	Carole Lombard-Gene Raymond-Donald Cook	Sept. 8	69	
California Trail, The	Buck Jones-Helen Mack	Mar. 24	67	July 29
Circus Queen Murder, The	Adolphe Menjou-Greta Nissen-Donald Cook	Apr. 10	65	May 13
Cocktail Hour	Bebe Daniels-Sidney Blackmer-Randolph Scott	June 5	74	June 10
Dangerous Crossroads	Chic Sale-Diane Sinclair	June 15	62	July 1
Hell's Cargo (See "Below the Sea")				
Lady for a Day	Warren William-Guy Kibbee-May Robson-Glenda Farrell	Sept. 13	102	July 15
Mussolini Speaks		Mar. 10	76	Mar. 18
My Woman	Helen Twelvetrees - Wallace Ford - Victor Jory	Oct. 5		
Night of Terror	Bela Lugosi-Sally Blane	Apr. 24	65	Aug. 5
Parole Girl	Mae Clark-Ralph Bellamy	Mar. 4	67	Apr. 15
Police Car 17	Tim McCoy-Evalyn Knapp	Sept. 30		
Rusty Rides Alone	Tim McCoy-Barbara Weeks	May 26	58	
Silent Men	Tim McCoy-Florence Britton	Mar. 3	68	
Soldiers of the Storm	Regis Toomey-Anita Page	Apr. 4	67	May 27
Thrill Hunter, The	Buck Jones-Dorothy Revier	Sept. 30		
Unknown Valley	Buck Jones-Cecilia Parker	May 5	69	Aug. 26
What Price Innocence?	Willard Mack-Jean Parker	June 29	64	July 1
When Strangers Marry	Jack Holt-Lillian Bond	Mar. 20	68	June .3
Whirlwind, The	Tim McCoy-Alice Dahl	Apr. 14	68	Aug. 5
Woman I Stole, The	Jack Holt - Raquel Torres - Fay Wray	May 1	63	July 8
Wrecker, The	Jack Holt-Genevieve Tobin	July 10	72	Aug. 12

Coming Feature Attractions

Above the Clouds — R. Cromwell-R. Armstrong - D. Wilson
East of Fifth Ave. — Wallace Ford-Walter Connolly-Dorothy Tree
Fighting Code, The — Buck Jones-Diane Sinclair
Fighting Ranger, The — Buck Jones-Dorothy Revier
Fog — Mary Brian-Donald Cook
Fury of the Jungle — Donald Cook-Peggy Shannon
Hold the Press — Tim McCoy-Shirley Grey
King of the Wild Horses — Wm. Janney-Dorothy Appleby
Lady Is Willing, The — Leslie Howard-Binnie Barnes
Man Trailer, The — Buck Jones-Cecilia Parker
Man's Castle, A — Loretta Young-Spencer Tracy
Master of Men — Jack Holt-Fay Wray
Night Bus
Ninth Guest
Once to Every Woman
World's Fair — Jack Holt

EQUITABLE PICTURES

[Distributed through Majestic]

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheating Blondes	Thelma Todd-Reifo Haraldo	Apr. 1	66	Aug. 19
Gigolettes of Paris	Madge Bellamy-Gilbert Roland	Mar. 15	65	
What Price Decency?	Dorothy Burgess - Alan Hale - Walter Byron	Mar. 1	60	Mar. 11

FIRST DIVISION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Drive, The		May 20	89	Jan. 28
Throne of God (Tent.)		Aug.	56 and 39	

Coming Feature Attractions

Dassan — 51 and 38

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bureau of Missing Persons	Bette Davis - Lewis Stone - Glenda Farrell	Sept. 16	78	Sept. 2
Central Airport	Richard Barthelmess	Apr. 15	75	Apr. 1
Elmer the Great	Joe E. Brown	Apr. 22	74	Apr. 1
Goodbye Again	W. William-Joan Blondell	Sept. 9	65	June 17
Heroes for Sale	Richard Barthelmess - Loretta Young	June 17	76	May 27
I Loved a Woman	Edward G. Robinson-Kay Francis-Genevieve Tobin	Sept. 23	80	Sept. 16
Lilly Turner	Ruth Chatterton-Geo. Brent	May 13	64	Apr. 29
Little Giant, The	Edward G. Robinson	May 20	74	Apr. 15
Mind Reader, The	Warren William	Apr. 1	68	Feb. 25
She Had to Say Yes	Loretta Young-Lyle Talbot	July 15	62	June 17
Wild Boys of the Road	All Star	Oct. 7	69	Sept. 30

Coming Feature Attractions

Bedside — Warren William
Convention City — Joan Blondell-Dick Powell-A. Menjou-Mary Astor
Dark Hazard — Edward G. Robinson
Female — Ruth Chatterton — Nov. 4
Mandalay — Ruth Chatterton
Son of the Gobs — Joe E. Brown - Johnny Mack Brown
World Changes, The — Paul Muni — Nov. 25

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adorable	Janet Gaynor-Henry Garat	May 19	83	May 20
After the Ball	Esther Ralston-Basil Rathbone	Mar. 17	69	Mar. 25
Arizona to Broadway	James Dunn-Joan Bennett	June 30	67	July 29
Best of Enemies	Marian Nixon-"Buddy" Rogers	June 23	71	July 22
Bondage	Dorothy Jordan-Alex. Kirkland	Mar. 31	65	Apr. 15
Cavalcade	Clive Brook-Diana Wynyard	Apr. 15	110	Jan. 14
Charlie Chan's Greatest Case	Warner Oland-Heather Angel	Sept. 15		
Devil's In Love, The	Victor Jory-Loretta Young	July 21	71	Aug. 8
Doctor Bull	Will Rogers - Louise Dresser - Marian Nixon-Ralph Morgan	Sept. 22		
F. P. 1	Conrad Veidt-Jill Esmond-Leslie Fenton	July 28	90	May 20
Good Companions, The	Jessie Matthews - Edmund Gwenn	Sept. 8	86	Apr. 29
Hello, Sister	James Dunn-Boots Mallory	Apr. 14	56	May 13
Hold Me Tight	James Dunn-Sally Eilers	May 26	71	May 27
Humanity	Boots Mallory-A. Kirkland	Mar. 3	70	Apr. 29
I Loved You Wednesday	Warner Baxter - Elissa Landi - Miriam Jordan-Victor Jory	June 16	75	June 24
It's Great to Be Alive	Edna May Oliver-Raul Roulien	June 2	68	July 1
Last Trail, The	George O'Brien-Claire Trevor	Aug. 25		
Life in the Raw	George O'Brien-Claire Trevor	July 7		
Man Who Dared, The	Preston Foster-Zita Johann	July 14	75	July 15
My Weakness	Lilian Harvey-Lew Ayres	Sept. 29	74	Sept. 30
Paddy, the Next Best Thing	Janet Gaynor-Warner Baxter	Sept. 1	76	Sept. 2
Pilgrimage	Henrietta Crosman-Marian Nixon-Norman Foster	Aug. 18	90	July 22
Pleasure Cruise	Genevieve Tobin-Roland Young	Mar. 24	72	Apr. 1
Power and the Glory, The	Spencer Tracy-Colleen Moore	Oct. 6	76	Aug. 26
Sailor's Luck	James Dunn-Sally Eilers	Mar. 10	78	Mar. 25
Shanghai Madness	Spencer Tracy-Fay Wray	Aug. 4	68	Sept. 2
Trick for Trick	Ralph Morgan-Victor Jory	Apr. 21	69	June 17
Warrior's Husband, The	Elissa Landi - Ernest Truex - David Manners	May 12	68	May 6
Zoo in Budapest	Gene Raymond-Loretta Young	Apr. 28	85	Apr. 22

Coming Feature Attractions

As Husbands Go — Warner Baxter-Eleanor Lynn — Jan. 5,'34
Berkeley Square — Leslie Howard-Heather Angel — Nov. 3 — 90 — July 22
Frontier Marshall — George O'Brien-Irene Bentley — Jan. 26,'34
He Knew His Women — Victor Jory — Feb. 24,'34
Hoopla — Clara Bow-Preston Foster — Nov. 30
I Was a Spy — Herbert Marshall - Madeleine Carroll-Conrad Veidt — Dec. 15 — 75 — Sept. 23
Jimmy and Sally — James Dunn-Claire Trevor — Nov. 24
Mad Game, The — Spencer Tracy - Claire Trevor - Ralph Morgan — Nov. 17
Mr. Skitch — Will Rogers-Zasu Pitts — Dec. 29
My Lips Betray — Lilian Harvey-John Boles — Nov. 10
Olsen's Night Out — El Brendel — Dec. 8
Puppet Show — Lilian Harvey-Gene Raymond
Seven Lives Were Changed — Heather Angel-Norman Foster
Smoky — Victor Jory-Irene Bentley — Oct. 27
Three Against Death — Marion Burns-Kane Richmond
Walls of Gold — Sally Eilers-Norman Foster — Oct. 13
Worst Woman in Paris? — Benita Hume-Adolphe Menjou — Oct. 20

FREULER FILM ASSOCIATES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Deadwood Pass	Tom Tyler	May 5		
Easy Millions	Skeets Gallagher-Dorothy Burgess-Merna Kennedy	June 30		
Kiss of Araby	Maria Alba-Walter Byron	Apr. 21		
War of the Range	Tom Tyler	Sept. 22		

Coming Feature Attractions

Black Cat, The
Bulldog Edition
East of Sudan
Green Paradise
My Wandering Boy
Red Man's Country
Silent Army, The
Sister of the Follies

GAUMONT-BRITISH

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Baroud (See "Love in Morocco")				
Britannia of Billingsgate	Violet Loraine-Gordon Harker		79½	
Channel Crossing	Constance Cummings - Matheson Lang			
Falling for You	Jack Hulbert-Cecily Courtneidge		88	Sept. 30
Ghost Train, The	Jack Hulbert		68	Feb. 25
Ghoul, The	Boris Karloff			
It's a Boy	Edward Everett Horton-Leslie Henson		80	Sept. 30
King of the Ritz	Stanley Lupino-Gina Malo			
Love in Morocco	Rex Ingram (Reviewed under the title "Baroud")		67	Oct. 15,'32
Love on Wheels	Jack Hulbert-Gordon Harker			
Lucky Number, The	Clifford Mollison-Joan Wyndham		72½	Sept. 9
Man from Toronto, The	Jessie Matthews - Ian Hunter - Fred Kerr			

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Man They Couldn't Arrest	Hugh Wakefield		70	Mar. 25
Marry Me	Renate Muller-Harry Green		85	Apr. 22
Night and Day	Jack Hulbert-Winifred Shotter	May 26	77	June 10
Orders Is Orders	Charlotte Greenwood - James Gleason		88½	Aug. 19
Prince of Wales, The				
Sleeping Car	Ivor Novello-Madeleine Carroll		83	July 8
Soldiers of the King	Cecily Courtneidge - Anthony Bushell			
There Goes the Bride	Jessie Mathews-Owen Nares		79	Mar. 11
Waltz Time	Evelyn Laye-Fritz Schulz		90	Aug. 12

MAJESTIC

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Curtain at Eight	Dorothy Mackaill - C. Aubrey Smith-Paul Cavanagh	Oct.		
Gun Law	Jack Hoxie-Betty Boyd	Apr. 15	62	Aug. 26
Sing, Sinner, Sing	Paul Lukas-Leila Hyams	Aug.		Aug. 19
Trouble Busters	Jack Hoxie-Lane Chandler	May 15	55	
Via Pony Express	Jack Hoxie-Marceline Day	Feb. 6	62	
World Gone Mad, The	Pat O'Brien-Evelyn Brent	Apr. 1	80	Apr. 22

Coming Feature Attractions

Sin of Nora Moran, The — Zita Johann-John Miljan

MAYFAIR PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alimony Madness	Helen Chandler-Leon Waycoff	Apr. 1	65	May 13
Dance Hall Hostess	Helen Chandler-Jason Robards-Edward Nugent	July 1	73	Sept. 2
Her Forgotten Past	Monte Blue - Barbara Kent - Henry B. Walthall	Sept. 1	68	
Her Resale Value	June Clyde-George Lewis	Apr. 15	68	
Riot Squad	Madge Bellamy-Pat O'Malley	June 15	70	Aug. 5

Coming Feature Attractions

Secret Sinners — Sue Carol-Nick Stuart — Oct. 15

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Another Language	Helen Hayes-Robt. Montgomery	July 28	79	Aug. 5
Barbarian, The	Ramon Novarro-Myrna Loy	May 12	88	Apr. 15
Beauty for Sale	Otto Kruger-Madge Evans	Sept. 1	87	Sept. 9
Broadway to Hollywood	Alice Brady - Frank Morgan - Madge Evans-Eddie Quillan-Jackie Cooper-Russell Hardie-Fay Templeton - Jimmy Durante	Sept. 15	89	Sept. 9
Devil's Brother, The	Laurel and Hardy-Dennis King-Thelma Todd	May 5	92	Apr. 8
Fast Workers	John Gilbert-Mae Clarke	Mar. 10	66	Mar. 25
Gabriel Over the White House	Walter Huston-Karen Morley	Mar. 31	87	Apr. 8
Hell Below	Robt. Montgomery-Jimmy Durante - Robt. Young - Walter Huston-Madge Evans	June 9	105	Apr. 15
Hold Your Man	Jean Harlow-Clark Gable	July 7	89	July 8
Looking Forward (Reviewed under the title "The New Deal")	Lewis Stone-Benita Hume-Lionel Barrymore	Apr. 28	83	Apr. 1
Made on Broadway	R. Montgomery-Sally Eilers	May 19	70	Apr. 8
Midnight Mary	Loretta Young-Ricardo Cortez	June 30	76	June 17
Night Flight	H. Hayes - J. Barrymore - L. Barrymore - C. Gable - Robt. Montgomery	Oct. 6	72	Aug. 19
Nuisance, The (Reviewed under the title, "Never Give a Sucker a Break")	Lee Tracy-Madge Evans	June 2	80	May 6
Peg O' My Heart	Marion Davies-Onslow Stevens	May 26	85	May 20
Penthouse	Warner Baxter-Myrna Loy-Mae Clarke-Phillips Holmes-Chas. Butterworth	Sept. 8	91	Sept. 9
Rasputin and the Empress	Ethel, John and Lionel Barrymore	Mar. 24	127	Dec. 31,'32
Reunion in Vienna	John Barrymore-Diana Wynyard-Frank Morgan	June 16	100	May 6
Solitaire Man	Herbert Marshall - Elizabeth Allan - Lionel Atwill	Sept. 22	65	Sept. 16
Stage Mother	A. Brady - Russell Hardie - M. O'Sullivan - F. Tone	Sept. 29	87	Sept. 16
Storm at Daybreak	Nils Asther-Kay Francis	July 14	82	July 1
Stranger's Return, The	Lionel Barrymore - Franchot Tone-Miriam Hopkins	July 21	89	July 15
Today We Live	Joan Crawford-Gary Cooper	Apr. 21	115	Apr 22
Tugboat Annie	Marie Dressler-Wallace Beery-Robt. Young-M. O'Sullivan	Aug. 4	88	Aug. 12
Turn Back the Clock	Lee Tracy-Mae Clarke	Aug. 25	80	Sept. 2
When Ladies Meet	Ann Harding-Alice Brady-Robt. Montgomery-Myrna Loy	June 23	85	June 3
White Sister, The	Helen Hayes-Clark Gable	Apr. 14	101	Mar. 25

Coming Feature Attractions

Bombshell	Jean Harlow-Lee Tracy	Oct.	13	
Cat and the Fiddle, The	Jeanette MacDonald-Ramon Novarro	Nov.	10	
Chief, The	Ed Wynn-D. Mackaill	Oct.	20	
Comin' Round the Mountain	May Robson-Polly Moran	Nov.	10	
Dancing Lady	Joan Crawford-Clark Gable	Nov.	24	
Dinner at Eight	Marie Dressler-Wallace Beery-Lionel Barrymore - Jean Harlow - Madge Evans - Karen Morley - Edmund Lowe - Lee Tracy-Jean Hersholt		113	June 10
Eskimo	Native Cast			
Forever Faithful	Richard Dix-Madge Evans	Nov.	17	
Going Hollywood	Marion Davies-Bing Crosby			
Hollywood Party, The	(All Star Musical)			
Late Christopher Bean, The	Marie Dressler-Lionel Barrymore	Nov.	3	
Malibu	Jean Parker-David Landau			
Meet the Baron	Jack Pearl - Jimmy Durante - Lyda Roberti	Nov.	3	
Prizefighter and the Lady, The	Max Baer-Myrna Loy-Dempsey-Carnera-Walter Huston	Oct.	27	68
Queen Christina	Greta Garbo - John Gilbert			
Tarzan and His Mate	J. Weissmuller-M. O'Sullivan			
Vinegar Tree, The	Lionel Barrymore-Alice Brady-Conway Tearle			
Viva Villa	Wallace Beery			

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Avenger, The	Ralph Forbes-Adrienne Ames	Aug. 10	79	
Black Beauty	Alex Kirkland-Esther Ralston	May 10	70	Apr. 29
Breed of the Border	Bob Steele	Mar. 1	58	July 22
Crashing Broadway	Rex Bell	June 1	55	July 15
Devil's Mate	Preston Foster-Peggy Shannon	Aug. 20	68	Aug. 12
Fighting Texans	Rex Bell	June 15	58	July 29
Fugitive, The	Rex Bell-Cecilia Parker	July 15		
Gallant Fool	Bob Steele	May 29		
Galloping Romeo	Bob Steele-Doris Hill	Aug. 5		
Phantom Broadcast	Ralph Forbes-Vivienne Osborne	Mar. 15	68	Apr. 8
Rainbow Ranch	Rex Bell	July 25		

Title	Star	Dist'r.	Rel. Date	Running Time Minutes	Reviewed
Rangers' Code	Bob Steele		Aug. 15		
Return of Casey Jones	Charles Starrett-Ruth Hall		May 25		
Riders of Destiny	John Wayne-Cecilia Parker		Oct. 10	72	
Sensation Hunters	Arline Judge-Preston Foster		Aug. 30		
Skyway	K. Crawford-Ray Walker		Aug. 15		
Sphinx, The	Lionel Atwill-Sheila Terry		June 1	70	June 3
Sweetheart of Sigma Chi, The	Mary Carlisle-Buster Crabbe		Oct. 1	52	

Coming Feature Attractions

Broken Dreams	Randolph Scott-Martha Sleeper		Oct. 20	68	
Process Server, The	Ray Walker				
Sixteen Fathoms Under	Sally O'Neill-Creighton Chaney				

PARAMOUNT PUBLIX

Features

Star	Title	Rel. Date	Running Time Minutes	Reviewed
A Bedtime Story	Maurice Chevalier-Helen Twelvetrees	Apr. 21	87	Apr. 29
Big Executive	Ricardo Cortez-Elizabeth Young	Aug. 18	72	Aug. 5
College Humor	Crosby-Oakie-Arlen-Carlisle-Burns and Allen	June 23	80	June 17
Disgraced	Helen Twelvetrees-Bruce Cabot	July 7	65	June 24
Eagle and the Hawk, The	F. March-C. Grant-J. Oakie	May 19	72	May 6
Gambling Ship	Cary Grant-Benita Hume	June 30	72	June 17
Girl In 419, The	James Dunn-Gloria Stuart	May 26	76	May 6
Golden Harvest	Richard Arlen-Chester Morris-Genevieve Tobin	Sept. 22	70	Sept. 23
Her Bodyguard	Wynne Gibson-Edmund Lowe	July 21	70	July 6
I Love That Man	Nancy Carroll-Edmund Lowe	June 9	75	May 6
I'm No Angel	Mae West-Cary Grant	Oct. 6		
International House	All Star	June 2	85	May 20
Jennie Gerhardt	Sylvia Sidney-Donald Cook	June 16	76	June 10
King of the Jungle	Frances Dee-Buster Crabbe	Mar. 10	74	Mar. 4
Lady's Profession, A	Alison Skipworth-Roland Young	Mar. 3	72	Feb. 25
M	Peter Lorre		66	Apr. 8
Mama Loves Papa	Charles Ruggles-Mary Boland-Lilyan Tashman	July 14	72	July 15
Man of the Forest	Randolph Scott-Verna Hillie	July 14	62½	
Midnight Club	Clive Brook-George Raft-Helen Vinson-Alison Skipworth	July 28	70	July 29
Murders in the Zoo	Charlie Ruggles-Lionel Atwill	Mar. 31	55	Mar. 11
One Sunday Afternoon	Gary Cooper-Fay Wray	Sept. 1	85	Aug. 26
Pick Up	Sylvia Sidney-George Raft	Mar. 24	75	Mar. 25
Song of the Eagle	Chas. Bickford - Mary Brian - Richard Arlen	Apr. 28	83	Apr. 29
Song of Songs	Marlene Dietrich-Brian Aherne	Aug. 11	92	July 1
Story of Temple Drake, The	Miriam Hopkins-Jack LaRue	May 12	72	May 13
Strictly Personal	Marjorie Rambeau-Eddie Quillan-D. Jordan	Mar. 17	70	Mar. 4
Sunset Pass	Randolph Scott-Tom Keene	May 26	65	June 3
Supernatural	C. Lombard - Randolph Scott-V. Osborne	May 5	64½	Apr. 29
Terror Aboard	Neil Hamilton-Chas. Ruggles-John Halliday	Apr. 14	65½	May 6
This Day and Age	Charles Bickford-Judith Allen	Aug. 25	82	July 29
Three Cornered Moon	C. Colbert-Richard Arlen-Lyda Roberti-Mary Boland	Aug. 4	72	Aug. 12
To the Last Man	Randolph Scott-Esther Ralston	Sept. 15	70	Sept. 16
Too Much Harmony	Bing Crosby-Jack Oakie-Lilyan Tashman	Sept. 29	75	Sept. 9
Torch Singer	Claudette Colbert - Ricardo Cortez-David Manners	Sept. 8	72	Sept. 2
Under the Tonto Rim	Stuart Erwin-Verna Hillie	Apr. 7	59	July 22

Coming Feature Attractions

Alice in Wonderland	Charlotte Henry-R. Arlen-J. Oakie-Chas. Ruggles		
Cradle Song	Dorothea Wieck-Kent Taylor	Nov.	10
Design for Living	Miriam Hopkins-Fredric March-Gary Cooper	Nov.	17
Duck Soup	Four Marx Bros.	Nov.	3
Eight Girls in a Boat	Kay Johnson - Ann Sothern - Doug. Montgomery	Nov.	24
Four Frightened People	C. Colbert-H. Marshall - Wm. Gargan-M. Boland		
Hell and High Water	Richard Arlen-Elizabeth Allen	Oct.	27
Pardners	Jackie Cooper		
She Made Her Bed	M. Churchill-Chas. Farrell - C. Ruggles		
Take a Chance	James Dunn - June Knight - "Buddy" Rogers - Lillian Roth	Oct.	27
Tillie and Gus	Alison Skipworth-W. C. Fields	Oct.	13
Way to Love, The	Maurice Chevalier-Ann Dvorak	Oct.	20
We're Sitting Pretty (T.)	Jack Haley-Jack Oakie - Ginger Rogers	Nov.	24
White Woman	Carole Lombard-Chas. Laughton-Chas. Bickford	Nov.	10

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ann Vickers	Irene Dunne - Walter Huston - Conrad Nagel	Oct.	72	Sept. 30
Bed of Roses	Constance Bennett-Joel McCrea	July	67	July 8
Before Dawn	Stuart Erwin-Dorothy Wilson	Aug.		
Big Brain, The	Geo. E. Stone-Fay Wray-Phillips Holmes	June	70	June 3
Blind Adventure	Robt. Armstrong-Helen Mack	Aug.	60	Aug. 12
Christopher Strong	K. Hepburn-Colin Clive-Billie Burke	Mar.	72	Mar. 18
Cross Fire	Tom Keene-Betty Furness	June	55	Apr. 8
Deluge, The	Peggy Shannon - Lois Wilson - Sidney Blackmer-Matt Moore	Sept.	68	Aug. 19
Diplomaniacs	Bert Wheeler-Robt. Woolsey	May	63	Apr. 15
Double Harness	Ann Harding-William Powell	July	74	July 8
Emergency Call	Bill Boyd-Betty Furness	May	60	July 1
Flaming Gold	Bill Boyd-Mae Clarke-Pat O'Brien	Sept.		
Flying Devils	Arline Judge-Bruce Cabot-Ralph Bellamy-Eric Linden	July	62	Sept. 2
Great Jasper, The	Richard Dix	Mar.	76	Feb. 11
Headline Shooters	Wm. Gargan-Frances Dee - R. Bellamy-W. Ford-G. Ratoff	July	65	July 29
India Speaks	Richard Halliburton	Apr.	75	May 13
King Kong	Fay Wray-Bruce Cabot	Apr.	100	Feb. 25
Man Hunt (Reviewed under the title "A Successful Blunder")	Junior Durkin-Mrs. Wallace Reid	Mar.	68	Feb. 4
Melody Cruise	Phil Harris-Charles Ruggles	June	75	June 3
Midshipman Jack	Bruce Cabot-Betty Furness	Sept.	65	Sept. 16
Morning Glory	K. Hepburn-D. Fairbanks, Jr.	Aug.	70	July 29
No Marriage Ties	Richard Dix-Doris Kenyon	Aug.	73	Aug. 12
One Man's Journey	Lionel Barrymore-Joel McCrea-Dorothy Jordan	Sept.	72	Sept. 9
Our Betters	Constance Bennett	Mar.	72	Mar. 4
Professional Sweetheart	Ginger Rogers-Norman Foster	June	70	June 3
Rafter Romance	Ginger Rogers-Norman Foster	Sept.	70	Aug. 5
Scarlet River	Tom Keene-D. Wilson	Mar.	57	Jan. 21
Silver Cord, The	Irene Dunne-Joel McCrea	May	74	May 13
Son of the Border	Tom Keene-Julie Haydon	May	55	Aug. 5
Sweepings	Lionel Barrymore	Apr.	80	Mar. 18
Tomorrow at Seven	Chester Morris-Vivienne Osborne	June	64	May 13

Coming Feature Attractions

Ace of Aces	Richard Dix - Elizabeth Allan-Ralph Bellamy	Oct.	13	74 Sept. 30
Aggie Appleby	Wynne Gibson-Charles Farrell	Nov.	10	
Beautiful	Ann Harding-Nils Asther	Nov.	27	
Behold We Live	Irene Dunne-Nils Asther-Clive Brook			

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chance at Heaven	Joel McCrea - Ginger Rogers - Marian Nixon	Nov. 3		
Flying Down to Rio	Dolores Del Rio-Gene Raymond-Raul Roulien			
Little Women	K. Hepburn - Joan Bennett - Frances Dee-Paul Lukas	Oct. 20		
Lost Patrol, The	McLaglen-Karloff			
Man of Two Worlds	Francis Lederer			
Son of Kong	Robert Armstrong-Helen Mack	Oct. 27		
Woman Spy, The	Constance Bennett-Gilbert Roland	Nov. 17		

STATE RIGHTS

Features

Title	Star	Dist'r.	Rel. Date	Running Time Minutes	Reviewed
Blarney Kiss, The	Tom Walls-Anne Grey	Principal	Aug. 18	71	Aug. 26
Contraband	Don Alvarado-Dorothy Sebastian	Hoffberg	Apr. 1		
Corruption	Evalyn Knapp - Preston Foster	Imperial Distr.	June 19	63	July 1
Flaming Signal, The	Marceline Day	Invincible		64	
Get That Venus	Ernest Truex-Jean Arthur	Regent Picts.			
Hell's Holiday	(War Film)	Superb Picts.		77	July 22
High Gear	James Murray - Joan Marsh	Hollywood	Apr. 14	67	Apr. 22
His Private Secretary	Evalyn Knapp-John Wayne	Showmen's Pics.	June 10	60	June 10
Isle of Doom, The	Peter Sobolevski	Amkino	June 5	65½	July 22
Laughing at Life	V. McLaglen-C Montenegro	Mascot		70	June 3
Mr. Broadway	All Star	B'way-Hollywood		59	Sept. 23
November Night (Polish)	S. Jaracz-J. Wegrzyn-J. Smosarska	Capital	Apr. 27	97	May 6
Over the Seven Seas		Vanderbilt		70	June 3
Passion of Joan of Arc, The	Maria Falconneti	Capital	Sept. 7	57	Sept. 16
Police Call	Merna Kennedy-Nick Stuart	Showmen's Pics.	July 24	60	Sept. 9
Potemkin		Kinematrade	Mar. 31	54	Apr. 15
Red-Head, The	Robert Lynen	Harold Auten	May 25	88	June 17
Return of Nathan Becker	David Gutman	Worldkino	Apr. 13	71	Apr. 29
Savage Gold		Harold Auten	July 24	67	July 29
Secrets of Hollywood	Mae Busch - June Walters	Lester F. Scott		58	Sept. 16
Shepherd of the Seven Hills, The		Faith Pictures	Aug. 7	60	Aug. 19
Ship of Wanted Men	Dorothy Sebastian - Leon Waycoff	Showmen's Pics.		63	Sept. 16
Sleepless Nights	Polly Walker - Stanley Lupino	Remington	July 21	65	July 29
Soviets on Parade		Kinematrade	Mar. 31	60	Apr. 22
Sucker Money	Mischa Auer	Hollywood	Apr. 5	70	Apr. 15
Taming the Jungle		Invincible	June 8	59	June 10
Tarzan the Fearless	Buster Crabbe	Principal	Aug. 11	61	Aug. 19
This Is America		Frederick Ullman, Jr.	July 19	70	July 29
Thunder Over Mexico		Principal		70	May 20
Truth About Africa, The		Wm. Alexander		47	Apr. 22
Victims of Persecution	Betty Hamilton-Mitchell Harris	Bud Pollard	June 16	60	June 24
Wives Beware!	Adolphe Menjou	Regent Picts.	June 1	63	

TOWER PRODUCTIONS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Daring Daughters	Marian Marsh-Joan Marsh	Feb.	60	Apr. 15
Important Witness, The	Noel Francis-Donald Dilloway	July 15		
Reform Girl	Noel Francis-Dorothy Peterson-Skeets Gallagher	Mar.	70	

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bitter Sweet	Anna Neagle-Fernand Graavey	Sept. 22	93	Aug. 19
Emperor Jones	Paul Robeson-Dudley Digges	Sept. 8	80	Sept. 23
I Cover the Waterfront	Claudette Colbert - Ben Lyon - Ernest Torrence	May 17	75	Apr. 29
Masquerader, The	Ronald Colman-Elissa Landi	Sept. 1	75	Feb. 25
Perfect Understanding	Gloria Swanson	Mar. 11	84	Mar. 4
Samarang	Native Cast	June 23	62	May 20
Secrets	Mary Pickford-Leslie Howard	Apr. 16	90	Feb. 18
Yes, Mr. Brown	Jack Buchanan	May	69	Mar. 18

Coming Feature Attractions

Title	Star
Advice to the Lovelorn	Lee Tracy-Sally Blane
Blood Money	George Bancroft-Judith Anderson-Frances Dee
Born to Be Bad	Loretta Young-Cary Grant
Bowery, The	Wallace Beery - George Raft - Jackie Cooper-Fay Wray
Broadway Thru a Keyhole	Constance Cummings - Russ Columbo
Gallant Lady	Ann Harding-Clive Brook
House of Rothschild, The	George Arliss
Joe Palooka	Jimmy Durante-Stuart Erwin-Lupe Velez
Moulin Rouge	Constance Bennett - Franchot Tone-T. Carminati
Nana	Anna Sten-Lionel Atwill-Phillips Holmes
Private Life of Henry VIII, The	Charles Laughton
Roman Scandals	Eddie Cantor - Gloria Stuart - David Manners
Sorrell and Son	H. B. Warner
Trouble Shooter	Spencer Tracy-Jack Oakie

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Be Mine Tonight	Jan Kiepura-Magda Schneider	Mar. 23	78	Feb. 18
Big Cage, The	Anita Page-Clyde Beatty	Mar. 3	75	Mar. 4
Cohens and Kellys in Trouble	Chas. Murray-Geo. Sidney	Mar. 23	69	Apr. 22
Destination Unknown	Pat. O'Brien-Ralph Bellamy	Mar. 18	67	Jan. 28
Don't Bet on Love	Lew Ayres-Ginger Rogers	July 13	62	July 29
Fiddlin' Buckaroo	Ken Maynard-Gloria Shea	July 20	62	
Fighting President, The		Apr. 14	50	Apr. 15
Her First Mate	Summerville-Pitts	Aug. 10	70	July 22
King of Jazz (Reissue)	Paul Whiteman-John Boles-Bing Crosby	June 1	63	Apr. 5,'30
King of the Arena	Ken Maynard	June 1	61	
Kiss Before the Mirror	Nancy Carroll-Paul Lukas	May 4	67	Mar. 11
Ladies Must Love	June Knight - Neil Hamilton - Mary Carlisle-George E. Stone	Sept. 25	70	Sept. 9
Lucky Dog	Charles "Chic" Sale	Apr. 20	55	May 13
Moonlight and Pretzels	Mary Brian-Leo Carrillo	Aug. 3	84	Sept. 2
Out All Night	Summerville-Pitts	Apr. 13	72	Mar. 11
Rebel, The	Vilma Banky-Luis Trenker	June 15	75	July 1
Rustler's Roundup	Tom Mix-Diane Sinclair	Mar. 16	56	
Saturday's Millions	Robert Young-Leila Hyams	Oct. 9	72	Sept. 23
Secret of the Blue Room, The	Lionel Atwill-Paul Lukas-Gloria Stuart-Onslow Stevens	July 20	65½	Sept. 23
Trail Drive, The	Ken Maynard-Cecilia Parker	Sept. 4		

Coming Feature Attractions

Title	Star
Bombay Mail	Edmund Lowe-Onslow Stevens-Ralph Graves-Shirley Grey
By Candlelight	Elissa Landi-Paul Lukas
Counsellor-at-Law	John Barrymore-Bebe Daniels
Cross Country Cruise	Lew Ayres-Alice White
Dangerous to Women	Chester Morris-Helen Twelvetrees - Alice White
Horseplay	Slim Summerville-Andy Devine-Leila Hyams
Invisible Man, The	Claude Rains-Gloria Stuart-Wm. Harrigan
Love, Honor and Oh! Baby	Summerville-Pitts
Myrt and Marge	Myrtle Dale-Donna Damerell-Ted Healy
Only Yesterday	John Boles-Margaret Sullavan - Benita Hume-Billie Burke
Poor Rich, The	Edna May Oliver-Edward Everett Horton
S. O. S. Iceberg	Rod La Roque-Gibson Gowland
Song for You, A	Marian Nixon-Jan Kiepura
Special Investigator	Wynne Gibson-Onslow Stevens-Alan Dinehart
Strawberry Roan	Ken Maynard-Ruth Hall
Young Hearts	John Boles-Gloria Stuart

WARNER BROS.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Baby Face	Barbara Stanwyck	July 1	74	Apr. 1
Captured!	Leslie Howard-Doug. Fairbanks, Jr.-Paul Lukas	Aug. 19	72	June 24
Forty-Second Street	Warner Baxter - Bebe Daniels-Geo. Brent	Mar. 11	89	Mar. 18
Gold Diggers of 1933	Warren William-Joan Blondell-Aline MacMahon-Ruby Keeler-Dick Powell	Sept. 2	90	May 27
Life of Jimmy Dolan, The	D. Fairbanks, Jr.-Loretta Young	June 3	70	June 24
Man from Monterey, The	John Wayne-Ruth Hall	July 15	57	Aug. 26
Mary Stevens, M.D.	Kay Francis	July 22	72	Aug. 12
Mayor of Hell, The	James Cagney	June 24	80	May 20
Narrow Corner, The	Douglas Fairbanks, Jr.	July 8	71	July 22
Picture Snatcher	James Cagney	Apr. 29	75	Apr. 1
Private Detective 62	William Powell	June 10	67	July 15
Silk Express	Neil Hamilton-Sheila Terry	June 10	63	June 10
Voltaire	George Arliss-Doris Kenyon	Aug. 5	70	June 24

Coming Feature Attractions

Title	Star
College Coach	Dick Powell-Pat O'Brien-Ann Dvorak
Ever in My Heart	Barbara Stanwyck
Finger Man	James Cagney
Footlight Parade	James Cagney - Joan Blondell - Ruby Keeler - Dick Powell - Guy Kibbee
From Headquarters	Geo. Brent-M. Lindsay
Havana Widows	J. Blondell-G. Farrell
House on 56th Street, The	Kay Francis - Ricardo Cortez - Gene Raymond
Kennel Murder Case	William Powell-Mary Astor
Shakedown	Bette Davis - Chas. Farrell - Ricardo Cortez

WORLD WIDE

[Distributed through Fox Films]

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Constant Woman, The (Reviewed under the title "Auction In Souls")	Conrad Nagel-Leila Hyams	Apr. 23	75	Mar. 3
Lone Avenger, The	Ken Maynard	May 14	61	Aug. 19
Phantom Thunderbolt	Ken Maynard	Mar. 5	62	
Study in Scarlet, A	Reginald Owen-June Clyde	May 14	72	June 10

OTHER PRODUCT (FOREIGN)

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Big Attraction, The	Richard Tauber	Bavaria Film	July 22	89	July 29
Cadet, The	Frans Fiedler	Film Exchange		80	Apr. 8
Counsel's Opinion	Henry Kendall	London Film		71	Apr. 22
Don Quixote	Feodor Challapin-George Robey	British-United Artists			July 8
Dream of Schoenbrunn	Martha Eggerth	Europa Film	May 31	78	June 10
Girl from Maxim's, The	Frances Day	London Film			
Golden Goal, The	Richard Tauber	Bavaria Film	June 17	85	July 8
Hawleys of High Street	Leslie Fuller	British Int'l		68	July 8
Heads We Go	C. Cummings - F. Lawton	British Int'l		87	Sept. 16
Hertha's Awakening	Toni Van Eyck	Protex	Mar. 10	82	Mar. 25
I Lived With You	Ivor Novello - Ursula Jeans	Gaumont-British			Aug. 12
I Spy	Sally Eilers - Ben Lyon	British Int'l		63	
Just My Luck	Ralph Lynn	British and Dominions		80	May 20
Kuhle Wampe: Whither Germany?	Hertha Thiele-Ernest Busch	Kinematrade	Apr. 22		
M	Peter Lorre	Paramount	Mar. 31	96	Apr. 8
Maid of the Mountains, The	Harry Welchman-Naney Brown	British Int'l		80	Apr. 22
Men of Tomorrow	Maurice Braddell	Paramount-London Film		80	Apr. 15
Money for Speed	John Loder - Ida Lupino-Cyril McLaglen	British-United Artists		67	July 15
Morgenrot (Dawn)	Else Knott - Rudolf Forster	Protex	May 15	85	May 27
Only Girl, The	Lilian Harvey-Chas. Boyer	Gaumont-Ufa		95	Aug. 12
Private Wives	Claude Allister-Betty Astell	British Lion			
Radio Parade		British Int'l		70	May 13
She Wanted Her Man	Bebe Daniels-Victor Varconi	British Int'l			
Song of Life	Albert Moy - Margot Ferra	Tobis	Mar. 24	66	Apr. 15
Upright Sinner, The	Max Pallenberg-Dolly Haas	European Films	Mar. 28	78	Apr. 15
Victoria and Her Hussar	Michael Bohnen-Friedel Schuster	Kinematrade	Apr. 8	80	Apr. 22
Wedding Rehearsal	Roland Young	London Film			
You Made Me Love You	Thelma Todd - John Loder	British Int'l			

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1933 unless otherwise stated]

COLUMBIA

Title	Rel. Date	Min.
KRAZY KAT KARTOONS		
Antique Antics		1 rl.
Broadway Malady	Apr. 18	1 rl.
Bunnies and Bonnets	Mar. 29	1 rl.
House Cleaning		1 rl.
Krazy Spooks		1 rl.
Medicine Show	Feb. 7	1 rl.
Out of the Ether	Sept. 5	
Russian Dressing	May 1	
Whack's Museum		1 rl.
Wooden Shoes	Feb. 25	1 rl.
LAMBS GAMBOLS		
Hear 'Em and Weep		2 rls.
Poor Fish, The	Apr. 27	2 rls.
LAUGHING WITH MEDBURY		
1—In Morocco	Sept. 29	1 rl.
MARCH OF THE YEARS		
No. 1—"Boss" Tweed	Sept. 22	9½
MICKEY McGUIRE COMEDIES		
1—Mickey's Touchdown		18
SCRAPPY CARTOONS		
Beer Parade, The	Mar. 4	1 rl.
False Alarm		1 rl.
Hollywood Babes		
Match Kid, The	May 9	1 rl.
Movie Struck	Sept. 8	7½
Sandman Tales	Oct. 6	1 rl.
Scrappy's Party	Feb. 13	1 rl.
Technoracket	May 20	1 rl.
World's Affair, The	June 5	1 rl.
MINUTE MYSTERIES		
No. 1	Oct. 6	1 rl.
No. 2		1 rl.
GEO. SIDNEY AND CHAS. MURRAY		
Radio-dough (Tent.)		2 rls.
SMITH AND DALE		
Hot Daze		2 rls.
SUNRISE COMEDIES		
Entertainer, The Will Mahoney		
Preferred List Ken Murray		
Safe in Jail	Feb. 11	2 rls.
Say It Isn't So Richey Craig, Jr.	June 29	19
The Curse of a Broken Heart	Feb. 4	18
The Strange Case of Poison Ivy	Mar. 23	
WORLD OF SPORT		
All's Wet That Ends Wet	May 5	1 rl.
Champions	May 5	1 rl.
Flying Gloves	Aug. 18	
Hook and Line	July 28	
In the Good Old Winter Time	June 17	1 rl.
What the Scotch Started		
Who Said the Weaker Sex?		9

EDUCATIONAL

[Distributed through Fox Films]

Title	Rel. Date	Min.
ANDY CLYDE COMEDIES		
Big Squeal, The	July 9	18
Dora's Dunking Doughnuts	Sept. 1	20
Feeling Rosy	Apr. 30	21
His Weak Moment	Oct. 13	
Loose Relations	June 11	20
AS A DOG THINKS		
Walking the Dog	Sept. 29	
You and I and the Gatepost	Aug. 25	
BABY BURLESKS		
Glad Rags to Riches	Feb. 5	11
Kid 'N Africa	Oct. 6	
Kid 'N Hollywood	May 14	11
Kid's Last Fight, The	Apr. 23	11
Polly Tix in Washington	June 4	
War Babies	Sept 18	
BATTLE FOR LIFE		
Beneath Our Feet	June 25	9
Sea, The	May 7	9
BRAY'S NATURGRAPHS		
Giants of the North	June 4	7
Pirates of the Deep	May 7	9
Wild Life at Home	June 18	1 rl.
BROADWAY GOSSIP		
No. 3	Feb. 5	11
No. 4	Mar. 5	11
No. 5	Apr. 30	11
No. 6	June 18	
CAMERA ADVENTURES		
Cougar's Mistake, The	May 28	9
Two Hundred Fathoms Deep	Mar. 19	8
CORONET COMEDIES		
What a Wife	Nov. 3	
DO YOU REMEMBER?		
Highlights of the Past	Apr. 9	8
Old-Fashioned Newsreel, An	July 2	
Puffs and Bustles	Mar. 12	7
FROLICS OF YOUTH		
Merrily Yours	Oct. 6	
GREAT HOKUM MYSTERY		
On the Brink of Disaster	Feb. 19	
HODGE-PODGE		
Any Way to Get there	July 16	9
Capers in Clay	July 30	
Out of the Ordinary	May 28	
Sawdust Sidelights	June 4	10
Skipping About the Universe	Feb. 12	21
Women of Many Lands	Mar. 12	9
MERMAID COMEDIES (Harry Langdon)		
Hitch Hiker, The	Feb. 12	21
Knight Duty	May 7	22
Hooks and Jabs	Aug. 25	
Leave It to Dad	Oct. 20	
Stage Hand, The	Sept. 8	
Tied for Life	July 2	18
MORAN AND MACK COMEDIES		
A Pair of Socks	May 14	20
As the Crows Fly	Feb. 5	18
Blue Blackbirds	Aug. 18	
Farmers' Fatal Folly	Sept. 15	18
Hot Hoofs	June 18	
Two Black Crows in Africa	Mar. 5	20
ROMANTIC JOURNEYS		
Enchanted Trail	Sept. 22	
SONG HIT STORIES		
Slow Poke Stepin Fetchit	Sept. 22	1 rl.
SPIRIT OF THE CAMPUS (Reinald Werrenrath)		
California	Mar. 5	10
Georgia Tech	May 7	9
McGill	May 28	9
TERRY-TOONS		
Banker's Daughter, The	June 25	6
Beanstalk Jack	Oct. 20	6
Cinderella	May 26	6
Down on the Levee	Mar. 5	6
Fanny in the Lion's Den	July 23	6
Fanny's Wedding Day	Sept. 22	
Grand Uproar	Aug. 25	
Gypsy Fiddler, A	Oct. 6	6
Hansel Und Gretel	Feb. 5	6
Hypnotic Eyes	Aug.	
King Zilch	June 11	6
Oh! Susanna	Apr. 2	6
Oil Can Mystery, The	July 9	6
Pick-necking	Sept. 8	
Pirate Ship	Apr. 30	6
Romeo and Juliet	Apr. 16	6
Tale of a Shirt, The	Feb. 19	6
Tropical Fish	May 14	6
Who Killed Cock Robin?	Mar. 19	6
THREE-REEL SPECIAL		
Krakatoa	Apr. 23	23
TOM HOWARD COMEDIES		
Aces Wild	July. 9	10
Honesty Pays, But Not Much	June 4	
Mouse Trapper, The	Sept. 11	
Static	Sept. 29	2 rls.
TORCHY COMEDIES (Ray Cooke)		
Torchy's Loud Spooker	June 25	20
Torchy Turtle	Apr. 23	21
Trying Out Torchy	July 23	18
TREASURE CHEST		
Your Life Is In Your Hands	Sept. 22	
VANITY COMEDIES		
Techno-crazy Monty Collins-Billy Bevan	Apr. 23	19

FOX FILMS

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Following the Horses!	Sept. 1	
Motor Mania!	Sept. 29	
Conquest of the Air!		
Scouring the Seven Seas!		
Answering the Riot Call!		
Filming the Fashions		
MAGIC CARPET SERIES		
When In Rome	Feb. 5	
Berlin Medley	Feb. 12	9
Rhapsody of the Rails	Feb. 19	
Taking the Cure	Feb. 26	
Down from Vesuvius	Apr. 15	
Paris on Parade	Mar. 5	
Isles of the East Indies	Mar. 12	
The Iceberg Patrol	Mar. 19	
A Gondola Journey	Mar. 26	
Broadway by Day	Apr. 2	
Sampans and Shadows	Apr. 9	
Mississippi Showboats		
Boardwalks of New York		
Pagodas of Peiping	Aug. 18	
Shades of Cairo	Aug. 25	
The Desert Patrol	Sept. 1	10
Outposts of France	Sept. 15	
Glimpses of Greece	Sept. 29	
Playground of Pan	Oct. 13	
The Island of Malta		
Elephant Trails	Oct. 27	
MOVIE TINTYPE SERIES		
Where Is My Wandering Boy?	Aug. 18	
For the Man She Loved	Sept. 8	
Slander's Tongue	Oct. 6	
Twin Dukes and a Duchess	Oct. 27	
The Great Train Robbery		
A Moment of Madness		
Helen of the Chorus		
The Extravagant Wife		
The Girl from the Country		
Emma's Dilemma		
The Heart of Valeska		
Love's Old Sweet Song		
SPECIAL SUBJECT		
Aniakchak	Aug. 18	

MASTER ART PRODUCTS

Title	Rel. Date	Min.
EDWIN C. HILL SERIES		
1. Human Side of the News		10
MELODY MAKERS		
Sammy Fain — With Eton Boys, N. Brokenshire and Evelyn Hoey		7
Cliff Friend—With Peggy Healy, Jack Fulton and Pickens Sisters		9
Benny Davis — With Roy Atwell, Charles Carlisle, Martha Ray and Jackie Green		8
Gus Edwards—With Ralph Kirbery, Four Minute Men and John S. Young		9
Stephen Foster—With John Hundley, Nancy McCord and Kelvin Keech		10
Fields and McHugh—With Jack Osterman and Pickens Sisters		9
ORGANLOGUES		
Songs of the Hills Radio Rubes		6
Sally Singin' Sam—Don Wallace		7
Night of Romance Donald Novis-Ann Leaf-John Young		7
Tongue Twisters Irving Kaufman-Lew White		7
Ship of Dreams Ralph Kirbery-Lew White-Kelvin Keech		7
Melody on Parade Irving Kaufman-Lew White		7
Home Again Nick Lucas-Lew White-Kelvin Keech		8
Tintypes Irving Kaufman-Lew White		6
Oriental Phantasy Charles Carlisle-Lew White-Kelvin Keech		8
Organ Festival Lew White-Ann Leaf-Dick Liebert-Jesse Crawford		9
Melody Tour Sylvia Froos-Dick Liebert-John S. Young		8
Organlogue-ing the Hits Nick Lucas-Lew White-Herbert Rawlinson		8
PET SUPERSTITIONS		
1. Spilled Salt Phyllis Barry-George Lewis-J. Carrol Naish		10

METRO-GOLDWYN-MAYER

Title	Rel. Date	Min.
ALL-STAR SERIES		
Yeast Is West		
CHARLEY CHASE		
Arabian Tights	June 3	20
Fallen Arches	Feb. 4	19
His Silent Racket	Apr. 29	18
Midsummer Mush		21
Nature In the Wrong	Mar. 18	19
Sherman Said It	Sept. 2	17
COLORTONE MUSICAL REVUES		
Beer and Pretzels		20
Hello, Pop!		2 rls.
Hollywood Premiere	Feb. 4	18
Nertsery Rhymes	Aug. 26	
Rhapsody In Brew		20
FITZPATRICK TRAVELTALKS		
Big Ditch of Panama, The	Mar. 18	9
Cuba, Land of the Rhumba	Feb. 25	9
Daughters of the Sea	Apr. 8	9
Dutch Gulana, Land of Djuka		10
Fiji and Samoa	May 20	8
New Zealand		9
Norway	Feb. 4	9
Over the Seas to Borneo	Apr. 29	9
Papua and Kalabahai	June 10	9
FLIP, THE FROG		
Bulloney		8
Chinaman's Chance		8
Coo-Coo the Magician	Feb. 18	8
Paleface		8
Techno-cracked		8
LAUREL & HARDY		
Busy Bodies		20
Dirty Work		20
Me An' My Pal	Apr. 22	21
Twice Two	Feb. 25	21
ODDITIES		
Fine Feathers		9
Handlebars		
Happy Warriors		9
Menu	Aug. 26	11
Whispering Bill	Feb. 11	10
OUR GANG		
Bedtime Worries	Sept. 9	21
Forgotten Babies	Mar. 11	17
Kid from Borneo, The	Apr. 15	19
Mush and Milk	May 27	18
PITTS-TODD		
Bargain of the Century	Apr. 8	20
Beauty and the Bus	Sept. 16	
Maids a la Mode	Mar. 4	18
One Track Minds	May 20	
SPECIAL		
Inflation		11
Roosevelt, the Man of the Hour	Apr. 8	18
SPORT CHAMPIONS		
Allez Oop	Mar. 11	10
Auto Racing	Apr. 1	
Bone Crushers	Feb. 18	8
Throttle Pushers	Apr. 1	9
TAXI BOYS		
Call Her Sausage	May 13	19
Rummy, The	June 10	18
Taxi Barons	Apr. 1	19
Thundering Taxis	June 24	16
Wreckety Wrecks	Feb. 18	19

PARAMOUNT PUBLIX

Title	Rel. Date	Min.
HOLLYWOOD ON PARADE		
No. 7	Feb. 10	11
No. 8	Mar. 10	11
No. 9	Apr. 7	10
No. 10	May 5	10
No. 11	June 2	10
No. 12	June 30	10
No. 13	July 28	10
HOLLYWOOD ON PARADE—NEW SERIES		
No. 1	Aug. 18	11
No. 2	Sept. 8	1 rl.
ONE REEL ACTS		
Be Like Me Ethel Merman	Feb. 18	10
Captain Henry's Radio Show Lanny Ross-Don Voorhees Annette Henshaw	Aug. 4	2 rls.
Detective Tom Howard of the Suicide Squad Tom Howard	June 9	11
Jazz a La Cuba Don Aspiazu	July 7	1 rl.
Let's Dance Burns and Allen	Mar. 17	10
Moonlight Fantasy Vincent Lopez	Apr. 14	3
Rookie, The Tom Howard	Feb. 24	10
Walking the Baby Burns and Allen	May 12	11
PARAMOUNT PICTORIAL		
No. 8—Glass Making at the Corning Glass Works — "Going Back Home" — Costuming the Earl Carrol Vanities	Feb. 24	10
No. 9—A Drama of the Northland — Paramount Pictorial Presents Amelia Earhart	Mar. 17	10
No. 10—Birth of the Year — Laboratory Sleuth — Three X Sisters	Apr. 21	10
No. 11—Dr. Roy Chapman Andrews - Ward Wilson - Danbury Fair	May 19	10
No. 12—Treasure Hunt — Wings of Summer—Putting One Over with Lillian Roth	June 16	10
No. 13—Tableaux in Wax — Bird Sanctuary — Song Makers of America	July 14	10
PARAMOUNT PICTORIAL—NEW SERIES		
No. 1	Aug. 11	1 rl.
No. 2	Sept. 8	1 rl.
SCREEN SONGS		
Ain't She Sweet Lillian Roth	Feb. 3	7
Aloha Oe Royal Samoans	Mar. 17	7
"Boilesk" Watson Sisters	June 9	7
Down by the Old Mill Stream Funny Boners	July 21	7
Peanut Vendor, The Armida	Apr. 28	7
Popular Melodies Arthur Jarrett	Apr. 7	7
Reaching for the Moon	Feb. 24	7
Sing, Sisters, Sing Three X Sisters	June 3	7
Song Shopping Ethel Merman	May 19	7
Stoopnocracy Stoopnagle and Budd	Aug. 18	7
When Yuba Plays the Rumba on the Tuba Mills Bros.	Sept. 15	1 rl.
SCREEN SOUVENIRS		
No. 8	Feb. 17	10
No. 9	Mar. 17	10
No. 10	Apr. 14	10
No. 11	May 12	10
No. 12	June 9	10
No. 13	July 7	10
SCREEN SOUVENIRS—NEW SERIES		
No. 1	Aug. 25	
No. 2	Sept. 22	1 rl.
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
GRANTLAND RICE SPORTLIGHTS		
What Makes a Champion	Aug. 4	10
Sporting Melodies	Aug. 25	1 rl.
Water Lure	Sept. 22	1 rl.
The March of the Champions	Oct. 20	1 rl.
SPORTS EYE VIEW		
Aggravatin' Bear, The	Apr. 28	10
Balance	June 23	10
Canine Thrills	Feb. 3	10
Hot and Cold Thrills	Mar. 31	10
Jabs and Jolts	May 26	10
Over the Jumps	July 21	10
Straight Shooters	July 21	10
Wonder Girl, The Babe Didrickson	Mar. 3	10
TALKARTOONS		
Betty Boop's Big Boss	June 2	1 rl.
Betty Boop's Birthday Party	Apr. 21	7
Betty Boop's May Party	May 12	7

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Betty Boop's Penthouse	Mar. 10	7
I Heard ... Don Redman	Sept. 1	1 rl.
Is My Palm Read	Feb. 17	7
Mother Goose Land	June 23	7
Old Man of the Mountains ... Cab Calloway	Aug. 4	7
Popeye, the Sailor	July 7	7
Snow-White	Mar. 31	7
TWO-REEL COMEDIES		
Barber, The ... W. C. Fields	July 28	21
Big Fibber, The ... Sennett Star	July 14	20
Caliente Love ... Sennett Star	Mar. 10	20
Daddy Knows Best ... Walter Catlett	June 16	22
Dream Stuff ... Sennett Star	May 12	20
Easy on the Eyes ... Sennett Star	Feb. 17	22
Fatal Glass of Beer ... W. C. Fields	Mar. 3	19
Husband's Reunion ... Sennett Star	July 7	19
Knockout Kisses ... Sennett Star	June 23	19
Marriage Humor ... Harry Langdon	Aug. 18	19
Meet the Champ ... Eugene Pallette-Walter Catlett	Aug. 4	2 rls.
Pharmacist, The ... Sennett Star	Apr. 21	20
Plumber and the Lady, The ... Sennett Star	Mar. 31	19
Roadhouse Queen ... Sennett Star	May 26	20
See You Tonight ... Sennett Star	June 2	21
Sing, Bing, Sing ... Bing Crosby	Mar. 24	19
Sweet Cookie ... Sennett Star	Apr. 14	18
Too Many Highballs ... Sennett Star	Feb. 10	20
Uncle Jake ... Sennett Star	May 5	19

RKO-RADIO PICTURES

Title	Rel. Date	Min.
BLONDE and RED HEADS SERIES		
Flirting in the Park	Aug. 18	
CHARLIE CHAPLIN SERIES (Re-Issues)		
The Cure	Aug. 19	20
The Fireman	Aug. 26	
The Pawnshop	Mar. 17	
The Vagabond	Feb. 3	21
CLARK & McCULLOUGH SERIES		
Druggist's Dilemma, The	May 5	17
Fits in a Fiddle	Oct. 20	
Gay Nighties, The	June 23	20
Hocus Focus	Mar. 3	20
Iceman's Ball, The	Aug. 13	20
Kicking the Crown Around	Aug. 4	
GRIBBON-KENNEDY COMEDIES		
Heave Two	Mar. 10	20½
How Comedies Are Born	Sept. 6	
Shakespeare with Tin Ears	June 30	18½
Thrown Out of Joint	May 12	21
HEADLINER SERIES		
No. 3—Hip, Zip, Hooray ... Nat Carr	Mar. 31	18½
No. 4—She Outdone Him	July 21	
No. 5—Preferred List	Oct. 6	
MASQUERS COMEDIES		
Abroad in Old Kentucky	Sept. 9	20
Lost in the Limehouse	Apr. 7	20½
Moonshiner's Daughter, The	May 19	20
Stolen by Gypsies, or Beer and Bicycles	July 14	
MICKEY McGUIRE SERIES		
Mickey's Ape Man	Feb. 10	18
Mickey's Big Broadcast		
Mickey's Disguise	July 28	
Mickey's Race	Apr. 14	18
MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)		
Art in the Raw	Feb. 24	19
Good Housewrecking	June 16	
Grin and Bear It	Nov. 3	
Merchant of Menace, The	Apr. 21	19½
Quiet Please	Aug. 11	
MUSICOMEDIES SERIES (Ruth Etting)		
Knee Deep in Music	Sept. 22	
MY BRIDGE EXPERIENCES (Ely Culbertson)		
Forced Response, A	Sept. 15	
Murder at the Bridge Table	Sept. 1	
Society Cheaters	Sept. 29	
What Not to Do in Bridge	Oct. 13	
Trans-Atlantic Bridge Tricks	Oct. 27	
Three Knaves and a Queen	Nov. 10	
PATHE NEWS Released twice a week		
PATHE REVIEW Released once a month		
SPECIALS		
So This Is Harris		28
TOM AND JERRY SERIES		
Happy Hoboes	Mar. 31	
Hook and Ladder Hokum	Apr. 28	7
In the Park	May 26	
Magic Mummy	Feb. 7	7
Panicky Pup	Feb. 24	7
Phantom Rocket	July 21	1 rl.
Puzzled Pals		7

STATE RIGHTS

Title	Rel. Date	Min.
AMKINO		
A Day in Moscow		26
Killing to Live		17
Kino Displays		10
ATLANTIC FILM BEVERLY HILLS PICTURES		
Cococo Capers		
Flame of the Pacific		23
Terrors of the Amazon		29
CAESAR FILMS		
Venezlana		1 rl.
CENTRAL FILM		
A Pilgrimage Through Palestine		10
Boston Common—and Proper		10
Hula		3 rls.
F. M. S. CORP		
Newslaughs		7
FIRST DIVISION		
My Side of the Story ... David L. Hutton	Sept. 1	10
Strange Case of Tom Mooney, The	July 21	23
IDEAL		
Canal Gypsies		9
Evolution		28
Goofy Games		8
Next War, The		26
We're on Our Way		9
INDUSTRIAL		
The Silent Enemy		30
MARY WARNER		
Berlin: Its Sports and Recreation		8
Berlin: Rhythm of a Metropolis		8
Glimpses of Germany		8
Green Heart of Germany, The		20
Springtime on the Rhine		7
The Mosel		8
Trier, Oldest City in Germany		6
Vintagers' Festival in the Palatinate		10
Winter in the Bavarian Alps		1 rl.
Young Germany Goes Ski-ing		1 rl.
PRINCIPAL		
Beer Is Here		
Cuba		20
Get That Lion		29
Isle of Desire		3 rls.
Isle of Peril		32
Isles of Love		1 rl.
Killing the Killer		11
Matto Grosso		24
New Western Front		25
Primitive		1 rl.
Tiger Hunt, The		20
Voodoo		36
Walpi		

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
7. Mickey's Good Deed	Dec. 9,'32	8
8. Building a Building	Dec. 20,'32	7
9. The Mad Doctor	Jan. 20	6
10. Mickey's Pal Pluto	Feb. 10	7
11. The Mellerdrammer	Mar. 3	6
12. Ye Olden Days	Mar. 24	7
13. The Mail Pilot	June 5	7
14. Mickey's Mechanical Man	June 9	6
15. Mickey's Gala Premiere	June 30	7
16. Puppy Love	Aug. 14	
17. Playful Pluto		
18. Shanghaied		
19. Steamroller		
SILLY SYMPHONIES		
6. Babes in the Wood	Dec. 2,'32	8
7. Santa's Workshop	Dec. 30,'32	7
8. Birds in the Spring	Dec. 30,'32	7
9. Father Noah's Ark	Jan. 27	8
10. Three Little Pigs	May 26	8
11. Old King Cole	July 27	6
12. Lullaby Land	Aug. 18	7
13. Pied Piper		7

UNIVERSAL

Title	Rel. Date	Min.
GOOFYTONE NEWS		
No. 1	Aug. 28	8
No. 2	Oct. 1	1 rl.
No. 3	Oct. 30	1 rl.
OSWALD CARTOONS		
Beau Best	May 22	1 rl.
Confidence	July 31	7
Five and Dime	Sept. 18	1 rl.
Going to Blazes	Apr. 10	1 rl.
Ham and Eggs	June 19	6
In the Zoo	Oct. 16	1 rl.
Ocean Hop (Reissue)	Apr. 24	1 rl.
Shriek, The	Feb. 27	7
POOCH CARTOONS		
Hot and Cold	Aug. 14	1 rl.
King Klunk	Sept. 4	9
Lumber Champ, The	Mar. 13	7
Nature's Workshop	June 5	8
Pin Feathers	July 3	9
She Done Him Right	Oct. 9	1 rl.
Terrible Troubador, The	Feb. 13	1 rl.
RADIO STAR REELS		
Morton Downey—No. 3 ... The Holdup	Feb. 14	21
With Joe Young		
Radio Murder Mystery ... Louis Sobol—No. 2	Mar. 6	20
Morton Downey—No. 4 ... My Pal the Prince	Apr. 17	2 rls.
Beauty on Broadway ... Walter Winchell—No. 2	May 15	2 rls.
Peeping Tom ... Louis Sobol—No. 4	Sept. 20	2 rls.
The Old Timers ... Louis Sobol No. 5		21
SPECIALS		
Voice of the Vatican	Mar. 13	10
Your Technocracy and Mine	Apr. 15	1 rl.
World's Greatest Thrills	Aug. 18	19
STRANGE AS IT SEEMS SERIES		
No. 27—Novelty	Mar. 20	8
No. 28—Novelty	Apr. 17	8½
No. 29—Novelty	May 29	8
No. 30—Novelty	May 29	1 rl.
No. 31—Novelty	Aug. 7	1 rl.
No. 32—Novelty	Sept. 4	1 rl.
No. 33—Novelty	Oct. 9	1 rl.
UNIVERSAL COMEDIES (1932-33 SEASON)		
A Quiet Night ... Bert Roach	May 31	21
Alias the Professor ... James Gleason	Mar. 8	21
All at Sea ... (Mentone No. 2)	Sept. 20	21
Big Benefit, The ... (Mentone No. 3)	Oct. 18	2 rls.
Gleason's New Deal ... James Gleason	July 12	20
His First Case ... Vince Barnett	June 14	20
Hunting Trouble ... Louise Fazenda	Feb. 8	20
Mister Mugg ... James Gleason	May 10	21
Mountain Music ... Louise Fazenda	Nov. 8	2 rls.
Nature in the Rough ... Sterling Holloway		
Open Sesame ... Henry Armetta	Oct. 25	2 rls.
On the Air and Off ... (Mentone No. 1)	Sept. 6	rls.
Pick Me Up ... Marie Prevost	Apr. 5	19
Room Mates ... Frank Albertson	Apr. 19	20
Should Crooners Marry? ... Frank Albertson	Feb. 22	2 rls.
Stung Again ... Louise Fazenda	Oct. 11	2 rls.
Trial of Vince Barnett ... Vince Barnett	Mar. 22	20½
Warren Doane Brevity	Aug. 9	2 rls.

VITAPHONE SHORTS

Title	Rel. Date	Min.
BIG V COMEDIES		
No. 9—Buzzin' 'Round ... Roscoe (Fatty) Arbuckle	Feb. 4	
No. 10—Wrongorilla ... Jack Haley	Mar. 4	20
No. 11—How've You Bean? ... "Fatty" Arbuckle	June 24	
No. 12—An Idle Roomer ... Jack Haley		20
No. 13—Nothing But the Tooth ... Jack Haley	Aug. 19	19
BIG V COMEDIES (New Series)		
No. 1—Close Relations ... Roscoe (Fatty) Arbuckle		
No. 2—Salt Water Daffy ... Jack Haley		21
No. 3—Gobs of Fun ... George Givot-Charles Judels		
No. 4—Turkey in the Raw ... Gus Shy		
BROADWAY BREVITIES		
No. 8—Sky Symphony ... Stoopnagle & Budd	June 3	
No. 9—Poor Little Rich Boy ... Phil Baker	Dec. 24,'32	18
No. 10—Hey, Hey, Westeraer ... Technicolor Musical	Dec. 31,'32	17
No. 11—That Goes Double ... Russ Columbo	July 29	
No. 12—Bygones ... Ruth Etting	Jan. 14	18
No. 13—Pleasure Island ... Technicolor Musical	Feb. 25	18
No. 14—Yours Sincerely ... Lanny Ross	Mar. 11	19
No. 15—Speaking of Operations ... Pick & Pat	Jan. 25	18
No. 16—Northern Exposure ... Technicolor Musical	Apr. 8	18
No. 17—Nothing Ever Happens ... Musical	Mar. 25	18
No. 18—World's Champ ... Jack Dempsey	July 11	
No. 19—The Way of All Freshmen ... Hal Leroy-Mitzi Mayfair	Apr. 22	
No. 20—Along Came Ruth ... Ruth Etting	May 6	
No. 21—Fifi ... V. Segal-Chas. Judels	May 20	21
No. 22—The Double-Crossing of Columbus ... Charles Judels	July 15	19
No. 23—Pie a la Mode	June 19	
No. 24—Crashing the Gate ... Ruth Etting-Roy Atwell	July 1	
No. 25—20,000 Cheers for the Chain Gang ... Jerry Bergen-The Rollickers-Pickens Sisters	Aug. 12	19
No. 26—The "No" Man ... Hugh O'Connell-Anne Greenway	Aug. 26,'33	19
BROADWAY BREVITIES (New Series)		
No. 1—Rufus Jones for President ... Ethel Waters		20
No. 2—Use Your Imagination ... Hal LeRoy-Mitzi Mayfair		18
No. 3—Paul Revere, Jr. ... Gus Shy-Janet Reade		21
No. 4—Operator's Opera ... Donald Novis-Dawn O'Day-Eton Boys		
No. 5—Seasoned Greetings ... Lita Grey Chaplin		20
HOW TO BREAK 90		
BOBBY JONES		
No. 1—The Grip	May 15	9
No. 2—Position and Back Swing	June 10	
No. 3—Hip Action	June 24	
No. 4—Down Swing	July 8	
No. 5—Impact	July 15	
No. 6—Fine Points	Aug. 5	10
LOONEY TUNES		
No. 1—Ride Him, Bosko		7
No. 2—Bosko the Drawback		7
No. 3—Bosko's Dizzy Date		7
No. 4—Bosko's Woodland Daze		7
No. 5—Bosko In Dutch		7
No. 6—Bosko In Person		7
No. 7—Bosko the Speed King		
No. 8—Bosko's Knight Mare		
No. 9—Bosko the Sheep-Herder		8
No. 10—Beau Bosko		
No. 11—Bosko's Mechanical Man		
No. 12—Bosko the Musketeer		
No. 13—Bosko's Picture Show		
LOONEY TUNES (New Series)		
No. 1—Buddy's Day Out		
MELODY MASTERS		
No. 1—Music to My Ears ... Jack Denny and Band		10
No. 2—Municipal Band Wagon		10
No. 3—Smash Your Baggage ... Small's Paradise Band		9
No. 4—The Lease Breakers ... Aunt Jemima		9
No. 5—The Yacht Party ... Roger Wolfe Kahn's Band		9
No. 6—Hot Competition ... The Continentals-Barris-Whiteman-Ted Husing		10
No. 7—Abe Lyman and Band		10
No. 8—"How's Tricks?" ... Jean Sargent-George Owen and Gang		
No. 9—That's the Spirit ... Noble Sissle and Band		10
No. 10—The Alma Martyr ... Fred Waring and His Pennsylvanians		9
No. 11—The Name Is Familiar ... Leon Belasco and Band		
No. 12—The Audition ... Hannah Williams-Phil Emerton's Band		
No. 13—A Castilian Garden ... Señor Del Poze's Marimba Orchestra		9
MELODY MASTERS (New Series)		
No. 1—Vincent Lopez and Orchestra		
No. 2—Hot from Petrograd ... Dave Apollon and Orchestra		10
No. 3—Barber Shop Blues ... Claude Hopkins and Band		9
No. 4—Borrah Minnevitch and His Harmonica Rascals		
No. 5—Rubinoff and Band		10
No. 6—Eddie Duchin and Band		
MERRY MELODIES		
No. 1—You're Too Careless with Your Kisses		6
No. 2—I Wish I Had Wings		7
No. 3—A Great Big Bunch of You		7
No. 4—Three's a Crowd		7
No. 5—Shanty Where Santa Claus Lives		7
No. 6—One Step Ahead of My Shadow		7
No. 7—Young and Healthy		7
No. 8—The Organ Grinder		7
No. 9—Wake Up the Gypsy in Me		7
No. 10—I Like Mountain Music		7
No. 11—Shuffle Off to Buffalo		7
No. 12—The Dish Ran Away with the Spoon		7
No. 13—We're in the Money		7
MERRY MELODIES (New Series)		
No. 1—Torch Song		
PEPPER POT		
No. 1—R'bling Round Radio Row No. 1		
No. 2—Nickelette		
No. 3—Contact		
No. 4—If I'm Elected		
No. 5—King Salmon		
No. 6—R'bling Round Radio Row No. 2		
No. 7—Babe O'Mine		
No. 8—Dangerous Occupations		
No. 9—Out of the Past		
No. 10—Love Thy Neighbor		
No. 11—R'bling Round Radio Row No. 3		
No. 12—A Whale of a Yarn		
No. 13—Africa Speaks—English		
No. 14—R'bling Round Radio Row No. 4		
No. 15—Sea Devils		
No. 16—Parades of Yesterday		
No. 17—Breakwater		
No. 18—Little White Lies		
No. 19—R'bling Round Radio Row No. 5		
No. 20—You're Killing Me		
No. 21—Inklings		
No. 22—R'bling Round Radio Row No. 6		
No. 23—Around the World in 8 Minutes		
No. 24—Fisherman's Holiday		
No. 25—Stuck, Stuck, Stucco		
No. 26—Seeing Samoa		
PEPPER POT (New Series)		
No. 1—Walter Donaldson		10
No. 5—Admission 5c		
No. 3—Rock-A-Bye-Bye, with Dr. Rockwell		
No. 4—Notre Dame Glee Club		
SPORT THRILLS SERIES TED HUSING		
No. 1—		
No. 2—		
No. 3—		
No. 4—Old Time Sport Thrills		
No. 5—		
No. 6—		
TECHNICOLOR MUSICALS		
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No. 6—High Spots of the Far East		10
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No. 12—Strange Ceremonies		10
No. 13—Top of the World		1 rl.
MUSICAL WORLD JOURNEYS E. M. NEWMAN		
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No. 2—Samoan Memories		1 rl.

SERIALS

(EACH SERIAL 12 EPISODES OF 2 RLS.)

Title	Rel. Date	Min.
MASCOT		
Fighting with Kit Carson ... Johnny Mack Brown-Noah Beery	July 6	20 (each)
Three Musketeers, The ... John Wayne-Ruth Hall	Apr. 7	
Whispering Shadow ... Bela Lugosi-Karl Dane-Malcolm MacGregor	Jan. 10	
Wolf Dog, The ... Rin Tin Tin, Jr.-Frankie Darro-Boots Mallory	Sept. 30	
UNIVERSAL		
Clancy of the Mounted ... Tom Tyler-Jacqueline Wells	Feb. 27	20 (each)
Gorden of Ghost City ... Buck Jones-Madge Bellamy	Aug. 14	20 (each)
Lost Special ... Frank Albertson	Dec. 5,'32	
Perils of Pauline ... Evalyn Knapp-Robert Allen		
Phantom of the Air ... Tom Tyler-Gloria Shea	May 22	

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I'm very, very
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I'm BETTER!"

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MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

MAJORS' SALES OVER 50% COMPLETE

New season selling by large companies is far ahead of total at this time last year; independents slowed up as exhibitors await final NRA settlement of double feature issue

SECESSION OF ACTORS SPLITS THE ACADEMY

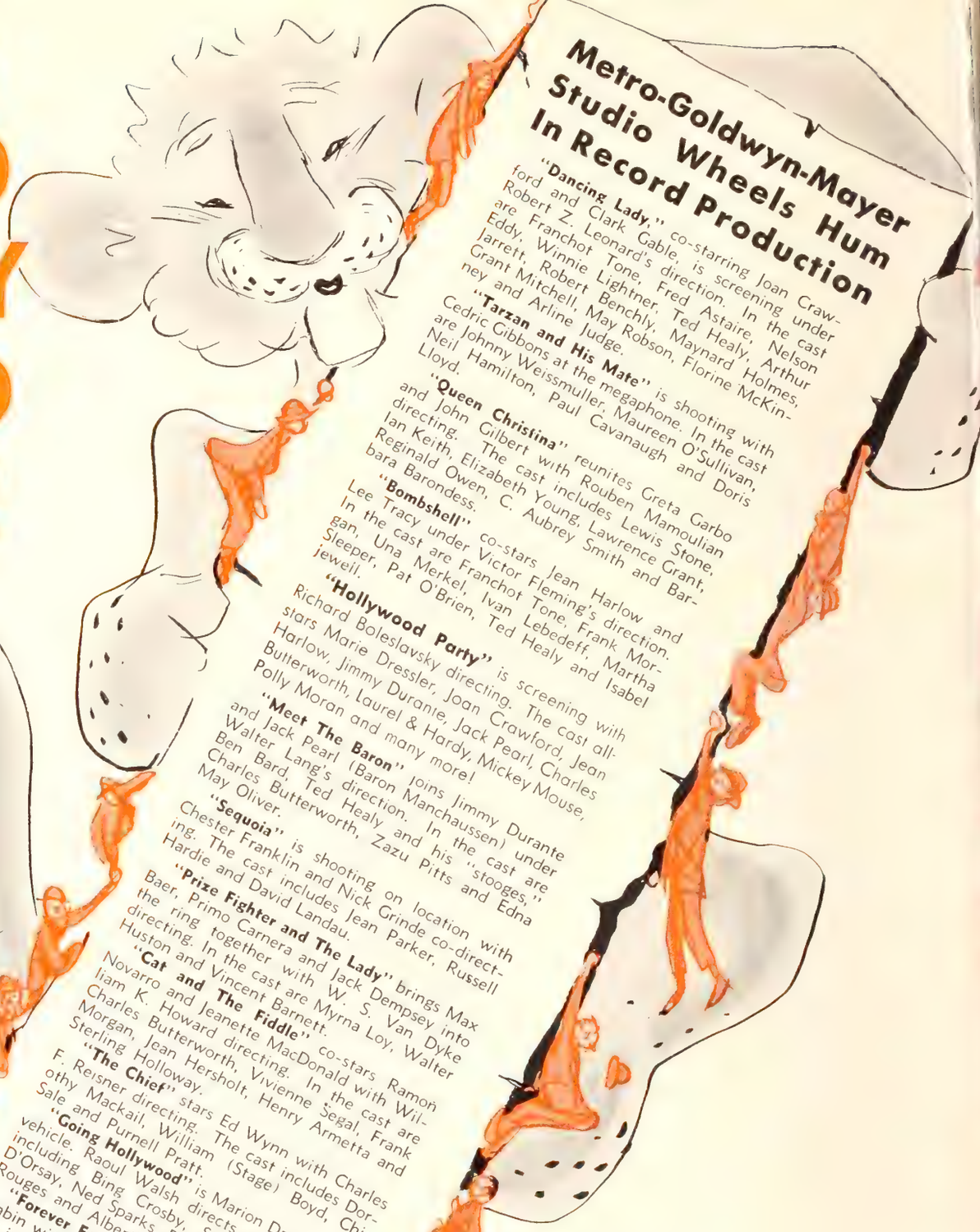
Membership in new Guild is heading toward 1,000 mark as largest union of creative forces gathers strength in Hollywood to protect salaries; 50 former leaders of Academy enroll

COMING: THE ANNUAL NEW PRODUCT NUMBER

Second Draft of Code Analyzed—85% Complete

Vol. 113, No. 3 *Entered as second-class matter, January 12, 1931, at the Post Office, at New York, N. Y., under the act of March 3, 1879. Published Weekly by Quigley Publishing Co., Inc., at 1790 Broadway, New York. Subscription, $3.00 a year.* October 14, 1933

HANG ON TO EVERY WORD OF IT!



Metro-Goldwyn-Mayer Studio Wheels Hum In Record Production

"Dancing Lady," co-starring Joan Crawford and Clark Gable, is screening under Robert Z. Leonard's direction. In the cast are Franchot Tone, Fred Astaire, Nelson Eddy, Winnie Lightner, Ted Healy, Arthur Jarrett, Robert Benchly, May Robson, Florine McKinney and Arline Judge.

"Tarzan and His Mate" is shooting with Cedric Gibbons at the megaphone. In the cast are Johnny Weissmuller, Maureen O'Sullivan, Neil Hamilton, Paul Cavanaugh and Doris Lloyd.

"Queen Christina" reunites Greta Garbo and John Gilbert with Rouben Mamoulian directing. The cast includes Lewis Stone, Ian Keith, Elizabeth Young, Lawrence Grant, Reginald Owen, C. Aubrey Smith and Barbara Barondess.

"Bombshell" co-stars Jean Harlow and Lee Tracy under Victor Fleming's direction. In the cast are Franchot Tone, Frank Morgan, Una Merkel, Ivan Lebedeff, Martha Sleeper, Pat O'Brien, Ted Healy and Isabel Jewell.

"Hollywood Party" is screening with Richard Boleslavsky directing. The cast all-stars Marie Dressler, Joan Crawford, Jean Harlow, Jimmy Durante, Jack Pearl, Charles Butterworth, Laurel & Hardy, Mickey Mouse, Polly Moran and many more!

"Meet The Baron" joins Jimmy Durante and Jack Pearl (Baron Manchaussen) under Walter Lang's direction. In the cast are Ben Bard, Ted Healy and his "stooges," Charles Butterworth, Zazu Pitts and Edna May Oliver.

"Sequoia" is shooting on location with Chester Franklin and Nick Grinde co-directing. The cast includes Jean Parker, Russell Hardie and David Landau.

"Prize Fighter and The Lady" brings Max Baer, Primo Carnera and Jack Dempsey into the ring together with W. S. Van Dyke directing. In the cast are Myrna Loy, Walter Huston and Vincent Barnett.

"Cat and The Fiddle" co-stars Ramon Novarro and Jeanette MacDonald with William K. Howard directing. In the cast are Charles Butterworth, Vivienne Segal, Frank Morgan, Jean Hersholt, Henry Armetta and Sterling Holloway.

"The Chief" stars Ed Wynn with Charles F. Reisner directing. The cast includes Dorothy Mackail, William (Stage) Boyd, Chic Sale and Purnell Pratt.

"Going Hollywood" is Marion Davies' new vehicle. Raoul Walsh directs with the cast including Bing Crosby, Stuart Erwin, Patsy Kelly, the Radio Rouges and Albertina Rasch Ballet.

"Forever Faithful" is directed by Richard Dix and including Madge Evans, Conway Tearle, Stuart Erwin, Una Merkel, Raymond Hatton, Spanky, and Isabel Jewell.

"Vinegar Tree" has Lionel Barrymore starred with Alice Brady, William Janney, Conway Tearle and Mary Carlisle in the cast. Harry Beaumont directs.

Preparing are the "Paradine Case" for John Barrymore, Lionel Barrymore and Diana Wynyard; "Viva Villa" to be filmed by Howard Hawks in Mexico with Wallace Beery; "Transcontinental Bus" for Robert Montgomery; "Comin' Round the Mountain" for May Robson and Polly Moran; "Miracle Mountain" which Clarence Brown will direct with Helen Hayes, and "Living In a Big Way" for Marie Dressler and Jean Harlow.

EXTRA!

"NIGHT FLIGHT" TERRIFIC!

Salt Lake City sends the first amazing report. Beats "Hell Divers" and "Tugboat Annie" previous record holders! Capitol, N. Y., Biggest in two months! Held over 2nd week! Wires pour in from everywhere. Watch "Night Flight" another M-G-M sensation!

HOLLYWOOD FLASH! *Two M-G-M pictures previewed to phenomenal acclaim this week:* "BOMBSHELL" *and* "MEET THE BARON." **You'll hear more!!**

FOOTLIGHT PARADE

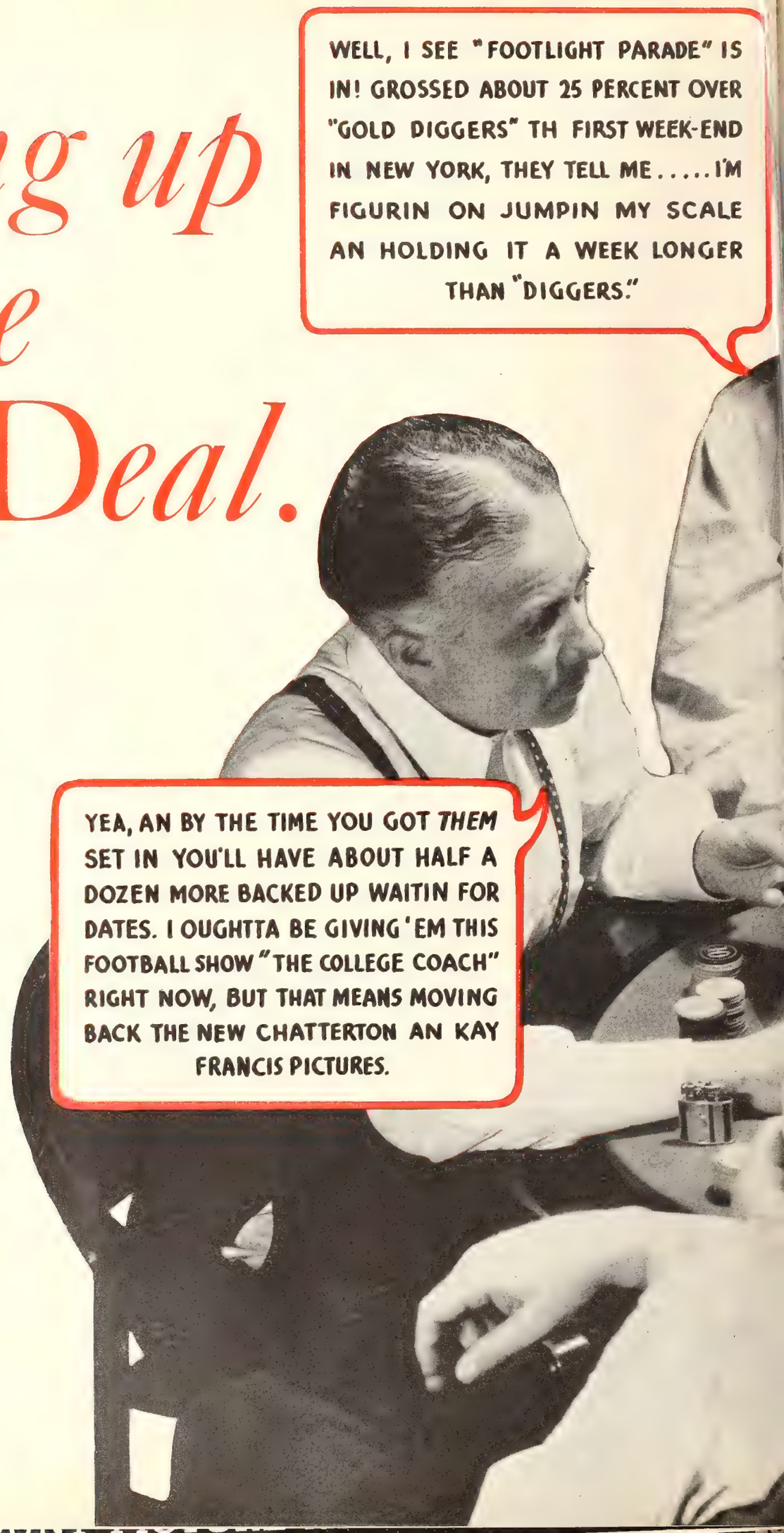
First full week in New York tops "Gold Diggers" by 20.4 per cent!... And today the nation-wide parade of *bigger-than-Gold-Diggers* records starts in Pittsburgh, New Haven, Richmond, Newark!

FOOTLIGHT PARADE

"WARNER BROS.' biggest and brightest musical" (*N. Y. American*) with 20 Stars including —

JAMES CAGNEY
JOAN BLONDELL
RUBY KEELER
DICK POWELL

Sizing up the New Deal.


WELL, I SEE "FOOTLIGHT PARADE" IS IN! GROSSED ABOUT 25 PERCENT OVER "GOLD DIGGERS" TH FIRST WEEK-END IN NEW YORK, THEY TELL ME.....I'M FIGURIN ON JUMPIN MY SCALE AN HOLDING IT A WEEK LONGER THAN "DIGGERS."
YEA, AN BY THE TIME YOU GOT *THEM* SET IN YOU'LL HAVE ABOUT HALF A DOZEN MORE BACKED UP WAITIN FOR DATES. I OUGHTTA BE GIVING 'EM THIS FOOTBALL SHOW "THE COLLEGE COACH" RIGHT NOW, BUT THAT MEANS MOVING BACK THE NEW CHATTERTON AN KAY FRANCIS PICTURES.

NRA MEMBER

Vitagraph, Inc., Distributors

THE ONLY THING THAT'S WORRYIN ME IS THAT WARNERS ARE FIRIN' SO MANY BIG SHOWS AT ME I CAN HARDLY HANDLE EM. "PARADE" IS GONNA TIE UP MY FIRST RUNS FOR 3 WEEKS ANYHOW, AN THAT MEANS I GOTTA HOLD OFF ALL THAT TIME WITH STANWYCK IN "EVER IN MY HEART," MUNI IN "THE WORLD CHANGES," AN POWELL'S "KENNEL MURDER CASE."
JIM'S THE BIG WINNER TONIGHT, ISN'T HE? BOY, HE NEEDS IT WITH THAT PRODUCT HE'S STUCK WITH! CAN YOU PICTURE ME PLAYING SHOWS LIKE "ANTHONY ADVERSE," "WONDER BAR," AND "CONVENTION CITY" RIGHT ACROSS THE STREET FROM HIS SHOOTING GALLERY? BETTER STICK TO POKER, JIM, AN GIVE UP SHOW BUSINESS, WHEN YOU GOTTA BUCK OPPOSITION LIKE THAT!

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as 5 leading theatres play 5 FOX pictures

simultaneously!

Five Broadway houses... with a normal weekly capacity of 537,762 people. And *all five* doing outstanding business. FOX manpower... not crowing, just growing... has earned the right to feel proud!

BERKELEY SQUARE
4th Week
at the
GAIETY

WILL ROGERS
in
DOCTOR BULL
at
Radio City
MUSIC HALL

THE GOOD COMPANIONS
with
JESSIE MATTHEWS
at the
MAYFAIR

CHARLIE CHAN'S GREATEST CASE
at the
ROXY

LILIAN HARVEY
LEW AYRES
in
MY WEAKNESS
at the
RKO ROXY

OCT 14 1933

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MOTION PICTURE HERALD

Vol. 113, No. 3 October 14, 1933

MR. DISNEY ADVENTURES

MR. MICKEY MOUSE, now being an institution of some five years of increasing success, is maybe a bit taken for granted. But now comes Mr. Walt Disney with something else again, a short, a Silly Symphony entitled "Three Little Pigs," which is more of a sensational success than any current dramatic production. The indications are that Mr. Disney has a deal of something besides good fortune—that his is not a narrow angled genius in the expression of a single concept. He is, in truth, taking the motion picture farther and farther from its primitive function of record and is making it more and more an independent instrument of expression.

△ △ △

'ROUND AND 'ROUND

THERE is that in the current flow of expression among the observers, commentators and participants of the disordered amusement world which fills one with the same sort of humor as the spectacle of a terrier pup in mad pursuit of his own tail.

Mr. John C. Moffitt of the Kansas City *Star* burns with excitement over a view of the motion picture industry hell bent to moral destruction. Mr. John S. Cohen of the New York *Sun* is a-twitter with a fear that there will be an inundation of Cinderella stories. Mr. Eric Knight of the Philadelphia *Public Ledger* is all upset for two columns because some producers sprig up their productions for selling purposes by employing "names" for brief bits, rather than bona fide parts in the show.

With the arrival of each morning's papers one is shocked to find how many things are the matter with the motion picture all of the time.

But the same papers bring us the questionable cheer of evidences that things are not importantly better in the world of the lofty legitimate, the stage.

Two outstanding expressions of grief and alarm, both accompanied by suggestions of remedy, have been presented in recent issues of the New York *Times*, which still leads its amusement section with the stage pages, and which was grudgingly among the last of metropolitan dailies to give the motion picture a department of its own. October 1, Mr. George M. Cohan, who has hoofed it up Broadway from Union Square to Times Square in forty years, surveyed the situation with reference to the stage and found it too dominated by sophistication and sex. He thinks "they would go to see the old kind of clean show if it were properly done." He took a look at the screen and decided that: "Their eyes have been on the ticket takers instead of the picture makers. . . . They will have to fire a bunch of useless employees. . . . They got the idea that they could throw money away on the production and still get it back. . . . Spending money doesn't make a good show. There must be something more."

Then last Sunday Mr. Elmer Rice, discussing for *The Times* a project for "a People's Art Theatre," remarked: "The plain fact is that our present theatre caters almost exclusively to the denizens of Broadway and Park Avenue, and the fringe which takes its standards of taste from those two thoroughfares."

Meditating on all this, on the New Canaan express the other morning, we tossed the matter at the philosophically minded Mr. Konrad Bercovici, who farms and fictions up in Connecticut, commuting the while. He shook his black gypsy mane, with a shrug.

"The trouble is," he muttered, "that everything is written and made to sell somebody instead of to say something. 'Writing down' never works."

Now it would seem that if the advice of Mr. Cohan and Mr. Rice were to be applied, we should have the spectacle of the motion picture, which has swallowed, somewhat lumpily, the sophistication of the stage, being subject to a rear action attack from the stage, coming up behind with material for the great common people. If that happens, the motion picture will be right at its heels, running rapidly around behind itself.

△ △ △

"ROXY" GOES ENDORSING

IN years agone, up and down Broadway, Mr. Samuel L. Rothafel was remarkably chary of personal proclamations concerning motion pictures offered under his auspices. So when he is discovered in this week's advertisements in behalf of the Radio City Music Hall saying: "It is my pleasure to announce the first presentation on Thursday of what I believe is the finest picture yet shown at this theatre—'The Private Life of Henry VIII' . . . " one may wonder if by any chance our "Roxy" is getting to be a free and easy endorser. Admitting that the imported "Henry VIII" is an excellent picture, one must also remember that Mr. Rothafel is hereby setting it above such American productions as "State Fair," "Cavalcade," "Morning Glory" and "Lady for a Day," all of which have played his theatre.

△ △ △

If we must have an economic revolution, and it seems we must, the battles of the codes are after all rather less disturbing than pike staffs and guillotines.

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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THIS WEEK - - - -

THE "ROAD"

To the once glorious "road," emaciated almost to extinction by the "movies," have legitimate producers from time to time attempted to apply resuscitation, invariably feeble. Now again, in the person of prominent Denver showman Arthur M. Oberfelder, comes another "physician." In New York, planning, casting, arranging, is Producer Oberfelder, assisted by veteran John McKee. Circuits are in the offing, one embracing Kansas City, St. Louis, Cincinnati, Indianapolis, Columbus, another several southern cities. The price range: 25 cents to $1. Already, in Cincinnati, is Mr. Oberfelder encountering prospective labor difficulties. The road, a "has been," is not yet "in the running" as a film competitor. . . .

"INADEQUATE"

Ostensibly by reason of lack of sufficient artistic quality and inadequacy of the leading performer has the initial public exhibition of the Hitlerian motion picture, "Horst Wessel," been postponed in Berlin, perhaps permanently. But back of the fiasco which apparently is the cinematization of the life of the Nazi hero and "martyr," lies a story of petty political jealousy, conflict between Dr. Joseph Goebbels, minister of propaganda and public enlightenment, and Dr. Ernst Hanfstaengl, one time New York art dealer, long a Hitler friend, now Nazi leader. Origin, direction of the film was Hanfstaengl's, who, in consequence, infringed upon Goebbel's prestige, incurred his displeasure. Thus the "mysterious" postponement. . . .

"ONE SEEING——"

Ever and again is the perennial public interest in the motion picture's newsreel demonstrated. Came its highest recognition in the establishment of exclusive "newsreel theatres," well attended, profitable. Nor is this interest confined to the United States. This week, in London's West End, opened another, located ideally in a major railroad terminal, bringing the total of reel houses to a round dozen, at least, in the area. Always true, in any circumstance, is the ancient Chinese proverb: "One seeing is worth a thousand tellings."

GRAND TROUPER

Characteristic was the: "I'm not that important; I've been having birthdays for years," with which grand old trouper Marie Dressler, MGM star, greeted the well-wishers planning an enormous celebration of her 64th birthday November 9. Organized was the Marie Dressler Birthday Club. Recorded are quick responses to the far-flung nationwide invitation dispatched by Mrs. Ralph Hitz, club president. In New York this week the elderly star, who would probably resent the word, was honored via a testimonial dinner at the Hotel Roosevelt. From chorus to stardom, through vaudeville, circus, stage, screen, she pushed her way for 45 of her 64 years. From "Tillie's Punctured Romance," opposite Charlie Chaplin, to "Tugboat Annie" in 1933, the trouper has marched, a credit to her profession. . . .

FILMED SENTENCE

Sharp drama, sharper significance came this week to the newsreel as camera, sound men of Hearst Metrotone News took ready places in the court of Federal Judge Vaught in Oklahoma City, there to unprecedentedly portray in indestructible, widely circulated celluloid, the arraignment, sentencing of the desperadoes, accomplices there convicted of the kidnaping of Charles F. Urschel, local millionaire. For the first time cameras clicked as a federal judge passed drastic sentence. From Attorney General Cummings came special permission, on Metrotone's request, and thence orders to Judge Vaught. Valuable, obvious is the newsreel's contribution to the U. S. battle against savage kidnapers. . . .

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INTO THE LIMBO

Passed this week the famed legal effort of one Samuel Lionel Rothafel in defense of a nickname, as the U. S. supreme court testily "threw out" his plea for a review of the decision by which circuit court of appeals Judge Manton decided "Roxy" belonged on Seventh avenue and 50th street, New York, not on Sixth avenue, whither Mr. Rothafel had gone, as he thought, with his appellation. Now comes rumor that Harry C. Arthur, when spring comes again, will take the house as part of his eastern circuit, with the theatre by then out of receivership, a rumor which Receiver Howard Cullman is at pains to emphatically deny. Mr. Rothafel, of the RKO Music Hall and RKO **Center** (nee Roxy) theatres, continues active on Sixth avenue. . . .

SCREEN TECHNIQUE

To the presentation of the motion picture, apparently, has come one more advancement, one more technical improvement, in this instance from the Warner studio and Frank Murphy, chief electrician. Called importantly "deep stage presentation," the method involves moving back of the screen, use of a new lighting system operating from the lower fore part of the stage, promises "unprecedented" visual effects. Camera work on "Ever in My Heart," with which Warner will introduce the technique this week at the New York Hollywood, had the collaboration of Electrician Murphy. The science of the screen moves on apace. . . .

FILM AS "SALESMAN"

Unique is the new use to which motion pictures recently have been put in New York, that of real estate agent. In New York's vast apartment development, London Terrace, are 1,665 apartments, scattered in 12 tall buildings. Showing "prospectives" about is an agent-taxing task. In the reception room, facing davenport, chairs, is an ornamental window. As the callers wait, motion pictures detail the inviting features of the place, show housekeeping helps. Thus neatly is a troublesome problem solved, a prospect drawn into a receptive mood — via the motion picture. . . .

FREE TRADE

Well might U. S. film producers wish theatrical as well as educational films were to be included in the agenda of the international conference opened in Geneva this week to consider the removal of duties and other restrictions calculated to impede world distribution of educational films. For the United States was Vice Consul Curtis Everett present. . . .

ROSENBLATT REVISES CODE, BUT ROOSEVELT ASKS ABOUT THOSE SALARIES

by TERRY RAMSAYE

The Code Marathon in the Dance of the Blue Eagle dragged through weary paces this week up and down the halls of the Hotel Mayflower and the Commerce Building in Washington.

Wednesday brought from the flooding mimeograph serving Sol A. Rosenblatt a second revision of the first code draft, affecting only in minor aspects the draft presented in full in last week's issue of Motion Picture Herald.

The White House flared up again in the picture as a party at interest, as indicated in these pages before, when the Associated Press and the Motion Picture Herald's own special correspondent were permitted to issue, late Wednesday, dispatches saying in substance that President Roosevelt had asked the NRA for an investigation of the whole subject of motion picture star salaries.

Earlier in the week Mr. Red Kann of Motion Picture Daily had more than inklings of the story and said so, whereupon Mr. Rosenblatt, being in a somewhat delicate position, said in substance "poof poof," or any way you want to spell it.

AND SALLY RAND'S FAN IS ON THE AIR

Last night on the sacred air of NBC, on the Pabst Blue Ribbon hour, the old Maestro, Mr. Ben Bernie, remarked, "The next number is dedicated to Sally Rand's fan. It is entitled 'I have you where I want you'."

The code document as of Wednesday was in the expressed opinion of Mr. Rosenblatt 85 per cent done. So were the code makers.

New in the chameleon document of the code were sections aimed at clipping the spurs of racketeering agents of players, a proviso for the elimination of cut-throat bidding for the players, and, curiously, a stipulation that musicians—piccolo players et al—were left as is, in *statu quo ante,* which is quite a spot for a musician.

Continued were the struggles, some of them faintly, of exhibitor vs. labor, the agents against Section 9, the Academy anent Section 10, and the battles of that old two-gun villain "Double Bill."

The indications were that nothing new would happen about labor, that the agents would lose, that "Double Bill" would be left to the economic determination of his own career, and that stars would continue to go to the highest bidder.

The week was a continuation of the grinding process by which the motion picture's composite array of industrial processes and problems were being brought into relation to the National Recovery Administration's program-on-paper.

It is obviously a program-on-paper because not yet in the world of the motion picture or elsewhere among the codified industries has yet become apparent any imposing machinery of enforcement and application.

Further, it was and is obvious that should recovery arrive before the prescription is written, it will not be taken to the drug store.

Half of the battle of the codes, *in re* the motion picture and other industries, has been not so much toward a code as toward a clarification of the patterns of problems and proper, reasonable conduct, an understanding and an airing.

On the question of the Code Authority and its personnel, the agitation and excitement has been considerable and thus far much submerged. A fortnight past Motion Picture Herald recorded the voyage to Europe of Mr. Joseph P. Kennedy, of Boston and New York, with young Mr. James Roosevelt, son of the President, and some eight other members of the family thereunto related—coupled with the report up New England way that Mr. Kennedy might emerge as the motion picture's dictator under the code. However, one would assume that if it appeared imminent that Mr. Kennedy was to be importantly set back into the motion picture scene, or expected to be, we should not this week have had news that four of his stalwarts were to go into the service of National Distillery Products, starting with a survey of New England for outlets.

TRIAL BALLOONS FOR HERBERT SWOPE

Merely through editorial lassitude it was not at the same time recorded that trial balloons were set aloft, liberated dove-like, by the friends, certain friends, of Hr. Herbert Bayard Swope, once of the New York *World* and variously friendly and allied with the General Electric-Radio Corporation of America group.

The "suggestion" concerning Mr. Swope appears to have progressed about as far as Mr. Louis McHenry Howe of Fall River and Washington, secretary to President Roosevelt —and to have progressed no farther immediately.

It seems reasonable to assume, if one were put to the necessity of assuming, that the problem of the Code Authority and its personnel

(Continued on page 16)

ACTORS' SECESSION SPLITS ACADEMY; NEW GUILD MEMBERS NEARING 1,000

Switch of Small Group of Leading Players Precipitates Movement Bringing New Union's Enrollment to 529 in a Week

Fashioned Along Lines of Equity But With No Apparent Connection; Report Directors' Branch Planning Similar Action

Marking one of the most sudden and decisively effective steps ever undertaken in the unionization of a group of motion picture employees, screen players of Hollywood have set up an independent and unaffiliated union of their own. And the creative workers of Hollywood thereby virtually extended the hand of welcome to Actors Equity Association of the stage, as they struck an undermining blow at the Academy of Motion Picture Arts and Sciences. It was the Academy that had fought so vigorously on occasions to prevent Actors Equity from gaining a foothold in Hollywood.

Fashioned along the lines of Equity, but with no apparent connection with that association, Hollywood's union of actors has taken the form of the Screen Actors Guild, incorporated some weeks ago. Besides the obvious basic purposes—of protecting the interests of creative workers in all normal relations with producers—the Guild is prepared to face a reported threatening crisis in any proposed salary control legislation which might come under the NRA code now under consideration at Washington. However, adoption of such a proposal has been repeatedly denied.

Expect 1,000 in Guild by Weekend

A switch to the Screen Actors Guild was undertaken late last week, quietly at first, by a small group of leading actors who were among the most active members of the Academy's actors branch. By Monday night of this week, the Guild had tied together all the loose ends of organization, and had become the largest creative union ever to operate in Hollywood, enrolling some 529 members in a week, with predictions flowing freely along Hollywood boulevard that 1,000 would be on the roster by the weekend.

The Academy, which recently was reorganized, supposedly to strengthen the voice of the creative workers and to end the influence of producers, appeared over the weekend to be weakening as additional stars were preparing to bolt and join the insurrectos in the new Guild.

Actors' Branch Largest in Academy

At a mass meeting at the El Capitan theatre in Los Angeles, last Sunday evening, the Academy bolters openly declared that the Academy was failing to serve their interests, and that they felt more can be done for the actors by an organization composed entirely of actors, whose duly appointed spokesmen would know their problems better than anyone else.

Additional players well known in the studio capital said they could not see any benefit in continuing as Academy members and they set about to write resignations to join the Guild.

The actors branch of the Academy has been generally accepted in the industry as the backbone of the Academy, and with their complete secession, if effected, there would obviously not be much left of the Academy, "employee" membership of which is divided as follows (approximate figures):

BRANCH	MEMBERS
Actors	263
Directors	100
Assistant Directors	48
Technicians	191
Writers	137

The writers previously had formed their own Screen Writers' Guild, causing a split in that branch of the Academy, and persistent reports in Hollywood during the week indicated that the directors' branch was contemplating similar action.

In view of Washington's repeated denials of the existence of a definite salary-fixing clause, which ordinarily might have stopped the bolting actors, it appears evident that the revolutionaries were intent upon forming their own actors' union, regardless, in order to sever all relations with the Academy.

Salary-Fixing Reports Bring Climax

The discontent in the Academy's actors ranks came to a climax a few weeks ago during the concluding sessions of the code hearings at Washington, where there were heard many vague rumblings of a proposal to incorporate in the code a clause which would establish a maximum of possibly $2,000 weekly, for socalled "excessive" star salaries. Various denials of any definite action were made at Washington, although there were insistent reports that the Administration favored some form of regulation for top salaries.

However, on Monday of this week it appeared that salary-fixing for stars would never materialize under the code, because both the legal machinery and the legal precedent for such action were believed nonexistent. Also, reactions from producer quarters, both at Washington and in Hollywood, indicated they believed such regulation would be impractical, and could not be enforced, although some producers were said to feel that deals could be made with stars whereby a maximum of $2,000 weekly would be augmented by a split on the profits.

A new development in the salary-fixing situation appeared suddenly at Washington Monday night, when Lester Cowan, executive secretary of the Academy, petitioned Deputy Rosenblatt for a public hearing, on behalf of the Academy members, in the event that the original text of Article 10 —which had no stipulation for maximum salaries—is changed to include such a clause.

Actors Dissatisfied

Meanwhile, worried over the reports of fixing maximum salaries 26 of the Academy's most prominent members bolted the ranks last Monday, including: James Cagney, Eddie Cantor, Frank Morgan, Adolphe Menjou, Fredric March, Gary Cooper, Robert Montgomery, Chester Morris, Spencer Tracy, George Bancroft, George Raft, Ralph Bellamy, Warren William, Boris Karloff, Kenneth Thompson, Paul Muni, Ann Harding, Otto Kruger, Charles Butterworth, the four Marx Brothers, Ralph Morgan, Miriam Hopkins.

Eddie Cantor is president of the new Guild, and the following are vice-presidents: Adolphe Menjou, Fredric March, Ann Harding. Treasurer and assistant treasurer are Groucho Marx and Lucille Gleason, respectively.

Since the first group left the Academy, six others added their names to the resignation list, and at press time another 24 were preparing to do likewise, all joining the Guild.

Some 800 actors of Hollywood, principally non-members of the Academy, answered the Guild's call for the Sunday mass meeting, and 500 signed membership blanks immediately. Others said they would mail theirs.

Six Attempts by Equity

Denials at Washington to the contrary, members of the Guild predicted on Monday night that any attempt to limit actors' salaries to $2,000 a week, as reported, or to control earnings to any extent, will be met by aggressive action, probably by a walkout. However, such an eventuality was believed to be unlikely.

Actors' Equity Association of stage players has made six attempts to "organize" Hollywood and effect a "closed shop" for motion picture players. In most of these attempts, the group met with the successful opposition of the Academy, which had been formed in 1929, after Equity had launched

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BULLETIN

Establishment of a maximum salary for socalled "excessive" star salaries will not be a part of the film code. This issue, which was the principal cause for splitting the Academy's actors' ranks, is reported on in detail on page 9.

That President Roosevelt desires a study by NRA of directors' and stars' salaries, especially child actors, was admitted at the White House.

Eddie Cantor, president of the new Screen Actors' Guild, said in Hollywood that reports that the Guild would join Actors' Equity Association, with local autonomy provided, were untrue. He said that the Screen Actors' Guild is a local Hollywood organization and is not a belligerent body.

MAJORS COMPLETE HALF OF DEALS; SALES FAR AHEAD OF LAST SEASON

Busier and Better Year Than Any Since 1930 Is Forecast by Sales Managers, Despite Late Start of Selling

Major distributing companies have closed 50 per cent of their sales deals for the entire 1933-34 season. Though the new selling year was one of the slowest to get under way, it has increased its tempo until now practically all large companies report sales to date substantially greater than they were for the corresponding period of 1932, and the sales managers are unanimous in their expectations of a busier and better year than the industry has seen since 1930.

Large distributors who for a variety of reasons could not get their salesmen into the field before late July and early August already show records of proportionately greater numbers of accounts closed for the 1933-34 season.

Hesitance on Double Bills

A few of the smaller companies, however, have been unable to present favorable reports. This they ascribe to ramification of the code activities as having a more direct bearing upon their business than that of the major distributors. They point out that a great many exhibitors, who ordinarily buy film from independent producers early in the season, have withheld their pens from contracts for films which they know can be played only on double feature programs. And independents say the same obstacle will confront them until the problem of whether double bills are to continue as a fair trade practice has been settled once and for all.

The major companies, too, were delayed by the code in getting their selling activities under way. Bankruptcies and receiverships likewise, played their parts in holding back the proceedings, yet the season has developed into a far better one, as a whole, than was last year, when business was beginning to hum toward the end of May.

Contrary to oft-expressed earlier opinions that the new season would bring higher film rentals proportionate to the upward trend of business and commodity prices, few companies are proceeding along these lines. There have been, however, more percentage deals than heretofore, and more combined percentage and flat rental accounts sold than ever before. Some companies' percentage rates are slightly higher than last season, but, in spite of this, exhibitors are "jumping at the opportunity to play pictures on this basis," as one distributor phrased it.

The method of selling also appears to be turning into new channels. For the first time in many years film salesmen are said to be actually selling the product and not the company they represent. Exhibitors are buying quality as they never bought it before and are placing reliance in those producers who during the past year have delivered consistently good product to them. Much of this is laid to the breakdown and decentralization of major theatre circuits, with a healthier, more competitive atmosphere today than the industry has known in years.

Preferential bookings are the order of the day. Some pictures in a contract are sold at 35 per cent, some at 30, 25 and 20 per cent. This is chiefly applicable to the larger situations, but in many instances contracts are being closed with small exhibitors on the same terms. Individual pictures, too, as in the case of Warners' "Gold Diggers of 1933" and "Footlight Parade," are being sold exclusively on a percentage basis, to large and small exhibitors alike. Others carry flat rentals and a few the rental and percentage plan, or percentage and guarantee.

As an example of what has been happening in the last two and one-half months, Warner Bros., with its sales force out only since the middle of July, already is selling faster in every point of importance than it was at this time in 1932, said A. W. Smith, Eastern and Canadian sales manager. More than 2,500 situations have been sold to date and accounts being closed are increasing substantially each week. Last year Warner closed approximately 8,000 situations for the whole 1932-33 season, then a company record for new accounts, and practically all of these have been sold for the new product. Selling in the eastern section this year has been virtually completed. The many circuits sold include Loew's, Publix New England, Famous Players Canadian, Kincey & Wilby, E. J. Sparks, Griffith circuit (Oklahoma), Balaban & Katz, Butterfield, Schine Upstate New York circuit, M. A. Shea, and Ed. Fay of Providence, R. I., and John Hamrick in Seattle. Aside from these and the independent acocunts, Warner has its own theatre circuit, totaling 400 houses.

The Warner selling season in 1932 got away in May, but this year, due to pictures remaining on the 1932-33 schedule and to code problems, the selling season did not get underway until the middle of July. At this time last year, despite a six weeks' head start, little more than 2,000 accounts had been closed. Mr. Smith also said that not less than nine pictures on every contract are sold on a straight percentage basis and that percentage tops have been increased slightly.

Monogram, on the other hand, as a large independent producer-distributor selling double features, has found its sales activities retarded pending final code action. Exhibitors do not know whether to buy single or double features at this time, according to W. Ray Johnston, Monogram president. "We are almost 50 per cent below what we had accomplished last year at this time," he said, "and are being forced, as a result, to sell on a picture-by-picture flat rental basis."

Herman Gluckman, president of Majestic Pictures, reported a 25 per cent increase in sales over what they were a year ago, with a great many new accounts and a considerable number of unaffiliated circuit deals closed. "We have not been particularly bothered by the double feature situation in the industry code," Mr. Gluckman said Wednesday. "We are aiming for the Class A houses with our pictures and therefore are not being held up." About 75 per cent of the company's product is being sold on a flat rental basis.

MGM 100 Per Cent Ahead

Metro-Goldwyn-Mayer is 100 per cent ahead of its sales for this time last year, according to Felix F. Feist, general sales manager. All major circuits have been sold, for the most part on a straight percentage basis, and percentage rates have not been increased.

Columbia is chalking up at least a 40 per cent increase in sales over the same period last year, according to Jack Cohn, vice-president.

"Despite the fact that our current season started six weeks later than it did last year," Mr. Cohn said, "we have closed practically all our large circuit deals, both affiliated and independent, for the season. The improved showing indicates what will probably be the most successful year the company ever had."

An increase in percentage deals made by Columbia this year was reported by Abe Montague, general sales manager, who said the company is using its individual contract form and not the standard licensing agreement, ratified by Columbia and six other large distributors last spring. Mr. Montague also pointed out that circuits are buying earlier this year than in other seasons.

Among deals recently closed are: Sparks circuit; Griffith; Loew's, Rosenblatt, Shiffman

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WALL STREET JOURNAL SEES GOOD FILM YEAR

"Better quality films and a wider market presage a successful season" in the motion picture industry, according to Dow, Jones' Wall Street Journal, *which sounded a generally optimistic note for* 1933-34 *in a report on the motion picture situation, published Tuesday night. Here are some of the highlights:*

Earnings of moving picture companies are showing a material upturn. . . .

Marked increase in number of theatres operating, and admission prices have been raised slightly, all of which has helped film rentals. . . .

Film industry has been suffering from lack of product, as well as lack of public spending power. . . . Outlook for the coming season, however, is considerably brighter and by the beginning of the winter season all of the large producers should be well in the black. . . .

Loew's report for fiscal year ended August 31 will probably show a net profit of $1.75 a share for the 1,464,205 shares outstanding . . . after giving effect to a number of unusually severe write-downs. . . .

Paramount-Publix . . . operations are proceeding normally through a number of subsidiaries. . . . The company on this basis is running in the black. . . .

Foreign business is the brightest spot in the situation at the moment. . . .

Warner Brothers is now running in the black and current operations are ahead of a year ago. . . .

Fox . . . is proceeding with normal operations and, for the first time since it met with financial difficulties some years ago, seems to be running smoothly. . . .

Few Companies Proceeding on Basis of Higher Rentals; Percentage Deals More Frequent; Exhibitors Buying Quality

FRANKLIN RESIGNS; MAY BE PRODUCER

Probably Will Enter Independent Production After Short Vacation, Probably With RKO Arrangement, Says Aylesworth

Wednesday afternoon the Radio-Keith-Orpheum publicity department issued an announcement, as follows:

"M. H. Aylesworth, president of the Radio-Keith-Orpheum Corporation, announced today the resignation of Mr. Harold B. Franklin. Mr. Franklin, after a short vacation, will probably enter independent motion picture production, probably under some arrangement which will continue his relationship with the RKO group."

When Mr. Franklin entered the employ of the Radio Corporation's subsidiaries, it was without title. It is understood that he contemplated being placed in charge of all RKO Radio independent unit production. Mr. Franklin was, however, assigned to other duties, first in a theatre advisory post, and then as chief of theatre operations.

An Announcement

Late in July announcement issued from Mr. Aylesworth's pen:

"Mr. J. R. McDonough, executive vice-president of Radio Corporation of America, has been given a leave of absence from his executive duties in the Radio Corporation during the period of the receivership of Radio-Keith-Orpheum and its reorganization. Mr. McDonough will devote his full time to the activities of the various organizations of Radio-Keith-Orpheum and will report directly to the president. . . . Mr. Aylesworth states that the executive officers of the Radio-Keith-Orpheum organization will continue to function as at present."

Mr. McDonough had been long in the confidential service of Mr. David Sarnoff of the Radio Corporation of America.

Mr. Franklin said Wednesday: "I have an exceedingly high regard for everybody in the RKO organization, and I sincerely hope they have for me. My association here has been most pleasant. The reason for my resignation was that an excellent opportunity to enter production, possibly under the RKO banner, came along and I simply wanted to take advantage of it." He promised an interesting announcement after a vacation.

Meanwhile, at the RKO and NBC home office, Mr. Aylesworth was reported to be "out of town"—as usual—"until Friday."

Mr. S. L. Rothafel—better known as Roxy—said: "I know nothing about Mr. Franklin's resignation."

The Radio City Music Hall opened at 8 o'clock on the night of December 26 and remained open until 2 o'clock on the morning of December 27. Mr. Rothafel was ill. Presently he was discovered in Texas—recuperating from a basic operation. Meanwhile Mr. Franklin was in charge of the Radio City Theatre.

An Interview

On April 26, Mr. Franklin was interviewed by the New York *Herald-Tribune*, which said:

"While the matter has not been decided definitely, I feel sure there is a place for Roxy in the organization. He ought to be able to slide back into it in a place where he will fit without too great a disturbance." . . .

During the first week in May, it was reported that Mr. Franklin gave a dinner to Mr. Rothafel, in honor of his return. According to the *Herald-Tribune*:

"Places were laid for twenty-eight executives, with Roxy at the head with Mr. Franklin and Mr. Aylesworth. . . . The executives also were represented by baskets of roses with their cards attached, all wishing good luck to the managing director upon his return." . . .

Another Interview

On the day before the dinner, Mr. Franklin was quoted by the New York *Journal* as follows:

"We are glad to have Roxy associated with us once more and to work with him in establishing new standards of motion picture presentation. . . . In these efforts he will have the full cooperation of the entire RKO Theatres organization."

Harold B. Franklin was born in New York City April 4, 1889. He has been engaged in the exhibition of motion pictures since 1914, starting with M. A. Shea in Buffalo. He was later vice-president of Publix Theatres, then president of Fox West Coast Theatres—and next, president of Hughes Franklin Theatres. This post he resigned, to commence his affiliation with RKO.

Educational Luncheon Marks Start of Eastern Production

Educational Pictures entertained about 60 persons at a luncheon Wednesday at the Paramount Astoria studio to celebrate the start of production in the east of approximately 20 Educational two-reelers which will be produced by Jack White and Al Christie. The two will also direct their own pictures. Among the players who have been signed are Ernest Truex, Lillian Roth, Moran and Mack, Stoopnagle and Budd, Charles Judels, Tom Patricola and Tom Howard.

Open Theatres at Grand Rapids

Opening of the Regent theatre at Grand Rapids, Mich., and B. F. Keith's Empress, also at Grand Rapids, on Saturday, was announced by RKO Theatres and W. S. Butterfield Theatres.

HAROLD B. FRANKLIN

Warner Suit Is Postponed Again

Trial of the Department of Justice's years old anti-trust suit against Warner Brothers was postponed again this week in U. S. district court, New York, this time until November 6. The suit was an outgrowth of Warners' acquisition of First National.

Although no expressions have been forthcoming from the Department of Justice as to what effect the NRA will have on such government-instituted anti-trust suits, indications both in Washington and New York this week were that such action, including the current Warner suit, will be shelved after the industry's code is finally adopted.

Film Men in New York Mayoralty Campaign

The McKee for Mayor campaign committee in New York this week appointed Wayne Pierson of Weldon Pictures as chairman of its stage, screen and radio division. J. J. McCarthy of Paramount was made associate chairman, and Charles L. O'Reilly, president of the Theatre Owners Chamber of Commerce, chairman of the motion picture division.

The campaign committee is holding a luncheon at the Motion Picture Club next week, date to be announced later.

Meyer Golden Dies; Vaudeville Producer

Meyer Golden, RKO vaudeville unit producer, died early Tuesday while asleep at his home in New York. He was 63 years of age. Mr. Golden had been ill for the past 10 years and returned from Europe 10 days ago, where he had gone for his health. He is survived by two sons, Maurice and George, who will continue in the business.

Universal Promotes Manager

A. J. O'Keefe, former manager of Universal's Portland, Ore., exchange, has been promoted to the management of the Los Angeles office. G. C. Craddock, former Seattle salesman, will assume the management of the Portland office.

THE CAMERA REPORTS

SHOT IN ACTION. Joseph Gibson, Universal Newsreel cameraman, shown "at the front" in Havana, this occasion being a battle between Communists and government troops. Later Gibson was shot in both legs as he was moving his camera to a better point of vantage in the thick of street fighting.

EXPLOITATION. Helen Hayes before the microphone at the NBC New York studios as she and John Beal broadcast a scene from MGM's "Night Flight," on a sponsored program prior to presentation of the film at the Capitol.

DISCOVERED. Wini Shaw, Cleveland cabaret singer whom Fox has signed, following screen tests for "Fox Movietone Follies."

AT OPENING. (Below) Representing advertising, production and exhibition. At the New York premiere of Warner Brothers' "Footlight Parade" at the Strand are shown S. Charles Einfeld, Warner advertising executive; Busby Berkeley, dance director; and Charles Skouras of Skouras Theatres.

HOST TO 600. (Below) Jack L. Warner presiding at the luncheon tendered Naval officers, federal lawmakers and prominent Californians at the Warner studio. Will Rogers acted as master of ceremonies. All studios were represented.

RETURNS. Continuing a career that began in the silent days, Lois Wilson has a prominent role in Ruth Chatterton's Warner picture, "Female." Thus was she snapped the other day at the First National Sunset Boulevard studios.

SIGNED. Suzanne Kaaren, New York stage actress and artists' model, who will make her debut soon on the screen, having won a Fox contract.

EXTENDS POLICY. Stanley W. Lawton, who has added the Broadway to the George M. Cohan theatre in New York as a popular price picture house.

IN DEBUT. This study being, we take it, the photographer's subtle symbolism for her "coming out party." For she is June Knight, who inaugurates her screen career with Universal's "Ladies Must Love."

WINNERS OF BASEBALL CHAMPIONSHIP. Members of the Erpi baseball team pose proudly following their victory over the Columbia team in Motion Picture Baseball League game. The score was 4 to 0. Shown are (back row) Moylan, Desmond, Acker, Manager Woodward, Bogards, Hoag, Borsani, Vanderbeck, Dittmer, Lee, (front row) Berg, Pustay, Heine, Carlsen, Clark, Martin and Turco.

MAID OF ANOTHER DAY. Katharine Hepburn as she appears in RKO Radio's production of the Louisa M. Alcott classic, "Little Women," recently completed and scheduled for early release. This will be Miss Hepburn's fourth picture.

PLAYS THAT HIT THE PICTURE IDEA

DeCasseres Reports on Screen Values of Five of Broadway's Newest Footlight Offerings

by BENJAMIN DE CASSERES

HEAT LIGHTNING

"Heat Lightning," by Leon Abrams and George Abbott, is the first play of the season that hits the picture-idea right smack on the kisser.

Many things will have to be done with this play of crime and love laid in the lunch-room of a filling station in an auto camp on a highway crossing the Southwest desert; but it has all the spine and many of the fillings of tense drama, with a lot of comic background in the Mexicans and the Vere de la skims of the New York and Reno social sets, all trekking one way or another for no particular reason at all.

For one thing, in the picture I'd like to see the radio menace played up. The whole Southwest country is talking about a double-murder in an Idaho bank. The murderers have got away.

There is a radio in this filling station, and when Bob Gleckler, the murderer in person, and his weak-kneed pal, blow in, for some reason the authors have the radio go static.

Here was a chance for hourly bulletin stuff as the airplanes and autos head Southwest in pursuit and the murderers' reactions in front of the sheriff and others who believe he is an oil-prospector.

The girl who runs this filling station was an old flame of the desperado back in early Oklahoma days. There is some nice love-play between them.

As the scent gets closer and closer, George, the bank stick-up, tries to rob the safe of valuable jewels that belong to some rich Reno and New York girls travelling with a sweetheart chauffeur. Olga, the girl Socony, kills her old sweetheart while he is on the job, preparing for the get-away.

The character of the desperado is a Louis Calhern or an Edward Robinson role made to order. The play suffered from diabetic coma, and cannot be registered as a stage hit; but there is a strong action picture in it.

Picture value, 90 *per cent.*

DOUBLE DOOR

Elizabeth McFadden must be writ down in history as having put over the first big stage hit of the '33-'34 season.

Played and directed faultlessly, with a masterly crescendo of horror and thrills, deftly spun in plot and vivid in characterization, "Double Door," suggested by the old shuttered Wendel residence at 39th and Fifth Avenue and its curious inmates, held me, an old cynic at melodramatic hokum, spell-bound from beginning to end. It is such fine picture material that the only question is What price?

The character around which the whole grim drama revolves is elderly Victoria Van Bret (played memorably by Mary Morris). She has a will of steel, is money and real estate mad and believes in preserving the Van Bret name and its early Knickerbocker afflatus at any price—even torture and murder.

She has reduced to quasi-idiocy a sister, whom she is always threatening with imprisonment in a secret wall safe-vault. She tries to disrupt her half-brother, Rip Van Bret, and his bride, a nurse, by a series of carefully woven suspicions and a heavy gumshoe private dick. Finally, she tries to murder the bride by shoving her in the vault, and then giving up the house.

The hunt for the bride in this creepy house is highly thrilling, and will be more so in the picture. Then there are angles over the will, a string of pearls worth $500,000, and finally the complete collapse of Victoria, deserted, hugging her pearls.

It is not just cheap melodrama; but is a psychological study in pride and egotism.

With deft directing and an actress of the grim-severe type, "Double Door"—containing romance, thrill, horror, and an almost Caligari atmosphere—can be made one of the high points of the screen for the gasp and goose-flesh trade.

Picture value, 100 *per cent.*

MURDER AT THE VANITIES

A comic essay might be written on the influence of picture titles on play titles. Personally, I like sensational and flaming titles; but I admit it is a matter of record that a good title never made a success of a bad picture or a bad title ever damaged a picture inherently b. o.

"Murder at the Vanities," the dramatic-mystery-beauty-show concoction offered by the exotic-minded Earl Carroll, has a title that was made for pictures. And I believe that Carrol and Rufus King, who concocted this loose and lamentable thing, had pictures in mind when they did the deed. Even at that, with the title, it will take a lot of mental canoodling to land the screen values in "Murder at the Vanities" heads up.

It's "Broadway" and "The Phantom of the Opera" combined and ruined. There is a series of baffling murders going on on the stage, off stage and up in the wings, while the performance of the Vanities is going on.

During a dancing rehearsal a dead girl is lowered from the top of the stage. Murdered. No one knows her. She is dressed for a Vanities part.

Arrives Inspector James Rennie, and the whole cast is made prisoner in Earl Carroll's cathedral.

More murders happen while the night performance is going on. Bela Lugosi walks around the stage in a Lexington Avenue Swami's costume. He has a dagger that he uses every once in a while in a black-out. Women scream while men murmur Tosh!

Finally the inspector runs down the murderer—a crazy wardrobe mistress. Every one is suspected, there is a gag-man in the shape of a hungry and bawdy-tongued assistant stage-manager, and plenty of room for songs, dances and roller-skating for the *artistes* of Hollywood.

Picture value, 60 *per cent.*

THE SELL-OUT

The attraction about the radio-story picture is that it allows some crooner—Bing or otherwise—to muscle in on the show. For that reason these pictures are just at present, so I'm told, going b. o. attractions, often as second fiddle on the program.

"The Sell-Out," by Albert G. Miller, is going to make good screen stuff. There are comedy and gangster angles played around the new beer-advertising ballyhoo. Here's foothold for some brand-new air-spoofing.

Gates Advertising Agency is on the skids. Widow, of the old Mrs. Grundy generation, who is head of the agency, takes over the Stiltz beer account. Consternation among the conservative employees.

Big Mike Angelo, who still runs the beer game in the State, busts in and threatens things. Now the comedy switch. Emily Burke, Big Idea girl, vamps Mike out of gun-play and "why not, Mike, become a legal racketeer—radio advertising!"

You could have slain Mike, but he's on. He buys a controlling interest in the radio company and does business with a rod on his desk—even holding a gun over the radio reviewers.

Now there blossom some more chortling angles. There is the love-approach between tough Mike and the morally up-stage widow. And when Mike learns that she has sold 49 per cent of the stock to Frogface Matz, a brand-new kind of racketeer, there are some real loud haw-haws. Hunky-dory *finis.*

As a play, "The Sell-Out" went boom because of too much rush-work on it. But it is obviously a picture product.

Picture value, 75 *per cent.*

CRUCIBLE

Another prison story, by Hubert Connelly, and as a play it is about the crudest melodrama that I ever looked in on. But if the jail-break and pop-gun crime picture is still on its feet, "Crucible," properly reshuffled, will produce some thrilling and breath-catching moments.

The set-up is in the Tombs. There is a phantom figure known as the Blight, who is the organizer of the jail-break.

Tom Deering, an innocent kid, is convicted of murder. He's in love with Rosemary Adair (shades of Harry Miner!).

Anyhow, the kid is freed, and his brother Danny shoots the Blight in Rosemary's apartment.

"Crucible's" weakness is its conventionality.

Picture value, 65 *per cent.*

SOME SIGN; INDEPENDENTS PROTEST

(*Continued from page 9*)

is yet to be solved—and, if current expressions from Washington are an index,that they will not be solved without some strong suggestions from the immediate vicinity of the White House.

The motion picture, as has been pointed out by Motion Picture Herald before, is recognized by President Roosevelt as a most important medium to the people of these slightly United States. What it says and how it says it assumes, therefore, something more of importance in the national life than the mere function of amusement.

Meanwhile there was great importance in the address of General Hugh S. Johnson, recovery administrator, before the American Federation of Labor in Washington, variously reported by radio and the press Tuesday night, in which he stepped out with great candor and remarked that it was the present plan and view that the country was to be run by neither labor nor capital but by the whole people for the whole people, with the government operating as a governor and set of timing gears controlling the whole machine—to keep business from racing its motors, and to keep it from stopping on dead centers.

WASHINGTON SEES CODE GOING TO JOHNSON

by FRANCIS L. BURT
Washington Correspondent

With completion of a second revision of Sol Rosenblatt's code for the film industry, late Tuesday, film men in Washington and National Recovery Administration officials were hopeful that within a few days the agreement will be sent to General Hugh S. Johnson, NRA administrator, and thence to the White House for approval by President Roosevelt.

With the exception of the membership of the code authority—to be named after the code has been approved by General Johnson—the agreement now appears to contain its full quota of provisions and revisions, including those relating to agents and actors, which have been the subject of controversy and speculation for the past two weeks.

However, no claim is made by Deputy Rosenblatt, in charge of amusement codes, that the second revision is in the form in which it will finally be approved. Not only are there possibilities that further conferences with various groups in the industry may lead to changes, but the agreement has yet to run the gauntlet of the several divisions of the recovery administration—the legal division, the labor advisory board, industrial advisory board and the consumers' advisory board—any one or more of which may insist upon amendments.

The latest edition, however, has met with the approval of many, it was disclosed by Mr. Rosenblatt, and several in the industry already have signed—in escrow, as it were—with the provision that their signature shall apply to the approved code if not substantially changed. Mr. Rosenblatt refused to divulge the names.

There are others who probably will not sign, but their action will not in any way affect its operation, since the agreement will apply to all members of the industry when signed by the President. The final draft would become effective ten days following affixing of the President's signature.

The revising into the new draft climaxed a week of steady effort by Mr. Rosenblatt to bring into line all factions. Until almost the last minute, the proposal for establishing maximum actors' salaries was "in the air," also many conferences were going on with respect to agents.

The question of regulating socalled "excessive" star salaries was by far the outstanding feature of the week. Although it was certain there was no provision in the National Recovery Act, nor any precedent in codes already approved, which would permit imposition of maximums upon salaries, there were many rumors that the President had demanded drastic cuts in the pay of headliners and that the code would set up a board to pass on salaries.

Board on Salaries Not included in Draft

President Roosevelt's interest in actors' salaries and his desire that a study be made by the NRA to determine whether directors and stars, especially child actors, were being paid excessive salaries, was admitted late Wednesday at the White House.

The question of salaries has been variously rumored in Washington to have been raised during the conference between the President and Mr. Rosenblatt two weeks ago, but the latter steadily has refused to confirm or deny the report.

Establishment of a board to pass on actors' salaries is said to have been proposed by the producers and was the subject of a number of conferences between Mr. Rosenblatt and representatives of the industry but was not included in the revised code completed this week..

It was said Wednesday that Mr. Rosenblatt had been asked to investigate whether socalled child stars are receiving "unconscionable" salaries, but the impression on Capitol Hill is that the survey will cover the whole question of salaries—including actors' salaries generally and those paid to directors.

However, there is no salary limitation provision in the code but, on the contrary, under its provisions, actors will be able to auction themselves off under a provision that if a producer makes any offer for the services of any employee of another producer he must notify the employing producer to that effect, stating the full terms of the offer, and the employing producer is to have an opportunity to negotiate with the actor.

The same provisions call for the "blacklisting" of any employee who refuses without just cause to perform his obligations under any contract of employment.

Of outstanding interest to exhibitors was the decision to continue the provision which decrees that wages of the various types of employees having organizations shall be those prevailing on Aug. 23, 1933. The exhibitors had asked for the wage levels of July 1, when cuts were in effect, wages having been restored to former levels in most localities by Aug. 23.

NRA Goes Sleuthing On Telegrams of Protest

Coincident with the release of the revised code, Mr. Rosenblatt disclosed that a little detective work had been indulged in by the NRA administration to determine the origin of a large number of telegrams which had been received at the White House and by General Johnson, all very similar in nature.

As a result of the investigation, the deputy administrator displayed copies of "instructions" sent out by New Jersey and Eastern Pennsylvania groups of Allied, recommending that all theatre owners with "favorable contacts" of any kind should have such connections send telegrams direct to the White House. Exhibitors were to have employees send wires to the effect that if the code were approved they would be out of work and subjected to public charity. Business men were to wire that the crushing of the theatres would cause untold loss. Women's clubs and civic organizations were to wire protests demanding incorporation of provisions of morality.

The theatre owners were to send a second wire to General Johnson opposing the code. A quota of 5,000 telegrams from New Jersey alone was set by the organization, with each theatre owner to be responsible for from 35 to 55 or more, depending upon the size of his community. If 100,000 telegrams were sent to the White House, it was declared, "it would do the job" of defeating the code.

Exhibitors were told that if those whom they approached would not pay the expense of the wires, they were to do so themselves. Appended was a list of arguments to be used in the telegrams with a footnote that they could be so used "but change the words."

It was admitted at the White House Wednesday that a number of protests against the code have been received from independent producers and exhibitors and it was indicated that a thorough study of the situation is to be made as result of complaints from the West Coast.

A scathing criticism of Mr. Rosenblatt's de-

(*Continued on following page*)

COMMISSION WILL STUDY VIOLATIONS

The Federal Trade Commission, in keeping with its present scope of operation, will undertake the study and clearance of violations under the code, according to reports from Washington Tuesday. It is understood the National Recovery Administration's plan is to provide that violations are to be turned over to the Department of Justice for action, insofar as the commission has no enforcement powers.

PLEDGED TO MEDIATE LABOR DISPUTES

(Continued from preceding page)

nunciation Tuesday of alleged propaganda to flood the White House with telegrams of protest from exhibitors, theatre employers, business men and others, was issued Wednesday at Washington by Abram F. Myers, general counsel for Allied States.

Asserting that the theatre owners had a right to register their protests in any way they saw fit, Mr. Myers declared Mr. Rosenblatt's statements to have been unwarranted and demanded that he be given until Friday to complete his independent analysis of the new code and file his views. It was indicated that if Allied finds the new code seriously adverse to exhibitors another public hearing will be asked.

Rosenblatt Will Hold Additional Meetings

Mr. Rosenblatt declared Tuesday that while approximately 85 per cent of the code had been agreed upon and disposed of, the remaining 15 per cent would necessitate some additional meetings. He declined to designate the groups involved, but it is to be assumed that the "insurgent" groups are among those which will rate some attention. They will not be permitted to delay proceedings, the deputy administrator said. Another group with whom he will hold additional meetings is the exhibitor committee on labor, the first one of which got under way Wednesday morning.

In explaining why the question of the "right to buy" was omitted from the code, Mr. Rosenblatt cited as an example the situation where a picture is sold on a 30 per cent basis, and a small theatre, charging 10 cents, could not possibly make as much money as the theatre charging 50 cents. "Therefore," he asked, "where would the distributor get off on such a basis?" He also said that no two theatremen in Washington at any time had been able to agree as to how any "right to buy" arrangement would work in a specific case.

Whether the various insurgent groups of independent producers, distributors and exhibitors would have ready this week their previously promised analysis of the code appeared questionable.

There were but a few eliminations made during the week in the first Rosenblatt draft presented to the industry October 4.

In Section I, pertaining to labor other than actors, musicians were eliminated from classification, because of "the professional character of their employment." Therefore, the minimum wages and maximum hours of musicians will continue to be governed by existing agreements with exhibitors.

Most Changes Only To Clarify Meaning

The majority of changes appearing in Mr. Rosenblatt's second draft deal with revised phraseology, for purposes of clarification, and do not alter the original meanings. Then, too, original numerical and alphabetical identification markings on code clauses and sections appear differently in the new code, naturally, because of the inclusion of new articles.

At the very beginning, in Article I ("Definitions"), the new code has practically nothing which did not appear in the first draft. One addition defined the term "Administrator," which shall be deemed to mean the National Recovery Administrator.

Added to the list of crafts which would be governed by the code were: operating engineers, ornamental iron workers, structural steel workers (all in production), and billposters.

Two clauses were added in order to place "free-lance" players in Hollywood under the code. In the first draft, no mention of free-lancers had been made. The new section would undertake to provide for rules and regulations to be binding upon all producers with respect to "free-lance" players, and appoint a committee representing employers and "free-lance" players, to effectuate the purposes and terms of any provisions made for such players, and to supervise the same, receive and pass on complaints and grievances.

The committee, under the supervision of the Code Authority, shall make full investigation with respect to the working conditions of "free-lance" players.

One of the most important additions to the labor provisions of the code, as it affects theatre labor and exhibitors, was a new clause relating to disputes arising between employees and employers in exhibition. Both parties pledge themselves to attempt to mediate all such disputes.

Two important points of issue which had been settled since Mr. Rosenblatt presented his original code last week were the producers' original clauses, Article 9 (governing the activities of agents in Hollywood), and Article 10, which would control relations of producer and stars and other creative workers. Both were finally made a part of the code, and constitute probably the most important additions to the new document. These clauses become a part of the unfair trade practices in the producers' section. Highlights of both articles follow.

Producers would be prevented from doing business with any agent who would be adjudged by the Code Authority as

(1) Having given, offered or promised [illegible] to any employee to influence the action of such employee in relation to the business of the producer.
(2) Having alienated, or attempted to alienate, any employee under contract.
(3) Making false representations to a producer in negotiations.
(4) Having violated or evaded, or attempted to violate or evade Part 5 of Article V of the code. (Relating to activities between stars and producers.)

The article would require agents to be licensed under the Code Authority, which license could be revoked, after a hearing, for violations.

Producers, or their employees, may hold or secure an interest in the business of an agent, only when they notify the Code Authority accordingly. The Code Authority may require public disclosure of the fact. All acts, decisions and recommendations of the Code Authority would be under supervision of the Administrator.

Clause Governing Actor-Producer Relations

This clause, over which there has been considerable squabbling in producer and Academy ranks, would prohibit producers, secretly or otherwise, from:

(1) Enticing or alienating an employee of any other producer, or to advise such employee to do anything in conflict with employee's contractual obligation.
(2) Fomenting dissension, discord or strife between any employee and his employer with the effect of securing employee's release, or a change in contractual terms.
(3) Negotiating or offering negotiatings to any contract employee prior to 30 days of contract expiration.

When a producer offers employment to any employee under any of three given classifications he must make known his intentions, listing his terms, to the employing producer, and the new negotiations must not be concluded until the employing producer has had an opportunity to negotiate with such employee for his continued services. However, the employee shall have a free choice as to which offer he will accept.

The post of Registrar is set up to record all notices, documents and other data which may be used in these negotiations.

Blacklisting for Violators

Contract employees who are found to have refused to perform their contractual obligations would be "blacklisted" for such period of time as designated by the Code Authority, and any producer disregarding such blacklisting would be violating the fair trade practices. Also, distributors would not be permitted to distribute, nor exhibitors to show, pictures of blacklisted stars made during the period which the employee is on the black list. All parties would receive a hearing before a ruling would be made, and a further hearing could be held by the Administrator.

Producers deliberately violating provisions of this clause could be subject to such restrictions, prohibitions or conditions as the Administrator may deem proper.

The Registrar shall be appointed and removed by the Code Authority, at will, and any act or decision of the Registrar shall be subject to review, reversal or modification by the Code Authority.

Cartoon Producers Covered in New Clause

Trade practices to govern the activities of cartoon producers come under another new clause of producers' unfair trade practices.

Another code change, under unfair practices in distribution, eliminates newsreels in rules governing the booking of shorts with features.

Permission to include "riders" in exhibition contracts is seen in a revised clause which would permit a distributor to require specific playdates where such is provided for, specifically, in the contract.

An entirely new clause in distributors' trade practices compels their exchanges to abide by fire regulations promulgated by the Code Authority.

Under exhibitor-distributor practices, there has been inserted a new clause which will govern cancellation privileges.

There were other changes, all of a minor nature, in the trade practice sections governing both distributors and exhibitors.

DEMOUNTABLE THEATRE PATENTED IN EAST

Demountable theatres, constructed of interchangeable steel beams, with from 278 to 600 seats each, have been patented by Pix Theatres Corporation, newly organized under New York state laws. Frank R. Wilson, formerly vice-president of Principal Distributing Corporation, and John S. Clarke, Jr., are the sponsors.

Their plan, they say, makes possible the construction of theatres at less than $50 a seat, which is said to be less than half the cost of regular permanent theatres. Each house will weigh approximately 60 tons, including seats, furnishings and decorations, and will be equipped to project standard width films.

The sponsors point out that if such a demountable house does not pay in one situation, it can easily be dismantled and set up in another.

Mr. Wilson and Mr. Clarke are said to be drawing plans for theatres having more than a 600-seat capacity, but the immediate plan is to be confined to three classes of theatres, one seating less than 300, a second approximately 450, and the third about 600.

MEXICO'S OWN FILMS AROUSE CENSORS' IRE

Charge Local Picture Distorts Revolution; Dispels the Idea That the System Is Aimed Solely at Foreign Product

by JAMES LOCKHART
Mexico City Correspondent

It seems that those folk were in error who thought that motion picture censorship in Mexico is directed entirely at foreign products as a means of establishing high hurdles for films from abroad to surmount in an endeavor to protect and even coddle the struggling national production industry. True, since film censorship started in this country several years ago, foreign pictures constituted practically all the targets for thumbs down action taken by the official reviewers. But, after all, it has been only a few pictures that have failed to make the grade down here, as far as the federal and states governments' censors are concerned. It is only fair to say that those pictures which were given the ban had things in them that were offensive to public dignity, and so on, this side of the border. All in all, Mexican censors are quite reasonable.

Banned Film Wholly Native

Now, for the first time since official censoring of pictures was begun in Mexico, a made-in-the-Republic picture, dealing with a tragic episode of this land's history, spoken entirely in Spanish, written by a Mexican, directed by another, photographed by still another, acted by native players, in fact, a 100 per cent national production, has been ordered barred. This action was taken against "El Prisoniero 13" ("Prisoner No. 13"), done by National Motion Picture Production Company, an all-Mexican enterprise which began operations at studios in Mexico City about two years ago and has a number of sound features and shorts to its credit. This picture, the theme of which deals with episodes of the dark days of 1915, when Pancho Villa was ravishing the land and old General Huerta seized the presidential chair, was ordered withdrawn by order of Provisional President General Abelardo L. Rodriguez.

Action Causes Surprise

The action caused much surprise in Mexican film circles and on the part of the public as well. Everybody wants to know how come that a national picture, made entirely in Mexico and dealing with a Mexican historic episode, should arouse official ire. It was explained officially that numerous complaints about various scenes in the picture, which, it is alleged, distorted the true Mexican revolutionary spirit and gave a warped impression of the ideals of the Mexican Revolution, the great social movement that began in 1910, had been made to the chief executive by government officials and private individuals who had viewed the production.

The producing company's officials conferred with high federal government officers in an endeavor to prevent their output from becoming a total loss. The result of these discussions was that the government officers agreed to the company's suggestion that it would eliminate scenes which had aroused objections. So the producers are now busy clipping and retaking about 20 per cent of the scenes in the film, a work which it is estimated will tack around another $7,000 onto the production costs. In Mexico City government circles they are saying that it would be profitable for producers to become conversant with all Mexican history.

Poland Interested in Product

What Mexico is doing in the way of making pictures has inspired active interest in parts far removed from this land, geographically as well as in a linguistic sense. News that made-in-Mexico pictures are finding a ready acceptance in Latin America or Spain or are being given more than a look immediately north of the Rio Grande is something in itself. But now the ministry of foreign relations announces that the Mexican charge d'affaires in Warsaw has reported that such made-in-Mexico pictures as talking dramas and comedies, and scenic, travel, folklore shorts with sound and music, have attracted much attention in Poland, so much so that Solfilm, an important producing and distributing enterprise of the Polish capital, has asked him to arrange for acquiring such productions for exhibition in Warsaw and all the larger cities of that country.

The Ministry has passed along this good news to the native producers and it has not made them cry.

Two Portland Exchanges Open

National Film Exchanges have opened in Portland and Seattle, distributing old Tiffany and other films in Washington and Oregon. Northwest Film Exchange, also in Portland, will distribute in Oregon Pathe reissues, including "Red Hot Rhythm," "Sailor's Holiday" and others.

Loew's Takes Buffalo House

Loew's, Inc., will resume operation of the Great Lakes theatre in Buffalo when it reopens, expected in the fall. The lease was assumed late in 1931 by the Shea Operating Company, and now reverts to Loew's.

Trans-Lux Reaches Canada

Trans-Lux theatres are expected to invade Canada in the near future, under the direction of a Canadian branch of the company now being formed in Toronto. Theatres will be in Toronto, Montreal and other centers.

Lenehan with National Screen

George Lenehan, former Pathe and RKO district manager, has been appointed representative of National Screen Service in the Pittsburgh territory. He succeeds Walter Freudenberger, resigned.

Coast Sees New Camera Truck

At the invitation of Majestic Pictures, technicians from 14 Hollywood studios attended a demonstration of a new type of camera truck developed by Louis Meyers, technical expert for Phil Goldstein, Majestic's production head.

The camera head is capable of being raised by hydraulic pressure to required heights and can also be dropped down absolutely level with the floor of the stage, it was pointed out. This movement is on a specially constructed triangular casting which weighs approximately a quarter of a ton and a steady movement is obtained through the use of a specially patented handle valve which can be operated by the camera man, according to Majestic.

The entire perambulator and camera head weighs over a ton and is moved upon specially constructed duraluminum rails. The great weight of the dolly is carried upon rubber tires and the movement of the carriage upon these rails represents an improvement in camera steadiness, it was said. Various sets of these have been constructed, some circulate and some semi-circulate so that unique camera effects and moving shots can be secured. Dismounted from the rails, the perambulator may be moved upon its rubber tires for use as a standard dolly. Parts of this new mechanism are patented with rights being held by Majectic Pictures. Through the Academy of Motion Picture Arts and Sciences two of the large studios have asked for permission to reproduce th' new dolly.

Tilford's Cinema Classics To Make Several Series

Walter Tilford, former owner of the Tilford studios in New York, heads Cinema Classics, Inc., which is to make several series of short subjects. The first series will be 12 featurettes, "The Beautiful Sin," with William Nigh directing. Following will be a group of musical shorts with screen and radio names.

Forms Supply Company

Harry Portman, former Loew's European manager, has organized Commercial Laboratories, Inc., in Kansas City. The firm will manufacture and distribute janitor and sanitary supplies for theatres, hospitals and office buildings.

MGM Promotes Simons

Marion Lannon Simons, former Memphis MGM office manager, has been promoted to the home office sales department. Maurice Basse, Memphis booker, succeeds Mr. Simons.

Named Majestic Manager

Mark Goldman has resigned from the sales force of Columbia in Cincinnati to become manager of the Majestic exchange in Cleveland, succeeding M. A. Lebensburger, resigned.

Drops New York Office

Arthur Landau, Ltd., agency, has discontinued the office in New York of which M. S. Bentham was in charge.

"GAINED MUCH", SAYS KUYKENDALL

by ED KUYKENDALL
President, Motion Picture Theatre Owners of America

Because there are so many varied and different opinions as to what the proposed first revision of the Code as submitted by Mr. Rosenblatt, does and does not do, the Motion Picture Theatre Owners of America feel that the exhibitors of this country are entitled to a fair and impartial analysis of what has been accomplished up to now, holding in mind that as we issue this statement further revisions of the proposed Code are being made.

The MPTOA up to the present time have been working on the formulation of a Code that would be fair and impartial to all interests alike. We have been ever mindful that we are representing thousands of small theatre owners who are unable to represent themselves at these Code hearings and we are trying, with every bit of energy in our beings, to protect them. We feel that the theatre owners are entitled to every consideration in the way of fair trade practices and in the correction of the evils and abuses that have so long beset our industry.

Contrary to all of the wild rumors and reports that "we have given up everything and gained nothing," we wish to say to the theatre owners throughout this country that we have given up nothing, nothing we ever had and, quite to the contrary, have gained much that we never had. So, with these thoughts in mind, we are proud to point out to the theatre owners of America what we have gained up to this point, asking that you keep in mind that we are still contending for those things that we think are constructive and will be most helpful to the motion picture industry as a whole—because no one phase of this industry can survive without the rest of it functioning:

1. SELF REGULATION

The greatest single achievement in the whole Code has been the recognition of the first principle laid down by the MPTOA that there must be a place for every man with a problem to go. We have steadfastly maintained if there is to be a code of fair competition it must provide a method for correcting the long existing evils and abuses in this industry as they have existed and arise. In this fight we have been victorious. Under the new system of Boards and the National Code Authority there is a place for every wrong to be righted and where every man, large or small, can find relief from unjust discriminations.

These boards are four in number and cover every field of exhibitor activities.

(a) Zoning and Clearance Boards, to correct all abuses which may come up from unfair discrimination and excessive protection.

(b) Grievance Boards, to correct the evils of overbuying, unfair withholding of product and playdates, unfair competition between theatres and any other justifiable complaint of a wrong suffered or injustice done.

(c) Arbitration Boards, to adjudicate all complaints arising under contract.

(d) Labor Boards, for the arbitration of all disputes arising between employers and employees with the power to forbid lock-outs, strikes and sabotage.

(e) The Code Authority, a National Board with unlimited powers and government representation to review the findings of any of the preceding local boards on appeal. To initiate investigations of its own and to enforce the provisions of this code fairly and impartially.

Under this system of self-regulation we feel that 90 per cent of the problems can be fairly dealt with.

The Motion Picture Theatre Owners of America, through their representatives in the code activities, "have given up nothing and quite to the contrary have gained much" for "thousands of small theatre owners" whom the MPTOA is "trying to protect," said Ed. Kuykendall, president, this week in the accompanying analysis of Sol. A. Rosenblatt's First Revision of the Industry Code.

2. LABOR

We have successfully opposed the demands of labor for two men in the booth. We have successfully opposed their demands for A. F. of L. intervention in non-union situations.

3. UNIFORM STANDARD CONTRACT

An understandable contract of identical and uniform provisions binding on all distributors alike, approved and enforced by Government authority.

4. DEFINITE AVAILABILITY AND FORCED RELEASE

Whereby protection periods run automatically against prior runs to insure availability of product within a given time to the subsequent run, thereby preventing the arbitrary withholding of product by the prior run.

5. ELIMINATIONS

A flat elimination of 10 per cent of product where the average price per picture is $250 or less on group license.

6. DESIGNATED PLAYDATES

On a given day of the week cannot be arbitrarily forced by the exchange without the consent of the exhibitor at the time of contract, and even where so contracted the designated date may be changed if unsuitable to exhibitor's patronage on the designated date.

7. TYING SHORTS WITH FEATURES

Sharp restrictions designed to prevent forced buying of more shorts than exhibitor requires.

8. FORCED BOOKING OF SHORTS WITH FEATURES OR VICE VERSA

This practice is outlawed where optional arbitration clause is agreed to by exhibitor.

9. OVERBUYING

Prevented where done for the purpose of depriving competitor of product.

10. SUBSTITUTIONS

Definitely defined with acceptance optional with exhibitor.

11. POSTER EXCHANGES

We have successfully opposed the demands of distributors to eliminate poster exchanges.

12. INTIMIDATION AND COERCION

By threats of competition to induce exhibitor to sign a contract, are prohibited.

13. DISTRIBUTORS' EMPLOYEES

Prohibited from using positions to interfere with competitive buying where such employee has interest direct or indirect in competing theatre.

14. NON THEATRICALS

Prevented where unfair competition to established theatre.

15. BOX OFFICE RECEIPTS

Confidential information and their divulgence by a distributor or agent is prohibited.

16. PRICE ADJUSTMENT

Provided for where contract is bought on an average price per picture and all pictures not delivered.

17. COMPULSORY IDENTIFICATION

All pictures must be designated by reference to star, director, author or descriptive synopsis on contract.

18. SELECTIVE CONTRACTS

Notice of selection or rejection must be given within twenty-one (21) days of date of availability, thus speeding up availability for subsequent runs.

19. UNFAIR COMPETITION

Rebates, script books, lotteries, coupons, throw-aways, two-for-ones and other similar methods of unfairly reducing admission prices are prohibited.

20. PREMIUMS

Prohibited by vote of 75 per cent of theatres in a given clearance zone.

21. INTERFERENCE WITH POSSESSION

Interference with negotiations or peaceful possession of a theatre by one exhibitor over another is prohibited.

22. INDUCEMENTS TO BREACH CONTRACTS

Or to procure unfair advantages or to deprive another of product are prohibited.

23. EXHIBITOR AS DISTRIBUTOR'S AGENT

Under instructions to forward film, the exhibitor for this purpose acts as the distributor's agent.

24. DUAL FEATURES

And other similar matters. The MPTOA has always maintained that these are matters for local determination, and it has never sought to dictate to its units their policies. We feel that conditions throughout the country are so varied that this, and similar problems, should be left to local determination.

B. I. P. Plans Drive On American Market

British International Pictures has decided to produce 15 instead of 25 pictures annually at a total cost of $5,000,000, according to Arthur Dent, B. I. P. official, in New York last week. The budget will be the same for the 15 as for the 25, he indicated. The American market is being taken seriously by the company, Mr. Dent said.

The executive noted two factors, adverse to the success of English films here, which he considers have been overcome. The first is the English accent, the other the lack of stars. He brought with him several completed films, featuring American players.

New Series for Jack Pearl

Jack Pearl, the "Baron Munchausen" of the radio, who has just completed MGM's "Meet the Baron" in Hollywood, began a new series of broadcasts over NBC network this week. He is working on screen anecdotes and gags with Cliff Hall, the "Sharlee" of the radio, and Billy K. Wells, author of their material.

"A WOMAN'S PICTURE, AND A HELUVA GOOD ONE"

IRENE DUNNE shines as Lewis' heroine . . . her interpretation of Ann is a beautiful performance . . . she makes the positive honesty and capability of Ann shine through her every action and word.
N. Y. Daily News

Ann Vickers seen with Irene Dunne in fine portrayal . . . Miss Dunne is superb.
N. Y. American

Ann Vickers Stunning Picture . . . Irene Dunne achieves distinction in role of Lewis' heroine . . . women particularly will relish Ann Vickers . . . it is a fine story . . . brilliantly impersonated.
N. Y. Daily Mirror

IRENE DUNNE ★ WALTER HUSTON

ANN VICKERS

SINCLAIR LEWIS'
GREATEST NOVEL

with

CONRAD NAGEL
BRUCE CABOT
EDNA MAY OLIVER

A PANDRO S. BERMAN
PRODUCTION
DIRECTED BY JOHN CROMWELL

Ann Vickers is a woman's picture and a beluva good one . . . chalk up a winning performance for Irene Dunne in the title role. *Motion Picture Daily*

NRA MEMBER U.S. WE DO OUR PART

RKO Radio PICTURES

MERIAN C. COOPER, EXECUTIVE PRODUCER

TEXT OF ACTORS' GUILD CONTRACT

(Continued from page 10)

a bitter fight in Hollywood to enroll screen players. Equity has variously called the Academy a "company union."

Meanwhile, current dissatisfaction of the actor members of the Academy started to appear on the surface last March and April following the famous 25 and 50 per cent industry-wide salary cut. In order to appease this mild revolt, which resulted in the abdication of Conrad Nagel as president, Academy factors set about during the summer to strike a "new deal" for the creative workers by shaping a program devoid of producer influence. This program was adopted by the membership in August and J. T. Reed was elected president, with all workers' branches supposedly getting a dominating voice in the organization's management and operations.

Three Forms of Guild Membership

The official application for membership in the Screen Actors Guild, Inc., provides for one of three forms of member participation in the organization, namely: Class A, entrance fee, $25; Class B, fee, $10; Class C, fee, $10. Accompanying each application is a printed contract, all applicants must sign. The contract reads as follows:

Whereas, the entire motion picture industry is and has been in a state of uncertainty and transition, and those engaged in the creation of pictures can exert no helpful influence for the betterment of the business without unity of action; and

Whereas, actors are among the creators of motion pictures; and

Whereas, better working conditions for actors can only be secured by unified action among them,

Now, Therefore, the members of the Screen Actors Guild, Inc., hereinafter sometimes called the "Guild," do agree with the Guild and with each other member of the Guild, as follows:

(1) If the Guild hereafter shall adopt a Code for Actors, hereinafter sometimes called the "Code," in the manner hereinafter set forth, no member shall enter into any contract of employment or do any work as a motion picture actor, directly or indirectly, which does not conform to such Code. Neither the Code nor any amendment thereof shall apply to any contract existing before the adoption of the Code or such amendment, respectively, or to any work done or to be done in the performance thereof. Such Code may contain a provision or provisions that no member not bound by existing contract shall enter into any contract of employment or do any work as a motion picture actor, directly or indirectly, for any producer or other person or corporation employing motion picture actors who shall refuse to abide by the Code and/or insert its provisions into all contracts entered into with motion picture actors, and that no member during the progress of a vote as to whether or not to declare a producer or other person or corporation employing motion picture actors unfair and in violation of the Code shall enter into any contract of employment obligating him to do any work directly or indirectly for such producer, person or corporation, if such producer, person, or corporation is by such vote declared unfair and in violation of the Code. No producer or other person or corporation employing motion picture actors shall be declared unfair in violation of the Code, unless and until the Board of Directors shall submit the question to the membership either at a meeting duly called for that purpose or by written mail vote with a time limited by the Board of Directors for voting thereon, and three-fourths of those voting thereon shall vote in favor of the proposition. Whether said vote is by mail or at a meeting, votes must be in writing. Only Class A members shall have the right to vote.

Three-fourths Vote Necessary

(2) Any article of the Code shall be submitted to the written vote of the membership and a time limited by the Board of Directors for voting thereon, and shall be adopted upon the written affirmative vote of three-fourths of those voting thereon. Only Class A members shall have the right to vote. The Code, or any provision or article thereof, may be repealed or amended in like manner. Upon the adoption of the Code, or any amendment thereto, the Board of Directors shall cause to be mailed to the last known address of each of the members, or to such address as appears on the records of the Guild, a copy of such Code, Article, provision, or amendment, and notice of its adoption. Within five days thereafter such Code, Article, provision, or amendment, shall be in effect for all purposes, but any defect in the giving of notice shall be cured by proof of actual notice to any person violating this contract and claiming a defect in the notice.

(3) The exclusive purpose of the Code shall be to establish rules and regulations and other provisions concerning compensation and working conditions of actors in the motion picture industry, but said Code may also contain provisions for cooperation with other employees in the industry. Such Code shall contain no provisions establishing any maximum rate of compensation. Without in any wise limiting the generality of the foregoing, such Code may contain a provision that no member not bound by existing contract shall enter into any contract of employment or do any work as a motion picture actor directly or indirectly for any producer or other person or corporation employing motion picture actors who after a certain date employs non-members and/or members who have violated this contract and a provision that no member not bound by existing contract shall enter into any contract of employment obligating him to do any work directly or indirectly as a motion picture actor in any picture in which a non-member works as an actor, and a provision dictating the atitude and position of the members to any attempt to obtain any general abrogation or modification of the provisions affecting compensation in then existing contracts. Such Code when adopted shall be a part of this contract.

Remedies for Violations

(4) Upon the violation of this contract by any member, the member agrees that the following remedies shall be available against him:

(a) The Board of Directors, after giving the member a hearing by the Board as is provided in Article IX of the By-Laws of the Guild may submit to the Class A membership in the same manner as is set forth in paragraph (1) of this contract the question as to whether the member shall be declared in violation of the contract and this remedy invoked against him. If three-fourths of those voting decide to invoke this remedy, the Board shall notify the members, and thereafter, until otherwise notified by the Board, no member not bound by existing contract shall enter into any contract of employment with any producer or other person or corporation employing motion picture actors, which directly or indirectly obligates the member to work in any motion picture as an actor in which the member declared in violation of the contract also works, and every member not bound by existing contract shall refuse to work in any motion picture as an actor in which the member declared in violation of the contract also works. In the submission to the members, the Board of Directors shall summarize its finding as to the facts. Since the question must be submitted to a vote of the Class A membership, the accused member shall not have the right to appeal to the members as is provided in Article IX of the By-Laws.

(b) Expulsion of the member from the Guild upon order of the Board of Directors of the Guild after proceedings had in accordance with the By-Laws of the Guild.

Liability for Liquidated Damages

(c) Liability of the member hereunder for liquidated damages on the contingency and in the amount hereinafter specified. In this behalf it is agreed that from the nature of the case, it would be impracticable and extremely difficult to fix the actual damage resulting from a breach hereof. If a member, not bound by existing contract, after a producer or other person or corporation employing motion picture actors has been declared unfair and in violation of the Code, or during the progress of a vote to determine the question, if the Code provides he shall not contract for his services as a motion picture actor during such vote, contracts with such producer, person, or corporation, for his services as a motion picture actor during the progress of the vote or after a vote in favor of declaring such producer, person, or corporation unfair and in violation of the Code, or works for such producer, person, or corporation after such vote so declaring, directly or indirectly, as a motion picture actor, then such member shall be liable in liquidated damages to the Guild for all compensation of such member under such contract or for such work and hereby agrees not to assign such compensation or any part thereof to any person or corporation.

(d) A fine on the member in a sum up to $1,000 upon order of the board of directors of the Guild, after proceedings had in accordance with the By-Laws of the Guild.

(e) Injunctive relief.

(f) Any other remedy given by law or equity.

Cumulative Remedies

Each and all of the foregoing remedies shall be cumulative and may be enforced concurrently or consecutively, and no choice of remedy shall bar the pursuit of another and different remedy. In any action hereunder the Guild shall recover in the same action its costs and reasonable attorney's fees in said action.

(5) This agreement may be signed by any member by executing a membership application expressly assenting to this contract. All such counterpart originals shall be the agreement. One original of this contract shall be executed by the Guild. This contract is not only between the Guild and its members, but between each and all of the members jointly and severally with each other. Suit may be brought under this agreement against any member by the Guild, or by any other member, or members, provided such member, or members have obtained the written consent of the Guild thereto. No resignation or expulsion from the Guild or suspension therefrom or cessation of membership therein by operation of law or the provisions of the By-Laws, or otherwise, shall release the member from the provisions hereof, and the term "member" as used herein and in the Code shall include him except that after resignation, suspension, expulsion or cessation, he shall have no vote, except that at the option of the Guild upon such resignation or suspension or expulsion or cessation of membership, or at any time thereafter, the Guild may, by written notice to the member, declare him no longer a party to this agreement. No waiver of any breach hereof shall release the member from any of the obligations hereof.

51% Consent for Cancellation

(6) This agreement may be cancelled by the written consent of the Guild and the written consent of 51% of the Class A members.

(7) No defect in the organization of the Guild as a corporation, or in procedural steps for the adoption or amendment of its By-Laws, or in election of its officers, or its board of directors shall be a defense to any action hereunder against any member. In any such action it only shall be necessary to prove (a) the execution of the contract by the member in the manner hereinbefore set forth, and (b) its breach. Prima Facie proof of any record fact such as the adoption of any provision of the Code, may be made by the production of the affidavit of the then acting Secretary of the Guild to such fact, such affidavit to be based upon inspection of the records of the Guild.

(8) In this agreement, whenever the context so requires, the masculine gender includes the feminine and/or neuter and the neuter gender includes the masculine and/or feminine, and the singular number includes the plural.

(9) If one or more of the provisions of this agreement shall be held to be void as in violation of existing law, the other provisions of this agreement shall be separable and shall be in full force and effect.

Dated at Los Angeles, California, this 8th day of July, 1933.

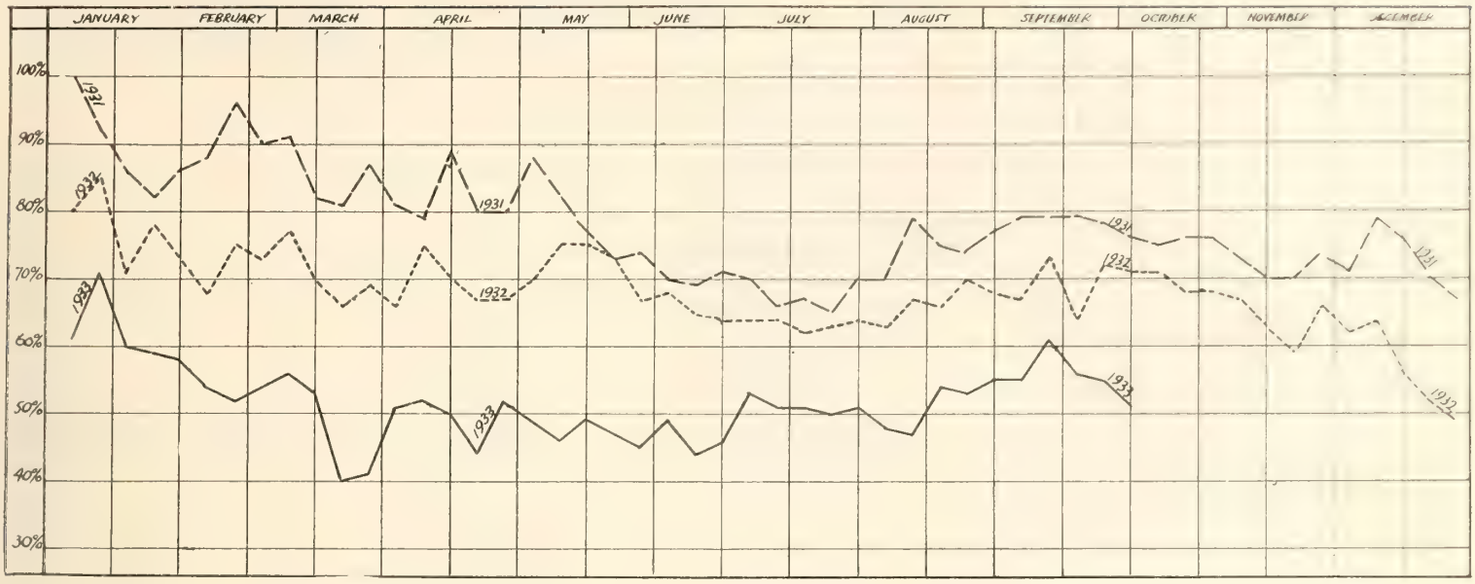
LIVING MUSIC DAY IN SAN FRANCISCO

Living Music Day, which originated in San Francisco as a boon to the use of musicians in theatres, held the spotlight in the Coast city last week more prominently than in previous years. The enlargement of orchestras and their use in theatres previously without them, featured the event. The palatial Fox theatre has Ted Fio-Rito and his orchestra on the stage indefinitely. The Orpheum has Rube Wolf acting as master of ceremonies and directing his band, and Walt Roesner has returned to the Warfield to handle an augmented group of musicians.

Schlaifer Heads Sales For Bryan Foy Product

L. J. Schlaifer, formerly general manager of distribution for Universal, has been signed for similar duties with Bryan Foy Studios, and will also have executive duties in production plans, with Lou Golder, Bryan Foy and Ben Stoloff, planning to release and distribute their own product.

Mr. Schlaifer and Mr. Golder went to Dallas last week to establish their first district office and had prints of the two current Foy productions, "Elysia" and "The $50,000 Beauty."



The chart, based on Motion Picture Herald's tabulation of box office grosses, indicates the changes in receipts from twelve key cities during the period from January 3, 1931, to September 30, 1933. The receipts for the week ended January 3, 1931, were taken as 100%. The cities used are Boston, Chicago, Cleveland, Hollywood, Kansas City, Los Angeles, Minneapolis, New York, Oklahoma City, Omaha, Portland, and San Francisco.

Sales by Majors Half Completed

(Continued from page 11)

and Randforce, all of New York; Jansen-Von Herberg, Seattle; Lightman, Memphis; Poli, New Haven; Wometco, Florida, and Lichtman, Washington.

Paramount has completed all sales for the new season except in a few small situations, according to Robert Gillham, advertising and publicity executive. Without divulging any figures he said that "Paramount is 'way ahead of where it was last year at this time." Among circuits with whom deals have been closed, in addition to the various units of the far-flung Paramount theatre system, are Loew's, Fox West Coast and RKO. These deals all have been consummated since August 1, Mr. Gillham said. The majority of pictures of the company are being sold on a flat rental basis, some on percentage and guarantee.

Radio Sales Doubled

"Our selling at this time is more than 100 per cent better than it was last year at this time," according to the office of Jules Levy, general sales manager for RKO Radio. "Deals have been consummated a little faster this year chiefly because we started later than in 1932. A considerable number of new accounts has been sold and this includes practically all large circuits, with whom deals have either been closed or are now pending. A substantial portion of these are being sold on a percentage basis, according to the type of theatre, but we are now concentrating on smaller accounts. Terms are slightly higher, but then, business generally is so much better that terms which two years ago would have sounded ridiculous to the average exhibitor are now being accepted with little or no hesitation." Among circuits getting Radio product for 1933-34 are Balaban & Katz, of Chicago; Kincey-Wilby, and Saenger, on which a deal is pending.

Al Lichtman, vice-president in charge of United Artists sales, said Tuesday that while the company sells on a picture by picture basis, with virtually nothing sold in advance of production, the company's 1933-34 schedule is now 50 per cent sold. "We are extremely satisfied with the progress of our sales," Mr. Lichtman said, "and I feel confident in saying that this season will mark a very definite turning point for the better in this industry." Some of the company's product is sold on percentage, with a smaller proportion on a flat rental basis.

Although actual facts and figures could not be obtained from Fox sales executives, it was unofficially stated that the company's sales are far better at this time than a year ago. It was indicated that in round figures sales have even passed the 2,500 mark set by Warner Bros.

Exhibitors in the Middlewest are said to fear the effects of impending currency inflation, particularly the probable results on film rentals, according to reports from that sector. Those companies which have boosted their rentals, however, are said to have experienced less sales resistance than they expected, due almost entirely to improved business and a more optimistic outlook.

Major company sales managers this week described as "decidedly liberal" the straight 10 per cent cancellation privilege on pictures which average $250 or less, which was agreed upon for the industry code by company heads and the Administration last week in Washington. Approximately 39 pictures from the annual output of the eight major companies would be subject to cancellation under the provision, they estimated.

"The theatre accounts eligible for the cancellation privilege as defined are numerically large," said one sales executive. "They will run into the thousands and will include a substantial part of the distribution revenue.

Based on the major company product announcements the 10 per cent cancellation privilege would be apportioned over the eight companies as follows: Warner-First National, 6; Paramount, 6; Fox, 5; MGM, 5; RKO Radio, 5; Columbia, 4; Universal, 4, and United Artists, 4.

Throughout the summer in the Chicago territory the big sales issue rested in buying combines. While distributors had no hesitancy in announcing they were negotiating with individual exhibitors who formerly booked through combines, counter action in early September, before the public code hearings in Washington, took the form of a letter from Aaron Saperstein of Midwest Theatres, to local and downstate exhibitors, urging them to "stand pat" until the situation was defined. In the code submitted to the industry last week, and written by Sol A. Rosenblatt, deputy administrator under the NRA for the motion picture industry, the question of buying combines or their ultimate disposition was not mentioned.

RCA Seen Cutting Losses in Quarter

Noting some improvement in Radio-Keith-Orpheum Corporation, the *Wall Street Journal* indicated last week that Radio Corporation, of which RKO is a subsidiary, probably will show another loss in the third quarter of the current year, but declared the loss will not be as great as that of the first six months, when the deficit, after charges including depreciation and amortization, amounted to $1,268,212.

The financial newspaper also pointed to the probability that the company may in the final quarter overcome a good portion of the loss so far recorded this year, if business continues to improve. Dividends on the RCA A and B shares will not be resumed until there is a return to a profitable operating basis, the *Journal* indicated, despite the strong current asset position.

There is promise of further betterment in the RKO situation, the paper said, noting increased theatre attendance over the country. Business at the two Radio City theatres has materially increased, with losses proportionately reduced. RCA has an investment of $16,365,000 in RKO, owns 64 per cent of its stock and consequent control, and has $9,000,000 of its debentures.

Film Theatres in Russia Show a Marked Increase

The Soviet Russian newspaper *Voks* recently published motion picture statistical data indicating the number of socalled "permanent" cinema theatres in the country for 1932 as 27,000. This total is indicated as the result of a steady increase from a total of 7,251 in the country in 1927. The totals for the following years were: 1928, 9,756; 1930, 21,985; 1931, 25,593. Films are exhibited in villages, according to the report, only during six months of the year, with an average of one performance each day, while in the cities three and four performances are given daily throughout the year.

...GOOFY LOVE BIRDS

With GEORGE BARBIER, Lucille Gleason, Verree Teasdale, Donald Meek. Produced by Carl Laemmle, Jr., from the Sam H. Harris play, "Oh, Promise Me," by Howard Lindsay and Bertrand Robinson. Directed by Eddie Buzzell. Presented by Carl Laemmle.

Slim SUMMERVILLE
"LOVE, HONOR

GOOFIER THAN EVER!

"SPINACH!"

What's "spinach" got to do with the film business or with the box-office? . . . PUH-LENTY, Mister, PUH-LENTY! . . . Because when this picture gets circulating, "SPINACH" is going to be the country's newest wise-cracking by-word... It's going to be just as famous as Eddie Cantor's "quack-quack" or Mae West's "Come Up and See Me Sometime!" . . . How? . . . Why? . . . What? . . . Where? . . . You'll find out all about it when Zasu Pitts tells it to the judge and jury in the funniest breach of promise case ever framed into court.

•

Special Note To Theatre Managers:

You can give your personal guarantee in your newspaper ads that this picture presents the funniest courtroom sequence ever filmed!

and ZASU PITTS in "OH, BABY!"

BIOGRAPH STUDIOS BACK IN PRODUCTION

Pioneer Plant Being Modernized for Joint Operation by Consolidated and Biograph; RCA Photophone Equipped

Biograph Studios, Inc., one of the oldest studios in the eastern section of the country, will return to active production early in December, under a deal completed by Herbert J. Yates, president of Consolidated Film Industries, with RCA Photophone and Biograph. Independent producers in the East, therefore, will be presented with a modern studio, completely equipped by RCA and operated jointly by Consolidated and Biograph.

According to officials of RCA, that company has no financial connections with the deal, its only participation being the installation and maintenance of its high fidelity equipment, technical facilities, sound men and engineers. These RCA will control completely.

Yates to Continue Financing

A considerable amount of speculation has been heard the past fortnight as to who, or what interests, might be behind the projected deal. Officials on all sides have been busy denying their companies had financial interests in the matter, but it was intimated on more than one occasion that Mr. Yates himself was the chief financial backer. On Wednesday, after repeated attempts to reach him, Mr. Yates declined either to deny or corroborate the reports that he was contributing the bulk of the new studio's financing. He did say, however, that Consolidated would continue its financing of independent production and that much of it would be done in the Biograph studio.

The Biograph studio was built in 1910 and has been the scene of many of the early important productions and the home of equally important producers. It is located at 807 E. 175th Street, the Bronx, its original site.

The Biograph studio was the world's first great motion picture plant conceived and erected by engineers who had developed authority and leadership in film technique. It was built under the supervision of the late Jeremiah J. Kennedy, who had been put in charge of the affairs of the Biograph company by the creditor Empire Trust Company in 1907. *The motion picture industry was then in the throes of a patent war between Thomas A. Edison and The American Mutoscope & Biograph Company, with border line skirmishes amidst independents, pirates and infringers. The picture makers dared make no investments in adequate plants and equipment until after the formation of the Patents Company in December of* 1909, *an achievement shared by Mr. Edison, H. N. Marvin and George Kleine, with the iron handed Mr. Kennedy in the role of leadership.*

The big Biograph plant uptown, supplanting the old brownstone at 11 East Fourteenth street, was the first and most significant expression in stones and mortar of the coming of a new stability and a sense of organization into the world of the motion picture.

In passing it is to be recalled that it was this same Jeremiah J. Kennedy, consulting engineer, who decided that motion picture plants should no longer be known as factories but as studios and laboratories. He deemed this essential to interesting a class of employee above the level of "factory hand" intelligence.

Remodeling Under Way

Remodeling and general alterations, including sound-proofing of the studio's various stages, is already well under way, according to Robert H. Hammer, studio official. The plant will be completely ready for operations December 1, he said.

New contracts for Radio Pictures' print work, which will split the work between Consolidated and Pathe Exchange's laboratory at Bound Brook, N. J., went into effect October 1, with Pathe taking over the printing of Pathe News and the Van Beuren short subjects for RKO Radio, and Consolidated getting the remainder of the product. It is understood that the Pathe participation is, in part, a consideration for RKO indebtedness on obligations outstanding since the RKO-Pathe acquisition.

Exhibitors' Screen Service, trailer producer and distributor, was bought by National Screen Service last week and passed into its complete control on Thursday. National immediately began the job of actually taking over and servicing theatre accounts on the acquired company's books.

Mentone Subjects Aid Catholic Guild

The Catholic Actors' Guild of America has completed arrangements with Mentone Productions for a series of 13 two-reel variety and musical short subjects, which will be released through Universal. Proceeds will be used by the Guild for its sick and relief funds. The films will be shown over the country.

Guild members and other prominent stage, screen and radio personalities will appear in the subjects. The first of the series, titled "On the Air and Off," was written by Ballard MacDonald, who also did the lyrics, while the music was composed by Milton Schwarzwald. In the cast are Nick Lucas, screen and radio singer; Adelaide Hall, colored entertainer; the Bovard Sisters and Murray, trio; Hizi Koyke, Japanese prima donna of the Metropolitan Opera; Eddie Carr, mimic; Leon Belasco, orchestra leader; Oliver Wakefield, English comedian; Kelvin Keech, NBC announcer, and Sam Liebert, character actor.

Meyers Produces Comedies

Zion Meyers has been placed in charge of all comedy production at Columbia on the Coast. Rollie Asher will act as general assistant on story and production.

Zirn Loses Round In Paramount Case

The present status of Paramount Publix Corporation's original equity receivership, under fire of a motion brought by Samuel Zirn, attorney for minority stockholders, to have the original receivership declared invalid, was continued by the U. S. circuit court of appeals Monday and Mr. Zirn's motion was dismissed.

Mr. Zirn also has before the court of appeals a motion seeking to appeal a decision of last summer denying the removal of trustees Charles D. Hilles, Eugene W. Leake and Charles E. Richardson, and Henry K. Davis, federal referee in bankruptcy. A ruling is expected next week.

Motions for dismissal of the appeal on Monday were made by Godfrey Goldmark, representing the company and counsel associated with Root, Clark, Buckner and Ballantine. The motions were heard by Justices Manton, Hand and Chase. Mr. Zirn's appeal had been denied by Judge William Bondy in U. S. district court, New York, in June, and in handling down their dismissal Monday, the justices reserved decision on another appeal from an order of Federal Judge Francis G. Caffey directing payment by Paramount trustees of all fees connected with the equity receivership. Approximately $200,000, said to be principally in attorneys' allowances, is involved.

Asks Relief from Back Rents

Clarence E. Linz, of Dallas, Texas, receiver for Southern Enterprises, last week asked the federal court for relief from delinquent rents and for new leases on four first-runs in Texas, including the Melba, Dallas; Kirby and Metropolitan, Houston, and Worth, Fort Worth. When the receivership began in February, more than $500,000 in back rents was due on these houses, according to Mr. Linz. Since February he has paid rents at the rate of 10 per cent of the gross. The leases have from 12 to 18 years to run. He also asked the court to approve rental reductions on 15 houses.

On Thursday Referee Davis approved reorganization of three important units of Publix Enterprises, Inc., through a petition submitted by the trustee to form a new corporation for the theatres operated by A. H. Blank in Iowa and Nebraska, Karl Hoblitzelle in Texas, and Hunter Perry in Virginia and Tennessee.

In the reorganization of the Nebraska and Iowa situations, the trustee will receive a large sum in cash and will retain one-half of the newly issued common stock. Mr. Blank is to contribute $25,000 toward forming the corporation, and will receive a portion of the common stock. In addition, he is to manage the theatres under a special contract in which the trustee reserves the right to buy back the Blank stock under specified conditions.

Hoblitzelle Retained

Mr. Hoblitzelle will be retained as manager of the new corporation formed out of the Interstate Circuit of Dallas. He also will make a contribution of $25,000 to help form the new corporation and will receive one-half of the common stock. The trustee will retain the other 50 per cent.

Mr. Perry will manage the new corporation, to be formed out of three corporations, involving Virginia-Tennessee Corp., of which the bankrupt held all the common stock, Publix-Virginia and Publix-Newport News, of which the bankrupt held three-quarters of the common stock. Mr. Perry will manage the new corporation and will receive 49 per cent of the common stock, for which he will pay $10,000.

Radio Resumes Foreign Versions

Radio is resuming foreign version production after a year and a half, with a Spanish "Double Harness."

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

A gesture unique in theatre advertising occurred in Boston last Saturday, when Weldon Pictures took $1,000 worth of local ad space to acknowledge a courtesy extended by Metro.

Weldon's "Damaged Lives" had played the Majestic two weeks and was to be followed then by "Dinner at Eight," but recognizing the volume of business, MGM was reluctant to take over the house until the independent could secure another. So Mr. Schenck's company voluntarily set back its opening a week. On Thursday "Damaged Lives" moves into the Park.

The Weldon ad, in announcing the switch, said: "Weldon Pictures trusts the Boston public will receive Metro's great picture, 'Dinner at Eight,' with the same generous acclaim accorded 'Damaged Lives.'"

It is one thing for an independent to thank a major company for a courtesy, but quite another to spend $1,000 to do it for the benefit of the competitor's box-office.

▽

After taking a peek at the financial statements of Fox and Columbia, we're convinced that pretty soon everything in the picture business will be out of the red except our secretary's manicure.

▽

Al Schacht, the clowning coach of the Senators' ball team (?), emerged last Thursday afternoon from under the crowded stands at the Washington ball park, with three little pigs (Disney patent pending), and a sign reading: "Who's Afraid of the Big, Bad Giants?" But that was on the afternoon of the single Senator victory. Mr. Schacht and his teammates learned later who was boss.

▽

Our notion of a true patriot is a motion picture exhibitor who refuses to sell a ticket of admission to any one who hasn't signed the code.

▽

Bookers in exchanges serving towns which have names of hopeless pronounceability might well sympathize with their brothers in Wales who book the place called Llanfairpwllgwyngyllgogerychwyrndrobwllllantysiliogogoch. It is sometimes shortened to Llanfairpwllgwyngyll, but even this doesn't help.

▽

Like the story of the heroine being saved from the onrushing train in the nick of time and the fan who sat through four shows figuring that eventually the hero would arrive too late, is this little incident that supposedly took place in White and McCurdy's Playhouse at Portland, Ore.:

A little boy was keenly interested in watching the slide-trombone player in the orchestra pit. Finally, the lad became exasperated and remarked to his mother, "By gosh, he can't swallow it every time."

▽

A piece of Paramount publicity does much to relieve the worries of the world. Says the caption:

ADELA ROGERS ST. JOHN
POOH-POOHS POLYANDRY

▽

The motion picture business on Broadway halted activities for an hour or two last Thursday morning to read two historical documents: (1) Solomon Rosenblatt's code; and (2) the first retail liquor ad to appear in the public press since the Secretary of State proclaimed adoption of the 18th amendment, and declared it in effect on January 16, 1920. Park & Tilford inserted the ad, which listed some 65 wines and liquors, including everything from Oud's "Advocaat" to "Old Grand Dad" (16 years).

GREAT MINDS AT WORK, OR, THEY'RE TELLING US

(APOLOGIES TO LIFE)

"The intellectual life, if there is such a thing in Hollywood, is all supplied by the visitors."

—Leslie Howard

"I want to be an actor."

—Robert Montgomery

"I'm rather bored with myself on the screen."

—Gloria Swanson

"I've done everything in the theatre except marry a property man."

—Fanny Brice

"It looks as though the public wants to be entertained."

—A. H. Woods

"I am a somebody."

—Sylvia Sidney

"Songs must have ideas behind them."

—George White

PARAMOUNT'S ACE THEATRE, standing at the crossroads of the world on noisy Times Square, brought "fan-dancer" Sally Rand to its stage over the weekend, fresh from an appealed jail sentence at Chicago. Immediately the management entered the pretty miss in a nip-and-tuck—not a neck-and-neck—race with Minsky's burlesque "strippers" up the street.

Spicy advertising in New York newspapers carried full-length photos of Sally in the all-together—except in Adolph Ochs' Times, where the editors evidently figured that she might catch cold and so draped her with a brassiere and a pair of pants. Even the usually dignified Tribune printed the nude shot in its ad columns, times being what they are, while the Sun, trying to uphold its reputation of a "family" paper, tacked on an extra fan where it was needed most.

Nor did the city editors ignore Sally's fan dance. The Daily News sent Jack Miley up to the Paramount to take a look. He reported back that Sally's "shapely chassis was sheathed in just enough gauze to bind a busted finger," and that she exhibited plenty of what he called "epidermis," as she pirouetted about the Paramount stage "in a costume she'd mailed here for only three cents postage."

Back stage, the reporter heard from Sally herself. "I had to take my pants off to make money," she said, laughingly.

▽

Chubby Stanley Hand, Erpi sales executive, told us about a theatregoer at Norwich, N. Y., who, after reading a sign, "Wide Range is coming to this theatre," asked the manager of the Colonial when he was going to award "this new-style six-burner gas stove."

▽

This pillar recently noted the arrival of twins in the household of Zach Freedman, production assistant at Radio City, and his wife, Irene Thirer. One week later Zach received a long letter from Panama, where the paragraph had been seen by a friend who had been lost to Zach some twenty years. How's that for coverage?

Solomon Rosenblatt thoughtlessly selected MOTION PICTURE HERALD's press night, a week ago last Wednesday, to present his version of a film code. The staff was ready for him to a man, but only after cancelling three dinner appointments, two bridge games (Culbertson system), and one lesson in reducing.

On the other hand, Mr. Rosenblatt indirectly did his part for the NRA, giving employment at our print plant, in order to meet the deadline, to a special crew of linotype setters and an assortment of proofreaders, copyholders, a printers' devil or two and the rusty vocabulary of the print shop foreman.

Any way, Mr. Rosenblatt's right hand man, one Hippolite Chavannes, distributed copies of the code at Washington—first to exhibitors—at 5:10 on the evening of Wednesday, October 4. Within three hours, Terry Ramsaye had read every one of the 13,450 words (actual count), specially transmitted by fast wire to his editorial desk in New York. The transmission from Washington did not set a record, but the reading did.

▽

Senator Huey Long went through the script of a proposed picture based on his career and is supposed to have eliminated all sequences that he considered annoying. Which prompted Ted Cook to remark, "That's like eliminating the leg sequences in a Dietrich picture." And Ted suggests that if the studio finds it difficult to get an actor to portray the role of Huey Long, they should just use stock shots of the Cave of the Winds.

▽

When Marlene Dietrich returned recently to New Yorn from a vacation in Europe, she was asked by ship reporters what she thought of Mae West. Whereupon she was supposed to have replied that she did not know Mae, had never heard of her and had not the slightest idea what Miss West did for a living, this despite the fact that they both are stars on the Paramount lot. Mae's box-office power was building importantly while la Dietrich was in Europe. Anyway, a few days later there came from Paramount's Times Square headquarters the following quotation accredited to Miss Dietrich:

"Of course I know Mae West and I am a great admirer of her and her work. The quotation credited to me can be blamed on only one thing—my misunderstanding of the question asked by the reporters. For the five months that I have been in Europe I have spoken almost no English and I found it a little difficult to understand and answer the barrage of questions asked by the newspaper men who met me aboard the ship. I hope the reporters will forgive me for my mistake and I sincerely trust that Miss West will understand that I certainly did not intend to say that I did not know her."

▽

Metro's Ivan Lebedeff—Russian aristocrat and bred to the regal autocracy of the Romanoffs—was the youngest commissioned officer in the Czar's army and won renown in his native country by capturing, single-handed, a whole German general. He was condemned to death as a Royalist, then decided to come to America.

▽

We are in receipt of a rather startling bit of press information from Mr. Aylesworth's National Broadcasting Company. The caption reads as follows:

"THE LORD" WILL APPEAR
WITH THE SOUTHERNAIRES

"A SMASH! Has everything a picture should have! One of those pictures that should exploit itself even more than all the tricks of showmanship could. Certain to bang off a swell tune in any box-office!"
— HOLLYWOOD REPORTER

"An uproarious affair! On entertainment value or any other way you look at it, this looks in the bag!"
— FILM DAILY

"Tab this as a record wrecker. A cinch to sell! They've handed you everything!"
— MOTION PICTURE HERALD

Now You Know

When JOSEPH M

A DARRYL

PROD

WALLACE BEERY • GEORGE

THE D BOW

BREAKING ALL RECORDS

NOW WATCH EVERYTHING CRACK WIDE OPEN

2

CEN

PICTU

S 250 CITIES THIS WEEK CELEBRATE THE DEBUT OF

What it Means

CHENCK presents

F. ZANUCK

JCTION

"Gorgeous, stirring show...a gold standard money-maker . . . grand entertainment. Sets a prosperity pace for production merit and box-office sensations!"
— MOTION PICTURE DAILY

"Gets the new company away to a grand start! A money magnet at any theatre!" — VARIETY

"A knockout show with all money-making ingredients, including pathos, comedy, brilliant direction, exquisite mounting. Story great! — SHOWMAN'S ROUND TABLE

RAFT • JACKIE COOPER in

ERY

AT THE RIVOLI, NEW YORK
• THE REVIEWS! THE BOX-OFFICE REPORTS!

Directed by
RAOUL WALSH

0TH

TURY

RES INC

WITH THIS UNITED ARTISTS RELEASE

BRITISH MERGER MOVES POINT TO STRENGTHENING OF THE INDUSTRY

Associated British Cinemas and British International Affected by One Consolidation, Gaumont-British in Another

by BERNARD CHARMAN
of London Correspondent Staff

To the dispassionate onlooker the struglings and schemings that go on between the nations—as, for instance, those now in progress among the European countries—are a matter of interest. But to those who by birth or location are more directly involved in these surgings and upheavals the issue is of much more vital concern. So, while you in America may look on in bewilderment and some amusement at the little-minded machinations of the European statesmen, we in England live in a maze begot of fear at the possible consequences of their folly.

I perceive something of an analogy between these conditions and the currents we now can see flowing through the internal structure of the British motion picture industry. Maybe it is not altogether justifiable to use the broad international canvas as a metaphor for the more restricted field of the film business, but there is nevertheless some similarity.

That the industry here is in the throes of a silent revolution, which will vitally affect its whole course of development, there can be no doubt, and events just now taking place indicate the beginnings of a process by which the whole structure eventually may be welded into a unified piece, distinct from the jigsaw of little bits of which it is at present composed.

"Omnia Gallia in tres partes divisa est," said Caesar, and were he living today he might make the same profound observation about the picture business in Britain. "All Gaul is divided into three parts"—and for "Gaul" substitute "the British film world."

There is the Gaumont-British organization, with its production, distribution and exhibition interests; the British International set-up, with equivalent facilities, and there are the independents. The independents we can rule out for the moment—they will not object, for it is their usual fate—and consider the case of G-B versus BIP. These two are the dominating influences here today, and according as to how they function so will the wheels of the whole industry revolve.

Merger Movements

Thus it will be realized that there is a deep significance in the latest events fostered by the two groups, independently of each other, it is true, but related in their purpose nevertheless.

About a week ago, as I write, the annual reports of British International and its affiliated exhibiting concern, Associated British Cinemas, were issued, and in them was announced a proposal to merge ABC completely into the parent body, reconstituting the entire organization as Associated British Picture Corporation. This step is to be ratified by shareholders of the two companies, who are asked to signify their approval of the financial maneuvers which the operation will entail, and then the whole process from production to exhibition will be centralized for the group in one self-contained unit.

Meanwhile, Gaumont-British has been preparing another plan, which in its turn is intended to consolidate the handling of output from that corporation's studios. This has been to link up into one comprehensive piece the various distribution concerns in which the G-B organization has gradually acquired interest, and so to coordinate the entire distribution of output from the studios at Shepherds Bush and Islington.

Consolidating Distribution

By this arrangement two of the oldest renting concerns in this country pass completely out of existence, and out of them is born—Gaumont British Distributors, Ltd.

Formerly films produced by the corporation were handled by three companies, Ideal Films, the Gaumont Company and W. & F. Film Service. Earlier this year the two first-named were consolidated under the title of Gaumont-Ideal, Ltd., and that company in turn is now brought fully under control of the W. & F. unit, which forms the basis of Gaumont British Distributors. As the equipment end of the corporation's activities was separated from the film renting side of the Gaumont Company (actually one of the oldest equipment houses in the trade) several months ago, the Gaumont-British group is now a self-sufficing body with an easily identified department covering each branch of its activities.

And so the stage is set for these two parallel organizations, each a powerful force, to work out between them the destiny of the British motion picture industry. Whether the BIP group will consider itself sufficiently strong to challenge the position of the G-B organization is a matter in question, or whether the outcome will be a closer understanding between the two is an alternative to ponder over.

Signs of Progress

All this is, of course, a part of that inexorable thing called progress. There may be some sentimental tear-shedding at the eclipse of the historic old concerns, there may be some woe for those inevitably displaced by the new order. But above it all there is the realization that the welfare of the entire scheme of motion pictures is better served this way, and that by the cutting away of dead wood and simplification of the general structure, the industry will be in a better position to concentrate on the creation of product capable of holding its own in all the territories of the world.

I think 1933, and the present moment in particular, will be looked back upon as one of the most vital in the history of the business.

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The report and financial statement of BIP and ABC do not make as good reading as those of Gaumont-British published several weeks back. British International certainly has done fairly comfortably, with a trading profit of £132,395, and is to pay a dividend of 5 per cent. The circuit company, on the other hand, is down substantially on its net gains, and is not to pay a dividend on ordinaries.

It is significant that in these reports, as well as those of Gaumont-British, reference was made to the increased burden of entertainments tax, which is blamed in part for the fall in profits, especially in the case of the theatre operating companies. In the past financial year the theatres became subject for the full year to higher rates of taxation than previously.

In connection with the proposed merger outlined in the foregoing, BIP proposes the creation of additional capital to bring the total capital value of the new Associated British Picture Corporation up to £3,500,000 sterling. "In taking this step," states the report, "the directors consider that it is of paramount importance at this time to pursue a policy of merging the interests of the company and its principal subsidiary. Such a policy of coordination and consolidation will bring considerable advantages to both concerns."

Associated British Picture Corp. and Gaumont-British Distributors To Work Out Destiny With the Independents

▽

Dent Dicker Reported

There is one odd item that should be mentioned. This is the report that Arthur Dent, leading executive in the group, now returning from a hush-hush visit to the United States, is dickering with Columbia in respect of American distribution of BIP product. Mr. Dent, the rumor has it, offers in exchange facilities for obtaining British quota product, an obligation with which Columbia find themselves faced since entering the distribution field here on their own account.

Warner and MPTO Settle Difference on "Gold Diggers"

Warner has settled its differences with the MPTO of Eastern Pennsylvania, Southern New Jersey and Delaware and with the ITOA relative to percentage terms for "Gold Diggers of 1933." Exhibitors will not have to pay more than 35 per cent of the film's gross, the deals also lacking a guarantee. The arrangement is also said to provide that in the event the exhibitor does not break even on the film the terms will be adjusted accordingly.

Exhibitors, in signing for the musical, are not under the necessity of including the 59 other Warner-First National pictures. In addition, the exhibitors is not required to take "Gold Diggers" with the other product. Warner has the right to sell the film independently of the others, or to include it. In some instances the company has been selling the film on a basis of 50 per cent of the gross.

ITALY DEMANDS FOREIGN FILMS BE DUBBED THERE, AND ADDS TO QUOTA

76 Clubs Invited To Film Council

With the aim of independently helping exhibitors select the best type of entertainment and recommending pictures suitable for children, rather than advocating censorship, the Better Films Council of Greater Kansas City has been organized under the sponsorship of Missouri Federation of Women's Clubs, Second District.

Besides the 55 clubs in the Federation district, these 21 organizations have been invited to participate, and most have accepted:

Business and Professional Women's Clubs, University Women's Club, Woman's City Club, Hotel Greeters, Soroptomist Club, Women's Chamber of Commerce, Women's Interdenominational Missionary Council, Commission on Social Service of Council of Churches, Daughters of Isabella, Catholic Women's Club, P. E. O., Y. W. C. A., Parent-Teacher Council, D. A. R., Federation of Child Conservation League, W. C. T. U., Antioch Circle of North Kansas City, Kansas City Colony of New England Women, Kansas City Branch League of American Pen Women, Book Chat Club and Junior League.

RKO-Cohen Deal for Palace Dropped; Changes in Circuit

By mutual agreement, the negotiations between RKO and Sydney S. Cohen concerning the contemplated leasing by Mr. Cohen of the Palace, on Broadway, in New York have been terminated, and the house will continue its present policy of vaudeville and pictures as a part of the RKO circuit. The negotiations between RKO and Mr. Cohen fell through because of difficulties with certain phases of the vaudeville and film booking contracts. Herman Whitman has been appointed manager of the theatre.

Harold B. Franklin announced the transfer of the Cleveland theatres, Palace and 105th Street, from the Ohio division, of which Nat Holt is operator, to the midwest division of Nate Blumberg. This transfer becomes effective with the resumption of the policy of major vaudeville and pictures at the Cleveland Palace on October 6.

Vaudeville will be resumed at the Albee, Providence, on October 6. This theatre will play the major vaudeville attractions booked by RKO.

The Capitol, Trenton, has increased its prices five cents.

The only division in the RKO circuit which does not show net improvement against last year is the Ohio group of theatres, including Cincinnati, Cleveland, Columbus and Dayton. "This," it was said by RKO, "is the result of the state tax on theatre admissions which is imposed on top of the Federal tax. The total tax on tickets in this territory is 20 per cent of the admission price."

Harris Circuit Now 20

Addition of two theatres by Harris Amusement Company at Pittsburgh raises to 20 the holdings of the company.

Also Calls For Tax on Dubbing and Synchronizing; Dropping Subsidy; Planning Prizes For the Home-Produced Pictures

by VITTORIO MALPASSVTI
Rome Correspondent

All foreign-produced motion pictures for the Italian market must be dubbed in Italy, effective this month, and there is to be an increase in the proportion of Italian films to be shown each year in comparison with foreign product, under a plan approved by the Council of Ministers.

Establishment of a tax on dubbing and post-synchronization is another project, the proceeds to go toward State prizes for those nationally produced pictures presenting special merit in artistic and technical execution.

Subsidy to be Dropped

On the other hand, the Government will suppress the subsidy established by the law of June 18, 1931, which was raised by an entertainment tax amounting to 2,500,000 lire per annum.

In other words, in order to place the national industry in a position to compete with the foreign industry, the Council of Ministers has perfected the law of March 25, 1927, providing for obligatory programing of Italian films in the proportion of one-tenth of the total number of pictures presented during the season from October 1 to June 30 of each year, and that of June 18, 1931, establishing prizes for the producers of Italian films, and has suppressed from the coming season its subsidy to the national industry of 2,500,000 lire a year.

One Italian to Three Foreign

The new provisions call for

1. Compulsory showing during the season October 1 to June 30 of one Italian film for every three new foreign pictures presented by the first and second run houses in the key cities and in cities with a population exceeding 50,000.
2. Obligatory dubbing of foreign films in Italy.
3. Payment of a tax of 25,000 lire on the dubbing of each commercial film.
4. Exemption from payment of the tax on four dubbed films for the producer of one Italian film.
5. Institution of cash prizes to the producers of Italian films in substitution for the State subsidy.
6. Perfection of the system of commission examination of the artistic and technical qualities of films and nomination of a commission to establish prices of national productions to be obligatorily shown.

Universal Party Nov. 25

The Universal Club, employees' organization, will hold its annual dinner-dance at the Waldorf-Astoria in New York on November 25. It will be known as a "Circus Ball."

Renee Adoree, Star Of Silents, Dies

Death of Renee Adoree last Thursday in a sanitarium at Sunland, Cal., wrote the final defeat of a long-attempted comeback since tuberculosis forced her to leave the studio after completing MGM's "Call of the Flesh" in 1930. After seventeen months in a hospital at Prescott, Ariz., she returned to Hollywood this spring, but had to go back to various hospitals for treatment.

Miss Adoree, born in Lille, France, 31 years ago, was a dancer at 10 in her father's circus troupe that traveled all over Europe, but left circus life to fight her way to success on the screen in America. After a divorce from Tom Moore in 1928, she was married to William Sherman Gill, former New York newspaperman.

It was perhaps as the French girl opposite John Gilbert in "The Big Parade" that Miss Adoree was best known, but she was featured in many other silent pictures, among them "La Boheme," "The Show," "Mr. Wu," "Forbidden Hours," "The Cossacks," "The Pagan," "Tide of Empire," "The Spoilers," "Redemption" and "The Singer of Seville."

Bud Pollard Takes Over Royal Studio, New Jersey

Bud Pollard, producer and director, has taken over the Royal Studios in Grantwood, N. J., which is to be reopened as production headquarters for the Pollard and other independent units. The plant is equipped with RCA, Western Electric and Independent sound systems. The studio, to be known as the Pollard Studios, will be formally opened with a dinner-dance and reception October 21.

Mr. Pollard will maintain New York headquarters at 125 West 45th street, operating under the name Pollard Productions. The company plans a series of features under Mr. Pollard's direction. Work on "Dance Hall Dames" starts next month, featuring Betty Hamilton and Mary Penfold.

Fox West Coast Shift Seen in Skouras Visit

The reorganization of the Fox West Coast circuit by January 1, 1934, and the retention of the Skouras Brothers as operators of the theatres, is understood to be the purpose of the trip this week of Charles Skouras to New York. He is believed to be consulting with Spyros Skouras and representatives of the Chase National Bank on the new alignment of the Coast circuit.

All salable properties of subsidiaries of Fox West Coast Theatres are to be offered for sale this month by Referee McNabb. The properties are estimated at $5,000,000 value.

2,000 FRAMES A SECOND

Shattered Glass Like Drifting Snowflakes in Film From New Camera Demonstrated by Erpi

by JAMES P. CUNNINGHAM

The motion picture camera appears ready to discharge part of the standing debt to its parentage. This child of gears and glasses, busy building an industry for commerce and a medium for entertainment, now has rewarded its science fathers with

a motion picture camera that shoots 2,000 frames a second, 7,200,000 in an hour, and records the time as well.

Last week Electrical Research Products, Inc., J. E. Otterson president, placed the motion picture at the service of industry and science in a new form with the introduction of a high speed, 16 mm. timing camera capable of photographing simultaneously both action, in from 30 to 2,000 frames a second, and a time record, in fractions of one one-thousandths of a second.

Cracked Glass Like Snowflakes

At the laboratory experiments, pieces of cracked glass from a shattered electric light bulb resembled to us slowly drifting snowflakes under the photography of the high-speed camera. A flashlight's instantaneous flare produced the effect of slowly lighting a stage. The hand reacting to a cigaret burn seemed to move sluggishly. And all of these actions took place in not more than 26/100th of a second while being photographed in minutest detail, we were told.

The service of this new branch of motion picture photography to industry and science is plainly indicated, they informed us. A means of measuring deflection and displacement, of catching the hitherto elusive flash movements of the ejection of a shell, the whirl of an 80 h.p. motor and the explosive action of gases in a combustion chamber, are a few of the known possibilities cited.

In the dark chambers of the small testing booth we witnessed the projection of other phenomena caught on celluloid by this new lightning-like eye. Running water from a faucet appeared like a steady stream of jelly. The wink of an eye seemed to take minutes. Contact between a driver and a golf ball appeared to deflate the ball to two-thirds of its original size.

Later we learned that pictures taken by this new camera had revealed to one of America's largest automobile manufacturers a defect which had jeopardized one of the most important parts of the mechanism, a defect which months of research had failed to unearth to the naked eye.

Timing in Film Printing

One of the largest motion picture printing and developing laboratories was unable to discover the reason for imperfect timing in its mechanical processing. The camera solved the problem in a few minutes.

The camera, a joint development of Bell Telephone Laboratories, Electrical Research Products and Eastman Kodak Company, in many ways is an outgrowth of the "Kirby Race Timer," introduced by Electrical Research Products at a Columbia-Syracuse track meet in 1932. But it took more than that to record mechanical phenomena moving with the lightning rapidity of a piston rod or a Bendix drive.

Such a camera did exist, Erpi said, one of foreign manufacture, but it weighed several tons, was immovable and cost a small fortune. Accordingly, the development engineers of Bell, Erpi and Eastman pooled their knowledge and resources. The result was this new high-speed camera.

Can Be Handled by One Man

The finished, demonstrated model weighs 28 pounds. It can be moved by one man, can be mounted on a tripod and tilted in any position or angle while in operation and, according to Erpi, it can be made available at only a fraction of the cost of its foreign contemporary.

The time is recorded by a precision electric clock driven by a current generator which consists of an electrically actuated tuning fork. The fork is thermostatically controlled with a current cycle accuracy of one part in 25,000 under any operating conditions of outside temperature ranging from minus 20 degrees to 120 degrees Fahrenheit. In temperatures of from about 40 degrees to 90 degrees the current has a cycle precision of better than one part in 100,000.

The clock indicates time on three concentric revolving discs giving the time in minutes, seconds and hundredths of a second or in seconds and thousandths of seconds. The image of these discs as well as the moving object is photographed by the camera, so that a permanent record of both time and action is recorded simultaneously on the film. The clock picture occupies but one-eighth of the width of the film.

The 16 mm. camera is of the non-intermittent type and affords continuous electrically driven operation up to 200 feet of film.

Removing Causes of Waste

Time alone can determine its full sphere of service. New fields will undoubtedly open up. Today it admittedly bridges a chasm never before covered by science, according to its sponsors. Conceivable causes of waste in manufacture that have never been discovered because the human eye was too slow to catch their source, appeared exposed to us by the high-speed photography in an irrefutable record. It is conceivable, also, that new developments have been retarded because of the lack of an adequately slow motion picture study of recurring and non-recurring phenomena moving with such rapidity as to escape any known form of visual retention. This camera, it was pointed out, can make an indelible record of such happenings so that they appear to be in slow motion, permitting permanent study on a basis of detailed movement.

Yugoslavian Film Control Organized

The Minister of Trade and Commerce of Yugoslavia has prescribed regulations regarding the makeup and operation of the recently organized State Film Central, according to George R. Canty, American trade commissioner in Berlin, who has forwarded to Washington a translation of a recent article in the Belgrade "Politika."

The registration fees, Mr. Canty reports, will amount to approximately $8 at the present rate of exchange for each American film brought on the Yugoslavian market. The State Film Central is an independent office under the Ministry of Commerce and Interior, with its membership composed of two representatives of the ministry, and one each from the Ministry of Education, the Central Press Bureau of the Council of Ministers, and the ministries of Interior, Social Politics and Health, War and Navy, and Finance.

The Central periodically will summon as experts representatives of domestic producers, distributors and exhibitors who will be selected for each season. The functions of the Central are to manage and control production, import and trade in motion pictures; to sponsor domestic production; to render assistance to educational efforts and a useful propaganda of pictures. All films to be shown must be submitted first to the Central for registration and possible censoring. A complete exhibitor record is kept by the Central. Theatres are required to show a certain percentage of domestic product, and at each performance one or several subjects of a cultural nature.

Radio Broadcasts Made Part of Old Roxy Programs

A new alliance between the motion picture theatre and radio was launched recently by Howard S. Cullman, operating receiver for the Seventh Avenue Roxy, New York. An agreement whereby the program of an important commercial sponsor will be broadcast regularly three times a week from the stage of the Roxy marks an arrangement with a broadcaster for a regular feature of the program, Mr. Cullman said.

"It has long been known that radio audiences have a distinct desire not only to hear but to see their favorite performers, and that there is an enormous interest in the mechanics of broadcasting," Mr. Cullman said.

All programs will be broadcast with the facilities of Station WOR and will be created by Hanff, Metzger, Inc., agency.

Famous To Reserve 25% Of Time for British

Famous Players Canadian Corp. intends to reserve 25 per cent of its playing time for British films for 1933-34, N. L. Nathanson, president, announced last week. It is Mr. Nathanson's contention that more money will be made for all concerned than under a higher United States' film percentage for the circuit's 200 theatres.

"The Canadian public is now sold on the better type of British product," Mr. Nathanson said, "largely attributable to the campaigning of this organization which probably helped in a large measure to kill the quota law in Canada."

BRIEFLY . . .

VINCENT G. HART of the Motion Picture Producers and Distributors of America, has been appointed by Governor Lehman of New York to be a delegate to the National Tax Conference October 16 to 20 in Phoenix, Ariz. . . .

▽

WALTER BEVER has been named Oregon representative of National Theatre Supply Company, with headquarters in Portland. . . .

▽

A three-year contract from Nov. 11, 1933, covering exclusive distribution of the newly formed Cinema Show-off Service, was announced this week by C. LANG COBB, president of Hollywood Sales Promotion Corporation. . . .

▽

AL DEZEL, of Road Show Pictures, Chicago, has taken over distribution rights to "Seventh Commandment" for Missouri territory. . . .

▽

LES KAUFMAN, formerly of Publix, has joined Columbia's exploitation staff, succeeding FRED MARSHALL, who now is handling New England exploitation for Columbia, with headquarters in Boston. . . .

▽

Majestic Pictures on Monday opened its own exchange in St. Louis, at 3334 Olive Street, with ANDY R. DIETZ as manager and GEORGE STERN his assistant. . . .

▽

Paramount plans to proceed with construction of long-planned theatres in Glasgow and Liverpool, each to seat 3,000. . . .

▽

"Comicruises" is the name of a new comedy short series to be made in Hollywood by DAVID MILLER, film editor, and TROY ORR, theatrical publicity director. . . .

▽

SAM JAFFE, formerly associate producer for Radio, has dropped his plan to produce independently "The Mad Dog of Europe" and has joined Columbia as assistant to SAM BRISKIN, general manager of the studio on the Coast. . . .

▽

WILBUR MORRIS, formerly publicity representative for Radio, has joined the Hollywood Fox publicity staff to assist JOHNNY MILES on the Jesse L. Lasky unit. . . .

▽

EVELYN EGAN, formerly with the Christie casting office in Hollywood, has taken over casting for Phil L. Ryan productions. . . .

Actors' Guild Election Contest

Two groups, headed respectively by George M. Cohan and Gerald Griffin, are contending for official posts with the Catholic Actors' Guild. Annual election is set for October 21. Mr. Griffin has been president for the past two years.

$125,000 Fire Razes Theatre

The Strand theatre at Berwick, Pa., was destroyed by a $125,000 fire Monday that spread to the adjoining Palace theatre, though the damage there was slight.

Columbia Promotes Marshall

Columbia Pictures has placed Fred Marshall in charge of exploitation for New England, with headquarters in Boston, succeeding John Curran.

New Frame Line Leader

A new opaque frame line leader was announced this week by Consolidated Film Industries.

Mary Pickford, Marie Dressler To Speak Over Radio for NRA

Mary Pickford, speaking from Station KFI in Los Angeles, and Marie Dressler, from WJZ, New York, will be among the special radio speakers heard this week over a National Broadcasting Company network under the auspices of the NRA. Miss Dressler's subject will be "Now Is the Time to Buy."

TRAVELERS . . .

ALINE MACMAHON returned to Warners' studio at Burbank, from New York vacation.

GEORGE ARLISS arrived in New York from Europe, en route to join 20th Century on Coast.

MATTIAS HOHNER, manufacturer of musical instruments, arrived in New York from Berlin.

HARRY COHN, president of Columbia, and RAY LONG, scenario editor, arrived in New York from Coast for story conferences.

GRADWELL SEARS, Warner southern-western sales executive, left New York for the West.

N. L. NATHANSON, head of Famous Players Canadian, arrived in New York from Toronto.

HERMAN WOBBER, Fox sales official, and W. J. KUPPER, left New York on exchange tour.

ADOLPH ZUKOR arrived in New York from the Coast.

ROY DISNEY, business manager for WALT DISNEY, left Hollywood for New York.

SYMON GOULD left New York for Hollywood for production work.

WILLIAM WATSON, director-writer, arrived in New York from Coast to work for Educational unit at Astoria.

LEON SCHLESINGER arrived on Coast to continue on shorts for Warners.

RITA KAUFMAN, Fox studio style expert, was in New York from Movietone City.

B. P. SCHULBERG arrived on Coast from New York and Europe, to resume for Paramount.

SOL LESSER was due in New York, en route to Europe.

CHARLES SKOURAS was in New York from Los Angeles.

FRANCES DRAKE arrived at Paramount studio on Coast, from New York and London.

COLLEEN MOORE is scheduled to leave New York for Hollywood next week to start work for Radio.

WILLIAM MORRIS, JR., arrived in New York from Hollywood.

HOWARD DIETZ, director of advertising and publicity for Metro, returned to New York from Culver City studio.

ADELA ROGERS ST. JOHN, writer, arrived in New York from Paramount studio.

E. W. HAMMONS, president of Educational, left New York for Hollywood.

Foreign Exchange Opens

Foreign Film Distributors, Detroit foreign film exchange, has just been organized, with offices at 502 Film Exchange Building. Shorts and features in all foreign languages will be released. A foreign film theatre will be opened by the company in the fall.

Allied to Elect in January

Allied States Association will hold its annual national election in January, the date and place still to be determined.

Educational Names Klune

Raymond Klune has been named production manager in charge of all Educational units producing at the Astoria studio.

SIGNED. . .

Columbia

David Burton, director; Joseph Schildkraut and Richard Cromwell, players, given contracts. . . . Jack Osterman signed for a two-reel musical. . . . Maude Eburne and Fern Emmett engaged for "East of Fifth Avenue." . . . Shirley Grey, Henry Wadsworth and Wheeler Oakman added to "Hold the Press," Phil Rosen directing. . . . Mary Brian and Donald Cook assigned to "Fog," Albert Rogell directing. . . .

▽

Educational

Cecilia Parker given contract. . . . Jack White signed as producer-director. . . . Benny Davis, James Hanley and Chester Hale girls engaged for new Musical Comedy series. . . . Junior Coghlan signs for new Frolics of Youth series.

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Fox

Will James, author, given role in "Smoky." . . . George E. Stone joins "Frontier Marshal." . . . Claire Trevor replaces Sally Eilers in "Jimmy and Sally." . . . Guy Ussher added to "Mad Game." . . .

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MGM

Una Merkel, Esther Ralston and Myrna Loy awarded new contracts. . . . Donald Reed and Katherine DeMille join "Viva Villa." . . . Madge Evans assigned to "Transcontinental Bus." Richard Boleslavsky directing. . . . William Stack and Desmond Roberts added to "Tarzan and His Mate." . . . Chic Sale and Una Merkel selected for "Comin' Round the Mountain." . . .

▽

Paramount

Gregory Ratoff and Lew Cody engaged for "We're Sitting Pretty" (Charles R. Rogers). . . . Polly Moran, Raymond Hatton and Sir Guy Standing join "Alice in Wonderland." . . . Gregory Ratoff signed for "She Made Her Bed" (Charles R. Rogers). . . .

▽

RKO Radio

Fred Astaire engaged for two pictures. . . . Alice Gentle, singer, added to "Flying Down to Rio." . . . Gregory Ratoff cast for "Break of Hearts." . . .

▽

United Artists

Billie Burke given player contract. . . .

▽

Universal

James Whale replaces Robert Wyler in directing "By Candlelight." . . . Margaret Sullavan cast for "Little Man, What Now?" . . . Richard Quine joins "Counsellor at Law." . . . James Whale to direct Boris Karloff in "A Trip to Mars." . . . Roger Pryor in "I Like It That Way," Harry Lachman directing.

▽

Warner-First National

Ralf Staub joins directorial staff at Brooklyn studio. . . . William Powell and Bette Davis cast for "The King of Fashion." . . .

United Artists Field Changes

Louis Goldstein has been named sales manager of the United Artists exchange in Milwaukee, and Clive R. Waxman has succeeded Donald W. Glennie as office manager at Detroit.

Majestic Louisville Sub-Branch

Majestic Exchanges of Ohio, operating in Cincinnati and Cleveland, has opened a sub-branch office in Louisville, Ky. Big Feature Rights Exchange of Louisville, owned by Col. Fred Levy, will represent Majestic.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

The Worst Woman in Paris

(Fox-Lasky)

Love in Kansas

Don't let the title mislead you into believing that this show is a racy, zippy, scandal-tinged yarn of the gay French metropolis. Rather it's a Kansan love story, a picture of a woman who sacrifices her love dream so that while two were bitterly disappointed more would be made happy. It might just as easily be shown in a church auditorium as in a theatre. Scarlet chapters suggested by the title tone are absent; color and atmosphere that will be expected are only relative. There's little action; dialogue carries the story.

The real punch is wrapped up in the Peggy Vane-John Strong romance situation, with Mary a satellite. Tiring of Parisian gayety and the companionship of Adolphe, Peggy is injured in a Kansas train wreck wherein she saves a child's life. Taken into the Strong home, love quickly develops for her and John, who is the only thing in little Mary's life. It inspires John, principal of a small school, to accept the presidency of State College. Then Peggy decides that her international reputation couldn't be anything but harmful to a man holding such a dignified position. Amid much dramatic and bitter heartache for the lovers, which of course opens the way for Mary to comfort John, Peggy returns to Paris. Using her wealth to enable the playboy shipping magnate, Adolphe, to rehabilitate his fortunes, they marry and the finale is atmospheric of the start, Parisian night life again, with Adolphe prone to flirt upon the slightest provocation.

The picture will be difficult to sell. The sacrifice angle should stimulate understanding and sympathy for the woman. The fact that the show is so radically different from what is suggested by the title is a definite handicap. Adopt a line of publicity that suggests that the worst woman in Paris is really a real woman who was big and courageous enough to eliminate herself from an idyllic rural romance.—McCarthy, Hollywood.

A Fox release produced by Jesse L. Lasky. Directed by Monta Bell. Original story by Monta Bell. Screen play by Martin Brown. Photographed by Hal Mohr and Ernest Palmer. Running time, 78 minutes. Release date, Oct. 20, 1933.

CAST

Peggy Vane	Benita Hume
Adolphe Ballou	Adolphe Menjou
John Strong	Harvey Stevens
Mary	Helen Chandler
Jenine	Adele St. Maur
Mrs. Jensen	Maidel Turner
Mrs. Strong	Margaret Seddon

The Sweetheart Of Sigma Chi

(Monogram-W. T. Lackey)

College Comedy-Romance

In every way this picture has the entertainment and showmanship values that make it worthy of a spot on any exhibitor's program. It's a lively, sparkling, collegiate yarn, bubbling over with the hectic spirit of youth—fraternity boys and sorority girls. Novelty in idea and treatment sets it apart from the formula rah-rah stories, giving it an atmosphere of naturalness that eliminates any semblance of forced theatrics.

Clean, clever, gay and stimulating from beginning to end, the coeds are a carefree, happy-go-lucky gang who never become involved in an objectionable situation. There is a charming romance-love angle, zestful comedy in both action and dialogue, contrasting drama that's significant but never heavy and a thrilling climactic sports spectacle. It should appeal to all classes of fans, adults and kids, but particularly to the high school and collegiate crowd.

Music assumes an important function. Several variations of the Sigma Chi melody constitute the theme song. Two other numbers, "In the Spring" and "Fraternity Walk," which feature Ted Fio-Rito and his orchestra, should click with audiences.

The novelty of building the story around crew rather than football should prove a potent novelty.

Against the campus background, with all the related student activities intermingling, Bob, a big, strong, silent oarsman, finally falls hook, line and sinker for the campus siren, Vivian. Kidded by his pals and learning that Vivian makes a hobby of collecting frat pins, he calls off his romance. Ready to quit school, bitter against every one, he is brought back to his senses when the stroke-oar, Morley, breaks his arm while out joyriding with Vivian. Heading the call of school spirit, he makes his peace with the coach, and the great race is on. It's a thriller, but Raligh is trailing its chief rival until the coxwain, Harry, shouts into Bob's ear that Vivian still loves him, and then comes the exciting garrison finish to victory.

There's just about everything any one needs to sell to real business in this show. Names, with Buster Crabbe, Mary Carlisle, Florence Lake and Charles Starrett heading the list, are more than adequate. And there's another, Eddie Tamblyn, whom patrons will be talking about as they leave the theatre. There's an unusual value to the show in that it is based on the old song, "Sweetheart of Sigma Chi," and is dedicated to that collegiate group.

You can well afford to spend money in circusing this show to the skies in typical collegiate fashion—flags and pennants for decorations, tieups directly with chapters of the fraternity where possible, otherwise contacts with individual members and grad-groups. Also go after the high school girls and boys with hammer and tongs. The show is the kind of stuff they like to see on the screen. Be sure that the song numbers get plenty of plugging and put more than the usual effort into building up the novelty of the great crew race. But don't ignore the adults. Let them know the show will surprise them in more ways than one.—McCarthy, Hollywood.

Released by Monogram. A. W. T. Lackey production directed by Edwin L. Marin. Story by George Waggner. Screen play and dialogue by Luther Reed and Albert E. DeMond. Photographed by Gill Warrenton. Recorded by John A. Stransky, Jr. Trem Carr, vice-president in charge of production. Running time, 76 minutes. Release date, October 1, 1933.

CAST

Bob	Buster Crabbe
Vivian	Mary Carlisle
Morley	Charles Starett
Dizz	Florence Lake
Harry	Eddie Tamblyn
Madge	Sally Starr
Bunny	Mary Blackford
Professor	Burr McIntosh
Coach	Major Goodsell
Trainer	Tommy Dugan
Pledge	Grady Sutton
Doctor	Purnell Pratt
House Prexy	Franklin Parker

Ted Fio Rito and his orchestra.

Walls of Gold

(Fox)

Dramatic Romance

Essentially a semi-sophisticated dramatic triangular romance, "Walls of Gold" is the story of a man who felt that faith and love had no place in marriage and that romance was for love-sick children. A standard set-up, true, but it is one that many times has demonstrated its box office power.

Jeanie, in love with Barnes, is dazzled by the lavish attentions showered upon her by his wealthy uncle, Gordon. Her heart still with her first love, she marries Gordon and the disappointed Barnes transfers his affections to her younger sister, Honey. A recognized tragic motif prevailing, Jeanie rapidly is robbed of all her happy illusions and Honey dies during childbirth. Jeanie, preparing for a divorce, experiences a final humiliation as her husband is involved in two more beyond-the-pale affairs, the denouement coming during a grand ball in his home. Finally the unhappy lovers pick up the broken thread of early romance.

There is plenty of material of which alert showmen can take good advantage. The title has an unusual ring that can be made more glamorous by supporting catchlines. With Sally Eilers, Norman Foster and Ralph Morgan heading the cast, there is enough personality value further to heighten the story-title assets. The fact that the picture is based on a story by Kathleen Norris is a factor that should be capitalized in appealing to her many readers. Provocative copy, built along the "can wealth and luxury insure happiness" line should be expressive of the picture's tone.—McCarthy, Hollywood.

Produced and distributed by Fox. Novel by Kathleen Norris. Adaptation by Edmond Sullivan and Wallace Seward. Screen play by Lester Cole. Director, Kenneth MacKenna. Sound recorder, Wm. Dickson. Gowns, by Royer. Art director, Duncan Cramer. Assistant director, Jasper Blystone. musical director, Samuel Kaylin. Photography, George Schneiderman. Business manager, Max H. Golden. Unit manager, R. L. Hough. Executive producer, Sol M. Wurtzel. Running time, 70 minutes. Release date, October 13, 1933.

CAST

Jeanie Satterlee	Sally Eilers
Barnes Ritchie	Norman Foster
Gordon Ritchie	Ralph Morgan
Carla Monterez	Rosita Moreno
Joan Street	Rochelle Hudson
Tony Van Raalte	Fred Santley
Cassie Street	Marjorie Gateson
Honey Satterlee	Mary Mason
Mrs. Satterlee	Emma Dunn

Charlie Chan's Greatest Case

(Fox)

Mystery

The delightful and often humorous characterization of Warner Oland as Charlie Chan makes for more entertainment in this production than in the run-of-the-mill mystery film and therefore it should be much more successful at the box office. Oland has made here, as in others of the same stories, a completely appealing figure of the late Earl Derr Biggers' famed fictionalized Chinese detective of Honolulu, with his innumerable Chinese-American children, and his battered and complaining vehicle of transportation, a true "flivver."

This particular film has all the elements of

"MAEDCHEN IN UNIFORM?"

Shot at sunrise on the battlefield of Paramount's "DUCK SOUP", you see reading from right to wrong: Daniel Boone Marx (Groucho) Zeppoleon Marx (Zeppo) Mussolini Marx (Chico) and Harpo, the Little Corporal, completely disguised as a standing army.

The
FOUR MARX BROTHERS
in Paramount's
"DUCK SOUP"
Directed by
LEO McCAREY

Paramount Pictures

good mystery, the suspense, the inevitable suspicion cast on six or seven implicated persons, the clues scattered here and there, and the background romance. It requires rather a large amount of footage for establishment of the situation, the murder and the various bits of significant and deliberately misguiding background before Oland appears on the scene. But when he does, he fills it in an expansive fashion, designed to make him one of the most generally lovable of all screen detectives, with his quaint speech and his subtly phrased aphorisms.

The exhibitor should concentrate his selling on the long popular Warner Oland in another of his attractive "Chan" roles, without too much stress on the "greatest" portion of the title, for though the story is reasonably good of its type, and Oland makes the most of it, the picture is hardly "greatest."

Heather Angel, John Warburton, Walter Byron, Virginia Cherrill are somewhat familiar names which may serve fairly well in support of Oland's on the marquee. Robert Warwick, father of Miss Cherrill, is a wealthy resident of Honolulu, hated by his grim-visaged brother for his scandalous conduct. Miss Cherrill, engaged to marry Byron, is returning with him to the island. On the same boat are Miss Angel, daughter of a hotel keeper, and Warburton, of a New England family, sent to bring his aunt, Clara Blandick, home and away from the influence of her brother, Warwick.

Warwick is found murdered, Chan is called in, and evidence points to a possible motive on the part of the brother, Miss Angel's father, a visiting captain and several others. A mysterious strong box features in the affair. Warburton, to maintain the romance, attempts to assist Miss Angel in clearing her father. Chan eventually unravels the situation and establishes the guilt of one of the least suspected.

The exhibitor has a mystery to sell, but more particularly a Charlie Chan mystery, with Warner Oland in the role he has made famous. The exhibitor should not neglect the origin of the film, since Mr. Biggers had a large and rather enthusiastic following over the country.—AARONSON, New York.

Produced and distributed by Fox. Directed by Hamilton MacFadden. From the novel by Earl Derr Biggers. Screen play by Lester Cole and Marion Orth. Photography by Ernest Palmer. Sound by George Leverett. Settings by Duncan Cramer. Release date, September 15, 1933. Running time, 71 minutes.

CAST

Charlie Chan ..... Warner Oland
Carlotta Eagan ..... Heather Angel
The Beachcomber ..... Roger Imhof
John Quincy Winterslip ..... John Warburton
Harry Jennison ..... Walter Byron
Brade ..... Ivan Simpson
Barbara Winterslip ..... Virginia Cherrill
Captain Hallett ..... Francis Ford
Dan Winterslip ..... Robert Warwick
Amos Winterslip ..... Frank McGlynn
Minerva Winterslip ..... Clara Blandick
Captain Arthur Cope ..... Claude King
James Eagan ..... William Stack
Arlene Compton ..... Gloria Roy
Steve Leatherbee ..... Cornelius Keefe

Picture Brides

(Allied)

Romantic Drama

Smacking of good old-fashioned melodrama entertainment, this picture has plenty in the way of audience interest and selling values to recommend it, with dramatic romance against a colorful and different background. Principally a conflict story, its character portrayals concentrate on bringing out the best and worst in men and women. Scenic production values reflect the atmosphere. Well handled suspense holds the picture tightly together, yet all conclusions are logical and in line with what audiences will hope for. While there is continual starkness, there likewise is a humane trend. It is adult entertainment.

Dealing with the experiences of a group of girls sent into Brazil's diamond field jungles to become brides of men whose pictures they hold, the show concentrates on Mary Lee, who was tricked into the trip. Believed by her companions to be a fakir, she suffers mental torture until she wins the friendship of hard-formula ran- Drama gets under way at once, as Mame gives Mary her man's picture, only to have Dave first spurn the girl and then change his mind as Von Luden rages because he is to be deprived of this delectable bit. Dave saves his bride from Von's attack. With contrasting comedy and dramatic situations, the picture builds to a point where Von is plotting a dire revenge on the newlyweds. Secret Service men brought into the jungle on Von's tip are set to pinch Dave, when Von, unable to restrain his passions, becomes the victim of Dr. Rogers' gun. Dave, surrendering to the officers, is willing to go home and take his medicine, happy in the thought that his wife will be awaiting him when he gets out of jail, and that with Von out of the way Brownie and Mame will run the diamond mine for him.

The show is fast-moving, yet restrained. There are no theatrical heroics about it. It's just common, ordinary folks caught in a tough situation where anything might happen.

The title has an out of the ordinary sound and at the same time suggests some tricky exploitation. A cast that includes Dorothy Mackaill, Regis Toomey, the newcomer, Dorothy Libaire, Alan Hale, Will and Gladys Ahern, Mary Kornman and Mae Busch has sufficient name merit for marquee, lobby and advertising purposes.

Sell it with publicity expressive of the novelty, punchy drama and romance, and intimate the inherent melodrama.—MCCARTHY, Hollywood.

An Allied Pictures release. Produced by M. H. Hoffman. Associate producer, M. H. Hoffman, Jr. Based on a stage play by Chas. E. and Harry Clay Blaney. Adaptation and dialogue by Adele Buffington. Directed by Phil Rosen. Production manager, Ray Culley. Photographed by Harry Neumann and Tom Galligan. Edited by Mildred Johnston. Art director, H. H. MacArthur. Recording by Pete Clark. Running time, 68 minutes. Release date to be determined.

CAST

Mame ..... Dorothy Mackaill
Dave Hart ..... Regis Toomey
Mary Lee ..... Dorothy Libaire
Von Luden ..... Alan Hale
Brownie ..... Will Ahern
Dr. Rogers ..... Harvey Clark
Mataeo ..... Mary Cornman
Flo ..... Esther Muir
Lacma ..... Gladys Ahern
Portego ..... Fred Malatesta
Gwen ..... Mae Busch
Lena ..... Viva Tattersall
Steve ..... Al Hill
Pete ..... Michael Sisaroff
Joe ..... Brooks Benedict
Bill ..... Franklin Parker
Tom ..... Larry McGrath
Skipper ..... Jimmy Aubrey

Chance at Heaven

(Radio)

Romance

Here's one of those good "little" pictures, possessing sufficient entertainment and production values to capture the imagination of the every day theatre-goer. Basically a rich girl-ordinary boy love story, it speaks of and deals in situations which common folk understand. There's only one thing that keeps it from being ideal entertainment for the entire family, and that's an unfavorable sex situation. Discounting that, its romantic angle is a novel premise of the triangle set-up; the dramatic contrast is sufficient to direct audience sympathy for the three leads, and the spontaneous dialogue and situation comedy kev the show to a lively pace.

Blacky, a service station operator, is very much beloved by Marge. She does everything she can to have the question popped, but the boy can't seem to catch on. He's waiting until he has enough dough in the bank to insure security. Enters Glory Franklyn, pampered daughter of wealth and luxury, to worm her way hectically into Blacky's affections and upset Marge's applecart. A sudden elopement is a bitter pill for Mrs. Franklyn, but Marge remains a good fellow, teaching Glory all the domestic arts and lending Blacky every encouragement. News of a baby makes Blacky deleriously happy. But Glory's mother insists that she go to New York. There are weeks of absence and Blacky cannot understand her letters. Going to New York, he finds Glory cold to him, is stunned to hear that his doctor made a mistake and there is to be no baby and a quick divorce. Back at the little New England village, Marge is waiting for him and of course there's the happy "don't go out of your class for happiness" ending.

The picture is done mainly in a popular motif. While not pretentious, the settings and related production values are good looking. The cast is adequate and the three leads act with naturalness that gives the show a color of youthful impetuosity.

One showmanship asset of which full advantage should be taken is that the picture is based on a story by Vina Delmar which ran serially in *Liberty* several months ago.

The show will appeal especially to the youthful contingent, the shop-girls, stenographers, and so on. Yet because of the mother interference angle, there's a reason for going after the more mature patrons on a moral warning basis. Put some of the colorful sparkle of the show into your advance advertising, and get over the idea that there is plenty of satisfying entertainment.—MCCARTHY, Hollywood.

Produced and distributed by RKO Radio. Executive producer, Merian C. Cooper. Associate producer, H. N. Swanson. Directed by William Seiter. Screen play by Julian Josephson and Sarah Y. Mason. From the story by Vina Delmar. Photographer, Nick Musuraca. Art directors, Van Nest Polglase and Perry Ferguson. Music director, Max Steiner. Sound recorder, Forrest Perley. Film editor, James B. Morley. Running time, 70 minutes. Release date, Nov. 3, 1933.

CAST

Marge Harris ..... Ginger Rogers
Blacky Gorman ..... Joel McCrea
Glory Franklyn ..... Marian Nixon
Al. ..... Andy Devine
Mr. Harris ..... Lucien Littlefield
Mrs. Franklyn ..... Virginia Hammond
Larrick ..... George Meeker
Mrs. Harris ..... Ann Shoemaker

The Girl from Maxims

(London Films)

Farce of Naughty Nineties

An effervescent affair introducing the indiscreet doctor who is mighty involved in his efforts to conceal a fluffy little Parisian dame from his none too sympathetic wife. The saucy little lady, played with extraordinary vivacity by Frances Day, is an unrestrained little can-can dancer, and she lets go some naughty lines, and gets into some risque situations while her lover, the doctor, struggles hopelessly to free himself. There is freshness about the atmosphere and the usual Korda brilliance about the treatment and photographic interpretation. The music is breezy and there is some delightful comedy work by Leslie Henson as the doctor, and by George Grossmith and Stanley Holloway.

The whole thing oozes gaiety, elaborate settings including shots of can-cans, night cafes, bathing beaches and gambling spots. It is an easy laughter maker played any place, though the talk is distinctly English.—MOORING, London.

Produced by Alex Korda London Film Productions. Directed by Alex Korda. Adaptation by Harry Graham. Dialogue, Harry Graham and Arthur Wimperis. Music by Kurt Schroeder. Art direction by Vincent Korda. Photography by Georges Perinal.

CAST

Doctor Petypon ..... Leslie Henson
Madame Petypon ..... Lady Tree
La Mome (The Shrimp) ..... Frances Day
Le General ..... George Grossmith
Mongicourt ..... Stanley Holloway

Doctor Bull

(Fox)

Comedy-Drama

More than faintly reminiscent of another in similar vein released a short time ago, Fox's—and Will Rogers'—"Doctor Bull" is definitely down-to-earth entertainment for the masses, and perhaps for the classes. The locale, the settings, are of the home variety, being the typical small town in Connecticut, extremely familiar, pleasant and appealing.

There should be, of course, no overlooking of the value of the Will Rogers name, which is to be sold for all it is worth, and that should be

ROTHERS PARAMOUNT'S "DUCK SOUP" FOUR MARX BROTHERS PARAMOUNT'S "DUCK SOUP" FOUR MARX BRO

AND THE VILLAINS STILL PURSUED HER!
Says Groucho to Harpo in PARAMOUNT'S "DUCK SOUP"—"ride like fury, if you run out of gas, get Ethyl... if Ethyl runs out, get Mabel!"

The
FOUR MARX BROTHERS
in Paramount's
"DUCK SOUP"
Directed by
LEO McCAREY

plenty, in the small town, or the big center. However, grandiloquent promises of the type of "the best" and "the greatest," are not advisable.

Rogers lends to the rather slowly moving adaptation of James Gould Cozzens' "The Last Adam" his own peculiarly appealing brand of half-whimsical, half-philosophical humor. His supporting cast is competent, but not especially important from the box-office standpoint, with the possible exception of Marion Nixon, who has, however, a comparatively minor role. When the leading role is taken by Rogers the exhibitor need not worry particularly concerning cast and names. In any case, it is a one-man picture from start to finish.

It is the homely story of Doctor Bull of New Winton, the elderly, bachelor, small-town physician, who has tended the ills and ailments of the community for many years, often enough receiving potatoes for fee, more often receiving no fee. His frequent visits to the home of the wealthy and attractive widow, Vera Allen, excite the straight-laced, scandal-mongering minds of the village gossips, and arouse the opposition of the town's wealthy family, the Bannings, of whom Miss Allen is a persona non grata member. Rogers' shyly hesitant romance with Miss Allen, the opposition to him and his "old fashioned" methods by the Bannings, his difficulties in getting whole-hearted community support when a typhoid epidemic breaks out, his efforts to cure Miss Nixon's paralyzed husband, and the eventual sensational success of a serum he has developed which establishes Rogers' reputation in medical circles and the community after the local board forced his resignation, form the body of the story. It concludes with his marriage to Miss Allen.

Not startling, not in any way brilliant, the film is good entertainment, especially for the Rogers followers. Sell Rogers, the often humorous, philosophically minded and browbeaten small town physician, who sticks to his work regardless of his own comfort, aided by Miss Allen. There should be an appreciation, reflected at the box office, of Rogers and his characterization in the larger community, and an additional value in the setting and its authentic-appearing atmosphere in the small town theatre. It undoubtedly will be found attractive entertainment by the majority of the patronage.—AARONSON, New York.

Produced and distributed by Fox. Directed by John Ford. Based on "The Last Adam," by James Gould Cozzens. Screen play by Paul Green. Continuity by Jane Storm. Photography by George Schneiderman. Sound by E. F. Grossman. Art director, William Darling. Wardrobe by Rita Kaufman. Musical director, Samuel Kaylin. Release date, September 22, 1933. Running time, 77 minutes.

CAST

Doctor Bull ..... Will Rogers
Janet Cardmaker ..... Vera Allen
May Tupping ..... Marian Nixon
Joe Tupping ..... Howard Lally
Herbert Banning ..... Berton Churchill
Mrs. Banning ..... Louise Dresser
Larry Ward ..... Andy Devine
Virginia Banning ..... Rochelle Hudson
Grandma ..... Tempe Pigott
Aunt Patricia ..... Elizabeth Patterson
Aunt Emily ..... Nora Cecil
Dr. Verney ..... Ralph Morgan
Susan ..... Patsy O'Byrne
Mary ..... Veda Buckland
Aunt Myra ..... Effie Ellsler
Helen Upjohn ..... Helen Freeman

You Made Me Love You

(British International)

Thelma Todd as a Shrew

When William Shakespeare wrote his "Taming of the Shrew" he may not have heard of motion pictures, but his idea of the untamable woman certainly motivates this story which forms the first British film to star Thelma Todd.

Thelma teaches Mary and Doug the secret of filming Shakespeare: they must forget the old costumes and the prithee talk, and play up the comedy. British International has forgotten to give poor old Shakespeare a credit title; unless Stanley Lupino is Shakespeare reincarnate.

Here is his wild, wild woman, married and tamed by a resourceful man. The man in the case is Stanley Lupino, a vendor of an old wine in new bottles. His style is frankly knockabout: his gags are always fresh and new. In this one he is excruciatingly funny in a honeymoon sequence which presents the novelty of a first night among the pigs and cows, during which he serenades beneath the window of the glowering bride.

It may be that Thelma Todd could have had a less Marxian partner than Lupino for her first English film, but whether or not her script, direction and support had been better, she could not have given a finer performance. It is the rollocking kind of comedy which ought to appeal to the mob: it is slickly directed; moves fast and furiously; has stellar pull, and introduces some of the best novelty song numbers written by the oncoming British song writer, Noel Gay.

Chief among them are "What's Her Name" and "Why Can't We?" the latter crystallizing this writer's view that since British theatre operators certainly should make a packet of money with this picture, American exhibitors might ask themselves, "Why Can't We?"—MOORING, London.

Produced and distributed by British International. Directed by Monty Banks. Story by Stanley Lupino. Scenario by Frank Launder. Photography by Jack Cox. Sound recording, A. E. Rudolph. Art direction by David Rawnsley. Musical direction by Harry Acres.

CAST

Pamela Berne ..... Thelma Todd
Tom Daly ..... Stanley Lupino
Harry Berne ..... John Loder
Jerry ..... Garald Rawlinson
Oliver Berne ..... James Carew
Daly Seur ..... Charles Mortimer

Jack and the Beanstalk

(P. A. Powers)

Excellent Novelty

The familiar tale of "Jack and the Beanstalk" has been done into an amusing and fantastic cartoon in color by Ub Iwerks, the first of a series being produced for P. A. Powers. Satisfactory color treatment is afforded and a first-rate instrumental and vocal accompaniment is provided.

Hitting the market at the moment when there is great and well-merited excitement over another sensationally successful cartoon in color, this new series should find a welcome spot on thousands of theatre screens.

The initial subject of this series is well-produced. Iwerks has provided a group of amusing figures effectively animated. The story is appropriately fanciful and bizarre.—Running time, 6 minutes.

The Big Benefit

(Universal)

Excellent

Considerable entertainment is provided in this the third of the Mentone series. A group of youngsters gives a benefit for a swimming pool, and each mimics a known stage star. As the youngster goes into the act, a fade-in brings the star into action, and there's variety fun from such vaudeville performers as Rae Samuels, Bill Robinson, Bobby Jordan and Leon Janney. The exhibitor can expect good words from his customers after the show.—Running time, 21 minutes.

Mickey's Tent Show

(Columbia-Darmour)

Good Comedy

Laugh-a-second comedy, this should hit both adults and youngsters right on the funny bone. Against an atmospheric carnival tent show background, Mickey and his Fontaine Fox cartoon gang are set to stage a juvenile circus. But the inevitable pest, Stinky Davis, sore because the gang eliminates him from their plans, concocts a scheme to mess up the party. Stealing his dad's radio, he sets the instrument up outside the tent and puts the chill on Mickey's show. As the kid actors imitate the strong man, flying ring artists, bearded lady, etc., Stinky's father goes in search of his treasured radio. He finds it just as the wrath of little Billy is being wreaked upon the music box with a hatchet, the music playing until the last tube is broken. Mickey, naturally, is suspected of being the villain, but truth will out and Stinky gets a dose of woodshed medicine. Two specialty numbers, the animal calliope gag and Mickey's ludicrous lampooning of Mae West, are outstanding. Show moves fast, has plenty of laughs and carries enough novel comedy to interest the audiences.—Running time, 18 minutes.

Out of the Ether

(Columbia)

Fair Cartoon Comedy

A welcome surprise introduces this Krazy Kat subject. In an operating room, hidden behind a quartet of assisting surgeons, a mysterious wielding of knife, saw, this and that, is under way, while in the ampitheatre an assemblage watches attentively. The assistants part company, and there's Krazy Kat, the operation completed, and the radio working. He mounts a magic carpet with it, and visits cartoon representations of radio singers in action.—Running time, 7½ minutes.

Queen of the Underworld

(Principal)

The Bee at Work

A happy thought is the title of this subject in the "Conflicts of Nature" series. It actually treats of the hectic yet orderly life of bees, the magnified shots making bees removing a sliver of wood equivalent to a squad of men toting off a huge log. Within its field the picture is a lively six minutes. How the patron seeking amusement may judge it may or may not be another matter. Frederick Shields describes developments, the microscopic studies being by Louis Tolhurst.—Running time, 6 minutes.

Goofytone Newsreel No. 2

(Universal)

Good Idea

There's a refreshing thought behind these newsreel burlesques, from original sketches by George Frame Brown, but in this second issue there is a handicap of over-prolongation of several subjects. One of the better bits is a Swedish dialect turn that really sounds like Swedish dialect.—Running time, 10 minutes.

Her Majesty—The Queen Bee

(Principal)

Insect Study

The exhibitor will know his own community best as to reaction to the subjects in the "Conflicts of Nature." The closeups of the larvae and the bees scarcely can be called amusement, but there should be interest in the less-close-range portrayal of the life of bees and the microscopic study by Louis Tolhurst. Exhibitors should note the spoken phrase referring to the larva as "souvenir of a brief honeymoon." The narrator, Frederick Shields, provides the necessary light comment and gives the picture a completed pattern.—Running time, 6 minutes.

Turkey in the Raw

(Vitaphone)

Amusing

There is a good deal of rather active amusement in this comedy, featuring Gus Shy, as the incredibly henpecked husband, whose wife refuses to have her brother-in-law for Thanksgiving dinner, but invites her own sailor brother. Hubby goes for a turkey, gets one and something under his belt, and proceeds to invite a host of bums to the house, meet unknowingly and vanquish the sailor, and curb his wife after some hectic, but rather entertaining comedy of the slapstick variety in and about the house.—Running time, 20 minutes.

SKIP IT! Groucho Marx, as Rufus T. Firefly, Dictator of Fredonia, takes a few steps in the right direction in PARAMOUNT'S "DUCK SOUP"

The
FOUR MARX BROTHERS
in Paramount's
"DUCK SOUP"
Directed by
LEO McCAREY

Paramount Pictures

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

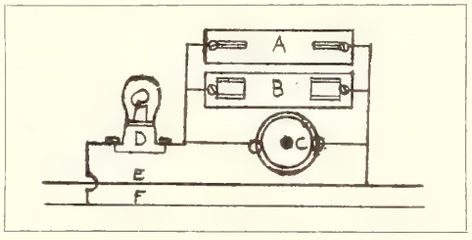
BLUEBOOK SCHOOL QUESTION NO. 194.—(A) Give us your views regarding the use of rheostats, mercury arc rectifiers, transformers and motor-generators when the current supply is a.c. When it is d.c. (This is a very important question, hence no other will be asked this week. I shall examine the answers with much interest, since the question requires a rather wide knowledge to enable one to answer it competently and in detail. I shall try to judge the answers with due leniency insofar as concerns the language of the answers, but competent knowledge must be made evident to get by).

Answer to Question No. 187

Bluebook School Question No. 187 *was: (A) Draw sketch of a simple, easily constructed tester for both plug and cartridge fuses. (B) How are fuses marked as to their voltage and amperage capacity? (C) At what various points are fuses required? (D) Must every circuit, regardless of its capacity, have fuses? (E) Does blowing of a projector circuit fuse necessarily indicate fault in the circuit?*

The following made acceptable answers: G. E. Doe; S. Evans and C. Rau; K. Dowling; D. Danielson; H. H. Menefee; B. Doe; J. Wentworth; H. Edwards; T. Van Vaulkenburg; L. Van Buskirk and E. Kroll; H. D. Schofield; W. Ostrum; L. F. Evans; R. D. Konley and S. Maybe; J. H. Rathburn and D. Little; D. Emmerson; G. Johnson and N. T. Kane; H. True; L. M. Pglesby and Son; J. C. Richardson; E. Harlor and G. Harrison; S. L. Hill; B. M. Granby; M. G. Greig; E. Rymer and B. L. Tanner; R. C. McDonald and T. N. Williams; H. R. Baldwin and W. T. Soar; B. Diglah and P. Jackson; D. L. Mason and J. T. Ballinger; R. M. Thomas; A. Bailey; G. Tinlin; T. Kelley and C. Cummings; D. Holler and D. R. Peters; B. L. Blinkensdorfer; B. L. Banning and L. Jones; D. V. Peterson; O. L. Daris and M. Simms; W. and S. F. Love; H. C. Lake; A. T. Jackson and P. Conforti; J. Clark and A. M. Ginsburg; D. C. and H. B. Coates; D. T. Arlen and M. Spencer; P. L. Danby; L. L. Jones; U. H. Hanover; D. Goldberg and L. Hutch; R. H. Patterson and L. H. Danville; L. G. Lamb and D. R. Lyon; A. Breaston and D. Haber; D. L. Tapley; C. A. and D. L. Prince and C. F. Kenney; L. Hendershot and R. Rubin; L. Summers and D. L. Banks; E. Hart and R. B. Hammil; D. L. Catlin and F. Butler; A. Ilks and P. L. Jensen; G. Farmann; O. L. Evans; T. H. and J. N. Wilson; O. Allbright; M. L. George and R. Singleton; R. Wheeler and R. Suler; F. F. Franks and P. K. Daniels; H. Miles, F. S. Perkins and L. Graf; D. U. Grainger; T. McGruder; M. R. Davis; S. B. Schneider; W. Oakland.

There were a very great many excellent drawings sent in by projectionists in answer to Section A of this question. I feel it would be unfair to single out any one of these many of equal excellence made by projectionists, hence to side-step that I am going to publish the one made by W. Ostrum, a young man serving his apprenticeship (unless I am in error about the "apprenticeship") under Dale Danielson, a Bluebook School "student" and a projectionist of Russel, Kans. Anyhow I know the two study together. Here is the drawing:



(B) G. E. Doe says, "Plug fuse voltage and amperage capacity is stamped on the brass cap. Amperage capacity usually is stamped on the center contact. Also plug fuses of under 15 amperes capacity have a hexagonal mica-covered recess in their caps, whereas those of larger capacity have one of different shape. Link fuses should have their amperage rating stamped on their metallic terminals. Cartridge fuses have their voltage and amperage capacity printed on the paper label on their barrel. Some have it stamped on the ferrule."

(C) The following is almost the exact copy the answer of dozens of school fans: "The various points at which fuses are required are, (a) main service fuses located ahead of main switch, (b) fuses for emergency circuits, (c) fuses for each individual emergency light, (d) fuses for exit and running lights, (e) fuses for projection circuits, (f) fuses for each projection circuit, (g) main fuses for house lighting, (h) fuses for individual circuit, (i) fuses should be installed where ever a change in size of wire occurs." I have a grave suspicion that some of you must have looked at page 119, Vol. 1 of the Bluebook!

(D) Messrs. Evans and Rau say, "Every circuit, regardless of its capacity or what it is used for, should be protected by its own individual fuses."

(E) M. G. Greig answers, "The blowing of a projector circuit fuse does not necessarily indicate a fault in the circuit. It may be due to a sudden influx of current because of some condition outside the circuit itself, or to some combination of circumstances, such as, for example, shortening of the arc combined by a rise in line voltage."

Cameramen on Coast Resent Action of Cinematographers

The cameramen's union in Hollywood is actively antagonistic as a result of the attempt by the American Society of Cinematographers to form a company union, and charges coercion between John Arnold and the Producers in attempting to develop a working agreement between producers and the ASC. The ASC represents about 227 men, while the union represents 750.

It is estimated that in the event the Society should win in its battle for unlimited hours, for which purpose John Arnold was sent to the Washington code hearings, more than 400 cameramen would be numbered among the unemployed. The union is emphatic in demanding limited hours as a means of creating more jobs.

Miller Is Named to Head Screen Writer Conciliation

Seton I. Miller has been appointed chief conciliator on the commission on conciliation, arbitration, ethics and discipline by the executive board of the Screen Writers' Guild in Hollywood. Mr. Miller replaces John Emerson, relieved because of illness.

Ernest Pascal and Arthur Kober have also been appointed to the board to fill vacancies left by the resignation of John F. Goodrich and Huston Branch. Samuel Ornitz has been elected to the executive board to replace Louis Weitzenkorn, resigned.

RCA-Victor Denies Green Charge

The RCA-Victor Company, of Camden, N. J., has denied charges of William Green, president of the American Federation of Labor, that it was violating the NRA labor protective clause by forming company unions. The company claims every employee has the right to join the A. F. of L. if he so desires.

Henry Steinbrecher Dead

Henry Steinbrecher, active in Cincinnati theatre circles, died last week.

HOT FROM HOLLYWOOD!

Two New Season M-G-M Pictures **PREVIEWED TO TERRIFIC ACCLAIM!**

JEAN HARLOW
in a role they'll cheer, with
LEE TRACY
("It's a Wow!" says Hollywood Reporter)

"BOMBSHELL"

with FRANK MORGAN
FRANCHOT TONE—PAT O'BRIEN
UNA MERKEL—TED HEALY

Directed by
VICTOR FLEMING

JACK PEARL
JIMMY DURANTE

"MEET THE BARON"

with ZASU PITTS
TED HEALY and his Stooges
EDNA MAY OLIVER
and The
Metro-Goldwyn-Mayer Girls

Directed by
WALTER LANG

"Will give good account of itself in all spots," says Coast Daily Variety

CAMPAIGN BOOK
for M G M SHOWMEN
AN M-G-M CONTRACT IS THE GREATEST ASSET OF ANY THEATRE!
Therefore TELL YOUR PUBLIC YOU'VE GOT M-G-M

"AT YOUR SERVICE! FREE!"

At your M-G-M exchange! Eight-page press book with press stories, exploitation tie-ups and ads, 6 col., 4 col., 3 col., 2 col. and 1 col. Showing how to tell the public that your theatre is the leading show shop in your town. The Major theatre is the one using the Major product. Tell the folks! Mats are at your branch! Get some today, FREE!

THEATRE RECEIPTS

Theatre receipts for the calendar week ended October 7, 1933, from 119 major houses in 19 major cities of the country aggregated $1,289,336, an increase of $71,326 over the total for the previous calendar week, ended September 30, when 115 theatres in 19 cities reported a total gross of $1,218,010.

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Theatres		Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1933.)	
Boston		Picture	Gross	Picture	Gross		
Boston 2,900	25c-50c	"Don't Bet on Love" (U.).....	20,000	"Midshipman Jack" (Radio).....	18,000	High 1-21 "The Death Kiss".....	21,500
						Low 3-11 "Topaze"	11,000
Fenway 1,800	30c-50c	"I Loved a Woman" (F. N.) and.. "Before Dawn" (Radio)	9,500	"To the Last Man" (Para.) and.. "Pilgrimage" (Fox) (2nd week)	9,500	High 1-14 "Island of Lost Souls" and "Billion Dollar Scandal"	15,000
						Low 7-29 "She Had to Say Yes" and "Arizona to Broadway"	6,000
Keith's 3,500	30c-50c	"Ann Vickers" (Radio).....	18,500	"Emperor Jones" (U. A.).....	18,000	High 1-7 "No Other Woman".....	21,000
						Low 3-11 "When Strangers Marry".....	12,000
Loew's State 3,700	35c-50c	"Stage Mother" (MGM).....	17,500	"The Solitaire Man" (MGM).....	17,000	High 1-7 "Strange Interlude"	23,000
						Low 3-11 "Men Must Fight".....	11,000
Metropolitan 4,350	30c-65c	"Golden Harvest" (Para.).....	31,000	"Too Much Harmony" (Para.)....	30,500	High 6-24 "College Humor".....	41,500
						Low 3-11 "King of the Jungle".....	26,500
Paramount 1,800	30c-50c	"I Loved a Woman" (F. N.) and.. "Before Dawn" (Radio)	10,000	"To the Last Man" (Para.) and.. "Pilgrimage" (Fox) (2nd week)	9,500	High 2-25 "Dangerously Yours" and "Deception"	17,000
						Low 8-12 "Mary Stevens, M.D." and "Flying Devils"	8,000
Buffalo							
Buffalo 3,500	30c-55c	"Three Cornered Moon" (Para.)..	18,700	"Morning Glory" (Radio).....	16,000	High 2-25 "State Fair"	24,800
						Low 3-25 "Our Betters".....	9,800
Century 3,000	25c	"No Marriage Ties" (Radio).....	4,300	"Midnight Mary" (MGM).....	6,500	High 8-12 "Forgotten Men" and "Easy Millions"	8,000
						Low 5-13 "Grand Slam" and "Past of Mary Holmes"	4,200
Erlanger 1,400	55c-$1.65	"Dinner at Eight" (MGM).....	12,000	.....		.....	
Great Lakes 3,000	25c-40c	"I Loved You Wednesday" (Fox)..	9,500	"The Silver Cord" (Radio).....	11,800	High 3-18 "42nd Street"	16,300
						Low 4-15 "Rome Express"	5,400
Hippodrome 2,100	25c-40c	"Too Much Harmony" (Para.).....	10,100	"Voltaire" (W. B.).....	6,900	High 6-24 "Gold Diggers of 1933".....	16,100
						Low 8-26 "Moonlight and Pretzels"....	5,100
Hollywood 300	25c-40c	"The Outsider" (MGM)..... (2nd week-4 days)	200	"The Outsider" (MGM)..... (1st week)	500	High 1-7 "Goona Goona"	2,600
						Low 9-20 "The Outsider"	500
Lafayette 3,300	25c	"The Big Brain" (Radio).....	5,200	"Brief Moment" (Col.).....	5,800	High 9-23 "Lady for a Day".....	10,000
						Low 7-1 "Ann Carver's Profession" and "Dangerous Crossroads"	5,100
Chicago							
Chicago 4,000	35c-68c	"Penthouse" (MGM)	58,000	"I Loved a Woman" (F. N.).....	47,000	High 9-2 "Goodbye Again".....	75,000
						Low 4-29 "Central Airport".....	22,000
McVicker's 2,284	30c-60c	"Lady for a Day" (Col.).....	12,000	"Bureau of Missing Persons"..... (F. N.)	16,000	High 9-30 "Bureau of Missing Persons"	16,000
						Low 7-1 "The Woman I Stole".....	5,000
Oriental 3,940	30c-60c	"The Power and the Glory" (Fox)	10,000	"Tugboat Annie" (MGM)..... (5th week)	11,000	High 9-2 "Tugboat Annie".....	38,000
						Low 10-7 "The Power and the Glory"..	10,000
Palace 2,509	35c-75c	"One Man's Journey" (Radio).....	22,000	"Lady for a Day" (Col.)	29,500	High 9-9 "Morning Glory".....	37,000
						Low 5-27 "Below the Sea".....	14,000
Roosevelt 1,591	25c-50c	"Turn Back the Clock" (MGM)..	9,800	"Shanghai Madness"" (Fox).....	9,500	High 8-12 "Gold Diggers of 1933".....	15,000
						Low 3-4 "Luxury Liner"	6,200
United Artists .. 1,700	30c-60c	"Voltaire" (W. B.).....	19,000	"Paddy, the Next Best Thing"... (Fox) (3rd week)	9,500	High 1-21 "The Kid From Spain".....	27,000
						Low 3-18 "Perfect Understanding".....	6,800
Cleveland							
Allen 3,300	20c-40c	"Sing, Sinner, Sing" (Majestic)....	2,950	"Ladies Must Love" (U.).....	3,000	High 2-25 "Dangerously Yours" and "West of Singapore"	7,500
						Low 3-4 "Infernal Machine" and "Exposure"	1,800
Hippodrome 3,800	35c-55c	"Brief Moment" (Col.)..... (35c-60c)	11,500	"F. P. 1" (Fox).....	10,000	High 9-2 "Emergency Call".....	25,000
Ohio 1,430	84c-$1.50	"Dinner at Eight" (MGM)..... (5 days)	9,000	.....		Low 6-10 "Circus Queen Murder".....	2,900
RKO Palace 3,100	30c-44c	"My Weakness" (Fox).....	6,000	"The Power and the Glory" (Fox)	6,200	High 4-22 "King Kong"	15,000
						Low 8-19 "No Marriage Ties".....	4,200
State 3,400	30c-44c	"Penthouse" (MGM)	7,000	"Too Much Harmony" (Para.)....	6,500	High 8-19 "Tugboat Annie".....	26,000
						Low 6-24 "The Eagle and the Hawk"	5,000
Stillman 1,900	20c-40c	"This Day and Age" (Para.) and "Red Haired Alibi" (Tower)	4,000	"Big Executive" (Para.) and..... "Solitaire Man" (MGM)	4,100	High 8-26 "Tugboat Annie".....	8,900
						Low 5-27 "Zoo in Budapest".....	3,000
Warner's Lake .. 800	30c-44c	"The Narrow Corner" (W. B.).....	3,800	"I Loved a Woman" (F. N.).....	3,700	High 6-17 "Gold Diggers of 1933".....	8,500
						Low 8-5 "Heroes for Sale".....	1,500
Denver							
Aladdin 1,500	25c-40c	"Headline Shooter" (Radio).....	3,000	"Bitter Sweet" (U. A.).....	3,000	High 2-25 "Cavalcade"	10,000
						Low 4-8 "Smoke Lightning" and "Broadway Bad"	2,500
Denham 1,500	25c-40c	"This Day and Age" (Para.)..... (6 days)	10,000	"Three Cornered Moon" (Para.)..	10,500	High 9-30 "Three Cornered Moon".....	10,500
						Low 6-3 "Mussolini Speaks," "Night of Terror" and "Soldiers of the Storm"	1,950
Denver 2,500	25c-50c	"Penthouse" (MGM)	5,750	"Dr. Bull" (Fox).....	6,000	High 8-12 "Tugboat Annie".....	14,600
						Low 9-30 "Beauty for Sale".....	3,500
Orpheum 2,600	35c-55c	"Broadway to Hollywood" (MGM)	14,500	"I Loved a Woman" (F. N.).....	12,000	High 3-4 "42nd Street"	18,500
						Low 6-10 "Zoo in Budapest"	3,750
Paramount 2,000	25c-40c	"Ladies Must Love" (U.).....	2,500	"Disgraced" (Para.) ..... (3 days)	1,200	High 4-1 "The Kid From Spain".....	7,000
						Low 7-8 "The Barbarian"	2,000
				"Midnight Mary" (MGM)..... .. (4 days)	1,800		
Tabor 2,000	20c-25c	"Constant Woman" (World Wide)	4,000	.....		.....	
Detroit							
Downtown 2,750	25c-50c	"Secret of the Blue Room" (U.)..	11,400	"Brief Moment" (Col.).....	13,400	High 9-23 "Lady for a Day".....	15,400
						Low 6-10 "The Woman I Stole".....	3,700
Fisher 2,700	15c-40c	"Solitaire Man" (MGM).....	5,200	"Penthouse" (MGM)	6,200	High 1-28 "Silver Dollar".....	15,400
						Low 3-18 "Secret of Madame Blanche"..	3,100
Fox 5,100	25c-50c	"Dr. Bull" (Fox).....	13,300	"Shanghai Madness" (Fox)..... (15c-50c)	17,300	High 9-16 "Sing, Sinner, Sing".....	32,300
						Low 5-15 "After the Ball" and "Afraid to Talk"	5,400
Michigan 4,000	25c-50c	"Too Much Harmony" (Para.).....	15,400	"Ladies Must Love" (U.).....	19,100	High 1-21 "Tonight Is Ours".....	23,700
						Low 7-1 "College Humor"	7,300
State 3,000	25c-50c	"Golden Harvest" (Para.)..... (4 days)	3,100	"To the Last Man" (Para.).....	4,400	High 8-12 "Tugboat Annie".....	14,300
						Low 9-30 "To the Last Man".....	4,400
United Artists .. 2,000	25c-50c	"Emperor Jones" (U.A.).....	91,100	"I Loved a Woman" (F. N.).....	7,300	High 2-11 "The Kid From Spain".....	17,400
						Low 3-25 "The Sign of the Cross".....	4,100

IT'S MADE OF THE STUFF THAT MADE THE MOVIES

Great

KATHLEEN NORRIS'

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Stirring revolt of a wife against a man who used their marriage as a smoke screen for his indiscretions...and repaid her loyalty by refusing her the right to motherhood. A woman's picture of tremendous emotional appeal... with gorgeous settings, stunning gowns.

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Directed by KENNETH MACKENNA

JOIN THE UPSWING WITH FOX

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1933.)	
			Picture	Gross	Picture	Gross		
Hollywood								
Chinese	2,500	50c-$1.65	"Dinner at Eight" (MGM) (5th week)	17,197	"Dinner at Eight" (MGM) (4th week)	19,172	High 9-9 "Dinner at Eight"	36,656
							Low 4-1 "King Kong"	14,600
W. B. Hollywood	3,000	25c-55c	"Gold Diggers of 1933" (W. B.)	14,500	"I Loved a Woman" (F.N.) (2nd week)	11,500	High 3-25 "42nd Street"	26,000
							Low 4-15 "Grand Slam"	8,975
Indianapolis								
Apollo	1,100	25c-40c	"My Weakness" (Fox)	2,000	"Dr. Bull" (Fox) (2nd week)	3,000	High 2-18 "State Fair"	7,000
							Low 10-7 "My Weakness"	2,000
Circle	2,800	25c-40c	"Too Much Harmony" (Para.)	8,000	"Lady for a Day" (Col.)	3,000	High 8-19 "She Had to Say Yes"	12,000
							Low 3-4 "The Sign of the Cross" (2nd run)	2,500
Indiana	3,300	25c-40c	"Brief Moment" (Col.) (25c-55c)	9,000	"Morning Glory" (Radio)	8,000	High 3-25 "Parachute Jumper"	15,000
							Low 6-10 "Below the Sea"	3,500
Palace	3,000	25c-40c	"Stage Mother" (MGM)	4,500	"Beauty for Sale" (MGM)	4,500	High 8-12 "Tugboat Annie"	11,000
							Low 7-22 "Storm at Daybreak"	3,500
Kansas City								
Mainstreet	3,049	25c-40c	"Morning Glory" (Radio)	8,500	"Lady for a Day" (Col.)	12,000	High 7-1 "The Woman I Stole"	20,800
							Low 5-20 "Sweepings"	4,000
Midland	4,000	25c	"Turn Back the Clock" (MGM) (7 days and Sat. midnite show)	11,000	"Beauty for Sale" (MGM) (7 days and Sat. midnite show)	8,700	High 1-7 "Strange Interlude"	30,000
							Low 4-15 "Perfect Understanding"	4,900
Newman	2,000	25c-40c	"Too Much Harmony" (Para.) (10 days and Sat. midnite show)	12,000	"Voltaire" (W. B.) (7 days and Sat. midnite show)	6,000	High 7-22 "Gold Diggers of 1933"	17,000
							Low 5-27 "Picture Snatcher"	2,800
Uptown	2,000	25c-40c	"Dr. Bull" (Fox) (2nd week-6 days)	3,000	"Dr. Bull" (Fox) (1st week)	6,100	High 2-11 "State Fair"	7,000
							Low 7-1 "Lilly Turner"	1,600
Los Angeles								
Criterion	1,610	25c-55c	"The Masquerader" (U. A.) (6th week)	1,850	"The Masquerader" (U. A.) (5th week)	2,000	High 8-19 "Storm at Daybreak"	3,800
							Low 7-29 "The Devil's Brother"	1,850
Filmarte	850	40c-50c	"Red Head" (H. Bregstein) (3rd week)	3,200	"Red Head" (H. Bregstein) (2nd week)	3,000	High 9-23 "Red Head"	3,500
							Low 9-9 "The Rebel"	1,800
Loew's State	2,416	25c-55c	"Doctor Bull" (Fox)	16,900	"Paddy, the Next Best Thing" (Fox)	14,006	High 8-19 "Tugboat Annie"	28,300
							Low 3-11 "Dangerously Yours"	8,000
Los Angeles	3,000	15c-25c	"Carnival Lady" (S. R.) and "South of Panama" (S. R.)	3,975	"Platinum Blonde" (Col.) and "Wives Beware" (Regent)	3,200	High 7-22 "Kiss of Araby" and "Samarang"	6,200
							Low 9-2 "Important Witness" and "Doubled and Redoubled"	2,200
Orpheum	2,220	25c-35c	"India Speaks" (Radio) and "Ladies Must Love" (U.)	3,350	"Shanghai Madness" (Fox) and "Don't Bet on Love" (U.)	3,700	High 9-23 (since Sept.) "The Devil's in Love" and "Before Dawn"	4,850
							Low 10-7 "India Speaks" and "Ladies Must Love"	3,350
Paramount	3,596	25c-55c	"Too Much Harmony" (Para.)	23,000	"Golden Harvest" (Para.)	17,000	High 1-7 "No Man of Her Own"	30,000
							Low 3-18 "King of the Jungle"	10,000
RKO	2,700	25c-40c	"Lady for a Day" (Col.)	8,800	"Brief Moment" (Col.)	1,700	High 1-7 "Animal Kingdom"	11,600
							Low 9-30 "Brief Moment"	1,700
W. B. Downtown	3,400	25c-55c	"Gold Diggers of 1933" (W. B.)	13,000	"I Loved a Woman" (F. N.) (2nd week)	9,000	High 3-25 "42nd Street"	19,000
							Low 8-19 "She Had to Say Yes"	9,000
Minneapolis								
Century	1,640	25c-40c	"Voltaire" (W. B.)	4,000	"Beauty for Sale" (MGM)	3,000	High 4-22 "Secrets"	5,500
							Low 3-11 "Secret of Madame Blanche"	2,500
Lyric	1,238	20c-25c	"Turn Back the Clock" (MGM)	1,300	"Pilgrimage" (Fox)	1,500	High 4-1 "20,000 Years in Sing Sing"	3,000
							Low 10-7 "Turn Back the Clock"	1,300
RKO Orpheum	2,900	20c-40c	"Brief Moment" (Col.)	5,500	"Tarzan the Fearless" (Principal) (6 days)	4,500	High 1-7 "Animal Kingdom"	14,000
							Low 3-11 "Cynara"	3,000
State	2,300	25c-40c	"Torch Singer" (Para.)	6,000	"Dr. Bull" (Fox)	5,500	High 4-29 "Cavalcade"	8,000
							Low 3-11 "King of the Jungle"	3,500
World	400	25c-75c	"The Rebel" (U.)	1,300	"Varmlanningarna" (S. R.)	1,200	High 4-22 "Be Mine Tonight"	2,400
							Low 9-30 "Varmlanningarna"	1,200
Montreal								
Capitol	2,547	25c-60c	"F. P. 1" (Empire) and "She Had to Say Yes" (F. N.)	9,500	"Charlie Chan's Greatest Case" (Fox) and "Pilgrimage" (Fox)	9,000	High 1-21 "Rockabye" and "Trailing the Killer"	12,500
							Low 7-15 "The Silver Cord" and "Professional Sweetheart"	7,500
Imperial	1,914	25c-60c	"La Pieuvre" (French) (2nd week)	2,000	"La Pieuvre" (French) (1st week)	2,500	High 1-7 "Enlevez-Moi" and "Cain"	4,000
							Low 7-8 "Les Bleus d'Amour"	1,500
Loew's	3,115	25c-65c	"Mary Stevens, M.D." (W. B.)	9,500	"Turn Back the Clock" (MGM) and "Emergency Call" (Radio)	7,500	High 1-21 "The Mask of Fu Manchu"	14,500
							Low 9-30 "Turn Back the Clock" and "Emergency Call"	7,500
Palace	2,600	25c-75c	"Broadway to Hollywood" (MGM)	10,500	"Paddy, the Next Best Thing" (Fox)	11,000	High 2-18 "The Sign of the Cross"	15,500
							Low 9-2 "Waltz Time in Vienna"	9,000
Princess	2,272	25c-60c	"Emperor Jones" (U. A.) and "Parole Girl" (Col.)	6,000	"Soldiers of the King" (British) and "Sally Bishop" (British)	6,000	High 1-7 "The Kid From Spain" and "Speed Demon"	12,000
							Low 8-12 "Whoopee" and "Virtue"	5,000
New York								
Astor	1,012	55c-$2.20	"Dinner at Eight" (MGM) (6th week)	17,749	"Dinner at Eight" (MGM) (5th week)	19,861	High 9-2 "Dinner at Eight"	21,000
							Low 3-25 "The White Sister"	14,559
Cameo	549	25c-40c	"The Power and the Glory" (Fox)	1,932	.....		High 1-28 "Maedchen in Uniform"	9,200
							Low 8-5 "King of Jazz"	1,064
Capitol	4,700	35c-$1.65	"Stage Mother" (MGM)	27,877	"Solitaire Man" (MGM)	21,210	High 8-12 "Another Language"	64,000
							Low 9-30 "Solitaire Man"	21,210
Criterion	850	55c-$1.65	"S. O. S. Iceberg" (U.) (2nd week)	5,500	"S. O. S. Iceberg" (U.) (1st week)	7,850	High 7-29 "Song of Songs"	16,000
							Low 6-3 "Be Mine Tonight" (2nd run)	3,500
Gaiety	808	55c-$1.65	"Berkeley Square" (Fox) (3rd week)	9,000	"Berkeley Square" (Fox) (2nd week)	9,500	High 4-1 "Cavalcade"	13,500
							Low 7-22 "Pilgrimage"	10,000
Hollywood	1,543	25c-$1.10	"Wild Boys of the Road" (F. N.) (2nd week)	8,217	"Wild Boys of the Road" (F. N.) (1st week)	14,445	High 9-1 "Voltaire"	25,868
							Low 9-30 "Wild Boys of the Road"	14,445
Mayfair	2,300	35c-85c	"The Avenger" (Monogram)	8,000	"Devil's Mate" (Monogram) (10 days)	12,000	High 1-7 "The Half Naked Truth"	24,750
							Low 6-3 "When Strangers Marry"	4,900
Palace	2,500	25c-75c	"The Power and the Glory" (Fox)	13,500	"Lady for a Day" (Col.)	11,300	High 2-4 "Animal Kingdom"	16,150
							Low 4-15 "Parole Girl"	4,500
Paramount	3,700	35c-99c	"Too Much Harmony" (Para.) (2nd week)	35,800	"Too Much Harmony" (Para.) (1st week)	57,400	High 2-25 "She Done Him Wrong"	66,800
							Low 2-4 "Hello, Everybody"	15,600
Rialto	2,200	40c-65c	"Thunder Over Mexico" (Principal) (2nd week)	9,500	"Thunder Over Mexico" (Principal) (1st week)	17,000	High 5-20 "Forgotten Men"	22,500
							Low 4-15 "Destination Unknown" and "The Fighting President"	5,800
Rivoli	2,200	40c-85c	"The Bowery" (U. A.)	45,000	"Emperor Jones" (U. A.) (2nd week)	22,000	High 10-7 "The Bowery"	45,000
							Low 8-5 "The Rebel"	7,200
RKO Music Hall	5,945	35c-$1.65	"An Vickers" (Radio)	93,789	"My Weakness" (Fox)	87,116	High 4-15 "Cavalcade"	107,761
							Low 6-17 "Ann Carver's Profession"	44,938
RKO Roxy	3,700	25c-55c	"Moonlight and Pretzels" (U.) (4 days) "Secret of the Blue Room" (U.) (3 days)	11,130	"Lady for a Day" (Col.) (4 days) "Three Cornered Moon" (Para.) (3 days)	12,831	High 1-7 "Animal Kingdom"	71,267
							Low 7-1 "Adorable" and "Supernatural"	7,592

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week: Picture	Current Week: Gross	Previous Week: Picture	Previous Week: Gross	High and Low Gross (Tabulation covers period from January, 1933.)	
New York (Continued)								
Roxy	6,200	25c-55c	"Brief Moment", (Col.)	27,500	"Shanghai Madness" (Fox)	22,050	High 1-7 "No More Orchids"	[illegible]
							Low 1-28 "An Honest Man"	[illegible]
Strand	3,000	25c-85c	"I Loved a Woman" (F. N.) (2nd week)	23,520	"I Loved a Woman" (F. N.) (1st week)	28,569	High 6-17 "Gold Diggers of 1933"	[illegible]
							Low 8-5 "She Had to Say Yes"	10,590
Oklahoma City								
Capitol	1,200	10c-41c	"Gambling Ship" (Para.)	3,200	"Turn Back the Clock" (MGM)	3,300	High 9-9 "Three Cornered Moon"	3,700
							Low 3-11 "From Hell to Heaven"	1,350
Criterion	1,700	10c-56c	"Morning Glory" (Radio)	4,500	"Torch Singer" (Para.)	5,500	High 6-24 "Gold Diggers of 1933"	[illegible]
							Low 3-11 "Clear All Wires"	1,800
Liberty	1,500	10c-36c	"Bureau of Missing Persons" (F. N.)	3,700	"Ladies Must Love" (U.) (4 days)	1,700	High 9-2 "Gold Diggers of 1933"	3,900
					"The Man Who Dared" (Fox) (3 days)	1,300	Low 3-18 "The Death Kiss" and "The Fourth Horseman"	1,100
Victoria	800	10c-26c	"Headline Shooter" (Radio) (3 days)	800	"To the Last Man" (Para.) (3 days)	600	High 7-1 "King of Jazz"	1,800
			"Deluge" (Radio) (4 days)	700	"Disgraced" (Para.) (4 days)	600	Low 9-30 "To the Last Man" and "Disgraced"	[illegible]
Omaha								
Orpheum	3,000	25c-40c	"Penthouse" (MGM) and "One Year Later" (Allied)	10,000	"I Loved a Woman" (F. N.) and "Sleepless Nights" (Col.)	6,500	High 6-24 "I Loved You Wednesday"	16,500
							Low 4-29 "Sweepings"	5,000
Paramount	2,900	25c-50c	"Too Much Harmony" (Para.)	7,750	"The Power and the Glory" (Fox)	6,750	High 7-22 "Gold Diggers of 1933"	13,250
							Low 6-10 "Reunion in Vienna"	5,800
World	2,500	25c-35c	"Beauty for Sale" (MGM) and "The Wrecker" (Col.)	5,500	"Turn Back the Clock" (MGM) and "Brief Moment" (Col.)	5,850	High 6-3 "Peg O' My Heart" and "Perfect Understanding"	7,500
							Low 4-29 "Mystery of the Wax Museum" and "Pleasure Cruise"	4,750
Philadelphia								
Aldine	1,200	40c-65c	"Emperor Jones" (U. A.) (6 days)	9,000	"Bitter Sweet" (U. A.) (5½ days)	4,800	High 2-4 "Rasputin and the Empress"	11,500
							Low 9-30 "Bitter Sweet"	4,800
Arcadia	600	25c-50c	"Tugboat Annie" (MGM) (6 days)	2,700	"Midnight Club" (Para.) (6 days)	2,000	High 1-14 "Red Dust"	4,000
							Low 5-27 "From Hell to Heaven"	1,500
Boyd	2,400	40c-65c	"Too Much Harmony" (Para.) (6 days)	14,500	"Penthouse" (MGM) (6 days)	10,500	High 9-2 "Tugboat Annie"	21,000
							Low 8-5 "Mary Stevens, M.D."	8,000
Earle	2,000	40c-65c	"Brief Moment" (Col.) (6 days)	13,500	"Her First Mate" (U.) (6 days)	13,500	High 1-7 "Breach of Promise"	29,000
							Low 8-5 "She Had to Say Yes"	10,000
Fox	3,000	35c-75c	"My Weakness" (Fox) (6 days)	16,000	"The Power and the Glory" (Fox) (6 days)	19,000	High 4-22 "Cavalcade"	29,000
							Low 8-5 "F. P. 1"	13,000
Karlton	1,000	30c-50c	"The Masquerader" (U. A.) (6 days)	4,000	"Secret of the Blue Room" (U.) (6 days)	3,000	High 4-8 "42nd Street"	7,700
							Low 8-12 "Ann Carver's Profession"	2,500
Keith's	2,000	25c-40c	"Tarzan the Fearless" (Principal) (6 days)	4,500	"Paddy, the Next Best Thing" (Fox) (6 days)	5,500	High 1-7 "Self Defense"	11,500
							Low 10-7 "Tarzan the Fearless"	4,500
Stanley	3,700	40c-75c	"Lady for a Day" (Col.) (6 days)	20,000	"One Man's Journey" (Radio) (6 days)	21,000	High 6-17 "Gold Diggers of 1933"	27,500
							Low 6-10 "The Silver Cord"	9,000
Stanton	1,700	30c-55c	"Buraeu of Missing Persons" (F. N.) (7 days)	9,000	"Broadway to Hollywood" (MGM) (8 days)	8,000	High 6-3 "The Little Giant"	10,000
							Low 7-14 "I Love That Man"	4,500
Portland, Ore.								
Broadway	1,912	25c-40c	"Turn Back the Clock" (MGM)	6,900	"Penthouse" (MGM)	6,500	High 1-21 "Frisco Jenny"	11,000
							Low 3-11 "What! No Beer?"	3,500
Liberty	1,800	25c-40c	"Paddy, the Next Best Thing" (Fox)	3,000	"Tarzan the Fearless" (Principal)	2,500	High 7-15 "Hold Me Tight"	3,600
							Low 2-11 "Central Park"	1,000
Music Box	3,000	25c-40c	"One Man's Journey" (Radio)	4,000	"Morning Glory" (Radio) (2nd week)	4,000	High 7-8 "Gold Diggers of 1933"	12,000
							Low 5-13 "No More Orchids"	1,600
Oriental	2,040	25c-35c	"Morning Glory" (Radio)	2,000	"Headline Shooter" (Radio)	2,000	High 4-22 "42nd Street"	7,300
							Low 8-12 "Double Harness"	1,800
United Artists	945	25c-40c	"The Bowery" (U. A.)	5,300	"I Loved a Woman" (F. N.)	5,500	High 8-19 "Tugboat Annie"	8,500
							Low 3-11 "Madame Butterfly"	1,600
San Francisco								
Columbia	1,200	50c-$1.50	"Dinner at Eight" (MGM)	11,500	[illegible]		[illegible]	
El Capitan	2,900	10c-40c	"Gold Diggers of 1933" (W. B.) (2nd week)	10,000	"Mayor of Hell" (W.B.) (3 days)	10,000	High 7-1 "Out All Night"	13,000
					"Gold Diggers of 1933" (W. B.) (1st week—4 days)		Low 7-29 "The Little Giant"	9,500
Embassy	1,380	30c-50c	"Penthouse" (MGM)	5,000	"Dr. Bull" (Fox)	6,000	High 9-9 "Voltaire"	9,000
Filmarte	1,400	25c-50c	"Eight 'Em Alive" (Ind.)	6,300	[illegible]		Low 3-18 "Hound of the Baskervilles"	2,000
							High 10-7 "Eat 'Em Alive"	6,300
							Low 4-22, "Holzapfel Knows Everything"	1,300
Fox	4,600	10c-35c	"Sweetheart of Sigma Chi" (Monogram)	10,500	"Patinum Blonde" (Col.) and "Wives Beware" (Regent)	8,000	High 4-8 "Should a Woman Tell?" and "Speed Demon"	15,500
							Low 9-9 "Important Witness" and "Sensation Hunters"	7,000
Golden Gate	2,800	25c-65c	"Lady for a Day" (Col.) (2nd week)	12,000	"Lady for a Day" (Col.) (1st week)	18,000	High 2-11 "The Mummy"	25,500
Orpheum	3,000	15c-40c	"The Big Brain" (Radio)	12,300	"Headline Shooter" (Radio)	14,500	Low 5-27 "Kiss Before the Mirror"	8,000
Paramount	2,670	25c-75c	"Torch Singer" (Para.)	13,000	"I Loved a Woman" (F. N.)	9,000	High 7-22 "Gold Diggers of 1933"	28,000
							Low 9-30 "I Loved a Woman"	9,000
St. Francis	1,435	25c-50c	"Beauty for Sale" (MGM) and "F. P. 1" (Fox)	8,000	"Charlie Chan's Greatest Case" (Fox) and "Heroes for Sale" (F.N.)	6,000	High 3-25 "What! No Beer?" and "Broadway Bad"	13,500
							Low 4-15 "From Hell to Heaven" and "Girl Missing"	4,500
United Artists	1,200	25c-50c	"The Power and the Glory" (Fox)	5,000	"This Day and Age" (Para.) (2nd week—6 days)	3,500	High 1-7 "The Kid From Spain"	16,000
Warfield	2,700	25c-90c	"Too Much Harmony" (Para.)	19,000	"Goodbye Again" (F.N.)	20,000	Low 8-26 "The Wrecker"	4,000
							High 2-25 "Hard to Handle"	24,000
							Low 5-27 "Story of Temple Drake"	10,000
Seattle								
Blue Mouse	950	25c-55c	"One Man's Journey" (Radio)	3,750	"I Loved a Woman" (F. N.) (2nd week)	3,500	High 2-4 "The Kid From Spain"	6,500
							Low 8-19 "The Rebel"	2,500
Fifth Avenue	2,750	25c-55c	"Broadway to Hollywood" (MGM)	6,500	"Paddy, the Next Best Thing" (Fox)	7,500	High 8-5 "Tugboat Annie"	19,250
							Low 3-18 "From Hell to Heaven" and "Secret of Madame Blanche"	5,000
Liberty	2,000	10c-25c	"The Sphinx" (Monogram) and "The Lone Avenger" (World Wide)	3,500	"A Study in Scarlet" (World Wide) and "Skyway" (Monogram)	4,000	High 7-29 "What Price Innocence?"	5,500
Music Box	950	25c-55c	"Morning Glory" (Radio) (2nd week)	3,250	"Morning Glory" (Radio) (1st week)	5,250	Low 6-24 "Uptown New York"	3,000
							High 7-8 "Gold Diggers of 1933"	7,500
							Low 4-1 "Perfect Understanding"	3,250
Paramount	3,050	25c-55c	"Torch Singer" (Para.)	5,000	"This Day and Age" (Para.)	5,750	High 1-7 "A Farewell to Arms"	9,500
							Low 9-23 "F. P. 1" and "Aniakchak"	4,000
Roxy	2,275	25c-50c	"Lady for a Day" (Col.)	8,000	"Tarzan the Fearless" (Principal)	6,000	High 4-22 "Kiss Before the Mirror"	11,500
							Low 8-26 "The Devil's in Love"	4,000

In the Cutting Room

advance outlines of productions nearing completion

by GUS McCARTHY
of MOTION PICTURE HERALD'S *Hollywood Bureau*

MAN OF STEEL
Columbia

A character romance drama that reunites Fay Wray and Jack Holt, the stars of "Dirigible." The original story is by Chester Erskine, who collaborated on "Rain" and "Hallelujah, I'm a Bum." The screen play is by E. E. Paramore, Jr., and Seton I. Miller. Lambert Hillyer is directing. Chief supports are Theodore Von Eltz, Walter Connolly and Berton Churchill, currently in "Golden Harvest."

There is much spectacle and excitement in the production, the first in the steel mill locale, and the excitement in the big business, stock-market episodes. The plot is familiar. Holt, the laborer, works himself up, falls in love with and eventually marries Fay Wray, Churchill's daughter. Strikes, battles for control, double-crossing provide the suspense, with Holt emerging as an executive genius, who stages a losing one-man battle against the powers of high finance. Losing his wife's love and respect on the way, he lands back where he started on the slag pile, with the inevitable climax that sees him restored to supervision of the old mill, reunited with his wife and again the workers' hero.

As usual in these red-blooded, he-man pictures, drama is powerful and there is plenty of thrilling action, the kind of entertainment that the Holt fans go for. The steel mill phases offer much that is educational, the show carrying all the way through from the raw ore stage to the heavy finished product.

PRIZEFIGHTER AND THE LADY
MGM

A novel, up-to-date sporting world picture, this production's outstanding showmanship feature is the sensational casting that has two of the day's most talked of prize ring characters, Max Baer and Primo Carnera, battling for the world's championship with Jack Dempsey as referee. The yarn was written by Frances Marion, whose "The Champ" of several seasons ago is adequate testimony that she knows her fight technique. Direction is by W. S. Van Dyke, who did "Trader Horn" and recently completed "Eskimo."

Baer is starred in his first film and the picture names featured include Myrna Loy, about whom the romantic angle revolves; Walter Huston, the clowning Vince Barnett and Otto Kruger, who appeared previously for MGM in "Beauty for Sale."

The story in topical dramatic fashion deals with Huston as a drunken, chiseling manager-promoter who once had a champion. Living in his days of glory, he picks up one stumble bum after another in his search for a big meal ticket, until he finds Baer. This boy is painted in the character made familiar to the public by sport page stories. Climbing the ladder, he pauses now and then to trip the primrose path, meeting Miss Loy, Kruger's girl, and sweeping her off her feet into marriage. Booked for a bout with the champion, Carnera, the big highlight of the show, it results in a draw, but puts the boy in a position where the world is at his feet and the manager is in clover.

Sensational, timely showmanship is the big feature of this show. Even the idea of having famous picture stars as Lionel Barrymore, Jean Hersholt, Lupe Valez, Johnnie Weissmuller appear in the extra mob at the fight, is of unusual interest. But the thing that should most excite patrons, men particularly, is the matching of Baer and Carnera, thus insuring a news-sporting page ballyhoo of unprecedented effectiveness.

A MAN'S CASTLE
Columbia

A vivid, romantic drama adapted from the Lawrence Hazzard stage play. The screen play is by Jo Swerling. Frank Borzage is directing. Treated in a style remindful of the "Seventh Heaven" atmosphere, the yarn deals with a group in the lowest walks of life, in the familiar depression dump villages. Spencer Tracy and Loretta Young are starred in the lead roles, the supporting cast including Helen MacKellar, Arthur Hohl, Walter Connolly, Glenda Farrell and Marjorie Rambeau.

A stark note predominating, the production contrasts squalor with glamour, and majors in human interest, individual roles being particularly adapted to the players' characters. Tracy is the big shot of the jungle camp. He finds the forlorn, hopeless Miss Young and takes her to his hovel, where first sympathy and then love are born. Any kind of job that will insure his eating will do and he has many until, as a process server, he meets the show-girl, Miss Farrell. A life of ease is in the offing, until he finds that Miss Young is to have a baby, when he walks out on Glenda Farrell. In the closing sequences a colorful stage tinge is developed, in which Harry Axt-Edward Eliscu music sung by Miss Farrell and played by Earl Dancers Band is featured. Similarly a note of excitement and tragedy is inserted as Tracy and a pal attempt the robbery of a toy factory. The finis has the lovers riding a freight train to whatever the future may hold for them.

Columbia has high hopes for this one and an indication of what to expect may be gleaned from the fact that Borzage thinks this is the best story and most finely balanced cast he ever has had to work with.

THE FIRE CHIEF
MGM

A bizarre comedy, put together by funsters, this picture stars one of the most colorful stage and radio broadcast clowns, Ed Wynn, and is produced in a manner to squeeze the last possible giggle out of the material. The original story is by Arthur Caesar, Charles Reisner and Robert Hopkins, who also did the screen adaptation. It is being directed by Reisner, who has a long list of successes to his credit.

Ed Wynn is "the chief." Dorothy Mackaill, making her first major appearance in some time, has the leading feminine role. The principal supports are Effie Ellsler, William (Stage) Boyd, Chic Sale and Purnell Pratt.

The yarn is located in The Bowery, timed in the gay nineties. Wynn is one of those nuts with a yen for chasing the fire wagons and a burning ambition to get on the department. Eventually he does, and immediately becomes involved in a lot of farcical political intrigue, in which his foes, to knock him off his pedestal, set the torch-singing vamp, Miss Mackaill, on his trail. However, all plans are upset as love dawns for the pair and when Wynne saves a child, who afterwards turns out to be a midget, from a burning building he is the local hero.

As is to be expected, much of the fun will be extemporaneous, that never appeared in the original script. Wynn introduces any number of specialties hardly related to the theme, all of which are uproarious. Action is slam-bang and dialogue is full of smart cracks.

DUCK SOUP
Paramount

A crazy comedy is the next link in the Marx Brothers' chain of mirth melanges. The story looks to be the funniest the quartet ever had, and when one considers the ad-libbing that will go into it, the standard of "Monkey Business" and "Horsefeathers" should be maintained. Story, music and lyrics are by Bert Kalmar and Harry Ruby, with added dialogue by Arthur Sheekman and Nat Perrin and, of course, whatever Groucho et al happen to think up. Leo McCarey, who handled Eddie Cantor's "The Kid From Spain," is directing.

Slambang action predominating, the brothers go to war, out of which Groucho emerges as the dictator of an imaginary European state. Fun all the way through, the show is colored by a spectacular girl atmosphere which culminates in an extravagant comedy ballet number which is being handled by Seymour Felix, who as a Ziegfeld director staged the dance numbers in such shows as "Whoopee," "Rosalie" and "Hit The Deck." In pictures he directed the dancing choruses in "Sunnyside Up," "Just Imagine" and also produced "Stepping Sisters" for Fox.

Although the four brother unit is sufficient for name purposes, the supporting cast includes Raquel Torres, of "So This Is Africa," as the leading woman and Louis Calhern as the villain. Others are Margaret Dumont, Verna Hillie, Leonid Kinsky, Edmund Breese and Edwin Maxwell. To these are added the gorgeous girl ballet and several hundred extras.

BLOOD MONEY
20th Century-United Artists

To mark his first screen appearance since "Lady and Gent," a typical character story has been chosen for George Bancroft. The story is a dramatic expose of the bail-bond racket with a night life and sporting world background. Rowland Brown is credited with authorship, direction and collaboration in the screen play with Harold Long.

Currently timed, with a locale which might be any big city, where graft, politics, intrigue, double-crossing and scandal go hand in hand, the story looks to be right down Bancroft's alley. There's plenty of power and inside stuff in the script, and with Rowland Brown having a finger in so many different phases, it should be amply laden with punchy color. Opposite Bancroft in the leading feminine role is a newcomer, Judith Anderson, who during her metropolitan stage career scored in such successes as "The Dove," "Mourning Becomes Electra" and "Strange Interlude." Although the cast is lengthy, bringing in many side characters, the best known supporting names are Frances Dee, Chick Chandler, who as the waiter contributed so much comedy to Radio's "Melody Cruise," and Blossom Seeley, vaudeville performer, currently appearing in "Broadway Through A Key Hole."

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
COLUMBIA			
"Fog"	Story by Valentine Williams and D. R. Sims. Director: Al Rogell.	Mary Brian, Reginald Denny, Donald Cook	Shooting
"House of Murder"	Story by Robert Quigley. Director: Lambert Hillyer.	Ralph Bellamy.	Shooting
FOX			
"Hoopla"	Story by Kenyon Nicholson. Director: Frank Lloyd.	Clara Bow, Preston Foster, Richard Cromwell, Minna Gombell, Herbert Mundin, Roger Imhof.	Shooting
"As Husbands Go"	Story by Rachel Crothers. Director: Hamilton MacFadden.	Warner Baxter, Helen Vinson, Warner Oland, Catharine Doucet, Eleanor Lynn, Jay Ward.	Shooting
"Mr. Skitch"	Story by Anne Cameron. Director: James Cruze.	Will Rogers, Zasu Pitts, Florence Desmond, Rochelle Hudson, Harry Green, Charles Starrett.	Shooting
"Olsen's Big Moment"	Story by Henry Johnson and James Tynan. Director: Malcolm St. Clair.	El Brendel, Walter Catlett, Barbara Weeks, John Arledge, Susan Fleming.	Shooting
"I Am Suzanne"	Screen play by Edwin Mayer. Director: Rowland V. Lee.	Lilian Harvey, Gene Raymond.	Shooting
"Seven Lives Were Changed"	Story by Graham Greene. Director: Paul Martin.	Heather Angel, Norman Foster, Ralph Morgan, Herbert Mundin, Una O'Connor, Irene Ware, Dorothy Burgess, Roy D'Arcy.	Shooting
METRO-GOLDWYN-MAYER			
"Tarzan and His Mate"	Story by Edgar Rice Burroughs. Director: Cedric Gibbons.	Johnny Weissmuller, Maureen O'Sullivan, Neil Hamilton, Paul Cavanagh, Doris Lloyd, Frank Reicher.	Shooting
"Queen Christina"	Director: Rouben Mamoulian.	Greta Garbo, John Gilbert, Lewis Stone, C. Aubrey Smith, Elizabeth Young, Akim Tamiroff, Ian Keith.	Shooting
"The Hollywood Party"	Story by Edmund Goulding and Howard Dietz. Director: Richard Boleslavsky.	Marie Dressler, Joan Crawford, Jean Harlow, Jimmy Durante, Lupe Velez, Jack Pearl, Charles Butterworth, Jean Hersholt, Albertina Rasch Ballet, Eddie Quillan, Polly Moran, Ben Bard, Richard Carle, George Givot.	Shooting
"Malibu"	Story by Joseph Vance Hoyt. Directors: Chester Franklin and Nick Grinde.	Jean Parker, David Landau, Russell Hardie.	Shooting
"Going Hollywood"	Story by Donald Ogden Stewart and C. Gardner Sullivan. Director: Raoul Walsh.	Marion Davies, Bing Crosby, Fifi D'Orsay, Ned Sparks, Ted Healy.	Shooting
"The Vinegar Tree"	Play by Paul Osborne. Director: Harry Beaumont.	Lionel Barrymore, Alice Brady, William Janney, Conway Tearle, Mary Carlisle.	Shooting
"The Cat and the Fiddle"	Play by Jerome Kern and Otto Harbach. Director: William K. Howard.	Ramon Novarro, Jeanette MacDonald, Charles Butterworth, Vivienne Segal, Frank Morgan, Jean Hersholt.	Shooting
PARAMOUNT			
"Design for Living"	Play by Noel Coward. Director: Ernst Lubitsch.	Fredric March, Gary Cooper, Miriam Hopkins, Edward Everett Horton.	Shooting
"White Woman"	Story by Norman Reilly Raine and Frank Butler. Director: Stuart Walker.	Carole Lombard, Charles Bickford, Charles Laughton, Kent Taylor, James Bell, Claude King, Percy Kilbride.	Shooting
"Cradle Song"	Play by Gregorio Martinez Sierra. Director: Mitchell Leisen.	Dorothea Wieck, Evelyn Venable, Kent Taylor, Sir Guy Standing, Gertrude Michael, Louise Dresser, Gail Patrick, Dickie Moore, Mischa Auer, Nydia Westman.	Shooting
"Pardners"	Story by Paul Sloane. Director: Paul Sloane.	Jackie Cooper, Addison Richards, John Wray, Lila Lee, Gavin Gordon, William LeMaire.	Shooting
"Alice in Wonderland"	Original story by Lewis Carroll. Director: Norman McLeod.	Charlotte Henry, Richard Arlen, Polly Moran, Jack Oakie, Charlie Ruggles, Louise Fazenda, Ford Sterling, Alison Skipworth, Leon Errol.	Shooting
"Eight Girls in a Boat"	Story by Helmuth Brandis. Director: Richard Wallace.	Dorothy Wilson, Kay Johnson, Mildred Hollis, Betty Grey, Douglas Montgomery, Peggy Montgomery, Ferike Boris, Barbara Barondess.	Shooting
"Four Frightened People"	Story by E. Arnot-Robertson. Director: Cecil B. DeMille.	Claudette Colbert, Herbert Marshall, Mary Boland, William Gargan, Leo Carrillo.	Shooting
"Girl Without a Room"	Story by Jack Lait.	Charles Farrell, Marguerite Churchill, Charlie Ruggles, Walter Woolf, Gregory Ratoff.	Shooting
"We're Sitting Pretty" (T.)	Story by Nina Wilcox Putnam. Director: Ralph Murphy.	Jack Haley, Jack Oakie, Ginger Rogers, Thelma Todd, Gregory Ratoff.	Shooting
"The Thundering Herd"	Story by Zane Grey. Director: Henry Hathaway.	Randolph Scott, Judith Allen, Noah Beery, Monte Blue, Raymond Hatton, Buster Crabbe.	Shooting
RKO-RADIO			
"Flying Down to Rio"	Screen play by Harvey Thew, Erwin Gelsey. Director: Thornton Freeland.	Dolores Del Rio, Ginger Rogers, Fred Astaire, Gene Raymond, Raul Roulien.	Shooting
"Man of Two Worlds"	Novel by Ainsworth Morgan. Director: J. Walter Ruben.	Francis Lederer, Henry Stephenson, Sarah Padden, J. Farrell MacDonald, Steffie Duna.	Shooting
SAMUEL GOLDWYN			
"Nana"	Story by Emile Zola. Director: Dorothy Arzner.	Anna Sten, Lionel Atwill, Phillips Holmes.	Shooting
"Roman Scandals"	Story by Geo. S. Kaufman and Robert Sherwood. Director: Frank Tuttle.	Eddie Cantor, Ruth Etting, Gloria Stuart, David Manners, Veree Teasdale, Edward Arnold.	Shooting
TWENTIETH CENTURY			
"Moulin Rouge"	Screen play by Nunnally Johnson. Director: Sidney Lanfield.	Constance Bennett, Franchot Tone, Tullio Carminati, Helen Westley, Fuzzy Knight, Andrew Tombs.	Shooting
"Born to Be Bad"	Story by Ralph Graves. Director: Lowell Sherman.	Loretta Young, Cary Grant, Harry Green, Marion Burns.	Shooting
"Advice to the Lovelorn"	Novel by Nathaniel West. Director: Alfred Werker.	Lee Tracy, Sally Blane, Paul Harvey, C. Henry Gordon, Judith Wood.	Shooting
"Gallant Lady"	Screen play by Sam Mintz. Director: Gregory LaCava.	Ann Harding, Clive Brook, Tullio Carminati, Janet Beecher, Veree Teasdale.	Shooting
UNIVERSAL			
"By Candlelight"	Stage play by Siegfried Geyer. Director: James Whale.	Paul Lukas, Elissa Landi, Nils Asther, Esther Ralston.	Shooting
"Counsellor-at-Law"	Play by Elmer Rice. Director: William Wyler.	John Barrymore, Bebe Daniels, Doris Kenyon, Onslow Stevens, Thelma Todd, Isobel Jewel.	Shooting
"Horseplay"	Story by Ebba Havez and Clarence Marks. Director: Edward Sedgwick.	Slim Summerville, Andy Devine, Leila Hyams, David Torrence, Una O'Connor, May Beatty.	Shooting
"Beloved"	Story by Paul Gangelin. Director: Victor Schertzinger.	John Boles, Gloria Stuart, Dorothy Peterson, Mae Busch, Edmund Breese.	Shooting
"Bombay Mail"	Story by L. G. Blochman. Director: Edwin Marin.	Edmund Lowe, Onslow Stevens, Ralph Forbes, Shirley Grey, Tom Moore.	Shooting
"Cross Country Cruise"	Screen play by Stanley Rauh and Elmer Harris. Director: Edward Buzzell.	Lew Ayres, Alice White.	Shooting
WARNER BROS.-FIRST NATIONAL			
"Convention City"	Story by Peter Milne. Director: Archie Mayo.	Joan Blondell, Dick Powell, Adolphe Menjou, Mary Astor, Ruth Donnelly, Guy Kibbee, Hugh Herbert.	Editing
"Dark Hazard"	Story by W. R. Burnett. Director: Al Green.	Edward G. Robinson, Genevieve Tobin, Glenda Farrell.	Shooting
"The Finger Man"	Story by Rosaline Shaffer. Director: Roy Del Ruth.	James Cagney, Mae Clarke, Leslie Fenton, Margaret Lindsay.	Shooting
"Bedside"	Story by Manuel Seff and Harvey Thew. Director: Robert Florey.	Warren William, Jean Muir, Allen Jenkins, David Landau.	Shooting
"Massacre"	Story by Robert Gessner and Ralph Block. Director: Alan Crosland.	Richard Barthelmess, Ann Dvorak, Henry O'Neill.	Shooting

J. C. Jenkins--His Colyum

Lincoln, Neb.

DEAR HERALD:

As this is being written we understand that the IATSE is demanding that the motion picture code provides that every theatre operator have one man for each machine in the booth, and that the minimum wage shall be $25 per week for each man.

We can't imagine that this kind of a drastic provision will be approved by the government, and if approved, that it would be enforced. We are personally acquainted with at least 3,000 exhibitors who would be forced to close their theatres should this drastic measure pass.

In our travels we have met hundreds of exhibitors who are forced to do their own operating in order to keep their overhead down to a point where they can continue to operate.

Says It Would Be Confiscation

We can see no justification for this kind of requirement, the net results of which would amount to confiscation, and we don't believe that the Government will approve of such a measure. We have no quarrel with the unions. We believe that unions are necessary in order to protect themselves against unscrupulous and greedy employers, but we don't believe that a union has any right to try and force its edict upon exhibitors in communities where unions do not operate and are unknown, and especially where it is bound to force the closing of theatres.

We can't believe that this measure will become a law to the extent that the Government will require its observance, and we don't believe there is anybody better qualified to speak for the small exhibitors than we are, because of our long association with them and our knowledge of their conditions, and we can imagine nothing that would close their theatres quicker than to enforce this code should it become a law, which we doubt.

Out here in what is known as "The Corn Belt" there is being manifested a decided spirit of unrest among the farmers.

Farmers Scratching Heads

The territory comprising the greater part of this corn belt is the north half of Illinois, all of Iowa, all of Missouri and the greater part of Nebraska. Here corn is the main stable crop, and the wheat grower in this section would stand in a ratio of about one to ten thousand of the population, and since the processing of wheat by the Government has raised flour from 85 cents to $2 per sack the ten thousand who don't grow wheat are beginning to wonder if they are being penalized $1.15 per sack of flour for the benefit of the one wheat grower.

The same thing is true regarding cotton. There is no cotton of any consequence grown north of the Oklohoma boundary, and in this vast territory where there is no cotton grown, the price of manufactured cotton goods has advanced from 40 to 60 per cent since the Government processed cotton and this is also causing the farmers to scratch their heads and wonder what has hit 'em.

The farmer has been feeding the kitty all his life and he probably always will, but he is beginning to wonder when he will get that damcat filled up. Some lay the trouble to the agricultural program of Secretary Wallace, and are demanding his resignation. The spirit of uncertainty is becoming more acute as the prices of manufactured goods go up and the farm products stand still or go down. Personally we are expressing no opinion, but just giving you the conditions as we find them.

Many argue that inflation of the dollar is the only thing that will save the country. We have asked more than a hundred people how to go about inflating the dollar and nobody has been able to tell us yet. Our personal opinion is that "there haint no such animule." Prices of the commodities which we exchange for the dollar may be inflated or deflated as conditions arise, but the dollar is still a dollar; it was yesterday, it is today and it will be next 4th of July in New York, San Francisco or Hoboken, and this talk of inflation or deflation of the dollar is a lot of horseradish, should you want our opinion, which you probably don't. We may be crazy, sometimes we think we are ourself, but no sanity commission has so decided as yet.

If we were to be asked for our opinion as to the principal reason for the depression we would say that it was brought about mainly through *lack of confidence*. Time was when a man with reasonable rating could go to a bank and borrow money with which to carry on his business, but now it takes a crowbar to pry loose one dollar.

All of which leads us to remark that—

If the N. R. A. and R. F. C.
Don't bring relief to you and me
And the H. O. L. C. and N. E. A.
Will let us drift from day to day
And not relieve our dire distress
We'll flash P. D. Q. and S. O. S.

Then after that they destroyed 5,000,000 little pigs which these farmers claim would have furnished a potential market for 100,000,000 bushels of corn, and that's why we say that these farmers are in a state of unrest, which is becoming more pronounced day by day.

▽

According to the press reports, the wife of another prominent Hollywood star has secured a divorce. No reasons were given. Some courts don't require any. Both parties to the action claim to be on "excellent terms" and "think a great deal of each other."

Out here in the corn belt our judges are old fogies and demand some reason for a divorce from the parties other than a desire to try a new pasture. That's the trouble with our courts: they are too doggone particular; they don't give the folks any show. A judge asked us once why we picked out the roosters and didn't take any hens and we told him it was none of his durn business. Then he said "Thirty days."

▽

We heard another crooner singing with a jazz orchestra on the radio last night, and between them and our hay fever they were running about 50-50.

▽

If the N. R. A. has done nothing more than to abolish child labor and close the sweatshops, it has justified its adoption.

▽

George Raft, Clive Brook and Helen Vinson gave a very acceptable performance in "Night Club." It's a crook story with a slight gangster flavor.

▽

The chill of winter is in the air and the ducks are coming down from the north and here we are headed for Oklahoma and Texas to interview the exhibitors instead of the ducks and we wanted to send Mr. Ramsaye and Ernie a half dozen nice, fat mallards. Doggone the luck, anyhow. It's all the exhibitors' fault, and that's something more they've got to answer for.

COLONEL J. C. JENKINS,
The HERALD's Vagabond Colyumnist

Talented Chimp Electrocuted

Snooky, talented chimpanzee, who some years ago played in motion pictures, met a sudden and unexpected death early last week when he was electrocuted by the third rail of the New York "El," during an impromptu dance celebrating his escape from his cage. The property of Mrs. Billy Rogers, Snooky was 13 years old, and was valued at $10,000.

Seeking Stage Show Manager

The whereabouts of Limie Stilwell, manager of "The Hollywood Scandals," stage show, is being sought by Ned Greene, manager, Legion Theatre Company of Mayfield, Ky., and John A. Collins, manager of the Capitol theatre at Paragould, Ark. Stilwell booked the show into both theatres.

William Seitz Dead

William F. Seitz, 70, owner of the State theatre, Sandusky, O., died last week at his home there. He resumed operation of the house recently when it was turned back by Warner.

Wiley Joins Paramount

Wilbur Wiley, formerly of the *Denver Post* and more recently of the *Hollywood Citizen-News,* has joined the Paramount publicity department on the Coast, replacing Len Boyd.

Launches Poster Contest

Paramount is offering awards of $100, $75 and $50 for the three best posters submitted by outside artists for "Design for Living."

Principal to Release "Cuba"

Explorer Harold McCracken's "Cuba," a motion picture record of the island, completed just before the revolution, is being prepared for release by Sol Lesser, president of Principal Pictures.

WHAT THE PICTURE DID FOR ME

IN this, the exhibitor's own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me

MOTION PICTURE HERALD
1790 Broadway, New York

Allied

ELEVENTH COMMANDMENT: Marion Marsh, Theodore Von Eltz—Well, boys, here's where I start again for the winter quarters to write reports that you can depend on, so here goes for the first picture. Fair show, nothing to rave about but it might go in the smaller houses. Marion Marsh plays a very interesting part in this picture. If you sell this picture in the right way it might go over. Running time, 65 minutes. Played September 20-21.—William Dabb, Lyric Theatre, Shenandoah, Pa. General patronage.

Columbia

BELOW THE SEA: Fay Wray, Ralph Bellamy—A program picture suitable for Saturday or family night. Played September 19-20.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

BELOW THE SEA: Ralph Bellamy—Very good Friday and Saturday show. Underwater scenes very good. Drew good business.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

CHILD OF MANHATTAN: Nancy Carroll, John Boles—An older picture that pleased with a stage show. Really interesting picture well done. The off-color reports I've seen are not quite warranted to my notion, though it is strictly an adult show. Excellent print and top-notch recording. Running time, seven reels. Played September 18-19.—Henry Reeve, Mission Theatre, Menard, Texas. Small town patronage.

CIRCUS QUEEN MURDER THE: Adolphe Menjou, Greta Nissen, Donald Cook—This I call a very good program picture. The story is interesting and well acted. Circus background good.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

DEADLINE: Buck Jones—One of the best of the Buck Jones. They just ate it alive on Saturday night.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

LADY FOR A DAY: May Robson, Warren William—You cannot say too much for this picture. Clean as a hound's tooth yet plenty of action. A great story, excellently directed with a cast that fits every character. One of those pictures that is so real that the audience just lives it. If anybody makes any better pictures than this, we want to buy them. And it is a great box office picture. Spend some money on this and you will be well repaid at the box office. And your people will thank you for playing it, from the Grand Dame who thinks she knows it all to the rough neck in overalls.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

RUSTY RIDES ALONE: Tim McCoy—A very good western. Lots of action. Story interesting. Gave good satisfaction to Saturday crowd.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

TREASON: Buck Jones, Shirley Grey—Here is a western that should go over any place at all times, because it is different from other westerns and Buck and Shirley play a very interesting role. Not only the kids should go for this but the adults. If Columbia makes their features like their westerns, well, we won't have to worry for another year. Running time, 54 minutes. Played September 22-23.—William Dabb, Lyric Theatre, Shenandoah, Pa. General patronage.

WHEN STRANGERS MARRY: Jack Holt, Lillian Bond—Very average entertainment. Running time, 68 minutes. Played September 13.—Hobart H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

WOMAN I STOLE, THE: Jack Holt—Drew exceptionally well and pleased.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

First National

BUREAU OF MISSING PERSONS: Pat O'Brien, Bette Davis—Well, here is Warner Brother's first picture for the season of 1934, and it is a knockout. Do not be afraid of this one, boys, because it is very good and should take in any house. I must give Warner Brothers credit for making show because there is something in their shows that appeal to the public. Lewis Stone plays as the captain of the Bureau of Missing Persons, and Pat O'Brien as the dick. Allen Jenkins and Glenda Farrell are a wow for the comedy parts. I would sooner see Bette Davis as a brunette than I would see her as a blonde. Warner Brothers, we are waiting for "Footlight Parade" and "Wild Boys of the Road." They can't come any too soon for me. Running time, 72 minutes. Played September 25-27.—William Dabb, Lyric Theatre, Shenandoah, Pa. General patronage.

CENTRAL AIRPORT: Richard Barthelmess, Sally Eilers—A small town natural. Pleased 100 per cent and drew above average. Barthelmess liked here.—A. L. Lighter, Orpheum Theatre, Mellen, Wis. Small town patronage.

ELMER THE GREAT: Joe E. Brown—One of Brown's best. Brown well liked here.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

ELMER THE GREAT: Joe E. Brown—Personally didn't think it as good as some of his previous works. Nevertheless, it seemed to please my customers, so I am pleased. Average business.—A. L. Lighter, Orpheum Theatre, Mellen, Wis. Small town patronage.

LAWYER MAN: William Powell, Joan Blondell—Excellent picture.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

LITTLE GIANT, THE: Edward G. Robinson—What I consider a good show. This is the type that brings them out and sends them home satisfied. Pleased both young and old. Running time, 73 minutes. Played September 8-10.—Bob Schwall, State Theatre, Ipswich, S. D. Small town patronage.

Fox

ADORABLE: Janet Gaynor, Henry Garat—One of the best of the year. A great picture with all the elements that go to make it attractive. Good acting, dancing and singing. Drew the best attendance for a year. Played August 19.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

HOLD ME TIGHT: James Dunn, Sally Eilers—Poor picture. Did not go over well with our people. Slow action, and quite an ordinary attraction. Played September 16.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

SAILOR'S LUCK: James Dunn, Sally Eilers—This team seems to please our customers and they draw better than the average. Where the team is liked picture will get over fine. Running time, 77 minutes Played September 22-23.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

ZOO IN BUDAPEST: Loretta Young, Gene Raymond—In my opinion an artistic and dramatic triumph. Romance, thrills, suspense, but the title was all against it. Zoo suggesting an animal picture; Budapest, a foreign picture, with all I could do to overcome the handicap of the title. Sunday was barely average business, and Monday below average.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

MGM

BARBARIAN, THE: Ramon Novarro, Myrna Loy—Fair entertainment to fair business.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

BEAUTY FOR SALE: Madge Evans, Otto Kruger, Una Merkel, Alice Brady—A picture the flappers will go wild over. Adults may frown on it, but will pass as something different for a change. Played September 21-22.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

DEVIL'S BROTHER, THE: Laurel and Hardy—Very good picture to fair business. Not nearly so good as their other two features.—Robt. K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

DEVIL'S BROTHER, THE: Laurel and Hardy—A wow. I am not a Laurel and Hardy fan, but this is a grand and glorious comedy with plenty of good music furnished by Dennis King. More laughs than I have heard in my theatre for a year, and laughs is what we need. Everyone from Grandpa to the baby went away laughing. Running time, 82 minutes. Played September 20-21.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

DEVIL'S BROTHER, THE: Laurel and Hardy—A roaring 90 minute comedy. Your patrons will leave with a smile and "it's great." Played September 24-26.—F. E. Klein, Rivoli Theatre, Osceola, Neb. Small town patronage.

HELL BELOW: Walter Huston, Jimmy Durante, Madge Evans, Robert Montgomery—Excellent picture but a queer ending. Running time, 105 minutes. Played August 27-29.—Hobart H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

HELL BELOW: Robert Montgomery, Walter Huston, Madge Evans, Jimmy Durante—Wonderful in every way, but only fair draw. Don't know why, as it deserves a good business.—Robt. K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

HOLD YOUR MAN: Jean Harlow, Clark Gable—Pretty fair. The cast gets 'em and Metro gave us a break here. I am getting sold on the idea that Harlow is going to be more than a blonde head and a good figure, viz., an actress. If so, she should be kept under better and more disciplined direction than shows in this.—H. J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho. General patronage.

LOOKING FORWARD: Lionel Barrymore, Lewis Stone—No one cared for this one. No draw. Not the type of story to get money.—Robt. K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

LOOKING FORWARD: Lionel Barrymore, Lewis Stone—Pleased all with this timely picture. Box office not so hot. Played September 13-14.—F. E. Klein, Rivoli Theatre, Osceola, Neb. Small town patronage.

MADE ON BROADWAY: Robert Montgomery, Sally Eilers—Very good picture to average business.—Robt. K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

MADE ON BROADWAY: Robert Montgomery, Sally Eilers—Fair picture. Did not take in film rental.—W. H. Hardman, Royal Theatre, Frankfort, Kansas. Small town patronage.

MADE ON BROADWAY: Robert Montgomery—A dandy picture from Metro. Bob Montgomery is popular here and this picture is one of his best, while Madge Evans and Sally Eilers are fine in their parts. What the small town patrons want. Running time, 70 minutes. Played September 16-17.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

MIDNIGHT MARY: Loretta Young, Ricardo Cortez—Slightly below average program receipts. I personally didn't see this picture. Broadly speaking, this is not a hot town for midnight Marys no matter how hot the Marys may be.—H. J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho. General patronage.

NUISANCE, THE: Lee Tracy, Madge Evans—Quite a bit of talk, but I believe everyone liked it. Box office on it was ok during the run. Running time, 80 minutes. Played September 10-12.—Hobart H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

NUISANCE, THE: Lee Tracy—Good picture and OK for Sunday.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

PEG O' MY HEART: Marion Davies—This one ranks with "Smilin' Through" for entertainment and box office. At last Metro has come through with a real money maker. Should be classed with one of the ten best pictures of the year. Wonderful acting by all. Let's have more like it.—Robt. K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

REUNION IN VIENNA: John Barrymore, Diana Wynyard—Business Sunday afternoon and night off 75 per cent, and 25 per cent of those who saw it

walked out. Monday night couldn't run for lack of patronage. Draw your own conclusions.—Robt. K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

REUNION IN VIENNA: John Barrymore, Diana Wynyard—Well, thank the Lord, that's over. Another of those super-sophisticated society shows that drags along over eleven reels and leaves the audience, what you have left of them, yawning and wondering how it came out. A wonderful cast with Barrymore, Diana Wynyard, May Robson, Frank Morgan, all giving a great performance that would no doubt go over big in a city but no good for the small town. Patrons do not want this kind of show. If the title had been "Reunion in Reno" or "Chicago" it might have gone over, but they don't want foreign shows. Running time, 100 minutes. Played September 23-24.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

REUNION IN VIENNA: John Barrymore, Diana Wynyard—Not recommended for small towns. Some of the highbrows said "fine picture" and high school students walked out. Running time, 100 minutes. Played September 24-26.—Hobart H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

REUNION IN VIENNA: John Barrymore, Diana Wynyard—A well acted drama with some good character portrayals by John Barrymore, Diana Wynyard and May Robson, but it was so long it began to pall before it was over. As a story a "wow," as a box office attraction it was a flop here. Running time, 99 minutes. Played September 13-14.—Wm. A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

STORM AT DAYBREAK: Nils Asther, Kay Francis—Fair. Didn't get film rental on this. Running time, 82 minutes. Played September 18-19.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

TUGBOAT ANNIE: Marie Dressler, Wallace Beery—If there ever was a 100 per cent picture for towns of this size, this is it. Drew good business (for these times), three days, and I have not found one person that was not satisfied. You have got to see it to appreciate how good it is. Both stars great. Beery is a funny drunk and the picture is clean. You can take the whole family and not be ashamed of it. We need more of them. Played September 24-26.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

TUGBOAT ANNIE: Marie Dressler, Wallace Beery—Great entertainment. A little rough for some but pleased generally.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

WHEN LADIES MEET: Ann Harding, Alice Brady, Robert Montgomery, Myrna Loy—I thought this might be a little highbrow for my town, but the people seemed to take to it in fine shape. Personally I though it very good. Played August 20-22.—Hobart H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

Monogram

RETURN OF CASEY JONES: Charles Starrett, Ruth Hall—First railroad story we have had since "Danger Lights" some three years ago; and our Saturday crowd liked it. We could use a couple of railroad stories a year. Played September 23.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

Paramount

COLLEGE HUMOR: Jack Oakie, Bing Crosby—Drew good business and pleased.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

HELLO EVERYBODY: Kate Smith—Not much to story, and weak cast; drew about an average business; drew people who do not attend, but regular customers passed it up. Running time, 70 minutes. Played September 29-30.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

HER BODYGUARD: Wynne Gibson, Edmund Lowe—Nice little picture with plenty of comedy. Running time, 70 minutes. Played September 7-9.—Hobart H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

I LOVE THAT MAN: Nancy Carroll, Edmund Lowe—Not so much. Well done, but did not have action enough for Saturday.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

INTERNATIONAL HOUSE: W. C. Fields and All Star—This picture did not come up to expectations. People said "fair" and didn't brag at all. The picture seemed to lack the necessary punch it takes to put a show over. Drew good business.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

INTERNATIONAL HOUSE: All Star—Not so good though it seemed to please those who weren't too particular. Insane comedy conglomeration, or was it inane? Burns and Allen mighty good, but it lacked music and a good song or two. Not as big as it's been touted, and very short and chopped up. Running time, seven reels. Played September 24-26.—Henry Reeve, Mission Theatre, Menard, Texas. Small town patronage.

INTERNATIONAL HOUSE: All star—Most everyone seemed to enjoy this one. One of the best midweek crowds in weeks, which was mostly due to the "Community Baby Show" that we ran in addition to the regular feature picture. Slides of the local youngsters on the screen proved to be a good drawing card. Played September 27-28.—Marion Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

JENNIE GERHARDT: Sylvia Sidney—People like to be entertained with something to take their minds off their troubles. This picture doesn't do it by a long ways. The picture has been well produced and the acting is fine, but the story is too depressing for these times.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

MAMA LOVES PAPA: Charles Ruggles, Mary Boland—This was a bad disappointment to us. I thought it a mighty good little program picture and liked it better than the Summerville-Pitts efforts, but they didn't like it here; absolutely no business on it. Then we'll play one that I want to hide after seeing, and they'll tell me what a wow it was. Running time, seven reels. Played September 20-21.—Henry Reeve, Mission Theatre, Menard, Texas. Small town patronage.

MAMA LOVES PAPA: Charles Ruggles, Mary Boland—Very entertaining picture. Drew average business.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

MAN OF THE FOREST: Randolph Scott—Very good. Business good.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

MYSTERIOUS RIDER, THE: Kent Taylor—Another excellent Paramount Zane Grey western. Very good outdoor picture to very good business that left everybody happy. Running time, six reels. Played September 22-23.—Henry Reeve, Mission Theatre, Menard, Texas. Small town patronage.

MYSTERIOUS RIDER: Kent Taylor—Good Zane Grey drew extra well. Old but print in good condition.—Robt. K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

SHE DONE HIM WRONG: Mae West—A widely advertised picture that drew better than an average business. Picture seemed to please all classes and that is what counts when the public is shopping for their entertainment. Running time, 64 minutes. Played September 15-16.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

SIGN OF THE CROSS: Fredric March, Elissa Landi, Charles Laughton, Claudette Colbert—Here is a picture that will bring in extra business but it will only please a few. Reproduction of sound was only fair. Too many noisy scenes. Played September 20-21.—Marion Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

SONG OF THE EAGLE: Richard Arlen, Charles Bickford, Mary Brian—Didn't go over here at all. Business off.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

STORY OF TEMPLE DRAKE, THE: Miriam Hopkins, Jack LaRue—From reports this was adapted from a very risque book. The picture could almost be shown to a Sunday schol class. It is true that a rape is indicated but it was shown so delicately and the villain is properly punished and the heroine shows heroic qualities. All in all, a worthwhile picture. Drawing power above average.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

SUNSET PASS: Randolph Scott and five other stars in a dandy western. Good draw. Played September 15-16.—F. E. Klein, Rivoli Theatre, Osceola, Neb. Small town patronage.

Principal

TARZAN THE FEARLESS: Buster Crabbe—This picture sold as a complete picture. It is merely a six reel long serial episode. Exhibitor in town nearby called long distance to warn that never in his years in this business had he had worse dissatisfaction, crowds booing the picture. I pulled off a midnight matinee, and will double head it. The brother exhibitor's business blew up second day. Saturday. I call it terrible, and have just seen the picture, to sell this as a feature. As a serial per se it will get money.—Herman J. Brown, Majestic Theatre, Nampa, Idaho. General patronage.

RKO

BED OF ROSES: Constance Bennett, Joel McCrea—Played it hot and did better than average business. Pleased the old fans but uninteresting to the kiddies. Our patrons do not care for Constance Bennett. Print in good condition. Running time, 67 minutes.—Bob Schwall, State Theatre, Ipswich, S. D. Small town patronage.

CHRISTOPHER STRONG: Katharine Hepburn—A high-class picture but is dragged out so that it becomes boresome. All talking and little action until the last reel, and out here they want action. Cast and acting good but too heavy for the majority of our patrons. Running time, 77 minutes. Played September 11-12.—Wm. A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

DIPLOMANIACS: Wheeler and Woolsey—These stars have made better shows than this one. Drew good business but only pleased about half.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

HALF-NAKED TRUTH, THE: Lee Tracy, Lupe Velez—Fast talking, wise cracking Lee Tracy goes over great in this story of carnival and theatre ballyhoo and publicity stunts. Good for a lot of laughs. Lupe Velez shows up good, even if her dance is a little bit hot. Running time, 75 minutes. Played September 11-12.—Wm. A. Crue, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

MELODY CRUISE: Phil Harris, Charles Ruggles—Personally thought this one far above the average, but somehow it failed to click at the box office. Business on Saturday and Sunday the poorest in weeks. Patrons that did attend seemed to enjoy the show. Played September 30-October 1.—Marion Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

MELODY CRUISE: Charles Ruggles—A very good comedy that pleased about 80 per cent—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

MELODY CRUISE: Phil Harris, Charles Ruggles—This was a big disappointment at the box office. Previous picture had a nice run and that might be somewhat responsible. However, there was little good comment on this. If Charlie Ruggles hadn't been in it the picture would have been terrible. Phil Harris had better stick to his Cocoanut Grove. Running time, 78 minutes. Played September 17-19.—Hobart H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

MELODY CRUISE: Phil Harris, Charles Ruggles—This one is just a little different than the usual run of pictures. Good show and excellently produced. If you like Charles Ruggles, you'll see plenty of him in this show. The skating scene is wonderful. This picture should please most everybody; my patrons liked it. Running time, 75 minutes. Played September 22-23-24.—Bob Schwall, State Theatre, Ipswich, S. D. Small town patronage.

MORNING GLORY: Katharine Hepburn—An excellent picture with Katharine Hepburn. Great cast and good story, fine photography make a good picture.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

PROFESSIONAL SWEETHEART: Ginger Rogers, Norman Foster—So far we have only been able to find just one person that said that they really liked this show. Some said they wished they had their money back. It certainly was terrible. Just a lot of film wasted. Played September 23-24.—Marion Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

SAILOR BE GOOD: Jack Oakie—Nothing much to it. Prize fight at the end was good, but otherwise not much to it. Played September 2.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

United Artists

CYNARA: Ronald Colman, Kay Francis—This is a fine picture. Great acting. Story is the kind some like, but it did not draw here and the satisfaction was about 50-50. There are too many people in towns of this size that won't come to see this type of stories. There has been too many of them.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

HALLELUJAH, I'M A BUM: Al Jolson—This is a mighty good picture, good story, fine songs by the greatest singer of them all. Lots of good comedy. Will make good in any theatre.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

Universal

BE MINE TONIGHT: Jan Kiepura, Magda Schneider—A very pleasing musical picture, nicely directed. A lot of high-class operatic music, good production values and interesting story. The trailer gave samples of the picture, but our patrons evidently did not care for the samples as many stayed away. Drawing power below average.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

BE MINE TONIGHT: Jan Kiepura, Magda Schneider—From the small town's standpoint not a success. Probably 10 people in Addison who would appreciate it. Settings magnificent; understandability on account of foreign actors terrible. Comment, two for and balance against. No business.—Estes & Estes, Merry Land Theatre, Addison, Mich. General patronage.

BIG CAGE, THE: Clyde Beatty, Anita Page—Wonderful animal show. Kids went wild over it and grownups followed suit. Not much of a story, but none is needed. Business slightly above average.—A. L. Lighter, Orpheum Theatre, Mellen, Wis. Small town patronage.

FIDDLIN' BUCKAROO: Ken Maynard, Gloria Shea—Good western picture. Above average in interest and production. Maynard always well liked here and this is the first of his we had shown for a long time. They haven't forgotten him, and I was glad to see him in as good a picture as this one. Running time, seven reels. Played September 15-16.—Henry

Reeve, Mission Theatre, Menard, Texas. Small town patronage.

HIDDEN GOLD: Tom Mix—The rural boys still think Mix their western hero. This picture drew capacity business and sent them all home happy. The best Mix I have played so far.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

KISS BEFORE THE MIRROR: Nancy Carroll, Paul Lukas—Killed on the start by poor title and poorer paper. Those who saw it pronounced it one of the best pictures they ever saw. Intensely dramatic. Not very elevating but all in all a splendid picture. In the red on this one.—Estes & Estes, Merry Land Theatre, Addison, Mich. General patronage.

LUCKY DOG: Charles "Chic" Sale—This picture has been panned and to those who do not care for dogs it did not amount to "sick 'em," but to lovers of these animals who understand their love and devotion, it was a very interesting picture. We belong to the latter class and got a lot out of it. Sound extra good. Business poor.—Estes & Estes, Merry Land Theatre, Addison, Mich. General patronage.

OUT ALL NIGHT: Slim Summerville, Zasu Pitts—One of the best and funniest pictures we have had this year. Pleased our patrons, and is good for any town. Played September 9.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

REBEL, THE: Luis Trenker, Vilma Banky—Lots of action and mervelous scenery in this, but a flop at the box office.—A. L. Lighter, Orpheum Theatre, Mellen, Wis. Small town patronage.

SECRET OF THE BLUE ROOM: Paul Lukas, Gloria Stuart—Very good high class mystery story, well directed and played. A natural for midnight showing. Mystery well sustained. Running time, seven reels. Played September 17-18.—Henry Reeve, Mission Theatre, Menard, Texas. Small town patronage.

Warner

HARD TO HANDLE: James Cagney—Here is the kind of picture that clicks in this town and did a nice business. Pleased all.—Robt. K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

HAUNTED GOLD: John Wayne—A six reel western that seemed to please the kiddies. Blue Washington and "Duke" steal the show. Running time, 58 minutes. Played September 18-19.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

PICTURE SNATCHER: James Cagney—A good action picture. Gave good satisfaction to them that like this type of pictures. Played September 21-22.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

TELEGRAPH TRAIL, THE: John Wayne—Used their trailer on this one and drew in good business in spite of rain both nights. This is one of the best Waynes I have played and everyone spoke highly of it.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

Short Features

Columbia

OUT OF THE ETHER: Krazy Kat cartoon—Out of the ordinary cartoon. Play this on your best dates. Excellent singing.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SNAPSHOT: No. 5—A very interesting Hollywood review. Showed intimate views of Hollywood animals, the western stars and their horses.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Educational

ANIMAL FAIR, THE: Hodge-Podge—An excellent one-reel animal subject with offstage talk. Showed animals in the zoo and very interesting. Great for children and educational.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

ARTIST'S MUDDLES: Andy Clyde—A good two-reel comedy, lots of laughs.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

CAPERS IN CLAY: Hodge-Podge—Very clever travelogue reel.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

KNIGHT DUTY: Harry Langdon—Harry Langdon is in a class by himself for slapstick comedy. You hear 'em say it is ancient history, but we say, Oh boy, they like it.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

OH! SUSANNA: Terry-Toon—An excellent cartoon. Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

PIE-COVERED WAGON: Baby Burlesks—A good cartoon for any program.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

PIRATES OF THE DEEP: Bray's Naturgraphs—Very interesting undersea reel. Our people like these. —Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Empire Films, Ltd.

ENGLAND AWAKE: A splendid educational picture. Should appeal to all, especially schools, colleges, etc., for its historical value. Would advise plugging this angle. Goes fine with an English picture. Running time, 34 minutes.—Wm. A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

Fox

TECHNO-CRAZY: Monty Collins, Billy Bevan—A good two-reel comedy with plenty of laughs.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

MGM

BARGAIN OF THE CENTURY: Zasu Pitts, Thelma Todd—Very good.—Robt. K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

FORGOTTEN BABIES: Our Gang—Same old thing you see every time you see a gang comedy.—Robt. K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

FIJI AND SAMOA: FitzPatrick Traveltalk—My patrons don't care for travel reels.—Robt. K. Yancey, Paradise Theatre, Cotter, Ark.. Railroad and general patronage.

NOW WE'LL TELL ONE: Charley Chase—A Charley Chase comedy that went over big. Chase is liked here. I can't see why, but he gets the laughs. Running time, two reels.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

PALEFACE: Flip the Frog—Fair.—Robt. K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

TAXI FOR TWO: Taxi Boys—Got some laughs, but I don't see why Metro ever made this series. The poorest line of shorts I ever ran. Running time, two reels.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

TOY PARADE, THE: Oddity—I booked this on family night, especially for the kiddies, and did they like it? They all stayed for the second show. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

Paramount

BOO-BOO THEME SONGS: Funny Boners—Just as good a cartoon as "Old Man of the Mountains" is a bad one. Get it for Halloween. It fits in just as Minnie the Moocher did last year. Wish we had known about it for that date. Three songs that are OK and ghost action in the cartoon. Running time, one reel.—Henry Reeves, Mission Theatre, Menard, Texas. Small town patronage.

EASY ON THE EYES: Very good comedy of the slapstick variety. Running time, two reels.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

HOLLYWOOD ON PARADE: No. 2—A little better than average Hollywood review—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

MEET THE CHAMP: Eugene Pallette, Walter Catlett—It never got a laugh. These boys are plenty good, but this did not register. Running time, two reels.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

OLD MAN OF THE MOUNTAINS: Betty Boop—A good cartoon. Music by Cab Calloway and his orchestra.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

WHEN YUBA PLAYS THE RUMBA ON THE TUBA: Mills Bros.—An excellent screen song. And how these boys can sing.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

RKO

AUDIO REVIEW: Nothing to it except the singing of the Hill Billie quartette.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

DRUGGIST'S DILEMMA, THE: Clark & McCullough—Their usual slapstick that seems to go over well here. Running time, 17 minutes.—Hobart H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

INDIAN WHOOPEE: Fable—Just fair. Lots of action but not funny.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

NUT FACTORY: Fable—Just a cartoon.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SHE OUTDONE HIM: Headliner Series—Good short after running "She Done Him Wrong." Running time, 17 minutes.—Hobart H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

VAGABOND, THE: Charlie Chaplin—Not so hot and the picture jumps all over the screen at times. Only one or two of the Chaplins were good pleasing. Running time, 21 minutes.—Hobart H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

United Artists

BIRDS IN THE SPRING: Silly Symphony—Received as many if not more favorable comments than the feature. Everybody raved over it. Always a welcome number on our [illegible]. Running time, 9 minutes.—Wm. A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

PUPPY LOVE: Mickey Mouse—An excellent Mickey Mouse. A credit to any program.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Universal

ART JARRETT: Radio Star Reels—All of these radio shorts I have run so far have been satisfactory. Running time, 20 minutes.—Hobart H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

HOLDUP, THE: Morton Downey—A great two-reel subject. Fine singing and lots of action.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

Warner Vitaphone

ALMA MARTYR, THE: Fred Waring and his Pennsylvanians—A splendid one reel. Melody Master extra good entertainment.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

BOSKO THE DRAWBACK: Looney Tune—Fair cartoon.—Robt K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

LITTLE WHITE LIES: Pepper Pot—This is a fair comedy of the Pepper Pot Series. However, it is nothing to talk about. The photography is excellent, the settings supposed to be taken in the water. It will go over but not too well. Running time, 9 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

LOVE THY NEIGHBOR: Pepper Pot—Not much to it.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

MAIN STREETS: E. M. Newman World Adventures—A very interesting one-reeler showing just that the name implies, some of the main streets of the world. Very educational. Running time, 9 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

NAME IS FAMILIAR, THE: Melody Master Series—A very good Warner band act. Not as hot as some, but pleased.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

NOTHING BUT THE TOOTH: Jack Haley—Not much to this one. They don't care for Haley here. Running time, 20 minutes.—B. C. Talley, Carolina Theatre, Lumberton, N. C. Town and country patronage.

ORGAN, GRINDER, THE: Merry Melody—A very good cartoon.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

PARADES OF YESTERDAY: Pepper Pot—Just too bad. The fellow that made it surely liked John Bunny, as he showed him five times, and told who he was each time.—W. H. Hardman, Royal Theatre, Frankfort, Kansas. Small town patronage.

POOR LITTLE RICH BOY: Phil Baker—Not so hot. It got a few laughs. Running time, 19 minutes. —P. G. Held, New Strand theatre, Griswold, Iowa. General patronage.

SHUFFLE OFF TO BUFFALO: Merry Melody—An excellent cartoon that will please any audience. One of the best.—Charles Niles, Niles Theatre, Anamosa, Iowa.

SMASH YOUR BAGGAGE: Orchestra, Melody Master Series—Good one reeler.—Robt. K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

WORLD'S CHAMP: Jack Dempsey—A mighty good two-reel subject.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

YOU'RE KILLING ME: Pepper Pot—Good.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

Serials

Universal

GORDON OF GHOST CITY: Buck Jones—I've played four chapters so far and can honestly say that it is doing business and keeping it. I run a serial as an extra feature in my show, not cutting out the other shorts. It's much the same as all serials, of course, but it is going over here. Buck Jones means a lot to it. Running time, two reels each episode.—Henry Reeve, Mission Theatre, Menard, Texas. Small town patronage.

NEWS PICTURES

FOX MOVIETONE NEWS—No. 5—Roosevelt urges national unity on veterans—Ex-Kaiser's son reviews German veterans—New riots break out in Cuba—Society women turn mannequins—Labor heads urge shorter hours—Mexican hurricane kills scores—Hard riding marks United States polo final.

FOX MOVIETONE NEWS—No. 6—Roosevelt voices full confidence in future—Pictures of Havana's hotel battle—Cattle driven to lowland pastures in Colorado mountains—American Legion members stage parade at Chicago convention—Baseball champions fight for title—Great Britain tests her defences.

HEARST METROTONE NEWS—No. 204—Havana hotel bombarded in Cuban revolt—Distilleries busy as repeal nears—Snapshots from here and there—Baseball champs thrill crowds in World's Series—Roosevelt sees nation on road to recovery—Hundred thousand Legionnaires stage mammoth Chicago parade.

HEARST METROTONE NEWS—No. 205—Urschel kidnapers get life terms—New York Giants take baseball crown—Roosevelt warns foes on recovery—Snapshots from here and there—Grid battles draw huge crowds—Charity air show provides thrills in New York.

PARAMOUNT NEWS—No. 19—United States seeks to end strikes—"Shipwreck" Kelly performs over New York—German Supreme Court trying five for arson—Roosevelt visits grave of Cermak in Chicago—Pictures of National Hotel bombardment in Cuba—Members of American Legion march in Chicago.

PARAMOUNT NEWS—No. 20—Coal strike is ended—Firebug traps workers in Los Angeles park fire—King Carol host to royalty in Rumania—Government gives "hobo" kids jobs to earn way home—Roosevelt hits slackers—New York Giants win baseball championship.

PATHE NEWS—No. 20—President asks unity for recovery in Chicago address—Hurricane causes $5,000,000 loss at Tampico, Mex.—Pick record grape harvest at Sandusky, Ohio—Marconi visits New York—Lions tear auto apart at Thousand Oaks, Cal.—Big ten football war rages—Hippo born in Cincinnati zoo—News flashes.

PATHE NEWS—No. 21—American Legion on parade in Chicago—United States kept on guard in Cuba—New York police catch million dollar rum ship—Marconi visits World's Fair—Sir Ronald Lindsay speaks on NRA—Faith will win, says Roosevelt—Hermit lives with feathered friends at New Bedford, Mass.—News flashes.

UNIVERSAL NEWSPAPER NEWSREEL—No. 186—Giants and Senators clash in World's Series—Legionnaires parade in Chicago—President asks aid for idle—Revolt flares in Cuba—Thrills feature steeplechase at Old Westbury, L. I., New York—Dollfuss escapes assassination in Austria.

UNIVERSAL NEWSPAPER NEWSREEL—No. 187—Police attack strikers at Ambridge, Pa.—Thousands die in China flood—C. C. C. recruits, at Hood River, Ore., leave for home—E. A. Hayes named Legion commander—Cuban army officers await fate—Aces thrill thousands at air pageant in New York—Life terms given to Urschel kidnapers—Giants win World's Series—Sixty-six burn to death in Los Angeles fire.

Franklin Plans Awards for Best Film Advertisements

Plans for five annual awards for the best motion picture advertising appearing in newspapers were announced last week by Harold B. Franklin, as executive of RKO Theatres. A committee of motion picture trade paper editors will serve as judges. The competition is to be open to all advertisers in the industry in the United States and Canada.

Newslaughs, New Shorts, Featuring Irvin S. Cobb

Newlaughs, Inc., new producing company, with offices in the RKO Building, New York, has in work a series of one-reel subjects, featuring Irvin S. Cobb, noted humorist. The first has been released. Herman B. Freedman heads the organization, with George Byrnes as vice-president and general manager.

Fritz Friend Dead

Fritz Friend, formerly with Warner Brothers and Principal, died in Detroit Tuesday after a long illness. The Film Board of Trade in that city is seeking word of his relatives. Mr. Friend worked for many years in Omaha.

Detroit Agreement To Increase Scale

Practically all theatres in Detroit will be required to raise admission prices on October 15 under the terms of the new zoning agreement, accepted by a majority of the exhibitors of the city. The agreement also provides for the elimination of double bills, and will bring admissions in some cases five to 10 cents higher than at present in subsequent situations.

First runs have agreed to a minimum of 50 cents at night where stage shows obtain, if subsequents raise their prices, and are demanding six months' protection over double bill houses. Few subsequent runs have raised their prices as yet, while several have increased admissions on the basis of better conditions resulting from the NRA. Numerous exhibitors contend it will be impossible to revert to single bills and at the same time raise the scale.

In general exhibitors say they will not raise admissions until forced to under the agreement.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF MARCH 3, 1933,

Of MOTION PICTURE HERALD, published weekly at New York, N. Y., for October 1, 1933.

County of New York } ss.
State of New York }

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Theodore J. Sullivan, who, having been duly sworn according to law, deposes and says that he is the Business Manager of the MOTION PICTURE HERALD, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher and Editor-in-Chief, Martin Quigley, 1790 Broadway, New York, N. Y.

Editor, Terry Ramsaye, 1790 Broadway, New York, N. Y.

Managing Editor, Ernest A. Rovelstad, 1790 Broadway, New York, N. Y.

Business Manager, Theodore J. Sullivan, 1790 Broadway, New York, N. Y.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.)

Quigley Publishing Company, Inc., 1790 Broadway, New York, N. Y.

Quigley Publications, Inc., 19-21 Dover Green, Dover, Delaware.

Martin Quigley, 1790 Broadway, New York, N. Y.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the twelve months preceding the date shown above is.... (This information is required from daily publications only.)

THEODORE J. SULLIVAN,
Business Manager.

Sworn to and subscribed before me this 30th day of September, 1933.

(Seal) ANNA MILBERT.

Notary Public N. Y. Co. No. 404, Reg. No. 4M 515
(My commission expires March 30, 1934.)

ON BROADWAY

Week of October 7

CAPITOL
Hell Pop.....MGM

GAIETY
Scouring the Seven Seas...Fox
Playground of Pan.....Fox

HOLLYWOOD
I Like Mountain Music.....Vitaphone
Hot from Petrograd.....Vitaphone
Walter Donaldson.....Vitaphone

MAYFAIR
Scrappy .....Columbia
Pathe Review—No. 6.....Pathe

PARAMOUNT
Paramount Pictorial—No. 3.Paramount

RIALTO
Rumba Rhythm.....Paramount
On Ice .....Paramount
Paramount Pictorial—No. 3.Paramount
The Funnyboners.....Paramount

RIVOLI
Steeplechase .....United Artists
Audition .....Vitaphone

RKO MUSIC HALL
Pied Piper.....United Artists
The Farmer's Fatal Folly....Educational
Flying Gloves.....Columbia
France .....Educational

ROXY
The Three Little Pigs.....United Artists
Denmark .....Invincible

STRAND
The Dish Ran Away With the Spoon.....Vitaphone

MGM Opens Intensive Drive on "Night Flight"

Metro-Goldwyn-Mayer plans a nation-wide promotional campaign on the all-star picture, "Night Flight," which was nationally released on October 6, with simultaneous showings in key cities over the country. On October 4 the campaign was inaugurated with a NBC coast-to-coast broadcast at 9 p. m. on the Ipana hour, with practically all major cities in the hookup of 43 stations. Helen Hayes, one of the film's stars, offered a dramatic scene from the picture.

Monogram Program Now One-Quarter Completed

Monogram Pictures has completed 25 per cent of its 1933-34 feature program, according to W. Ray Johnston, president. Among the releases for September, October and November are "The Avenger," "Sensation Hunters," "Sweetheart of Sigma Chi," "Broken Dreams," "Sixteen Fathoms Under." For the second quarter are planned "Woman's Man," "King Kelly of the U. S. A.," and "Beggars in Ermine."

Universal Ends Outside Deals With Producers

All producing deals with outside units have been called off by Universal, with the exception of those with B. F. Zeidman and Stanley Bergerman. Affected by the decision are Sidney Algiers, A. M. Wiethenthal, Keith Weeks, Harry Garson and Joe Rock.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

"FOR GAFFING OUT LOUD"

As diligently as we have perused the proposed industry code, we find no mention of any clause that alleviates the sweatshop conditions under which so many managers still labor. But we have discovered the hitherto unsuspected but nevertheless interesting fact that those film folk who follow the trade, profession or science of gaffing, may look forward to a code assured wage scale of $1.16 2/3 per hour, and $68.50 for each 36-hour week.

But, of course, these figures apply only to plain domestic gaffing, for the code unequivocally states that while on "distant locations," gaffers' weekly remuneration rises to $81.75. And with no desire to cast the slightest reflection upon this wholly necessary film trade, p. or s., please remember the above wage is for ordinary, run of the mill gaffing, so to speak, no doubt enjoyed by even a first year gaffer.

That the code makers are so humanely explicit on the above, not only convinces us of the bright future of this trade, p. or s., but also quiets our misgivings concerning the welfare of the now happily code provided for marbleizers, grainers, and fur finishers, among other creative workers.

But what does a gaffer do, you ask? Blest if we know. He might be the apprentice to the helper every projectionist nearly won. Then again, he could be the guy who gaffs the manager—but no, that's a supervisor. Anyhow, a gaffer gets from $68.50, and that's that. Disheartened, code neglected $36, 85-hour, seven days per week managers, however, may comfort themselves with the ambition that they, too, can aspire to delightful gaffing, with its enchanting prospect of "distant locations," where, perhaps, one meets strange peoples, eats exotic foods, and receives $81.75 per week, plus overtime, NRA.

▽ ▽ ▽

HAIL, EXPLOITATION

The night of Oct. 4 saw Broadway jammed with milling thousands in a traffic-defying mass who came to participate in the New York premiere of United Artists' first 20th Century release, "The Bowery," and Warner Brothers' "Footlight Parade."

Autos crawled at a snail's pace and pedestrians made even less progress as hundreds of New York's "finest" sweated futilely to keep 'em moving. Monster searchlights made the street lighter than day. Confetti filled the air and giant banners vied with flashing electric signs in proclaiming the marvels of both screens. Regiments of shorted girls pedalled bannered bicycles, and in the Strand lobby costumed chorines passed out pictures of the even less clad picture lassies, while Chuck Connors and Steve Brodie, basking in a flood of baby spots, held court atop the Rivoli marquee before gaping throngs below.

'Twas a time that Broadway has not seen in years. The theatres were jammed to the eaves, with waiting hundreds in line. A gala occasion, indeed, that spoke hope, joy, and a promise of better times to come. And exploitation did it; yes, sir, sound showmanship bringing crowds not only to see, but eager to spend.

On a thousand Broadways showmen are unloosening the nation's hitherto tightly knotted purse strings with crackerjack campaigns that are keeping the golden flow moving through the box office into the steadily swelling streams of commerce. Unheralded and unsung, the showmen of America are doing their courageous part in the van of those valiants fighting to lead the nation forward to greater days.

▽ ▽ ▽

PHILADELPHIA

Fulfilling a long-made promise, we took ourselves off to the City of Brotherly Love last week, spending a delightful day renewing old acquaintances, and meeting up with a host of active Round Tablers. The short time we spent there did not allow us to do everything we desired, but what we did see was an eye-opener for sure.

Those Philly showmen are thoroughly conversant with all letters of the exploitation alphabet, as proven at every house we visited, where some good stunt was working to bring in the cash customers. And the boys were not passing up the profit possibilities in children's matinees, either, for they told us that in some instances audiences of from two to three thousand youngsters were not out of the ordinary. Some fun, eh!

Whom we met and what we saw are told in detail, more or less, on another page. It is a real pleasure to get out in the field and, when time allows, we shall seize every possible opportunity to sally forth and meet the boys on the firing line. In the meantime, "Okay, Philly," and many thanks for a pleasant party.

▽ ▽ ▽

Reports have reached us that Washington has "suggested" to exhibitors, a day off be given to all managers everywhere. Lacking confirmation, we wired Administrator Sol A. Rosenblatt in Washington, requesting further information. Up to press time, no reply has been received.

A. Mike Vogel

SHOWMEN'S LOBBY LAFFS!

YOU SURELY RUN GOOD PICTURES — AND REAL LATE ONES TOO — JUST LAST WEEK THE STORES GOT THEIR NRA EAGLES IN THEIR WINDOWS AND HERE YOU HAVE THE PICTURE THIS WEEK!
ER, A YES
GEM
RICHARD ARLEN
"SONG OF THE EAGLE"
THANK TO B.F. SCHIMKE PHILIP, S. DAK.

The manager seems to be at a loss just what to answer his lady patron, but they're always right!

Sock Opening For "Footlight Parade"

With a squad of police to keep traffic moving and a storm of confetti that covered the theatre block front, Charlie Einfeld's high powered exploitation crew wound up a campaign for the opening of "Footlight Parade" at the Strand Theatre, New York City, that packed the house and jammed the sidewalks with waiting lines.

A host of stunts were put over and among those that no doubt will be duplicated or adapted in other spots are the following:

Bicycle Street Bally

Groups of girls, dressed in rehearsal shorts, peddled bannered bicycles up and down Broadway, and costumed chorus girls, including a number dressed in policemen's uniforms, distributed the cardboard novelty heralds in the lobby. These girls were brought from the Brooklyn Vitaphone studios in a bannered bus, and in keeping with the portable dressing room sequences in the picture, changed into their costumes while traveling to the theatre.

An especially colorful four-page tabloid herald, which is available for all dates, was distributed at the Polo Grounds during the World Series games, and posting included thousands of individual one and a half sheets of each of the stars in a full-length pose.

Powerful searchlights from across the street lit up the front, the features of which were animated marionettes of the stars and fifty-foot streamer banners, three feet in width, each with the name of a star, running from the three sides of the marquee to the roof of the theatre.

Other lobby flashes included telegrams from the stars and other celebrities, and an endorsement from Grover Whalen, local NRA chairman, this last also used as a display in many Broadway windows, and as a half sheet snipe all over the city.

Colorful star and girl silk screen poster and attractive cutouts of various sizes were also painted in the lobby, and the newspaper campaign included smash ads that ran as large as two and three columns full. Rarely, has the Strand front and lobby seen such rainbowlike decoratons.

Beside the screen entertainment, Ruby Keeler, the star, was on hand to take a bow, and Busby Berkeley, responsible for the amazing "By a Waterfall" and "Shanghai Lil" numbers, was also introduced to the audience.

The above ideas were the "spotlighters" in a campaign that completely covered every possible angle and medium of publicity and advertising, and to Ed Selzer, Sid Davidson, Bert Perkins, Arthur Jeffrey and the Strand's ad staff, a flock of Winchellian orchids for their splendid work.

Clever Gags Sell "Iceberg" Opening

For the opening of "S. O. S. Iceberg" at the Criterion Theatre, New York, Joe Weil, Universal exploitation chief, turned loose a flock of stuff that certainly sold the thrill angles of the picture. On the opening night, he had a squad of newsboys distributing a standard size, four-page paper, filled with scare headlines and punch art, that had every one on Broadway scrambling for a copy of the sensational sheet.

Some of Joe's other gags were a two-colored "radio flash," regular telegram size, with copy in wire type; a four-page three-colored herald, with thrill copy and illustrations, and a form letter describing the story and background of the picture, this last sent out to a select mailing list, including explorers and educators among others.

A clever idea was incorporated on the back page of the four-page herald, in which a mail reservation blank was printed, with copy suggesting that this be used in the purchase of tickets, as all seats were reserved on the Broadway date.

The above gags are no doubt included in the press book on this production, and managers playing the picture can therefore obtain them for use in local campaigns.

Smart Exploitation on Gilman's Campaigns

A different time gag on "Broadway to Hollywood" was used as part of the lobby display by Manager S. A. Gilman of Loew's Parkway, Baltimore (Md.), who tied up with his local Postal Telegraph office for five practical clocks which were put up on the inside wall of the lobby (see photo).

From left to right, the clocks showed Eastern Standard, Central Standard, Loew's Parkway, Mountain and Pacific Time. In addition, a sign under the Eastern Standard time was lettered "Broadway," and

Clocks on Inner Lobby Wall

under the clock showing Pacific time was lettered "Hollywood," thus tieing in the title of the picture to the display.

On "Tugboat Annie," Gilman promoted a miniature tugboat encased in glass, set it up in the lobby and surrounded it with stills, posters, etc. He also promoted two lifebuoys, planting a photo of Dressler in one and Beery in the other.

A complete beauty parlor was erected in the lobby on "Beauty for Sale," with all the necessary equipment, and although we have not been informed of how much further the idea is to be carried, perhaps Gilman is arranging for beauty treatments for his patrons.

Jack L. Foxe, assistant manager, reports these above stunts and informs us that Manager Gilman is now working on others.

"The Bowery" Moves To Bway—And How

Hitting New York with the speed and dispatch of the train that bears the same name, the United Artists' first 20th Century release, "The Bowery," premiered at the Rivoli Theatre on the crest of a city-wide campaign that broke all Rivoli opening records for the last three years. The hardest hitting exploitation helped to accomplish this result, and Hal Horne's exploitation staff under Monroe Greenthal is commended for turning up an armload of sock stunts that rang the well known bell loud and often.

One of the stand-outs was the floating of theatre banners attached to huge balloons, over the Polo Grounds world series games (see photo), different banners set afloat at

Huge Balloons Over Ball Grounds

intervals, carrying the names of the stars, title and theatre. A striking street bally was a group of men and women costumed as the old-time Bowery characters, who toured the city in a special bannered bus, "barking" the various points of interest, the picture and theatre. The "Bowery-ites" were planted on the marquee top during the opening with baby spots playing on each character.

Tying in with the crack 20th Century flyer, large displays (see photo) were placed

Display in Railroad Terminal

in the Grand Central Station with copy carrying congratulations from the New York Central to 20th Century productions, the posters including mention of the title, theatre and stars.

Augmented newspaper space, heralds, and liberal posting of varied sized paper, tieup window cards and cooperative displays were put over, the last including a prominent Fifth Avenue travel window that sold the feature as well as Mickey Mouse's birthday cartoon, included in the program. An ace lobby brought plenty of chuckles, with the art illustrating the snappy comedy lines, mostly taken from copy of the regular press book ads, which no doubt will be used for many fronts.

First-rate exploitation is all this, especially the balloon and railroad gags which can be put over in other spots. Where large gas bags are not available or too expensive, a cluster of small balloons filled with hydrogen should sustain the weight of a banner which can be held in one spot with stout cord. Managers in spots tapped by the New York Central or its branches, can adapt the 20th Century tiein to local needs, also the street bally, where showmen can dig up the costumes.

WIRED . . .

Frank P. Larson, Mgr. Paramount Theatre, Idaho Falls, Idaho

Gad on My Weakness Stop Betting town as my weakness that Washington wins pennant Stop If they lose every man, woman in town crash gate free at midnight show of preview of My Weakness Saturday. We're one game behind and stunt is getting plenty interest. Newspaper ads publicity. Heralds passed out to crowds in front of score boards, etc. Crashed A. P. wire. It's going to be a sock stunt or terrible flop. Mailing you tear sheets, heralds, etc. Regards. And haven't got over the fair yet. Thanks.

S. S. Holland, Mgr. Warner Theatre, Elkhart, Ind.

Don't suppose there's anything new not already done on Gold Diggers campaigns unless this one gag consisting of dividing Elkhart into twenty sections, each section consisting approximately four hundred, then taking twenty YMCA select boys residing in each section to make a personal direct canvas of each home, selling the picture and play date, then leaving a Herald for further perusal. This covered every home in town Stop Live window display, best location in town, with girl actually phoning all homes and offices in city selling attraction eight days advance. Also each act on five-act vodvil program. Sunday plugged picture while pit orchestra played hit song as overture Stop

Record Breaker!

"Sedge" Coppock, at the paramount, Stapleton, S. I., tells us they broke all previous records at his house, the seventh time that has happened in two years, when they played "Tugboat Annie." Picture played for three days to 15 per cent of the population within a radius of 57 square miles. Coppock had a boat with signs plugging "Annie" running alongside the ferryboats and plying its way in and out the harbor.

A Swell Day Spent In Visiting Philly

Well, we finally had an opportunity, last Saturday, to meet up in person with many of those Philadelphia members who have been shooting in the sock campaigns originating in that sector of theatre land, and from early in the morning to late at night, sure helped to make the day exciting as well as pleasant.

Our first call was upon William Goldman, Warner general manager, for whom we had put over many a campaign in the old days, and we snatched a few moments of his busy schedule to recall good times. Then Jules Seltzer was waiting to take us in hand, and we repaired to the publicity offices, where we met up with quiet spoken Harry Goldberg, Warner ad chief, and Larry Graver, genial Boyd Theatre manager.

Jules and Harry sure made us right at home, giving us an office to phone some of the local members, as time was too short to get around to many of the theatres. Over the wire we established pleasant contact with these manager Round Table Warnerites: Martin Goldberg, Colonial; Bill Reilly, Allegheny; Lloyd Seiber, State; Eugene Stutenroth, Holme; A. S. Goldsmith, Imperial, and Jose Yovin, Alhambra. We also used the phone to become acquainted with George Fishman, Roosevelt, and Milton Rogasner, Iris, and all these managers, Warners and independents, accepted our invitation to serve upon a committee to discuss ways and means of arranging a Philadelphia Round Table "Get-Together" similar to the successful party we put on here in New York a few months ago.

Making the Rounds

Then having a few hours before meeting up with our old pal, District Manager Charlie Kurtzman, we called up and said hello to our good friend, Monty Salmon, then made the rounds downtown, and had a swell visit with hustling Irving Blumberg, at the Stanton, where we stopped for some java, served free to all patrons in Irv's comfortable mezzanine. We met Maurice H. Verbin, of the nearby Europa, and we also popped in on Earle Bailey, at the Stanley, in addition to catching a peek at the lobby of the Boyd, where we noticed that Larry Graver advertises afternoon tea in the lounge. Those Philly-ites sure go for that service.

A quick trip to the Circle Theatre, and dinner with Kurtzman, after which we made a number of his houses with him, meeting up with Jack Levy, at the Kent; Howard Armstrong, Wishhart; Karl Schaeffer, Richmond; Bill Reilly, Allegheny; Al Blumberg, Midway, and Jay King, at the Arrowgate, then a hasty dash downtown to catch a late train back home.

Of course, we did all this on the fly, so to speak, and only wish we could have had more time to meet up with all the members. But we know that they appreciate the little time we had. And we expect to cover more ground on our next trip, which we hope won't be too long in the future.

We witnessed a lot of excellent exploitation, detailed reports of which will be run in the Club columns, and we were further impressed by the healthy spirit in evidence at all theatres. All in all, a highly enjoyable day, and our deep thanks to all the boys for helping to make it so.—MIKE.

EDUCATOR TURNS SHOWMAN

College Education Department Head Gives Observations on Running Theatre for Students

by PROF. E. V. HOLLIS

Manager, College Theatre, Morehead, Ky.

Providing talking picture entertainment for college students is a specialized job. The fact that you have a like-minded and like-aged group makes the task seem easier than trying to satisfy the wants of a general patronage group. But the available product which one can book that is suited to the college group is so scarce that it really makes the problem harder than catering to general patronage.

E. V. Hollis

Here at Morehead State Teachers College our theatre is operated primarily for a group of one thousand college students and the faculty who instruct them. There is not a more critical group in the country when it comes to choosing its entertainment. Really, in addition to being very definite in their wants, such a group will show as much diversity as a general patronage group.

A large sector of the freshmen declared "State Fair" "right down their alley," and walked out on "Cavalcade," while many of the more discerning students reversed the process. The musically inclined pleaded for more "Be Mine Tonight's", while some of the more Puritan thinking members were critical of such lavish productions as "The Kid from Spain" or "Maedchen in Uniform." I even have two colleagues who want us to run Westerns and other action type pictures that are taboo with most of the specialized group whom we try to serve.

Shorts Highly Regarded

In the field of short subjects, showing to college people is even more trying. Here shorts are not merely fillers for the program; they are often more highly regarded than the feature. The sharp contrasts this variety of materials provide will give some one thing especially palatable to each taste.

Comedies rank high with students, but the typical slapstick is not wanted except in its most artistic forms. The more subtle humor of performances seems to fill the bill, but where can you find enough similar product? Musical shorts are dear to the heart of our group and (Allah be praised!) we have been able to select enough for their wants.

Would you expect a college group to demand cartoons? They possibly best release one from reality, and provide the relaxation the student is seeking and, hence, are very popular. Walt Disney's "Silly Symphonies" stand out from the rest, and we used to think cartoons were on the program primarily for the children!

Other short subjects that college students like much more largely than a general audience is select travelogues, such as the "Magic Carpet" series, and such spectacles of nature as "Krakatoa." I should mention the discriminating attention the student gives to the newsreel. In a general audience in the smaller towns a theatre can run two and three week old news and "get by" with it. Such an attempt here would be fatal. The student reads the news and you don't have to show him on Thanksgiving Roosevelt still campaigning for him to think you have a "goofy" newsreel.

The trials and tribulations of successfully buying the product that I have found suited to the needs of our college audience would make several editorials if they were recited. Outside of the problems that came from my ignorance and inexperience as an exhibitor, I judge the rest of my "grief" is about that typical of all small independent showmen.

Patronage No Problem

After the right program is secured the next problem of the showman is to get the customer into the theatre. This usually major problem is, with us, a very minor one. Our audience is ready-made; they have been given as much voice as is possible in what is to be on the program. They indeed feel like it is their show. We, therefore, do not use the usual means of exploitation. Two or three one-sheets is all of the usual type of advertising we need to bring into the theatre 80 per cent of our potential audience.

Now don't envy us to the extent of thinking that we have a non-theatrical setup that enjoys a monopoly. We are organized on a theatrical basis in toto and have the usual "other theatre" opposition in the town. It is just a case of a college professor who takes as his hobby managing a theatre rather than playing golf, and he works hard (as most of us do) at his avocation and thus as an amateur gives the professional a run for his money.

The MOTION PICTURE HERALD has been of untold benefit in learning and keeping up to date in my hobby.

Announcement Book Makes Fine Display

Capitalizing on the selling angles of the high grade art work, Joe Salmon, the hustling manager of the Riverside Theatre, New York City, is receiving compliments on his slick lobby display made up from the Paramount announcement book. It completely covers the front of what was formerly an inside box office which Joe considered an "eye sore," and after experimenting with one thing or another, finally hit upon the attractive announcement idea pictured here.

The background is made of plush velvet tightly stretched on copper board. The five inserts from the Paramount book are mounted so that they can be removed and replaced with others. The inserts are made of beaver board, and the frames are of wood, painted silver. Rainbow colors are used in the art work, and the lettering on the top is tinselled.

To insure attention from the women, Salmon placed chromium mirrors on either side of the display, and reports that they are doing more than their share in evoking admiration from the patrons. The slant at the bottom of the display is due to the grade of the lobby floor.

Salmon's Elaborate Display

Although Joe is not the first manager to use the announcement books for lobby selling, his display is out of the ordinary, and can be recommended to others interested in unusual slants to publicise the new releases.

McManus Gets Good Breaks in K. C. Papers

A fine example of "milking" local newspapers for every bit of possible picture publicity is illustrated in the recent campaign engineered by John McManus, skipper of Loew's Midland, Kansas City (Mo.) Though most of the stories and art plugged the feature picture, "Penthouse," John obtained further good breaks on his shorts; for instance, a two-column cut in one Sunday paper of the Misses Todd and Kelly, the new Hal Roach comedy team, and a woman's page story on the Pete Smith colored one-reeler, "How to Stuff a Duck."

Besides the usual theatre publicity, McManus benefited from front-page stories on Jean Harlow's latest marriage, K. C. being her home town, the publicity also mentioning her coming picture "Bombshell," which is dated at the Midland. John also landed on the sport page with a story on Nat Pendleton, the well known wrestler who plays in "Penthouse" and is very popular in that section of the country.

As has been detailed in these columns, McManus takes full advantage of his local radio broadcasting facilities and makes frequent broadcasts on various picture subjects of interest to his local theatre-goers, and one of his latest talks on the theatre as a community center will be publicized in the Round Table in an early issue.

Sonny Steps Out Before He Steps Off

Sonny Shepherd, who at this writing has, or is just about to become a married man, filled in the summer months by subbing for the various vacationing managers in Miami (Fla.), prior to returning to his post at the Mayfair Theatre there, and reports a few of the things he stepped out to do at the Capitol on " Charlie Chan's Greatest Case" while batting for Jack Fink.

Sonny had several hundred Chan sayings from the press sheets, processed on 5x16 sheets and his ushers pasted these on store windows at night. As no theatre copy was included, these acted as good teaser stuff, and there were very few squawks from the merchants, as Shepherd stands in well.

Some of the Chan epigrams were included in Hal Kopplin's advance ads, thus tieing in the teasers with the picture, and in addition, Hal had a local laundryman write "damn good show" in Chinese, which was planted in the newspaper copy.

A six-foot cut out head of Warner Oland as Chan was the centerpiece of an atmospheric lobby, and Sonny used the peep hole gag in a vacant main street window with an arrow pointing to copy reading: "Take a peek at mystery," with posters and stills inside the window plugging the picture. To attract crowds, a number of boys were planted in front of the display to show sufficient interest, and they, of course, attracted others.

The Chan sayings are highly recommended in putting over these Chinese detective stories. They can be used in many ways, and Shepherd's idea is effective, providing, of course, the manager stands in well with his local merchants.

A short one-act playlet used as an advance buildup for the picture, had a boy and a girl in dim lit phone booths on opposite sides of the stage, the lad throwing a scare into the gal by impersonating Chan and telling a bit of the story by asking questions relating to characters in the pictures. For the finale, the boy discloses his identity as the lights come up, with the girl accepting a date to see the picture, after which the screen trailer was shown.

Effective stuff, and managers who would like to try this novel trailer presentation might get in touch with Shepherd for more detailed information.

SCHOOL DAYS ARE BACK AGAIN!

And after the first few weeks of it the youngsters are all set for whatever your theatre has to offer in the way of special shows and kiddie attractions.

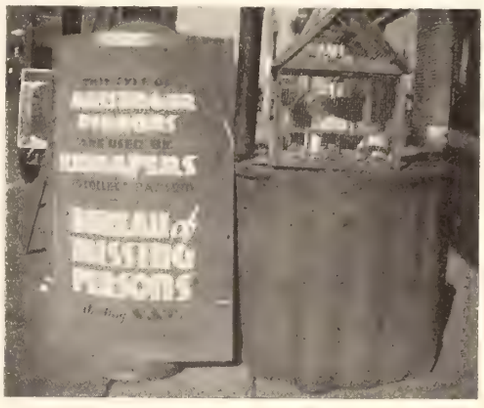
Among other things: have you tried to work out an arrangement whereby the school passes on your Saturday shows as being desirable for children? Do they announce this fact at assembly or post it somewhere around the school building? Is it mentioned in the school paper (if one is published)?

It is at this time of the year that the most successful kiddie clubs and matinee gags are promoted. If started off on the right foot, the momentum may carry it well into the next year. But whatever you plan should be done now, not in December.

Start one of those smashing serials off now. It will get the kids into the habit of attending regularly every Saturday. And don't forget to run that serial once during the night performance. You'd be surpised to learn how many adults are keen for serials.

Ace Utica Campaign On "Missing Persons"

A campaign that for completeness and effectiveness ran the New York Strand opening a close second was recently put over on "Bureau of Missing Persons" by Manager Garry Lassman, Avon Theatre, Utica (N. Y.). Two traffic stoppers in the lobby were a crate of carrier pigeons (see photo) and the chained filing cabinet gag,



Carrier Pigeon Bally

both first used in the New York campaign and recently detailed in the Round Table. Also included in his front was a 40 by 60 with streamers from 1925 newspapers that carried pictures and stories of local missing persons.

Garry sent out a truck with public address system through which police broadcasts were simulated, describing a supposed missing person, and requesting that anyone with information report to the "bureau of missing persons" at the theatre. Tying in with this was a special police preview and window displays on the book by Captain Ayers, an autographed copy of which was presented to his sister, a local resident.

The two column type scare head press book ads stirred up plenty of comment and Lassman also obtained extra publicity with interviews from his police chief and other civic officials, in addition to which a classified tie up was good for further returns.

All in all, splendid exploitation on a real exploitation picture and Garry is to be complimented for utilizing every practical angle in piling up a nice gross.

LaFalce Creates New Layouts In Selling Francis Draw

Evidently, Kay Francis tops Robinson's draw in Washington, to judge from the handling of the newspaper layouts by Frank LaFalce, Warner division manager, and capitalizing on this, Frank used a slightly different angle than the regular press book ads. Francis was not only starred above the title, but the copy was personalized with lines such as, "I can't be true to one man" and "I'm not a one-man woman."

There was no attempt to play down Robinson, but the other angle was stressed to take advantage of the Francis draw in the Capitol city. LaFalce is also plugging the new season's "certified pledged" hits, as he calls them, in all advertising copy, a smart move in institutionalized selling of his coming pictures.

SOME M-G-M EXPLOITATION FLASHES

THREE ACES that have clicked with the paying customers: Left photo illustrates combination furniture and gown tieup on "Dinner at Eight" engagement at Lyric Theatre, Asbury Park, N. J., put over by Bert McKenzie of Billy Ferguson's exploitation staff. Center shot shows effective boat float in Manager L. Pollick's "Tugboat Annie" campaign at the Rochester Theatre, Rochester, N. Y., and shot to right is Ferguson's New York travel window tieup on "Broadway to Hollywood" at the Capitol Theatre.

MISSOURI WARNERITES OFFERING EFFECTIVE IDEAS FOR EXPLOITATION

Box Office Builders That Have Brought in Pleasing Grosses and Can Be Put Over in Small Towns as Well as Big Cities

The following ideas, though not necessarily original, have the benefit of a tested background and are proven practical campaign aids. They cover a lot of territory; stage, lobby, merchant and civic slants that should be adaptable in almost any situation.

"Big 4" Campaign

Pick out any big four pictures and sell them in a group. Start a week to two weeks in advance. Sidewalks stenciled all over town with just a big number "4." One-sheet teasers sniped all over town with just number "4" on them. Ditto newspapers. Trailer: "It's coming—4." Tie up with all merchants to carry a big "4" in their windows. Tie up with transit lines—bus or street car for half-sheet cards on front and rear.

Orphan Shows

From the point of view of good will, publicity and a good turn well done, you can't go after this too strong. Invite local orphanages by tying up with a newspaper and letting them sponsor the free showing. Get some Mickey Mouse cartoons and other kiddie appeal material and show the youngsters a good time in your theatre. Arrange with some transportation company to furnish you busses free for the publicity and good will gained. Banner the busses.

Baby Contest

Never fails if handled properly. Tie up with newspaper for sponsorship. Enlist cooperation of Mayor, local health officers, baby welfare committees, etc. Gag can be worked either as a healthiest baby stunt or most popular baby. Former preferable. Tie up with dealers in baby accessories for prizes for healthiest babies. Also prizes for mothers of healthiest babies, etc.

Makeup and Cosmetic Tieups

Set up a booth in your lobby after making tieup with local drug stores specializing in cosmetics (or beauty parlor). Have expert on hand to give advice on makeup; actually make women patrons up to show how it improves their appearance and distribute samples. Tieup especially effective for matinees. If a local manufacturer of cosmetics can be found, the tieup is ideal, for he will unquestionably go for it hammer and tongs.

Chain Stores

Chain stores offer excellent distribution points for heralds, institutional material, etc. Working the store in on your lobby display in return for windows and distribution of heralds in each package that goes out is one way. Chain drug stores, grocery stores, department stores are always alive to tieup possibilities.

With the grocery stores you may be able to arrange to stand part of the cost of the grocery circular put into each bag of groceries in return for space on the circular. You can probably promote this by having numbers printed on the circulars and offering prizes for ten or twenty of the numbers printed if presented at your box office. Angle for store is that customers will take circulars home if they think they have some further value—i.e., a possible pass.

Civic Pride Week

This is a tieup affecting civic authorities which for its success depends upon newspaper cooperation. Tie up with lawn mower, sprinkler, paint, yard equipment companies, hardware stores, etc. Announce through papers that a committee appointed by Mayor will inspect yards and premises of houses in town every night during a certain week and names of the best kept will be handed in to paper. Best kept yards and premises to win for owner suitable prizes. Give out a number of prizes on the night set for the giveaway. Make sure the newspaper announces that in order to be eligible, contestants must be in the theatre night of the drawing. Civic pride idea is capable of indefinite extension into other city interests—cleanest sidewalks, most attractive store fronts, etc.

"What Can You Do?" Contest

Tie in with your newspaper, selling the idea of getting local talent to perform in the theatre. Get your local jeweler to give prizes in wrist watches, novelty jewelry for women, and a silver loving cup for the best performer. Through your screen, newspaper, program, lobby, invite everybody to do something on your stage on specified nights of the week—your weakest nights. Any kind of performance—monologues, dialogues, dancing of every variety, acrobats, musicians, singers. You should be able to work this stunt up to a point where it becomes an outstanding feature on your program. Audiences decide on the best performance by their applause. Work this out well in advance and make sure you have enough talent for the first two "What Can You Do" evenings by doing a little personal missionary work—if necessary among your own staff.

Family Stunts

Invite the oldest living couple in your town to the theatre, the youngest couple, individuals who have never seen a talking movie, and then arrange for an interview with the paper. Send invitations to the parents of new born babies. Invite the parents of the largest family in town along with their children and grandchildren. Brides and grooms on the eve of their marriage. Much of the information for the above stunts can be gained from the local board of health and the License Bureau or from the birth and marriage columns of the local papers. Another institutional item you should put into effect immediately is to get a list of the dates of birth of as many people in town as you can and send them a pass with a personal note explaining that the theatre wishes them a happy birthday—etc.

The ideas presented on this page have been taken from the initial issue of "St. Louis Showman," serving the Warner theatres in that city under the supervision of Leto Hill, zone manager. Al Zimbalist, the transplanted Jerseyite, now in St. Louis as divisional ad chief, is helping to put out this snappy house organ, and from his fluent pen come these helpful aids.

Various Stage Contests, Civic and Store Tieups Suggested for Current and Future Use to Managers Open for Angles

Anniversaries and Special Events

Activity at a theatre always focuses interest on it. Have you had a theatre anniversary of late? If you don't know what the actual opening date of the theatre was November is as good a time as any to run an anniversary week. It gives you a splendid excuse for rounding up the merchants for cooperative advertising, for decorating your theatre and selling the public on the idea that for your anniversary week you have obtained some of the year's greatest pictures. Promote some special novelty—some little giveaway that you can hand each patron during your anniversary week. Make sure you pick a week of outstanding pictures for your celebration.

Benefits

Always a sure source of income and a builder of future patrons, benefits are invaluable to our theatres. Visit organization heads anxious to raise money. Forestall annual drives for funds by knowing of them in advance and getting into the heads of the drive with your sales talk about the advantage of a theatre benefit to the organization. Remember—it's a thousand times easier to ask an individual to buy a theatre ticket than it is to ask for a flat cash contribution.

Turtle Gag

A great attention getter is a number of small turtles in a tank in a prominent window. Have the back of each turtle lettered with one of the letters in the title of the picture. It is usually well to have two sets of turtles with the letters on their backs. Have a sign in the window of the store stating that if the turtles ever get into line so that they spell out the title of the picture—everyone observing it may rush into the store and ask for a pass. Don't use this stunt on titles with less than five letters or more than eight.

Hodges' "Choo Choo" Perfect Lobby Stopper

Quite a few of the boys are using animated displays to sell the travel idea on "Broadway to Hollywood," and now Jack Hodges, who does that good work for the Gulf Theatres, Tampa (Fla.), sends along a shot of the railroad system he planted in his lobby to call attention to the picture.

You will note in the shot below that Jack has covered both sides of the continent, with the Tampa railroad station in the center.

Miniature Railroad in Lobby

The train kept moving from one end of the country to the other, and the rest of the equipment was all in keeping, such as the signal lights and crossing gates. In addition, Jack dug up a dirigible, flying field with planes, and boats, and reports that this is the first display he has ever seen that really stopped everyone coming and going.

On his "Gold Diggers" campaign Hodges broke out a snappy street float surmounted with a load of good looking gals, in costumes similar to those worn in the picture. In fact this similarity almost led Jack to the jail house, but not quite, and the resultant publicity, of course, did not exactly hurt the picture at the box office.

"Apple Annie" Stunt A Panic in Bridgeport

Morris Rosenthal, one of the earliest and most enthusiastic Round Tablers, is now at the helm of Poli's Majestic Theatre, Bridgeport, (Conn.) and well rested from his vacation in the Canadian wilds, turns on the steam with a sock campaign on "Lady For a Day," in which he duplicated the success of the New York "Apple Annie" stunt, recently put over by George Browne and his crew.

Morris dug up a widowed mother of 13 children and with the help of his local papers, gave the impoverished woman a millionaire 24-hour day. Nothing was neglected from the time she was picked up at her home and in a high powered limousine whisked to the leading hotel where she was awaited by beauty experts and dressmakers from the class stores.

Then adequately attired, she was received by the Mayor, spoke over the radio, went shopping and wound up the day by seeing the picture at the Majestic and being guest of honor at a night club. In addition to acting as fairy godfather to the woman, Morris crashed the Bridgeport papers with all kinds of stories and cuts, with the title and theatre and Rosenthal given prominent mention.

He put this over with the same power as was generated on the New York showing and is entitled to an extra bow for getting such swell returns as the result of his own efforts. Although the stunt is more or less a natural in spots where the papers will go for it, nevertheless, the success of the gag depends upon the skill with which it is handled locally, and leave it to this old campaigner to thoroughly cover every possible publicity and exploitation angle.

Gagged Gal Bally Clicks Big in Philly

A girl, gagged and bound to a lobby theatre post, the stunt originally used at the Pittsburgh Stanley engagement, went over as effectively on the "Missing Persons" date at the Staunton Theatre, Philadelphia (Pa.). Newly appointed Manager Irving Blumberg, and Bert Perkins of Charlie Einfeld's exploitation staff, cooperated in putting this over together with other effective slants.

Many of the atmospheric effects and props used in the New York Strand lobby display were imported for the local date. A tieup with the police department netted strong air plugging on two police hours over different stations, and a complete finger print outfit was also used as part of the bally, this last promoted from the head of the local detective division.

Police type tack and panel cards, thousands of tabloids and five special department store book windows were just a few of the effective ideas utilized by Blumberg and Perkins to whip this one across.

Personal Appearances Feature Star's Birthday

As her fiftieth stage anniversary occurred within a few days of the San Francisco opening of "One Man's Journey," Manager Dick Moss and Ad Chief Ken McGaffey, RKO Hill Street theatre, built their campaign around this event by inviting May Robson with other members of the cast to attend the opening night, making this a gala occasion with all the properties of a regular premiere.

Capitalizing on the fact that the picture concerns the life of a doctor, letters were sent to all local physicians, also to hospitals and medical schools, requesting that these notices be posted on bulletin boards.

Tieups were made with leading business organizations with special offers to their employees, the response to this being very encouraging, with the distribution in one instance of a thousand tickets to employees. Other gags that clicked were a graphology expert bally in the lobby in which patrons were invited to have their hand writing analyzed free of charge and a radio tieup was also put on, with prizes given to listeners-in forwarding written opinions of Lionel Barrymore, star of the picture.

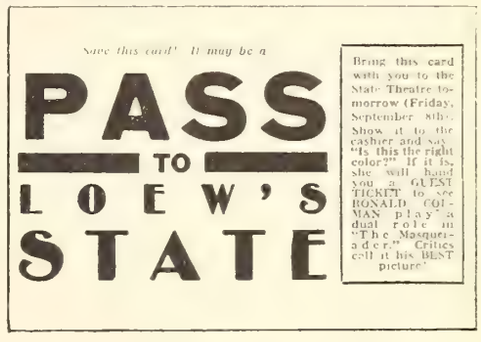
Dick and Ken can be depended upon for click campaigns to drum up those extra admissions in the city on the Golden Gate.

PERSONAL ENDORSEMENT!

J. Real Neth, operator of Neth's Grand, Columbus, Ohio, thought so much of "Be Mine Tonight" that he took newspaper space under his own signature to endorse this Universal feature. His copy was very forceful, enthusiastic and compelling, doing a nice job of selling a picture that does not have the support of known stars.

We Recommend These Cleveland Stunts

These two cuts were described last week in H. M. Addison's story (Loew's Cleveland Divisional Manager). The upper photo shows skating girls distributing heralds for "Broadway to Hollywood," and the lower cut shows the card on "The Masquerader." This was printed in different colors, the white ones good for passes, as explained in story in Sept. 30 issue. The stunt is inexpensive, a cinch to put over, and can be worked on most any picture. Copy on cut explains the idea fully.


Save this card! It may be a
PASS
TO
LOEW'S
STATE
Bring this card with you to the State Theatre tomorrow (Friday, September 8th). Show it to the cashier and say "Is this the right color?" If it is, she will hand you a GUEST TICKET to see RONALD COLMAN play a dual role in "The Masquerader." Critics call it his BEST picture!

Merchants Cooperate To Advertise Theatre

Since the recently reopening, the Uptown Theatre, Milwaukee (Wis.), Louis Orlove is putting over some very good stuff in cooperation with his neighboring merchants in convincing them that the success of the theatre must also benefit the surrounding section in increased retail sales. With this in mind. Orlove contacted all merchants, convincing them that a theatre card in their windows would be helpful in carrying out the idea.

As a further inducement, Louis gave passes for the window privilege, but that wasn't all. On the back of each pass the name of the merchant to whom it was given was written, and after they were turned in at the box office a letter of appreciation was mailed also asking if the merchant would care to cooperate further by distributing theatre programs in each package in exchange for passes.

Orlove states that quite a number of the merchants expressed their willingness to come in on the idea and that they are even going out of their way to plug the theatre to customers.

Louis is doing a smart thing by contacting the merchants personally and selling them on the cooperation idea as a merchandising help for the stores as well as the theatre. It beats the routine method of distributing window cards and programs, as it convinces the storekeepers that by advertising the theatre they themselves must be benefited.

•personalities

EDDIE FERNANDE
the incomparable showman of Hawaii, has been paying the mainland a visit. For years he has been promoting feature pictures and road shows but this year has returned to the Islands with a real circus which he plans to take to the Orient and the South Seas.

▽

GEORGE OTT
will manage the reopened Pitt Theatre in Pittsburgh, Pa. House has a new policy of vaude and films

▽

RAY S. WALLACE
takes over the management of the Strand Theatre in Alliance, Ohio, which he will handle in conjunction with the Morrison.

▽

R. J. McMURRAY
is managing the reopened De Luxe in Weston, Mo. House was formerly managed by CHARLES HENDRIX.

▽

DON W. ROSS
formerly at Loew's Regent in Harrisburg, Pa., is now with Warner in Philadelphia.

▽

HYMEN HOLDBERG
may now be found managing the Regent for the new Beaver Amusement Co. in Beaver Falls, Pa.

▽

MAURICE CORKERY
has been transferred from the Capitol, Allston, Mass., to the Central Square in Cambridge.

▽

O. W. TUEL
has reopened the Manson Theatre out in Manson, Iowa.

▽

BOB HAROLD
has been made assistant manager of the Warner Lincoln Theatre in Massillon, Ohio.

▽

NAT HOCHBERG
is operating the reopened Jackson Theatre in East Weymouth, Mass. House now known as the Roosevelt.

▽

EDGAR WOLFE
is the house manager of the Met Theatre, formerly Metropolitan Opera House, in Philadelphia, Pa., recently reopened.

▽

CHARLES L. BENSON
manages the Poli-Palace reopened Hartford, Conn., house with ROBERT HART acting as assistant.

▽

HERB JENNINGS
is managing the Modern in Detroit, Mich.

▽

MORRIS CARROLL
holds down the managerial reins at the reopened Monroe Theatre, Detroit, a downtowner.

▽

E. R. BRENNAN
is acting as manager of the Strand Theatre, Marinette, Wis., reconstructed house.

▽

P. D. MURCH
has reopened the Alhambra, West Sullivan, Me., with straight picture policy.

▽

ROBERT MICHELS
was appointed manager of the reopened Argmore, Chicago, Ill.

POSTER ART WORK FOR THE THEATRE!

Don Andorfer, Strand, Whitewater, Wis., comes to the fore with this attractive poster. The head of Janet Gaynor is in natural colors, lettering was done in black, the small panel in green, and the background white. We hope you boys find the work turned out by Don as helpful as we think it is and that you are taking advantage of his many suggestions. Come on, you fellows; remember this series is open to anyone who wishes to contribute.

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE CLUB

Please enroll me in the Club and send me my framed certificate.

NAME _____

POSITION _____

THEATRE _____

ADDRESS _____

CITY _____ STATE _____

DATE OF BIRTH _____

(Mail to Managers' Round Table Club, 1790 Broadway, New York)

KENNY KENFIELD
moves as manager of the Harris Theatre, Oil City, Pa., to the Duquesne Gardens, Pittsburgh, Pa.

▽

ADOLPH BUEHRIG, JR.
has been transferred from Canton to the Loew Granada in Cleveland.

▽

JESSE LOWENTHAL
has been promoted from assistant of the Tri-Boro in Astoria, N. Y., to the Prospect in Flushing. MARTIN WALDMAN replaces him at the Tri-Boro.

▽

MORRIS NIMMER
transferred from the Paramount, Seattle to the Coliseum. AL BAKER, former manager, is recuperating from an operation.

▽

JULES KARTY
former manager of the Shubert-Rialto Theatre, St. Louis, has been selected to manage the St. Louis Theatre. MAURICE DAVIS and HARRY NIEMEYER, JR., will handle the publicity.

▽

H. J. CORBETT
has been appointed manager of the newly opened Capitol Theatre in Madison, Wis. Corbett was formerly of the Capitol and Avalon Theatres in Chicago.

▽

H. G. DANDBERG
is now skipper of the Dixie at Waxahachie, Tex., for the R. & R. Circuit of Theatres.

▽

JOE KAUFFMAN
has taken over the operation of the Rex Theatre at Masontown, Pa. E. L. BUTLER has been named manager of the house.

▽

MRS. F. BECKER
is now managing the newly opened Eagle Theatre, Pittsburgh, Pa. The house was closed several years and has been completely remodeled and redecorated.

▽

KEN HOEL
for several years assistant publicity director for Warner Bros. Theatres in Pittsburgh, has been appointed skipper of the Harris-Warren Theatre, recently acquired by Senator Frank J. Harris, at Warren, O.

▽

CHARLIE CARROLL
formerly manager of the Academy of Music in New York City, may now be found putting over the Irving Street Burlesque, City. How're the girlies, Charlie?

▽

R. O. STARK and G. W. TAYLOR
have arranged to reopen the Atwater theatre at Atwater, Calif., the heart of the sweet potato country.

▽

F. W. RODGERS
has been made manager of the Maywood Opera House, Corning, Calif., which has been reopened.

▽

C. W. HARFORD and A. J. RUDE
have opened the H & R theatre at Paradise, Calif.

▽

P. KYPRIOS
has taken over the management of the Regent theatre on San Mateo Drive, San Mateo, Calif.

▽

DAN R. NUNAN
of Oakland, and HARRY J. NUNAN, San Francisco, are the principals of the Valley Theatres Company, recently incorporated, to take over and operate the Broadway theatre, Turlock, Calif.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1933, unless otherwise specified.

ALLIED PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dude Bandit, The	Hoot Gibson-Gloria Shea	May 1	67	
Eleventh Commandment	Marian Marsh-Theo. Von Eltz	Mar. 15	64	Mar. 18
Fighting Parson, The	Hoot Gibson-Marceline Day	May 22	70	June 3
One Year Later	Mary Brian-Russell Hopton	Aug. 25	69	Aug. 12
Shriek in the Night, A	Ginger Rogers-Lyle Talbot	Apr. 15	70	Mar. 25

Coming Feature Attractions

Bungalow Court
Cheaters
Davy Jones' Locker
Midnight Alarm
Open for Inspection
Picture Brides — Dorothy Mackaill-Regis Toomey — 68
Silk Trimmed
Slightly Used
Without Children

CHESTERFIELD

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
By Appointment Only	Lew Cody-Aileen Pringle	July 7		
Dance, Girl, Dance	Alan Dinehart-Evalyn Knapp	Sept. 1		
Forgotten	June Clyde-Lee Kohlmar	Feb. 15	65	Aug. 5
I Have Lived	Alan Dinehart-Anita Page	June 15	69	Sept. 16
Man of Sentiment, A	Marian Marsh - Owen Moore - Wm. Bakewell	Sept. 15		
Notorious But Nice	Marian Marsh-Betty Compson	Aug. 5		

Coming Feature Attractions

Cross Streets

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ann Carver's Profession	Fay Wray-Gene Raymond	May 26	68	June 17
Below the Sea	Ralph Bellamy-Fay Wray	Apr. 25	79	June 10
(Alternate title: "Hell's Cargo")				
Brief Moment	Carole Lombard-Gene Raymond-Donald Cook	Sept. 8	69	Oct. 7
California Trail, The	Buck Jones-Helen Mack	Mar. 24	67	July 29
Circus Queen Murder, The	Adolphe Menjou-Greta Nissen-Donald Cook	Apr. 10	65	May 13
Cocktail Hour	Bebe Daniels-Sidney Blackmer-Randolph Scott	June 5	74	June 10
Dangerous Crossroads	Chic Sale-Diane Sinclair	June 15	62	July 1
Hell's Cargo (See "Below the Sea")				
Lady for a Day	Warren William-Guy Kibbee-May Robson-Glenda Farrell	Sept. 13	102	July 15
Mussolini Speaks		Mar. 10	76	Mar. 18
My Woman	Helen Twelvetrees - Wallace Ford - Victor Jory	Oct. 5		
Night of Terror	Bela Lugosi-Sally Blane	Apr. 24	65	Aug. 5
Parole Girl	Mae Clarke-Ralph Bellamy	Mar. 4	67	Apr. 15
Police Car 17	Tim McCoy-Evelyn Knapp	Sept. 30		
Rusty Rides Alone	Tim McCoy-Barbara Weeks	May 26	58	
Silent Men	Tim McCoy-Florence Britton	Mar. 3	68	
Soldiers of the Storm	Regis Toomey-Anita Page	Apr. 4	67	May 27
Thrill Hunter, The	Buck Jones-Dorothy Revier	Sept. 30		
Unknown Valley	Buck Jones-Cecilia Parker	May 5	69	Aug. 26
What Price Innocence?	Willard Mack-Jean Parker	June 29	64	July 1
When Strangers Marry	Jack Holt-Lilian Bond	Mar. 20	68	June 3
Whirlwind, The	Tim McCoy-Alice Dahl	Apr. 14	68	Aug. 5
Woman I Stole, The	Jack Holt - Raquel Torres - Fay Wray	May 1	63	July 8
Wrecker, The	Jack Holt-Genevieve Tobin	July 10	72	Aug. 12

Coming Feature Attractions

Above the Clouds	R. Cromwell-R. Armstrong-D. Wilson	Oct. 20	
East of Fifth Ave.	Wallace Ford-Walter Connolly-Dorothy Tree	Oct. 20	
Fighting Code, The	Buck Jones-Diane Sinclair		
Fighting Ranger, The	Buck Jones-Dorothy Revier		
Fog	Mary Brian - Donald Cook - Reginald Denny		
Fury of the Jungle	Donald Cook-Peggy Shannon	Oct. 20	
Hold the Press	Tim McCoy-Shirley Grey		
House of Murder	Ralph Bellamy		
King of the Wild Horses	Wm. Janney-Dorothy Appleby		
Lady Is Willing, The	Leslie Howard-Binnie Barnes		
Man Trailer, The	Buck Jones-Cecilia Parker		
Man's Castle, A	Loretta Young-Spencer Tracy		
Master of Men	Jack Holt-Fay Wray		
Night Bus			
Ninth Guest			
Once to Every Woman			
World's Fair	Jack Holt		

EQUITABLE PICTURES

[Distributed through Majestic]

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheating Blondes	Thelma Todd-Rolfe Harolde	Apr. 1	66	Aug. 19
Gigolettes of Paris	Madge Bellamy-Gilbert Roland	Mar. 15	65	
What Price Decency?	Dorothy Burgess - Alan Hale - Walter Byron	Mar. 1	60	Mar. 11

FIRST DIVISION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Drive, The		May 20	89	Jan. 28
Throne of God (Tent.)		Aug.	56 and 39	

Coming Feature Attractions

Dassan — 51 and 38

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bureau of Missing Persons	Bette Davis - Lewis Stone - Glenda Farrell	Sept. 16	78	Sept. 2
Central Airport	Richard Barthelmess	Apr. 15	75	Apr. 1
Elmer the Great	Joe E. Brown	Apr. 22	74	Apr. 1
Goodbye Again	W. William-Joan Blondell	Sept. 9	65	June 17
Heroes for Sale	Richard Barthelmess - Loretta Young	June 17	76	May 27
I Loved a Woman	Edward G. Robinson-Kay Francis-Genevieve Tobin	Sept. 23	80	Sept. 16
Lilly Turner	Ruth Chatterton-Geo. Brent	May 13	64	Apr. 29
Little Giant, The	Edward G. Robinson	May 20	74	Apr. 15
Mind Reader, The	Warren William	Apr. 1	68	Feb. 25
She Had to Say Yes	Loretta Young-Lyle Talbot	July 15	62	June 17
Wild Boys of the Road	All Star	Oct. 7	69	Sept. 30

Coming Feature Attractions

Bedside	Warren William		
Convention City	Joan Blondell-Dick Powell-A. Menjou-Mary Astor		
Dark Hazard	Edward G. Robinson		
Female	Ruth Chatterton	Nov. 4	
Mandalay	Ruth Chatterton		
Massacre	R. Barthelmess-Ann Dvorak		
Son of the Gobs	Joe E. Brown - Johnny Mack Brown		
World Changes, The	Paul Muni	Nov. 25	

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adorable	Janet Gaynor-Henry Garat	May 19	83	May 20
After the Ball	Esther Ralston-Basil Rathbone	Mar. 17	69	Mar. 25
Arizona to Broadway	James Dunn-Joan Bennett	June 30	67	July 29
Best of Enemies	Marian Nixon-"Buddy" Rogers	June 23	71	July 22
Bondage	Dorothy Jordan-Alex. Kirkland	Mar. 31	65	Apr. 15
Cavalcade	Clive Brook-Diana Wynyard	Apr. 15	110	Jan. 14
Charlie Chan's Greatest Case	Warner Oland-Heather Angel	Sept. 15	71	
Devil's in Love, The	Victor Jory-Loretta Young	July 21	71	Aug. 5
Doctor Bull	Will Rogers - Louise Dresser - Marian Nixon-Ralph Morgan	Sept. 22	77	
F. P. I.	Conrad Veidt-Jill Esmond-Leslie Fenton	July 28	90	May 20
Good Companions, The	Jessie Matthews - Edmund Gwenn	Sept. 8	96	Apr. 29
Hello, Sister	James Dunn-Boots Mallory	Apr. 14	56	May 13
Hold Me Tight	James Dunn-Sally Eilers	May 26	71	May 27
Humanity	Boots Mallory-A. Kirkland	Mar. 3	70	Apr. 29
I Loved You Wednesday	Warner Baxter - Elissa Landi - Miriam Jordan-Victor Jory	June 16	75	June 24
It's Great to Be Alive	Edna May Oliver-Raul Roulien	June 2	68	July 1
Last Trail, The	George O'Brien-Claire Trevor	Aug. 25		
Life in the Raw	George O'Brien-Claire Trevor	July 7		
Man Who Dared, The	Preston Foster-Zita Johann	July 14	75	July 15
My Weakness	Lilian Harvey-Lew Ayres	Sept. 29	74	Sept. 30
Paddy, the Next Best Thing	Janet Gayner-Warner Baxter	Sept. 1	76	Sept. 2
Pilgrimage	Henrietta Crosman-Marian Nixon-Norman Foster	Aug. 18	90	July 22
Pleasure Cruise	Genevieve Tobin-Roland Young	Mar. 24	72	Apr. 1
Power and the Glory, The	Spencer Tracy-Colleen Moore	Oct. 6	76	Aug. 26
Sailor's Luck	James Dunn-Sally Eilers	Mar. 10	78	Mar. 25
Shanghai Madness	Spencer Tracy-Fay Wray	Aug. 4	68	Sept. 2
Trick for Trick	Ralph Morgan-Victor Jory	Apr. 21	69	June 17
Walls of Gold	Sally Eilers-Norman Foster	Oct. 13	70	
Warrior's Husband, The	Elissa Landi - Ernest Truex - David Manners	May 12	68	May 6
Zoo in Budapest	Gene Raymond-Loretta Young	Apr. 28	85	Apr. 22

Coming Feature Attractions

As Husbands Go	Warner Baxter-Eleanor Lynn	Jan. 5,'34	
Berkeley Square	Leslie Howard-Heather Angel	Nov. 3	90 — July 22
Frontier Marshall	George O'Brien-Irene Bentley	Jan. 26,'34	
He Knew His Women	Victor Jory	Feb. 23,'34	
Hoopla	Clara Bow-Preston Foster	Nov. 30	
I Am Suzanne	Lilian Harvey-Gene Raymond		
I Was a Spy	Herbert Marshall - Madeleine Carroll-Conrado Veidt	Dec. 15	75 — Sept. 23
Jimmy and Sally	James Dunn-Claire Trevor	Nov. 24	
Mad Game, The	Spencer Tracy - Claire Trevor - Ralph Morgan	Oct. 27	
Mr. Skitch	Will Rogers-Zasu Pitts	Dec. 29	
My Lips Betray	Lilian Harvey-John Boles	Nov. 10	
Olsen's Big Moment	El Brendel	Dec. 8	
7 Lives Were Changed	Heather Angel-Norman Foster	Jan. 12,'34	
Smoky	Victor Jory-Irene Bentley	Nov. 17	
Three Against Death	Marion Burns-Kane Richmond		
Worst Woman in Paris?	Benita Hume-Adolphe Menjou	Oct. 20	76

FREULER FILM ASSOCIATES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Deadwood Pass	Tom Tyler	May 5		
Easy Millions	Skeets Gallagher-Dorothy Burgess-Merna Kennedy	June 30		
Kiss of Araby	Maria Alba-Walter Byron	Apr. 21		
War of the Range	Tom Tyler	Sept. 22		

Coming Feature Attractions

Black Cat, The
Bulldog Edition
East of Sudan
Green Paradise
My Wandering Boy
Red Man's Country
Silent Army, The
Sister of the Follies

GAUMONT-BRITISH

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Baroud (See "Love in Morocco")				
Britannia of Billingsgate	Violet Loraine-Gordon Harker		79½	Oct. 7
Channel Crossing	Constance Cummings - Matheson Lang			
Falling for You	Jack Hulbert-Cecily Courtneidge		88	Sept. 30
Fire Raiser, The	Leslie Banks			
Ghost Train, The	Jack Hulbert		68	Feb. 25
Ghoul, The	Boris Karloff			
It's a Boy	Edward Everett Horton - Leslie Henson		80	Sept. 30
Just Smith	Tom Walls			
King of the Ritz	Stanley Lupino-Gina Malo			
Love in Morocco (Reviewed under the title "Baroud")	Rex Ingram		67	Oct. 15,'32
Love on Wheels	Jack Hulbert-Gordon Harker			
Lucky Number, The	Clifford Mollison - Joan Wyndham		72½	Sept. 9
Man from Toronto, The	Jessie Matthews - Ian Hunter - Fred Kerr			

(THE RELEASE CHART--CONT'D)

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Man They Couldn't Arrest	Hugh Wakefield			70	Mar. 25
Marry Me	Renate Muller-Harry Green			85	Apr. 22
Night and Day	Jack Hulbert-Winifred Shotter		May 26	77	June 10
Orders Is Orders	Charlotte Greenwood - James Gleason			88½	Aug. 19
Prince of Wales, The					
Sleeping Car	Ivor Novello-Madeleine Carroll			83	July 8
Soldiers of the King	Cecily Courtneidge - Anthony Bushell				
There Goes the Bride	Jessie Mathews-Owen Nares			79	Mar. 11
Waltz Time	Evelyn Laye-Fritz Schulz			90	Aug. 12

MAJESTIC

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Curtain at Eight	Dorothy Mackaill - C. Aubrey Smith-Paul Cavanaugh	Oct.	1	74	
Gun Law	Jack Hoxie-Betty Boyd	Apr.	15	62	Aug. 26
Sing, Sinner, Sing	Paul Lukas-Leila Hyams	Aug.	1	73	Aug. 19
Trouble Busters	Jack Hoxie-Lane Chandler	May	15	55	
World Gone Mad, The	Pat O'Brien-Evelyn Brent	Apr.	1	80	Apr. 22

Coming Feature Attractions

Sin of Nora Moran, The	Zita Johann-John Miljan	Nov.	1		

MAYFAIR PICTURES

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Alimony Madness	Helen Chandler-Leon Waycoff	Apr.	1	65	May 13
Dance Hall Hostess	Helen Chandler-Jason Robards-Edward Nugent	July	1	73	Sept. 2
Her Forgotten Past	Monte Blue - Barbara Kent - Henry B. Walthall	Sept.	1	68	
Her Resale Value	June Clyde-George Lewis	Apr.	15	68	
Riot Squad	Madge Bellamy-Pat O'Malley	June	15	70	Aug. 5
Secret Sinners	Sue Carol-Nick Stuart	Oct.	15		

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Another Language	Helen Hayes-Robt. Montgomery	July	28	79	Aug. 5
Barbarian, The	Ramon Novarro-Myrna Loy	May	12	88	Apr. 15
Beauty for Sale	Otto Kruger-Madge Evans	Sept.	1	87	Sept. 9
Bombshell	Jean Harlow-Lee Tracy	Oct.	13		Oct. 7
Broadway to Hollywood	Alice Brady - Frank Morgan - Madge Evans-Eddie Quillan-Jackie Cooper-Russell Hardie-Fay Templeton - Jimmy Durante	Sept.	15	89	Sept. 9
Devil's Brother, The	Laurel and Hardy-Dennis King-Thelma Todd	May	5	92	Apr. 8
Fast Workers	John Gilbert-Mae Clarke	Mar.	10	66	Mar. 25
Gabriel Over the White House	Walter Huston-Karen Morley	Mar.	31	87	Apr. 8
Hell Below	Robt. Montgomery-Jimmy Durante - Robt. Young - Walter Huston-Madge Evans	June	9	105	Apr. 15
Hold Your Man	Jean Harlow-Clark Gable	July	7	89	July 8
Looking Forward	Lewis Stone-Benita Hume-Lionel Barrymore	Apr.	28	83	Apr. 1
(Reviewed under the title "The New Deal")					
Made on Broadway	R. Montgomery-Sally Eilers	May	19	70	Apr. 8
Midnight Mary	Loretta Young-Ricardo Cortez	June	30	76	June 17
Night Flight	H. Hayes - J. Barrymore - L. Barrymore - C. Gable - Robt. Montgomery	Oct.	6	72	Aug. 19
Nuisance, The	Lee Tracy-Madge Evans	June	2	80	May 6
(Reviewed under the title, "Never Give a Sucker a Break")					
Peg O' My Heart	Marion Davies-Onslow Stevens	May	26	85	May 20
Penthouse	Warner Baxter-Myrna Loy-Mae Clarke-Phillips Holmes-Chas. Butterworth	Sept.	8	91	Sept. 9
Rasputin and the Empress	Ethel, John and Lionel Barrymore	Mar.	24	127	Dec. 31,'32
Reunion in Vienna	John Barrymore-Diana Wynyard-Frank Morgan	June	16	100	May 6
Solitaire Man	Herbert Marshall - Elizabeth Allan - Lionel Atwill	Sept.	22	65	Sept. 16
Stage Mother	A. Brady - Russell Hardie - M. O'Sullivan - F. Tone	Sept.	29	87	Sept. 16
Storm at Daybreak	Nils Asther-Kay Francis	July	14	82	July 1
Stranger's Return, The	Lionel Barrymore - Franchot Tone-Miriam Hopkins	July	21	89	July 15
Today We Live	Joan Crawford-Gary Cooper	Apr.	21	115	Apr. 22
Tugboat Annie	Marie Dressler-Wallace Beery-Robt. Young-M. O'Sullivan	Aug.	4	88	Aug. 12
Turn Back the Clock	Lee Tracy-Mae Clarke	Aug.	25	80	Sept. 2
When Ladies Meet	Ann Harding-Alice Brady-Robt. Montgomery-Myrna Loy	June	23	85	June 3
White Sister, The	Helen Hayes-Clark Gable	Apr.	14	101	Mar. 25

Coming Feature Attractions

Case of John Day, The	Richard Dix-Madge Evans	Oct.	27		
Cat and the Fiddle, The	Jeanette MacDonald-Ramon Novarro				
Chief, The	Ed Wynn-D. Mackaill	Nov.	3		
Comin' Round the Mountain	May Robson-Polly Moran				
Dancing Lady	Joan Crawford-Clark Gable				
Dinner at Eight	Marie Dressler-Wallace Beery-Lionel Barrymore - Jean Harlow - Madge Evans - Karen Morley - Edmund Lowe - Lee Tracy - Jean Hersholt			113	June 10
Eskimo	Native Cast				
Going Hollywood	Marion Davies-Bing Crosby				
Hollywood Party, The	(All Star Musical)				
Late Christopher Bean, The	Marie Dressler-Lionel Barrymore				
Malibu	Jean Parker-David Landau				
Meet the Baron	Jack Pearl - Jimmy Durante - Lyda Roberti	Oct.	20		
Overland Bus	Rob't Montgomery-Madge Evans				
Prizefighter and the Lady, The	Max Baer-Myrna Loy-Dempsey-Carnera-Walter Huston			68	
Queen Christina	Greta Garbo - John Gilbert				
Tarzan and His Mate	J. Weissmuller-M. O'Sullivan				
Vinegar Tree, The	Lionel Barrymore-Alice Brady-Conway Tearle				
Viva Villa	Wallace Beery				

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Avenger, The	Ralph Forbes-Adrienne Ames	Aug.	10	79	Oct. 7
Black Beauty	Alex. Kirkland-Esther Ralston	May	10	70	Apr. 29
Breed of the Border	Bob Steele	Mar.	1	58	July 22
Crashing Broadway	Rex Bell	June	1	55	July 15
Devil's Mate	Preston Foster-Peggy Shannon	Aug.	20	68	Aug. 12
Fighting Texans	Rex Bell	June	15	58	July 29
Fugitive, The	Rex Bell-Cecilia Parker	July	15		
Gallant Fool	Bob Steele	May	29		
Galloping Romeo	Bob Steele-Doris Hill	Aug.	5		
Phantom Broadcast	Ralph Forbes-Vivienne Osborne	Mar.	15	68	Apr. 8
Rainbow Ranch	Rex Bell	July	25		

Title	Star	Dist'r.	Rel.	Date	Running Time Minutes	Reviewed
Rangers' Code	Bob Steele		Aug.	15		
Return of Casey Jones	Charles Starrett-Ruth Hall		May	25		
Riders of Destiny	John Wayne-Cecilia Parker		Oct.	10	72	
Sensation Hunters	Arline Judge-Preston Foster		Aug.	30		
Skyway	K. Crawford-Ray Walker		Aug.	15		
Sphinx, The	Lionel Atwill-Sheila Terry		June	1	70	June 3
Sweetheart of Sigma Chi, The	Mary Carlisle-Buster Crabbe		Oct.	1	76	

Coming Feature Attractions

Broken Dreams	Randolph Scott-Martha Sleeper		Oct.	20	68	
Process Server, The	Ray Walker					
Sixteen Fathoms Under	Sally O'Neill-Creighton Chaney					

PARAMOUNT

Features

Star	Title	Rel.	Date	Running Time Minutes	Reviewed
A Bedtime Story	Maurice Chevalier-Helen Twelvetrees	Apr.	21	87	Apr. 29
Big Executive	Ricardo Cortez-Elizabeth Young	Aug.	18	72	Aug. 5
College Humor	Crosby-Oakie-Arlen-Carlisle-Burns and Allen	June	23	80	June 17
Disgraced	Helen Twelvetrees-Bruce Cabot	July	7	65	June 24
Eagle and the Hawk, The	F. March-C. Grant-J. Oakie	May	19	72	May 6
Gambling Ship	Cary Grant-Benita Hume	June	30	72	June 17
Girl in 419, The	James Dunn-Gloria Stuart	May	26	76	May 6
Golden Harvest	Richard Arlen-Chester Morris-Genevieve Tobin	Sept.	22	70	Sept. 23
Her Bodyguard	Wynne Gibson-Edmund Lowe	July	21	70	July 8
I Love That Man	Nancy Carroll-Edmund Lowe	June	9	75	May 6
I'm No Angel	Mae West-Cary Grant	Oct.	6	87	Oct. 7
International House	All Star	June	2	65	May 20
Jennie Gerhardt	Sylvia Sidney-Donald Cook	June	16	76	June 10
King of the Jungle	Frances Dee-Buster Crabbe	Mar.	10	74	Mar. 4
Lady's Profession, A	Alison Skipworth-Roland Young	Mar.	3	72	Feb. 25
M	Peter Lorre			66	Apr. 8
Mama Loves Papa	Charles Ruggles-Mary Boland-Lilyan Tashman	July	14	72	July 15
Man of the Forest	Randolph Scott-Verna Hillie	July	14	62½	
Midnight Club	Clive Brook-George Raft-Helen Vinson-Alison Skipworth	July	28	70	July 29
Murders in the Zoo	Charlie Ruggles-Lionel Atwill	Mar.	31	55	Mar. 11
One Sunday Afternoon	Gary Cooper-Fay Wray	Sept.	1	85	Aug. 26
Pick Up	Sylvia Sidney-George Raft	Mar.	24	75	Mar. 25
Song of the Eagle	Chas. Bickford - Mary Brian - Richard Arlen	Apr.	28	83	Apr. 29
Song of Songs	Marlene Dietrich-Brian Aherne	Aug.	11	92	July 1
Story of Temple Drake, The	Miriam Hopkins-Jack LaRue	May	12	72	May 13
Strictly Personal	Marjorie Rambeau-Eddie Quillan - D. Jordan	Mar.	17	70	Mar. 4
Sunset Pass	Randolph Scott-Tom Keene	May	26	65	June 3
Supernatural	C. Lombard - Randolph Scott - V. Osborne	May	5	64½	Apr. 29
Terror Aboard	Neil Hamilton - Chas. Ruggles-John Halliday	Apr.	14	65½	May 6
This Day and Age	Charles Bickford-Judith Allen	Aug.	25	82	July 29
Three Cornered Moon	C. Colbert-Richard Arlen-Lyda Roberti-Mary Boland	Aug.	4	72	Aug. 12
Tillie and Gus	Alison Skipworth-W. C. Fields	Oct.	13		
To the Last Man	Randolph Scott-Esther Ralston	Sept.	15	70	Sept. 16
Too Much Harmony	Bing Crosby-Jack Oakie-Lilyan Tashman	Sept.	29	75	Sept. 9
Torch Singer	Claudette Colbert - Ricardo Cortez - David Manners	Sept.	8	72	Sept. 2
Under the Tonto Rim	Stuart Erwin - Verna Hillie	Apr.	7	59	July 22

Coming Feature Attractions

Alice in Wonderland	Charlotte Henry - R. Arlen - J. Oakie-Chas. Ruggles				
Cradle Song	Dorothea Wieck-Kent Taylor	Nov.	17		
Design for Living	Miriam Hopkins-Fredric March-Gary Cooper	Nov.	17		
Duck Soup	Four Marx Bros.	Nov.	3		
Eight Girls in a Boat	Kay Johnson - Dorothy Wilson - Doug. Montgomery	Nov.	24		
Four Frightened People	C. Colbert - H. Marshall - Wm. Gargan - M. Boland				
Girl Without a Room	M. Churchill-Chas. Farrell-C. Ruggles				
Hell and High Water	Richard Arlen-Elizabeth Allan	Oct.	27		
Pardners	Jackie Cooper				
Take a Chance	James Dunn - June Knight - "Buddy" Rogers - Lillian Roth	Oct.	27		
Thundering Herd, The	Randolph Scott-Judith Allen				
Way to Love, The	Maurice Chevalier-Ann Dvorak	Oct.	20		Sept. 30
We're Sitting Pretty (T.)	Jack Haley-Jack Oakie-Ginger Rogers	Nov.	24		
White Woman	Carole Lombard-Chas. Laughton-Chas. Bickford	Nov.	10		

RKO RADIO PICTURES

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Ann Vickers	Irene Dunne - Walter Huston - Conrad Nagel	Oct.	13	72	Sept. 30
Bed of Roses	Constance Bennett-Joel McCrea	July	14	67	July 8
Before Dawn	Stuart Erwin-Dorothy Wilson	Aug.	4		
Big Brain, The	Geo. E. Stone-Fay Wray-Phillips Holmes	June	16	70	June 3
Blind Adventure	Robt. Armstrong-Helen Mack	Aug.	18	60	Aug. 12
Christopher Strong	K. Hepburn-Colin Clive-Billie Burke	Mar.	31	72	Mar. 18
Cross Fire	Tom Keene-Betty Furness	June	30	55	Apr. 8
Deluge, The	Peggy Shannon - Lois Wilson - Sidney Blackmer-Matt Moore	Sept.	15	68	Aug. 19
Diplomaniacs	Bert Wheeler-Robt. Woolsey	May	12	63	Apr. 15
Double Harness	Ann Harding-William Powell	July	21	74	July 8
Emergency Call	Bill Boyd-Betty Furness	May	26	60	July 1
Flaming Gold	Bill Boyd-Mae Clarke-Pat O'Brien	Sept.	29		
Flying Devils	Arline Judge-Bruce Cabot-Ralph Bellamy - Eric Linden	July	14	62	Sept. 2
Great Jasper, The	Richard Dix	Mar.	3	76	Feb. 11
Headline Shooter	Wm. Gargan-Frances Dee - R. Bellamy-W. Ford-G. Ratoff	July	28	65	July 29
India Speaks	Richard Halliburton	Apr.	28	75	May 13
King Kong	Fay Wray-Bruce Cabot	Apr.	7	100	Feb. 25
Man Hurt	Junior Durkin - Mrs. Wallace Reid	Mar.	24	68	Feb. 4
(Reviewed under the title "A Successful Blunder")					
Melody Cruise	Phil Harris-Charles Ruggles	June	23	75	June 3
Midshipman Jack	Bruce Cabot-Betty Furness	Sept.	22	65	Sept. 16
Morning Glory	K. Hepburn - D. Fairbanks, Jr.	Aug.	18	70	July 29
No Marriage Ties	Richard Dix-Doris Kenyon	Aug.	11	73	Aug. 12
One Man's Journey	Lionel Barrymore-Joel McCrea-Dorothy Jordan	Sept.	8	72	Sept. 9
Our Betters	Constance Bennett	Mar.	17	72	Mar. 4
Professional Sweetheart	Ginger Rogers-Norman Foster	June	9	70	June 3
Rafter Romance	Ginger Rogers-Norman Foster	Sept.	1	70	Aug. 5
Scarlet River	Tom Keene-D. Wilson	Mar.	10	57	Jan. 21
Silver Cord, The	Irene Dunne-Joel McCrea	May	19	74	May 13
Son of the Border	Tom Keene-Julie Haydon	May	5	55	Aug. 5
Sweepings	Lionel Barrymore	Apr.	14	80	Mar. 18
Tomorrow at Seven	Chester Morris-Vivienne Osborne	June	2	64	May 13

Coming Feature Attractions

Ace of Aces	Richard Dix - Elizabeth Allan-Ralph Bellamy	Oct.	20	74	Sept. 30
Aggie Appleby	Wynne Gibson-Charles Farrell	Nov.	10		
Beautiful	Ann Harding-Nils Asther	Nov.	27		

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chance at Heaven	Joel McCrea - Ginger Rogers - Marian Nixon	Nov. 3	70	
Flying Down to Rio	Dolores Del Rio - Gene Raymond-Raul Roulien			
If I Were Free!	Irene Dunne-Nils Asther-Clive Brook			
Little Women	K. Hepburn - Joan Bennett - Frances Dee - Paul Lukas			
Lost Patrol, The	McLaglen-Karloff			
Man of Two Worlds	Francis Lederer			
Son of Kong	Robert Armstrong-Helen Mack	Oct. 27		
Woman Spy, The	Constance Bennett- Gilbert Roland	Nov. 17		

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Blarney Kiss, The	Tom Walls-Anne Grey	Principal	Aug. 18	71	Aug. 26
Contraband	Don Alvarado-Dorothy Sebastian	Hoffberg	Apr. 1		
Corruption	Evalyn Knapp - Preston Foster	Imperial Distr.	June 19	63	July 1
Flaming Signal, The	Marceline Day	Invincible		64	
Get That Venus	Ernest Truex - Jean Arthur	Regent Picts.			
Hell's Holiday	(War Film)	Superb Picts.		77	July 22
High Gear	James Murray - Joan Marsh	Hollywood	Apr. 14	67	Apr. 22
His Private Secretary	Evalyn Knapp - John Wayne	Showmen's Pics.	June 10	60	June 10
Isle of Doom, The	Peter Sobolevski	Amkino	June 5	65½	July 22
Laughing at Life	V. McLaglen - C. Montenegro	Mascot		70	June 3
Mr. Broadway	All Star	B'way-Hollywood		59	Sept. 23
November Night (Polish)	S. Jaracz-J. Wegrzyn-J. Smosarska	Capital	Apr. 27	97	May 6
Over the Seven Seas		Vanderbilt		70	June 3
Passion of Joan of Arc, The	Maria Falconetti	Capital	Sept. 7	57	Sept. 16
Police Call	Merna Kennedy-Nick Stuart	Showmen's Pics.	July 24	60	Sept. 9
Potemkin		Kinematrade	Mar. 31	54	Apr. 15
Red-Head, The	Robert Lynen	Harold Auten	May 25	88	June 17
Return of Nathan Becker	David Gutman	Worldkino	Apr. 13	71	Apr. 29
Savage Gold		Harold Auten	July 24	67	July 29
Secrets of Hollywood	Mae Busch - June Walters	Lester F. Scott		58	Sept. 16
Shepherd of the Seven Hills, The		Faith Pictures	Aug. 7	60	Aug. 19
Ship of Wanted Men	Dorothy Sebastian - Leon Waycoff	Showmen's Pics.		63	Sept. 16
Sleepless Nights	Polly Walker - Stanley Lupino	Remington	July 21	65	July 29
Soviets on Parade		Kinematrade	Mar. 31	60	Apr. 22
Sucker Money	Mischa Auer	Hollywood	Apr. 5	70	Apr. 15
Taming the Jungle		Invincible	June 3	59	June 10
Tarzan the Fearless	Buster Grabbe	Principal	Aug. 11	61	Aug. 19
This Is America		Frederick Ullman, Jr.	July 19	70	July 29
Thunder Over Mexico		Principal		70	May 20
Truth About Africa, The		Wm. Alexander		47	Apr. 22
Victims of Persecution	Betty Hamilton-Mitchell Harris	Bud Pollard	June 16	60	June 24
Wives Beware!	Adolphe Menjou	Regent Picts.	June 1	63	

TOWER PRODUCTIONS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Daring Daughters	Marian Marsh-Joan Marsh	Feb.	60	Apr. 15
Important Witness, The	Noel Francis-Donald Dilloway	July 15		
Reform Girl	Noel Francis-Dorothy Peterson-Skeets Gallagher	Mar.	70	

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bitter Sweet	Anna Neagle-Fernand Graavey	Sept. 22	93	Aug. 19
Bowery, The	Wallace Beery - George Raft - Jackie Cooper - Fay Wray	Oct. 13	90	Oct. 7
Emperor Jones	Paul Robeson-Dudley Digges	Sept. 8	80	Sept. 23
I Cover the Waterfront	Claudette Colbert - Ben Lyon - Ernest Torrence	May 17	75	Apr. 29
Masquerader, The	Ronald Colman-Elissa Landi	Sept. 1	75	Feb. 25
Perfect Understanding	Gloria Swanson	Mar. 11	84	Mar. 4
Samarang	Native Cast	June 23	62	May 20
Secrets	Mary Pickford-Leslie Howard	Apr. 16	90	Feb. 18
Yes, Mr. Brown	Jack Buchanan	May	69	Mar. 18

Coming Feature Attractions

Advice to the Lovelorn	Lee Tracy-Sally Blane	
Blood Money	George Bancroft-Judith Anderson-Frances Dee	
Born to Be Bad	Loretta Young-Cary Grant	
Broadway Thru a Keyhole	Constance Cummings - Russ Columbo	Oct. 27
Gallant Lady	Ann Harding-Clive Brook	
House of Rothschild, The	George Arliss	
Joe Palooka	Jimmy Durante - Stuart Erwin - Lupe Velez	
Moulin Rouge	Constance Bennett - Franchot Tone-T. Carminati	
Nana	Anna Sten-Lionel Atwill-Phillips Holmes	
Private Life of Henry VIII, The	Charles Laughton	97 Sept. 23
Roman Scandals	Eddie Cantor - Gloria Stuart - David Manners	
Sorrell and Son	H. B. Warner	
Trouble Shooter	Spencer Tracy-Jack Oakie	

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Be Mine Tonight	Jan Kiepura-Magda Schneider	Mar. 23	78	Feb. 18
Big Cage, The	Anita Page-Clyde Beatty	Mar. 3	75	Mar. 4
Cohens and Kellys in Trouble	Chas. Murray-Geo. Sidney	Mar. 23	69	Apr. 22
Destination Unknown	Pat. O'Brien-Ralph Bellamy	Mar. 16	67	Jan. 28
Don't Bet on Love	Lew Ayres-Ginger Rogers	July 13	62	July 29
Fiddlin' Buckaroo	Ken Maynard-Gloria Shea	July 20	62	
Fighting President, The		Apr. 14	50	Apr. 15
Her First Mate	Summerville-Pitts	Aug. 10	70	July 22
King of Jazz (Reissue)	Paul Whiteman - John Boles - Bing Crosby	June 1	63	Apr. 5,'30
King of the Arena	Ken Maynard	June 1	61	
Kiss Before the Mirror	Nancy Carroll-Paul Lukas	May 4	67	Mar. 11
Ladies Must Love	June Knight - Neil Hamilton - Mary Carlisle-George E. Stone	Sept. 25	70	Sept. 9
Lucky Dog	Charles "Chic" Sale	Apr. 20	55	May 13
Moonlight and Pretzels	Mary Brian-Leo Carrillo	Aug. 3	84	Sept. 2
Out All Night	Summerville-Pitts	Apr. 13	72	Mar. 11
Rebel, The	Vilma Banky-Luis Trenker	June 15	75	July 1
Rustler's Roundup	Tom Mix-Diane Sinclair	Mar. 16	60	
Saturday's Millions	Robert Young-Leila Hyams	Oct. 9	72	Sept. 23
Secret of the Blue Room, The	Lionel Atwill-Paul Lukas-Gloria Stuart-Onslow Stevens	July 20	65	Sept. 23
Trail Drive, The	Ken Maynard-Cecilia Parker	Sept. 1		

Coming Feature Attractions

Beloved	John Boles-Gloria Stuart	
Bombay Mail	Edmund Lowe-Onslow Stevens-Ralph Graves-Shirley Grey	Dec. 25
By Candlelight	Elissa Landi-Paul Lukas	Dec. 4
Counsellor-at-Law	John Barrymore-Bebe Daniels	Nov. 20
Cross Country Cruise	Lew Ayres-Alice White	
Dangerous to Women	Chester Morris-Helen Twelvetrees-Alice White	Nov. 13
Horseplay	Slim Summerville-Andy Devine-Leila Hyams	Dec. 11
Invisible Man, The	Claude Rains - Gloria Stuart - Wm. Harrigan	Oct. 30
Love, Honor and Oh! Baby	Summerville-Pitts	Oct. 16
Myrt and Marge	Myrtle Dale - Donna Damerell - Ted Healy	Dec. 18 .68 Sept. 9
Only Yesterday	John Boles-Margaret Sullavan-Benita Hume-Billie Burke	Nov. 6
Poor Rich, The	Edna May Oliver-Edward Everett Horton	
Riders of Justice	Walter Miller-Cecelia Parker	
S. O. S. Iceberg	Rod La Roque-Gibson Gowland	Oct. 23 .70 Sept. 23
Song for You, A	Marian Nixon-Jan Kiepura	
Special Investigator (T.)	Wynne Gibson-Onslow Stevens-Alan Dinehart	
Strawberry Roan	Ken Maynard-Ruth Hall	Oct. 26 .60 Sept. 30

WARNER BROS.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Baby Face	Barbara Stanwyck	July 1	74	Apr. 1
Captured!	Leslie Howard-Doug. Fairbanks, Jr.-Paul Lukas	Aug. 19	72	June 24
Forty-Second Street	Warner Baxter - Bebe Daniels - Geo. Brent	Mar. 11	89	Mar. 19
Gold Diggers of 1933	Warren William-Joan Blondell-Aline MacMahon-Ruby Keeler-Dick Powell	Sept. 2	90	May 27
Life of Jimmy Dolan, The	D. Fairbanks, Jr.-Loretta Young	June 3	70	June 24
Man from Monterey, The	John Wayne-Ruth Hall	July 15	57	Aug. 26
Mary Stevens, M.D.	Kay Francis	July 22	72	Aug. 12
Mayor of Hell, The	James Cagney	June 24	80	May 20
Narrow Corner, The	Douglas Fairbanks, Jr.	July 8	71	July 22
Picture Snatcher	James Cagney	Apr. 29	75	Apr. 1
Private Detective 62	William Powell	June 10	67	July 15
Silk Express	Neil Hamilton-Sheila Terry	June 10	63	June 10
Voltaire	George Arliss-Doris Kenyon	Aug. 5	70	June 24

Coming Feature Attractions

College Coach	Dick Powell-Pat O'Brien-Ann Dvorak	Nov. 11
Ever in My Heart	Barbara Stanwyck	Oct. 28
Finger Man	James Cagney	
Footlight Parade	James Cagney - Joan Blondell - Ruby Keeler - Dick Powell - Guy Kibbee	Oct. 21 .102 Oct. 7
From Headquarters	Geo. Brent-M. Lindsay	
Havana Widows	J. Blondell-G. Farrell	
House on 56th Street, The	Kay Francis - Ricardo Cortez - Gene Raymond	Nov. 18
Kennel Murder Case	William Powell-Mary Astor	Oct. 28
Shakedown	Bette Davis - Chas. Farrell - Ricardo Cortez	

WORLD WIDE

[Distributed through Fox Films]

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Constant Woman, The (Reviewed under the title "Auction in Souls")	Conrad Nagel-Leila Hyams	Apr. 23	75	Mar. 3
Lone Avenger, The	Ken Maynard	May 14	61	Aug. 19
Phantom Thunderbolt	Ken Maynard	Mar. 5	62	
Study in Scarlet, A	Reginald Owen-June Clyde	May 14	72	June 10

OTHER PRODUCT (FOREIGN)

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Big Attraction, The	Richard Tauber	Bavaria Film	July 22	89	July 29
Cadet, The	Frans Fiedler	Film Exchange		80	Apr. 8
Counsel's Opinion	Henry Kendall	London Film		71	Apr. 22
Don Quixote	Feodor Chaliapin-George Robey	British-United Artists			July 8
Dream of Schoenbrunn	Martha Eggerth	Europa Film	May 31	78	June 10
Girl from Maxim's, The	Frances Day	London Film			
Golden Goal, The	Richard Tauber	Bavaria Film	June 17	85	July 8
Hawleys of High Street	Leslie Fuller	British Int'l		68	July 8
Heads We Go	C. Cummings - F. Lawton	British Int'l		87	Sept. 16
Hertha's Awakening	Toni Van Eyck	Protex	Mar. 10	82	Mar. 25
I Lived with You	Ivor Novello - Ursula Jeans	Gaumont-British			Aug. 12
I Spy	Sally Eilers - Ben Lyon	British Int'l		63	
Just My Luck	Ralph Lynn	British and Dominions		80	May 20
Kuhle Wampe: Whither Germany?	Hertha Thiele-Ernest Busch	Kinematrade	Apr. 22		
M	Peter Lorre	Paramount	Mar. 31	96	Apr. 8
Maid of the Mountains, The	Harry Welchman-Nancy Brown	British Int'l		80	Apr. 22
Men of Tomorrow	Maurice Braddell	Paramount-London Film		80	Apr. 15
Money for Speed	John Loder - Ida Lupino - Cyril McLaglen	British-United Artists		67	July 15
Morgenrot (Dawn)	Else Knott - Rudolf Forster	Protex	May 15	85	May 27
Only Girl, The	Lilian Harvey-Chas. Bover	Gaumont-Ufa		95	Aug. 12
Private Wives	Claude Allister-Betty Astell	British Lion			
Radio Parade		British Int'l		70	May 13
She Wanted Her Man	Bebe Daniels-Victor Varconi	British Int'l			
Song of Life	Albert Mog - Margot Ferra	Tobis	Mar. 24	66	Apr. 15
Upright Sinner, The	Max Pallenberg-Dolly Haas	European Films	Mar. 28	78	Apr. 15
Victoria and Her Hussar	Michael Bohnen - Friedel Schuster	Kinematrade	Apr. 8	90	Apr. 22
Wedding Rehearsal	Roland Young	London Film			
You Made Me Love You	Thelma Todd - John Loder	British Int'l			

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1933 unless otherwise stated]

COLUMBIA

Title	Rel. Date	Min.
KRAZY KAT KARTOONS		
Antique Antics		1 rl..
Broadway Malady	Apr. 18	1 rl..
Bunnies and Bonnets	Mar. 29	1 rl..
House Cleaning		1 rl..
Krazy Spooks		1 rl..
Medicine Show	Feb. 7	1 rl..
Out of the Ether	Sept. 5	
Russian Dressing	May 1	
Stage Krazy		1 rl..
Whack's Museum		1 rl..
Wooden Shoes	Feb. 25	1 rl..
LAMES GAMBOLS		
Hear 'Em and Weep		2 rls.
Poor Fish, The	Apr. 27	2 rls.
LAUGHING WITH MEDBURY		
1—In Morocco	Sept. 29	1 rl..
MARCH OF THE YEARS		
No. 1—"Boss" Tweed	Sept. 22	9½..
No. 2	Sept. 30	
MICKEY McGUIRE COMEDIES		
1—Mickey's Touchdown	Oct. 14	18....
2—Mickey's Tent Show		18....
SCRAPPY CARTOONS		
Beer Parade, The	Mar. 4	1 rl..
False Alarm		1 rl..
Hollywood Babes		
Match Kid, The	May 9	1 rl..
Movie Struck	Sept. 8	7½..
Sandman Tales	Oct. 6	1 rl.
Scrappy's Party	Feb. 13	1 rl..
Technoracket	May 20	1 rl..
World's Affair, The	June 5	1 rl..
MINUTE MYSTERIES		
No. 1	Oct. 13	1 rl..
No. 2		1 rl..
GEO. SIDNEY AND CHAS. MURRAY		
Radio-dough (Tent.)		2 rls
SMITH AND DALE		
Hot Daze		2 rls.
SUNRISE COMEDIES		
Entertainer, The Will Mahoney		
Preferred List Ken Murray		
Safe in Jail	Feb. 11	2 rls.
Say It Isn't So Richey Craig, Jr.	June 29	19....
The Curse of a Broken Heart	Feb. 4	18....
The Strange Case of Poison Ivy	Mar. 23	
WORLD OF SPORT		
All's Wet That Ends Wet	May 5	1 rl..
Champions	May 5	1 rl..
Flying Gloves	Aug. 18	
Hook and Line	July 28	
In the Good Old Winter Time	June 17	1 rl..
What the Scotch Started		
Who Said the Weaker Sex?		9....

EDUCATIONAL

[Distributed through Fox Films]

Title	Rel. Date	Min.
ANDY CLYDE COMEDIES		
Big Squeal, The	July 9	18....
Dora's Dunking Doughnuts	Sept. 1	20....
Feeling Rosy	Apr. 30	21....
His Weak Moment	Oct. 13	
Loose Relations	June 11	20....
AS A DOG THINKS		
Walking the Dog	Sept. 29	
You and I and the Gatepost	Aug. 25	
BABY BURLESKS		
Glad Rags to Riches	Feb. 5	11....
Kin 'N Africa	Oct. 6	
Kid 'N Hollywood	May 14	11....
Kid's Last Fight, The	Apr. 23	11....
Polly Tix in Washington	June 4	
War Babies	Sept. 18	
BATTLE FOR LIFE		
Beneath Our Feet	June 25	9....
Sea, The	May 7	9....
BRAY'S NATURGRAPHS		
Giants of the North	June 4	7....
Pirates of the Deep	May 7	9....
Wild Life at Home	June 18	1 rl..
BROADWAY GOSSIP		
No. 3	Feb. 5	11....
No. 4	Mar. 5	11....
No. 5	Apr. 30	11....
No. 6	June 18	
CAMERA ADVENTURES		
Cougar's Mistake, The	May 28	9....
Two Hundred Fathoms Deep	Mar. 19	8....
CORONET COMEDIES		
What a Wife	Nov. 3	
DO YOU REMEMBER?		
Highlights of the Past	Apr. 9	8....
Old-Fashioned Newsreel, An	July 2	
Puffs and Bustles	Mar. 12	7....
FROLICS OF YOUTH		
Merrily Yours	Oct. 6	
GREAT HOKUM MYSTERY		
On the Brink of Disaster	Feb. 19	
HODGE-PODGE		
Any Way to Get There	July 16	9....
Capers in Clay	July 30	
Out of the Ordinary	May 28	
Sawdust Sidelights	June 4	10....
Skipping About the Universe	Feb. 12	21....
Women of Many Lands	Mar. 12	9....
MERMAID COMEDIES (Harry Langdon)		
Hitch Hiker, The	Feb. 12	21....
Knight Duty	May 7	22....
Hooks and Jabs	Aug. 25	
Leave It to Dad	Oct. 20	
Stage Hand, The	Sept. 8	
Tied for Life	July 2	18....
MORAN AND MACK COMEDIES		
A Pair of Socks	May 14	20....
As the Crows Fly	Feb. 5	18....
Blue Blackbirds	Aug. 18	
Farmers' Fatal Folly	Sept. 15	18....
Hot Hoofs	June 18	
Two Black Crows in Africa	Mar. 5	20....
ROMANTIC JOURNEYS		
Enchanted Trail	Sept. 22	
SONG HIT STORIES		
Slow Poke Stepin Fetchit	Sept. 22	1 rl..
SPIRIT OF THE CAMPUS (Reinald Werrenrath)		
California	Mar. 5	10....
Georgia Tech	May 7	9....
McGill	May 28	9....
TERRY-TOONS		
Banker's Daughter, The	June 25	6....
Beanstalk Jack	Oct. 20	6....
Cinderella	May 28	6....
Down on the Levee	Mar. 5	6....
Fanny in the Lion's Den	July 23	6....
Fanny's Wedding Day	Sept. 22	
Grand Uproar	Aug. 25	
Gypsy Fiddler, A	Oct. 6	6....
Hansel Und Gretel	Feb. 5	6....
Hypnotic Eyes	Aug.	
King Zilch	June 11	6....
Oh! Susanna	Apr. 2	6....
Oil Can Mystery, The	July 9	6....
Pick-necking	Sept. 8	
Pirate Ship	Apr. 30	6....
Romeo and Juliet	Apr. 16	6....
Tale of a Shirt, The	Feb. 19	6....
Tropical Fish	May 14	6....
Who Killed Cock Robin?	Mar. 19	6....
THREE-REEL SPECIAL		
Krakatoa	Apr. 23	23....
TOM HOWARD COMEDIES		
Aces Wild	July 9	10....
Honesty Pays, But Not Much	June 4	
Mouse Trapper, The	Sept. 11	
Static	Sept. 29	2 rls.
TORCHY COMEDIES (Ray Cooke)		
Torchy's Loud Spooker	June 25	20....
Torchy Turns Turtle	Apr. 23	21....
Trying Out Torchy	July 23	18....
TREASURE CHEST		
Your Life Is In Your Hands	Sept. 22	
VANITY COMEDIES		
Techno-crazy Monty Collins-Billy Bevan	Apr. 23	19....

FOX FILMS

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Following the Horses!	Sept. 1	
Motor Mania!	Sept. 29	
Conquest of the Air!		
Scouring the Seven Seas!		
Answering the Riot Call!		
Filming the Fashions		
MAGIC CARPET SERIES		
When in Rome	Feb. 5	
Berlin Medley	Feb. 12	9....
Rhapsody of the Rails	Feb. 19	
Taking the Cure	Feb. 26	
Down from Vesuvius	Apr. 15	
Paris on Parade	Mar. 5	
Isles of the East Indies	Mar. 12	
The Iceberg Patrol	Mar. 19	
A Gondola Journey	Mar. 26	
Broadway by Day	Apr. 2	
Sampans and Shadows	Apr. 9	
Mississippi Showboats		
Boardwalks of New York		
Pagodas of Peiping	Aug. 18	
Shades of Cairo	Aug. 25	
The Desert Patrol	Sept. 1	10....
Outposts of France	Sept. 15	
Glimpses of Greece	Sept. 29	
Playground of Pan	Oct. 13	
The Island of Malta		
Elephant Trails	Oct. 27	
MOVIE TINTYPE SERIES		
Where Is My Wandering Boy?	Aug. 18	
For the Man She Loved	Sept. 8	
Slander's Tongue	Oct. 6	
Twin Dukes and a Duchess	Oct. 27	
The Great Train Robbery		
A Moment of Madness		
Helen of the Chorus		
The Extravagant Wife		
The Girl from the Country		
Emma's Dilemma		
The Heart of Valeska		
Love's Old Sweet Song		
SPECIAL SUBJECT		
Aniakchak	Aug. 18	

MASTER ART PRODUCTS

Title	Rel. Date	Min.
EDWIN C. HILL SERIES		
1. Human Side of the News		10....
MELODY MAKERS		
Sammy Fain — With Eton Boys, N. Brokenshire and Evelyn Hoey		7....
Cliff Friend—With Peggy Healy, Jack Fulton and Pickens Sisters		9....
Benny Davis — With Roy Atwell, Charles Carlisle, Martha Ray and Jackie Green		8...
Gus Edwards—With Ralph Kirbery, Four Minute Men and John S. Young		9....
Stephen Foster—With John Hundley, Nancy McCord and Kelvin Keech		10....
Fields and McHugh—With Jack Osterman and Pickens Sisters		9....
ORGANLOGUES		
Songs of the Hills		6....
Radio Rubes		
Sally		7....
Singin' Sam-Don Wallace		
Night of Romance		7....
Donald Novis-Ann Leaf-John Young		
Tongue Twisters		7....
Irving Kaufman-Lew White		
Ship of Dreams		7....
Ralph Kirbery-Lew White-Kelvin Keech		
Melody on Parade		7....
Irving Kaufman-Lew White		
Home Again		8....
Nick Lucas-Lew White-Kelvin Keech		
Tintypes		6....
Irving Kaufman-Lew White		
Oriental Phantasy		8....
Charles Carlisle-Lew White-Kelvin Keech		
Organ Festival		9....
Lew White-Ann Leaf-Dick Liebert-Jesse Crawford		
Melody Tour		8....
Sylvia Froos-Dick Liebert-John S. Young		
Organlogue-ing the Hits		8....
Nick Lucas-Lew White-Herbert Rawlinson		
PET SUPERSTITIONS		
1. Spilled Salt Phyllis Barry-George Lewis-J. Carrol Naish		10....

METRO-GOLDWYN-MAYER

Title	Rel. Date	Min.
ALL-STAR SERIES		
Yeast Is West		
CHARLEY CHASE		
Arabian Tights	June 3	20....
Fallen Arches	Feb. 4	19....
His Silent Racket	Apr. 29	19....
Midsummer Mush		21....
Nature in the Wrong	Mar. 18	19....
Sherman Said It	Sept. 2	17....
COLORTONE MUSICAL REVUES		
Beer and Pretzels		20....
Hello, Pop!		2 rls.
Hollywood Premiere	Feb. 4	18....
Nertsery Rhymes	Aug. 26	
Rhapsody in Brew		20....
FITZPATRICK TRAVEL TALKS		
Big Ditch of Panama, The	Mar. 18	9....
Cuba, Land of the Rhumba	Feb. 25	9....
Daughters of the Sea	Apr. 8	9....
Dutch Guiana, Land of Djuka		10....
Fiji and Samoa	May 20	8....
New Zealand		9....
Norway	Feb. 4	9....
Over the Seas to Borneo	Apr. 29	9....
Papua and Kalabahai	June 10	9....
FLIP, THE FROG		
Bulloney		8....
Chinaman's Chance		8....
Coo-Coo the Magician	Feb. 18	8....
Paleface		8....
Soda Squirt		
Techno-cracked		8....
LAUREL & HARDY		
Busy Bodies		20....
Dirty Work		20....
Me An' My Pal	Apr. 22	21....
Twice Two	Feb. 25	21....
ODDITIES		
Fine Feathers		9....
Handlebars		
Happy Warriors		9....
Menu	Aug. 26	11....
Whispering Bill	Feb. 11	10....
OUR GANG		
Bedtime Worries	Sept. 9	21....
Forgotten Babies	Mar. 11	17....
Kid from Borneo, The	Apr. 15	19....
Mush and Milk	May 27	18....
TODD-KELLY		
Bargain of the Century	Apr. 8	20....
Beauty and the Bus	Sept. 16	
Maids a la Mode	Mar. 4	18....
One Track Minds	May 20	
SPECIAL		
Inflation		11....
Roosevelt, the Man of the Hour	Apr. 8	18....
SPORT CHAMPIONS		
Ailez Oop	Mar. 11	10....
Auto Racing	Apr. 1	
Bone Crushers	Feb. 18	6....
Throttle Pushers	Apr. 1	9....
TAXI BOYS		
Call Her Sausage	May 13	19....
Rummy, The	June 10	18....
Taxi Barons	Apr. 1	19....
Thundering Taxis	June 24	16....
Wreckety Wrecks	Feb. 18	19....

PARAMOUNT

Title	Rel. Date	Min.
HEADLINERS		
Captain Henry's Radio Show Lanny Ross-Annette Hanshaw - Don Voorhees	Aug. 11	1 rl..
A Bundle of Blues Duke Ellington	Sept. 1	1 rl..
The Little Broadcast Donald Novis - Arthur Tracy - Mills Bros. - Vincent Lopez-Roy Atwill		1 rl..
HOLLYWOOD ON PARADE		
No. 8	Mar. 10	11...
No. 9	Apr. 7	10....
No. 10	May 5	10....
No. 11	June 2	10....
No. 12	June 30	10....
No. 13	July 28	10....
HOLLYWOOD ON PARADE—NEW SERIES		
No. 1	Aug. 18	11....
No. 2	Sept. 8	1 rl..
ONE REEL ACTS		
Detective Tom Howard of the Suicide Squad Tom Howard	June 9	11....
Jazz a La Cuba Don Aspiazu	July 7	1 rl..
Let's Dance Burns and Allen	Mar. 17	10....
Moonlight Fantasy Vincent Lopez	Apr. 14	8....
Walking the Baby Burns and Allen	May 12	1 rl..
PARAMOUNT PICTORIAL		
No. 9 — A Drama of the Northland — Paramount Pictorial Presents Amelia Earhart	Mar. 17	10....
No. 10—Birth of the Year — Laboratory Sleuth — Three X Sisters	Apr. 21	10....
No. 11—Dr. Roy Chapman Andrews - Ward Wilson - Danbury Fair	May 19	10....
No. 12—Treasure Hunt — Wings of Summer—Putting One Over with Lillian Roth	June 16	10....
No. 13—Tableaux in Wax — Bird Sanctuary — Song Makers of America	July 14	10....
PARAMOUNT PICTORIAL—NEW SERIES		
No. 1 — Just a Little Dressing — The Rock Garden—Irving Mills	Aug. 11	1 rl..
No. 2—On the Trail of the Salmon—Trotting Out the Champion—Johnny Green	Sept. 8	1 rl..
POPEYE THE SAILOR		
I Yam What I Yam	Sept. 29	1 rl..
SCREEN SONGS		
Aloha Oe Royal Samoans	Mar. 17	7....
"Bollesk" Watson Sisters	June 9	7....
Down by the Old Mill Stream Funny Boners	July 21	7....
Peanut Vendor, The Armida	Apr. 28	7....
Popular Melodies Arthur Jarrett	Apr. 7	7....
Sing, Sisters, Sing Three X Sisters	June 3	7....
Song Shopping Ethel Merman	May 19	7....
Stoopnocracy Stoopnagle and Budd	Aug. 18	7....
When Yuba Plays the Rumba on the Tuba Mills Bros.	Sept. 15	1 rl..
SCREEN SOUVENIRS		
No. 8	Feb. 17	10....
No. 9	Mar. 17	10....
No. 10	Apr. 14	10....
No. 11	May 12	10....
No. 12	June 9	10....
No. 13	July 7	10....
SCREEN SOUVENIRS—NEW SERIES		
No. 1	Aug. 25	
No. 2	Sept. 22	1 rl..
PAROUNT SOUND NEWS		
Two Editions Weekly		
GRANTLAND RICE SPORTLIGHTS		
What Makes a Champion	Aug. 4	10....
Sporting Melodies	Aug. 25	1 rl..
Water Lure	Sept. 22	1 rl..
The March of the Champions	Oct. 20	1 rl..
SPORTS EYE VIEW		
Aggravatin' Bear, The	Apr. 28	10....
Balance	June 23	10....
Canine Thrills	Feb. 3	10....
Hot and Cold Thrills	Mar. 31	10....
Jabs and Jolts	May 26	10....
Over the Jumps	July 21	10....
Straight Shooters	July 21	10....
Wonder Girl, The Babe Didrickson	Mar. 3	10....
TALKARTOONS		
Betty Boop's Big Boss	June 2	1 rl..
Betty Boop's Birthday Party	Apr. 21	7....
Betty Boop's May Party	May 12	7....
Betty Boop's Penthouse	Mar. 10	7....
I Heard Don Redmond	Sept. 1	1 rl..
Is My Palm Read	Feb. 17	7....
Mother Goose Land	June 23	7....
Old Man of the Mountains Cab Calloway	Aug. 4	7....
Popeye, the Sailor	July 7	7....
Snow-White	Mar. 31	7....
TWO-REEL COMEDIES		
Barber, The W. C. Fields	July 28	21....
Big Fibber, The Sennett Star	July 14	20....
Caliente Love Sennett Star	Mar. 10	20....

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Daddy Knows Best Walter Catlett	June 16	22
Dream Stuff Sennett Star	May 12	20
Ducky Dear Sidney Toler	Sept. 1	2 rls.
Easy on the Eyes Sennett Star	Feb. 17	22
Fatal Glass of Beer W. C. Fields	Mar. 3	19
Husband's Reunion Sennett Star	July 7	19
Knockout Kisses Sennett Star	June 23	19
Marriage Humor Harry Langdon	Aug. 18	19
Meet the Champ Eugene Pallette- Walter Catlett	Aug. 4	2 rls.
Pharmacist, The Sennett Star	Apr. 21	20
Plumber and the Lady, The Sennett Star	Mar. 31	19
Roadhouse Queen Sennett Star	May 26	20
Sailors, Beware Catlett-Pallette	Sept. 15	2 rls.
See You Tonight Sennett Star	June 2	21
Sing, Bing, Sing Bing Crosby	Mar. 24	19
Sweet Cookie Sennett Star	Apr. 14	18
Too Many Highballs Sennett Star	Feb. 10	20
Uncle Jake Sennett Star	May 5	19

RKO-RADIO PICTURES

Title	Rel. Date	Min.
BLONDE and RED HEADS SERIES		
Flirting in the Park	Aug. 18	
CHARLIE CHAPLIN SERIES (Re-Issues)		
The Cure	Aug. 19	20
The Fireman	Aug. 28	
The Pawnshop	Mar. 17	
The Vagabond	Feb. 3	21
CLARK & McCULLOUGH SERIES		
Druggist's Dilemma, The	May 5	17
Fits in a Fiddle	Oct. 20	
Gay Nighties, The	June 23	20
Hocus Focus	Mar. 3	20
Iceman's Ball, The	Aug. 13	20
Kicking the Crown Around	Aug. 4	
GRIBBON-KENNEDY COMEDIES		
Heave Two	Mar. 10	20½
How Comedies Are Born	Sept. 8	
Shakespeare with Tin Ears	June 30	18½
Thrown Out of Joint	May 12	21
HEADLINER SERIES		
No. 3—Hip, Zip, Hooray Nat Carr	Mar. 31	18½
No. 4—She Outdone Him	July 21	
No. 5—Preferred List	Oct. 6	
MASQUERS COMEDIES		
Abroad in Old Kentucky	Sept. 9	20
Lost in the Limehouse	Apr. 7	20½
Moonshiner's Daughter, The	May 19	20
Stolen by Gypsies, or Beer and Bicycles	July 14	
MICKEY McGUIRE SERIES		
Mickey's Ape Man	Feb. 10	18
Mickey's Big Broadcast		
Mickey's Disguise	July 28	
Mickey's Race	Apr. 14	18
MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)		
Art in the Raw	Feb. 24	19
Good Housewrecking	June 16	
Grin and Bear It	Nov. 3	
Merchant of Menace, The	Apr. 21	19½
Quiet Please	Aug. 11	
MUSICOMEDIES SERIES (Ruth Etting)		
Knee Deep in Music	Sept. 22	
MY BRIDGE EXPERIENCES (Ely Culbertson)		
Forced Response, A	Sept. 15	
Murder at the Bridge Table	Sept. 1	
Society Cheaters	Sept. 29	
What Not to Do in Bridge	Oct. 13	
Trans-Atlantic Bridge Tricks	Oct. 27	
Three Knaves and a Queen	Nov. 10	
PATHE NEWS		
Released twice a week		
PATHE REVIEW		
Released once a month		
SOGLOW'S "THE KING" CARTOONS		
The Fatal Note		
SPECIALS		
So This Is Harris		23
TOM AND JERRY SERIES		
Happy Hoboes	Mar. 31	
Hook and Ladder Hokum	Apr. 28	7
In the Park	May 26	
Magic Mummy	Feb. 7	7
Panicky Pup	Feb. 24	7
Phantom Rocket	July 21	1 rl.
Puzzled Pals		7

STATE RIGHTS

Title	Rel. Date	Min.
AMKINO		
A Day in Moscow		26
Killing to Live		17
Kino Displays		10
BEVERLY HILLS PICTURES		
Coocoo Capers		
Flame of the Pacific		23
Terrors of the Amazon		29
AUDIO PRODUCTIONS		
Butterfly		10
Seed Dispersal		10
CAESAR FILMS		
Veneziana		1 rl.
CENTRAL FILM		
A Pilgrimage Through Palestine		10
Boston Common—and Proper		10
Hula		3 rls.
F. M. S. CORP.		
Newslaughs		7
FIRST DIVISION		
My Side of the Story David L. Hutton	Sept. 1	10
Strange Case of Tom Mooney	July 21	23
IDEAL		
Canal Gypsies		9
Evolution		28
Gooly Gooly		8
Next War, The		26
We're on Our Way		9
INDUSTRIAL		
The Silent Enemy		30
MARY WARNER		
Berlin: Its Sports and Recreation		8
Berlin: Rhythm of a Metropolis		8
Glimpses of Germany		8
Green Heart of Germany, The		20
Springtime on the Rhine		7
The Mosel		8
Trier, Oldest City in Germany		6
Vintagers' Festival in the Palatinate		10
Winter in the Bavarian Alps		1 rl.
Young Germany Goes Ski-ing		1 rl.
PRINCIPAL		
Beer Is Here		
Cuba		20
Farmers' Friend, The		6
Get That Lion		29
High Spots of New York		11
Isle of Desire		3 rls.
Isle of Peril		32
Isles of Love		1 rl.
Killing the Killer		11
Matto Grosso		24
New Western Front		25
Primitive		1 rl.
Tiger Hunt, The		20
Voodoo		36
Walpi		

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
7. Mickey's Good Deed	Dec. 9,'32	8
8. Building a Building	Dec. 20,'32	7
9. The Mad Doctor	Jan. 20	6
10. Mickey's Pal Pluto	Feb. 10	7
11. The Mellerdrammer	Mar. 3	6
12. Ye Olden Days	Mar. 24	7
13. The Mail Pilot	June 5	7
14. Mickey's Mechanical Man	June 9	6
15. Mickey's Gala Premiere	June 30	7
16. Puppy Love	Aug. 14	
17. Playful Pluto		
18. Shanghaied		
19. Steamroller		
SILLY SYMPHONIES		
6. Babes in the Wood	Dec. 2,'32	8
7. Santa's Workshop	Dec. 30,'32	7
8. Birds in the Spring	Dec. 30,'32	7
9. Father Noah's Ark	Jan. 27	8
10. Three Little Pigs	May 26	8
11. Old King Cole	July 27	8
12. Lullaby Land	Aug. 18	7
13. Pied Piper		7

UNIVERSAL

Title	Rel. Date	Min.
GOOFYTONE NEWS		
No. 1	Aug. 28	8
No. 2	Oct. 1	1 rl.
No. 3	Oct. 30	1 rl.
OSWALD CARTOONS		
Beau Best	May 22	1 rl.
Confidence	July 31	7
Five and Dime	Sept. 18	1 rl.
Going to Blazes	Apr. 10	1 rl.
Ham and Eggs	June 19	6
In the Zoo	Oct. 16	1 rl.
Marry Old Soul	Nov. 6	1 rl.
Ocean Hop (Reissue)	Apr. 24	1 rl.
Shriek, The	Feb. 27	7
POOCH CARTOONS		
Hot and Cold	Aug. 14	1 rl.
King Klunk	Sept. 4	9
Lumber Champ, The	Mar. 13	
Nature's Workshop	June 5	8
Pin Feathers	July 3	9
She Done Him Right	Oct. 9	1 rl.
Terrible Troubador	Feb. 13	1 rl.
RADIO STAR REELS		
Morton Downey—No. 3 The Holdup With Joe Young	Feb. 14	21
Radio Murder Mystery Louis Sobel—No. 2	Mar. 6	20
Morton Downey—No. 4 My Pal the Prince	Apr. 17	2 rls.
Beauty on Broadway Walter Winchell—No. 2	May 15	2 rls.
The Old Timers Louis Sobol No. 3		21
Peeping Tom Louis Sobol—No. 4	Sept. 20	2 rls.
SPECIALS		
Voice of the Vatican	Mar. 13	10
Your Technocracy and Mine	Apr. 15	1 rl.
World's Greatest Thrills	Aug. 18	19
STRANGE AS IT SEEMS SERIES		
No. 27—Novelty	Mar. 20	8
No. 28—Novelty	Apr. 17	8½
No. 29—Novelty	May 29	8
No. 30—Novelty	May 29	1 rl.
No. 31—Novelty	Aug. 7	9
No. 32—Novelty	Sept. 4	1 rl.
No. 33—Novelty	Oct. 9	1 rl.
UNIVERSAL COMEDIES (1932-33 SEASON)		
A Quiet Night Bert Roach	May 31	21
Alias the Professor James Gleason	Mar. 8	21
All at Sea (Mentone No. 2)	Sept. 20	21
Big Benefit, The (Mentone No. 3)	Oct. 18	2 rls.
Gleason's New Deal James Gleason	July 12	20
His First Case Vince Barnett	June 14	20
Hunting Trouble Louise Fazenda	Feb. 8	20
Mister Mugg James Gleason	May 10	21
Mountain Music Louise Fazenda	Nov. 8	2 rls.
Nature in the Rough Louise Fazenda		
Not the Marrying Kind Sterling Holloway		
Open Sesame Henry Armetta	Oct. 25	2 rls.
On the Air and Off (Mentone No. 1)	Sept. 6	2 rls.
Pick Me Up Marie Prevost	Apr. 5	19
Room Mates Frank Albertson	Apr. 19	20
Should Crooners Marry? Frank Albertson	Feb. 22	2 rls.
Stung Again Louise Fazenda	Oct. 11	2 rls.
Trial of Vince Barnett Vince Barnett	Mar. 22	20½
Warren Doane Brevity	Aug. 9	19

VITAPHONE SHORTS

Title	Rel. Date	Min.
BIG V COMEDIES		
No. 9—Buzzin' 'Round Roscoe (Fatty) Arbuckle	Feb 4	
No. 10—Wrongorilla Jack Haley	Mar. 4	20
No. 11—How've You Bean? Roscoe (Fatty) Arbuckle	June 24	
No. 12—An Idle Roomer Jack Haley		20
No. 13—Nothing But the Tooth Jack Haley	Aug. 19	19
BIG V COMEDIES (New Series)		
No. 1—Close Relations Roscoe (Fatty) Arbuckle		
No. 2—Salt Water Daffy Jack Haley		21
No. 3—Gobs of Fun George Givot-Charles Judels		
No. 4—Turkey in the Raw Gus Shy		
No. 5—Tomalio Roscoe (Fatty) Arbuckle		
No. 6—In the Dough Roscoe (Fatty) Arbuckle		
BROADWAY BREVITIES		
No. 8—Sky Symphony Stoopnagle & Budd	June 3	
No. 9—Poor Little Rich Boy Phil Baker	Dec. 24,'32	18
No. 10—Hey, Hey, Westerner Technicolor Musical	Dec. 31,'32	17
No. 11—That Goes Double Russ Columbo	July 29	
No. 12—Bygones Ruth Etting	Jan. 14	18
No. 13—Pleasure Island Technicolor Musical	Feb. 25	18
No. 14—Yours Sincerely Lanny Ross	Mar. 11	19
No. 15—Speaking of Operations Pick & Pat	Jan. 28	18
No. 16—Northern Exposure Technicolor Musical	Apr. 8	18
No. 17—Nothing Ever Happens Musical	Mar. 25	18
No. 18—World's Champ Jack Dempsey	July 11	
No. 19—The Way of All Freshmen Hal Leroy-Mitzi Mayfair	Apr. 22	
No. 20—Along Came Ruth Ruth Etting	May 6	
No. 21—Fifi V. Segal-Chas. Judels	May 20	21
No. 22—The Double-Crossing of Columbus Charles Judels	July 15	19
No. 23—Pie a la Mode	June 19	
No. 24—Crashing the Gate Ruth Etting-Roy Atwell	July 1	
No. 25—20,000 Cheers for the Chain Gang Jerry Bergen-The Rollickers-Picken Sisters	Aug. 12	19
No. 26—The "No" Man Hugh O'Connell-Anne Greenway	Aug. 26	19
BROADWAY BREVITIES (New Series)		
No. 1—Rufus Jones for President Ethel Waters		20
No. 2—Use Your Imagination Hal LeRoy-Mitzi Mayfair		18
No. 3—Paul Revere, Jr. Gus Shy-Janet Reade		21
No. 4—Operator's Opera Donald Novis-Dawn O'Day-Eton Boys		21
No. 5—Seasoned Greetings Lita Grey Chaplin		20
HOW TO BREAK 90		
BOBBY JONES		
No. 1—The Grip	May 15	9
No. 2—Position and Back Swing	June 10	
No. 3—Hip Action	June 24	
No. 4—Down Swing	July 8	
No. 5—Impact	July 15	
No. 6—Fine Points	Aug. 5	10
LOONEY TUNES		
No. 1—Ride Him, Bosko		7
No. 2—Bosko the Drawback		7
No. 3—Bosko's Dizzy Date		7
No. 4—Bosko's Woodland Daze		7
No. 5—Bosko in Dutch		7
No. 6—Bosko in Person		7
No. 7—Bosko the Speed King		
No. 8—Bosko's Knight Mare		
No. 9—Bosko the Sheep-Herder		8
No. 10—Beau Bosko		
No. 11—Bosko's Mechanical Man		
No. 12—Bosko the Musketeer		
No. 13—Bosko's Picture Show		
LOONEY TUNES (New Series)		
No. 1—Buddy's Day Out		
MELODY MASTERS		
No. 1—Music to My Ears Jack Denny and Band		10
No. 2—Municipal Band Wagon		10
No. 3—Smash Your Baggage Small's Paradise Band		19
No. 4—The Lease Breakers Aunt Jemima		9
No. 5—The Yacht Party Roger Wolfe Kahn's Band		9
No. 6—Hot Competition The Continentals-Barris-Whiteman-Ted Husing		10
No. 7—Abe Lyman and Band		10
No. 8—"How's Tricks?" Jean Sargent-George Owen and Gang		
No. 9—That's the Spirit Noble Sissle and Band		10
No. 10—The Alma Martyr Fred Waring and His Pennsylvanians		9
No. 11—The Name Is Familiar Leon Belasco and Band		
No. 12—The Audition Hannah Williams-Phil Emerton's Band		
No. 13—A Castilian Garden Señor Del Pozo's Marimba Orchestra		9
MELODY MASTERS (New Series)		
No. 1—Vincent Lopez and Orchestra		
No. 2—Hot from Petrograd Dave Apollon and Orchestra		10
No. 3—Barber Shop Blues Claude Hopkins and Band		9
No. 4—Borrah Minnevitch and His Harmonica Rascals		
No. 5—Rubinoff and Band		10
No. 6—Eddie Duchin and Band		
MERRY MELODIES		
No. 1—You're Too Careless with Your Kisses		8
No. 2—I Wish I Had Wings		7
No. 3—A Great Big Bunch of You		7
No. 4—Three's a Crowd		7
No. 5—Shanty Where Santa Claus Lives		7
No. 6—One Step Ahead of My Shadow		7
No. 7—Young and Healthy		7
No. 8—The Organ Grinder		7
No. 9—Wake Up the Gypsy in Me		7
No. 10—I Like Mountain Music		7
No. 11—Shuffle Off to Buffalo		7
No. 12—The Dish Ran Away with the Spoon		7
No. 13—We're in the Money		7
MERRY MELODIES (New Series)		
No. 1—Torch Song		
PEPPER POT		
No. 1—R'bling Round Radio Row No. 1		
No. 2—Nickelette		
No. 3—Contact		
No. 4—If I'm Elected		
No. 5—King Salmon		
No. 6—R'bling Round Radio Row No. 2		
No. 7—Babe O' Mine		
No. 8—Dangerous Occupations		
No. 9—Out of the Past		
No. 10—Love Thy Neighbor		
No. 11—R bling Round Radio Row No. 3		
No. 12—A Whale of a Yarn		
No. 13—Africa Speaks—English		
No. 14—R'bling Round Radio Row No. 4		
No. 15—Sea Devils		
No. 16—Parades of Yesterday		
No. 17—Breakwater		
No. 18—Little White Lies		
No. 19—R'bling Round Radio Row No. 5		
No. 20—You're Killing Me		
No. 21—Inklings		
No. 22—R'bling Round Radio Row No. 6		
No. 23—Around the World in 8 Minutes		
No. 24—Fishermen's Holiday		
No. 25—Stuck, Stuck, Stucco		
No. 26—Seeing Samoa		
PEPPER POT (New Series)		
No. 1—Walter Donaldson		10
No. 2—Little Miss Mischief		
No. 3—Rock-A-Bye-Bye, with Dr. Rockwell		
No. 4—Notre Dame Glee Club		
No. 5—Admission 5c		
No. 6—Easy Aces		
No. 7—Song Hits, with Roy Turk		
SPORT THRILLS SERIES		
TED HUSING		
No. 1—		
No. 2—		
No. 3—		
No. 4—Old Time Sport Thrills		
No. 5—		
No. 6—		
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SERIALS

(EACH SERIAL 12 EPISODES OF 2 RLS.)

Title	Rel. Date	Min.
MASCOT		
Fighting with Kit Carson Johnny Mack Brown- Noah Beery	July 6	20 (each)
Three Musketeers, The John Wayne-Ruth Hall	Apr. 7	
Whispering Shadow Bela Lugosi-Karl Dane- Malcolm MacGregor	Jan. 10	
Wolf Dog, The Rin Tin Tin, Jr.-Frankie Darro-Boots Mallory	Sept. 30	
UNIVERSAL		
Clancy of the Mounted Tom Tyler-Jacqueline Wells	Feb. 27	20 (each)
Gordon of Ghost City Buck Jones-Madge Bellamy	Aug. 14	20 (each)
Lost Special Frank Albertson	Dec. 5,'32	
Perils of Pauline Evalyn Knapp-Robert Allen		
Phantom of the Air Tom Tyler-Gloria Shea	May 22	

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Labor's Bill To the Theatres Of America

A presentation of wage scales for union and non-union employees in the key cities

THIRD DRAFT OF FILM CODE DISCUSSED

In Two Sections—Section One

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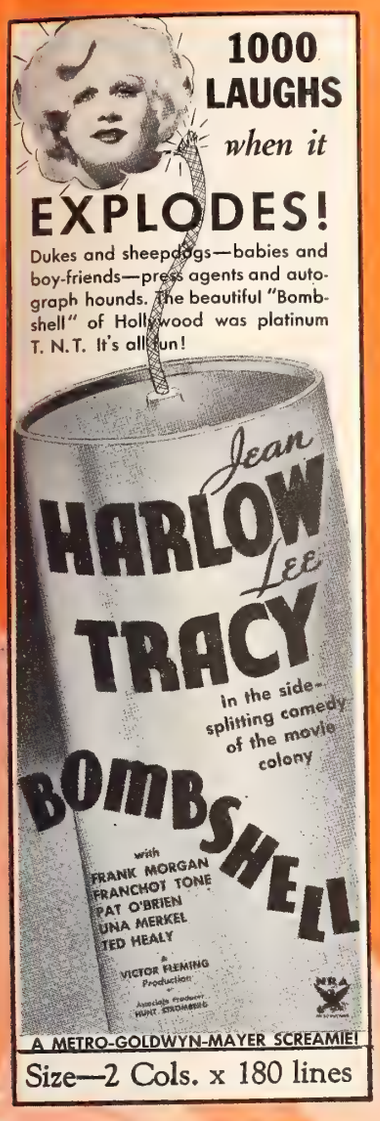
LEE TRACY
BOMBSHELL
Gentlemen prefer platinum blondes! Lola Burns was the bombshell of Hollywood! She had Dukes and sheep-dogs, press-agents and relatives, romances and double-exposures and it all became front page news! More fun than you've had in a month of picture-going!
Metro-Goldwyn-Mayer's SCREAMIE!
with
FRANK MORGAN
FRANCHOT TONE
UNA MERKEL
PAT O'BRIEN
TED HEALY
A VICTOR FLEMING Production
PLATINUM T. N. T. ON THE RAMPAGE!
WAS HER FACE RED? ASK LOLA!
MARRIAGE PROPOSALS BY THE DOZEN!
Size — 3 Cols. x 170 lines

BOMB

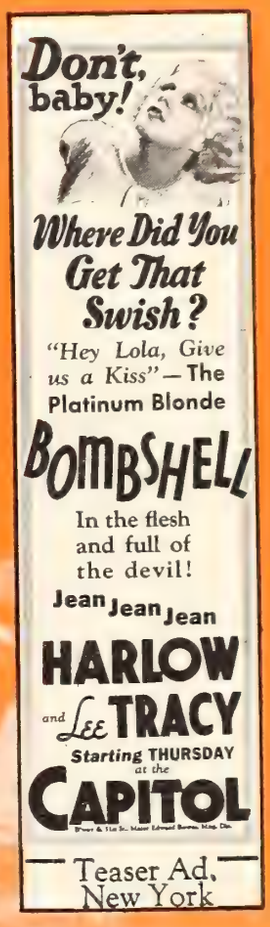
Another 10th Championship Yea



Size—2 Cols. x 180 lines

EXPLOSION!
DON'T COME IF YOU HATE TO LAUGH!
WAS HER FACE RED!
And all Because Gentlemen Prefered Platinum Blondes!
The Bombshell of Hollywood was the rage of the world! Lola Burns was newsl Her life and loves a mad whirl with phonies on one side and sheep dogs on the other—with millions in the bank, her face on every billboard! Her press agent made her a merry madcap! But she wanted—of all things—a home and babies! "Bombshell" is as explosive as its title. The funniest picture of 1933!
DYNAMITE!
GUARANTY! "You'll laugh your head off!" THE MANAGEMENT
Jean HARLOW
Lee TRACY
BOMBSHELL
with
FRANK MORGAN • FRANCHOT TONE
PAT O'BRIEN • UNA MERKEL • TED HEALY
A VICTOR FLEMING Production • HUNT STROMBERG, Associate Producer
A METRO-GOLDWYN-MAYER PICTURE

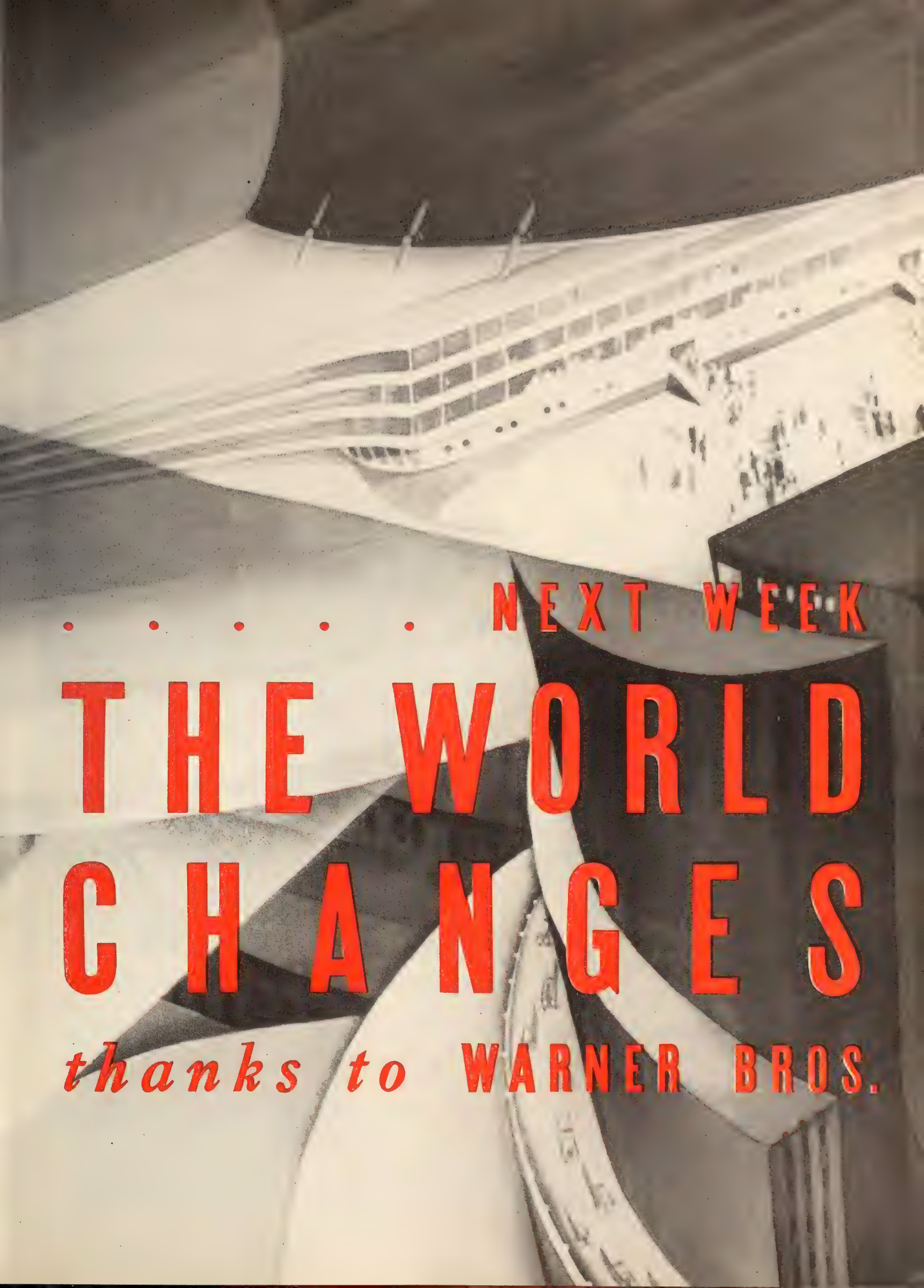
Size — 4 Cols. x 170 lines



Teaser Ad, New York

SHELL

it from Metro-Goldwyn-Mayer


. . . . . NEXT WEEK
THE WORLD
CHANGES
thanks to WARNER BROS.

Here's to Exploitation!

A gold mine of angles in this glamorous production. Adolphe Menjou and Benita Hume as the best-dressed pair in Paris... flinging open the door to a dozen sure-fire angles...*now* when clothes are the topic of the day. See the press book for stuns that will make your showman's heart beat faster.

The WORST WOMAN in PARIS?

BENITA HUME

ADOLPHE MENJOU

Harvey Stephens **Helen Chandler**

Written and Directed by Monta Bell

Jesse L. Lasky Production

WHAT A WOMAN'S PICTURE!

Peggy's affaires were the toast of Paris . . . the talk of Europe. Men desired her . . . envious women slandered. While . . . within her heart . . . she locked the secret that would have silenced lying tongues.

JOIN THE UPSWING WITH **FOX**

OCT 20 1933 ©CIB 206599

MOTION PICTURE HERALD

Vol. 113, No. 4 October 21, 1933

OH, DOCTOR!

OUT in Milwaukee the Central Association of Obstetricians and Gynecologists in convention assembled congratulated Miss Mae West for popularizing plump figures and curves, declaring her style "a boon to motherhood." We didn't know that that was what Miss West was bent on booning, and we are just positive that when Mr. Sam Katz, then Paramounting, elected her to the pictures his mind, too, was on other things, including the box office. Meanwhile the mothers we have talked to about Miss West do not seem to realize even yet that they have been booned.

△ △ △

ERPI AND THE BIRDIE

ONE small yellow and brown St. Andreas roller has just raised merry hell with a big corporation in our industry, and until the problem posed is solved we just can't be sure that we can "sing like the birdies sing." It seems that the engineers of one of the special research laboratories for Electrical Research Products, Inc., called on the Bronx Zoo for a bird full of high frequencies, for testing purposes, and drew a freak canary that takes off from double high C and goes aloft from there, running right up and off the recorder-reproducer curve. Personally we do not care, but when a canary pecks a sound engineer it's news. Our own solution would be to shoot the bird, not the sound.

△ △ △

CONTRACTS NOT SALES

AN article in the news pages of last week's Motion Picture Herald recited estimates which tended to give us a mental picture of happy general sales managers up and down Broadway, feet on desk and cigar a-light, happy over a season's work about done, with sales well on the road to completion for the bulk of the season's output.

We do not want to cast a shadow on such a lovely picture.

But, may we not, in our customary cheery manner, remark that when something more than half of the first run revenue comes from percentage bookings the sales are not really made until the quarters have been spent at the box-office wicket.

What in fact has happened with reference to this large portion of the season's business is that the producer-distributors have chosen their partners for the real selling which is yet to come as the product comes to the screen.

Less and less is the selling of the motion picture a seasonal activity. What remains of "season" is very considerably a relic of program production and distribution, which derived of a consumer attitude which "went to the movies" instead of "going to a show."

Motion Picture Herald's exhibitor mail, continually seeking information about product, largely product which is by conventional definition "already sold," is evidence aplenty that selling is as continuous an operation as production itself. Also, especially among the first runs, there is increasing demand for detailed information for exploitation and selling purposes. Press books, very generally, are not available as early as many exhibitors seem to want them.

To help meet this situation Motion Picture Herald instituted a department of preliminary survey of the more important productions entitled "In the Cutting Room." This department is meeting with decided approval and acceptance among exhibitors, encouraging the Herald to amplify and intensify this attention. "In the Cutting Room" endeavors to deal with the product prior to release but sufficiently late in the production process to let the inventory take real measure of the content. "In the Cutting Room" ventures no evaluations prior to audience presentations, but it does record what has been done with the story and its people. And in this we are engaged in an endeavor to assist the process which sells the product to the ultimate consumer at the box office. The exhibitor wants to know, always.

△ △ △

THE CAVE BUILDERS

TWO engineers were at luncheon at an eagle's nest of a club high up over midtown New York. In the midst of the great panorama spread out before them was the stupendous business of the biggest building operation in the nation's metropolitan history.

"And to think," remarked one of the engineers, drawing diagrams on the menu, "that that whole project was scientifically obsolete before it got off the drawing board. It recognizes, for instance, nothing of air conditioning for offices, nothing of the methods of sound insulation against street noises, and every time a telephone is put in they'll have to cut a hole in the walls."

"Yes—building procedure is all old fogy," his companion remarked. "Same old process of making caves by wrapping rocks around a hole."

"But the way the building laws are and in view of the nature of the influences of the labor unions you couldn't make a building by really modern methods anyway," rejoined the first speaker. "They see to it that a building is made of things that employ riveters and hod carriers. Why when General Electric wanted to demonstrate welded frame construction—stronger and better, and silent, as compared with riveting—Schenectady had to be induced to pass a special ordinance to permit the erection of a building without rivets. Of course, buildings should be made in factories and just buttoned up on the site."

△ △ △

If your Broadway history is good, you will remember when there was a play with the title "Too Much Johnson."

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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THIS WEEK - - - -

SHOWMAN'S GRIN

Surging upward, assuming the shape of a brighter dawn on the horizon, paradoxically taking the form of a splotch of black ink, is the confidence of first run, suburban exhibitors in the wheat, hog raising area of which Kansas City is the hub. Optimism of definite character has replaced the thick, sticky gloom of the past two years. To NRA, U. S. aid to farmers, hog raisers, public works funds, is much credit given. Normal bank functioning, automobile purchase increase, building activity, retail improvement, all are effective wedges in prying the showman's long close pressed lips apart, resulting in something at least faintly resembling a grin, though not yet of the expansive variety. . . .

BLUE LAWS

Sharp, intelligent was the blow recently struck by Columbia's vice president, Jack Cohn, aimed at the mostly antiquated, bewhiskered "blue laws" which are legion throughout this land of liberty. Serious has the problem always been for the motion picture theatre. Producer Cohn records wide endorsement of his stand, which sees two purposes served: "accommodation of a public eager for harmless recreation, and extra employment for the men and women required to serve it." The liberalization should extend to "everything within reason to create demand and put people to work." The problem, however, is not yet solved. . . .

FILMED EXECUTIONS

Almost startling, quite certain to raise a storm of penological controversy, is the new use to which the motion picture would be put, were famed Chicago Judge Thomas A. Green to see his last week's suggestion for crime deterrence put into practice. Elaborating the recent statement of H. L. Mencken that habitual criminals should be hanged, Judge Green agrees, but adds: "At the same time . . . efforts should be made to prevent first offenders from becoming repeaters. An important step . . . would be the filming of actual executions for their benefit." Part of intelligent but firm education would be motion pictures depicting the fate of criminal persistence. Iron-nerved cameramen wanted. . . .

DUAL EXCEPTIONS

Perhaps taking a hint from preceding developments elsewhere on the issue, Cleveland's Motion Picture Exhibitors' Association this week commenced a restriction on the perennial bogey, double billing, which was in effect a compromise. One showing per week, exceptions in two instances, downtown subsequents to continue dual programs, suburban subsequents to use the double on Saturday matinee, the single day per week shall not be Saturday or Sunday. So one more double feature ban takes effect—with exceptions. . . .

COMPLAINT ANSWERED

Angered to a high pitch of rage, apparently over a long period, has been Sol E. Gordon, board chairman of the Jefferson Amusement Company, Inc., Beaumont, Texas, at the alleged tactics of Rubin Frels, Victoria, Texas, exhibitor, and competitor of Jefferson's unit in that town, aided and abetted, according to Mr. Gordon, by Colonel H. A. Cole, Texas Allied president. Accordingly, to the high-piled desk of Deputy Administrator Sol A. Rosenblatt has gone a voluminous brief, challenging the complaint of inability to obtain pictures, pressure causing his house to close, brought hysterically forward by Exhibitor Frels to Deputy Rosenblatt, herewith rhetorically answered by Sol Gordon and associates. Said in preface Mr. Gordon: ". . . we will prove conclusively that Frels' complaint is wholly and entirely without merit." The brief occupies 49 pages.

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"BLAH"

To what lengths political charge and counter charge will go may only be seen as each day's news brings election day nearer. Last week Sidney S. Levine succeeded James F. Geraghty as New York Commissioner of Licenses when Mr. Geraghty had the bad grace to announce support of Mayor O'Brien's opponent, Vincent McKee. Last week, also, one Sally Rand "fanned" about the stage of New York's Paramount. This week Mr. Levine ordered the Irving Place and Republic, burlesque houses, to robe their "strippers"—or else. This week also Mr. Levine charged that the Geraghty eye-blinking of "obscene shows" was "solely to embarrass Mayor O'Brien . . . part of the McKee-Flynn plan to put Mayor O'Brien in a bad light." Mr. Geraghty said, "Blah." Reductio ad absurdum! . . .

MILLION-DOLLAR CHORUS

For a mere $1,200,000 has Jesse L. Lasky, Fox producer, insured 60 chorus girls who will cavort, "dangerously," it is agreed, in the forthcoming "I Am Suzanne." Against a simulated St. Moritz background, on a gigantic slide, resembling a bob-sled course, will the girls, all of them, dutifully slide. For the "element of danger" Director Rowland V. Lee sees therein, has Producer Lasky insured his chorus. Grand would be the insurance business if doting parents insured their offspring for every youthful sleigh-ride. . . .

COMMONSENSIBLE

Wise, commonsensible is the policy of John A. Schwalm in the management of his Rialto theatre in Hamilton, Ohio. Many an employee of local industrial plants finds himself without the wherewithal to attend the Rialto ere the next payday comes 'round. To these "strapped" prospective patrons Manager Schwalm extends credit for admissions within reason upon the patron's promise to pay. "They invariably call and settle up," is Mr. Schwalm's proof of policy. Worth any admission loss is the goodwill he is building for himself, his theatre. . . .

INFRA-RED

Brilliantly clear were said to have been the pictures resulting last week when, before a British Kinematograph Society meeting, pictures were taken in darkness with the new infra-red process, later screened. London cables said: "Revolutionary demonstration," "claimed to open unlimited possibilities for filming." The end is not yet. . . .

Eagle Feathers

by TERRY RAMSAYE

¶ If you do not mind our saying so, this NRA motion picture code matter, which started out to be so big and important and constructive, begins to give the dispassionate observer a decided pain in the neck.

¶ You can share with us a grin. Turning through the ruck of two hectic months of editorial matters accumulated on a desk considerably neglected through absences in Washington, today we came upon a memorandum from Mr. Martin Quigley, written a few days before Mr. Sol A. Rosenblatt called that first meeting to order over in the Bar Association Building in New York. Mr. Quigley urged upon his various editors that they should constructively endeavor, while faithfully reporting code affairs, to avoid indications of, or encouragement toward, important controversy. And then the fight started.

¶ As the motion picture industry's warmest friend and severest critic, may we not record that as we sit at present in the middle of the week and the middle of the code clutter, it seems that the industry and its representatives, even the most radical of them, have conducted themselves with considerably more consistency and sanity than the representatives of the NRA. The motion picture industry's several component groups and divisions went into the code making with rather clear definitions of what they wanted and what they deemed required. The government, as represented, on the other hand, by the rulings and discussions of its young men, has been variously high hat, dictatorial and vacillating.

¶ Mr. Franklin Delano Roosevelt, General Hugh S. Johnson and Mr. Sol A. Rosenblatt have talked not a little about what have variously seemed to them conspicuous aspects of the industry, such as "salaries," "the right to buy," etc., etc.

¶ Now, after two months, as these lines are written, nothing pertaining to any of these issues is even approximately settled. In fact, it is not even settled that there is a legal right of the NRA to try to settle them.

¶ It is more than apparent, no matter what the big national emergency may be, no matter if the depression is or has been, as Mr. Bernard Baruch has been quoted as saying, "worse than war," that no legislative act can significantly effect anything toward the solution of issues that are inherent, not only inherent but really essential, function of industry.

¶ The issues are a part, a growing, living, going part, of the activity which is business. Regulation is one thing, an externally applied revolution is another—or would be if it could be applied.

¶ Substantially all that has occurred to date is the diversion and diffusion into thin air of some millions of dollars' worth of executive and creative force in the motion picture industry, with a consequent interruption and delaying of the normal processes of recovery which are making themselves manifest, not in Washington, but out in the channels of business and life where business and living are done.

[*Motion Picture Herald*, October 21, 1933]

THIRD CODE DRAFT ISSUED, BUT FINAL WINDUP IS STILL A GUESS

January 1 Is Deadline of NRA for All Codes, However; Latest Version Different Chiefly in Phraseology

by JAMES P. CUNNINGHAM

The week brought another revised motion picture code, together with the same predictions of previous weeks that this one will be the last. In any event, the industry now can definitely count on returning not later than January 1 to its regular business of merchandising motion pictures. On that date the National Recovery Administration has set a deadline for all codes for all industry, "special problems" or no. Not even the film people may stay at Washington on code drafting beyond that date.

With the release in Washington Tuesday night of a third revision of the film code, expectations on Capitol Hill were that the much-controverted document which is to be the constitution of the motion picture business is nearing the end of its tortuous trip to the White House.

There will be no more "complete" revisions of the code, announced Solomon A. Rosenblatt, NRA deputy. In fact, he added, much of the new material in the third revision is for purposes of clarification and the number of important changes is small.

Regardless, not a person at Washington—anywhere from Union Station to the White House—would hazard a guess as to when the code finally will be finished, ready for Presidential signature, or when it would become effective. The only tangible information came from a young editor, Mr. "Red" Kann, of *Motion Picture Daily*, who, arriving in New York from reporting the code activities at Washington, handed over a copy of the third revision and said: "This is *the* code!"

Possibilities that the code will be in the hands of the President within a comparatively short time are seen in the fact that the several boards of the NRA which must pass on the final draft before it can be submitted to General Hugh Johnson, NRA Administrator, are already actively engaged in a study of the document.

The groups whose approval must be given before the code leaves for the White House include the legal division, consumers' advisory board, industrial advisory board and labor advisory board.

It was understood that the industrial and labor boards, which have kept in close touch with the code drafting, will require but little time for their reviewing. The consumers' board, also, is not expected to raise any serious objections. The greatest difficulty probably will be encountered in the legal division, where law experts will have to study all provisions to determine both their legality under the recovery act and their ability to withstand suit should court action be initiated.

While changes may yet be made in the code, it is generally believed that the document which finally will be sent to General Johnson for submission to the President, will closely follow the third revision.

The third revision continued to omit clauses which would regulate "the right to buy," double features, score charges, foreign films and some other points which had been at issue all through the industry's code negotiations. Duals, however, may be regulated independently in exhibition contracts of the various distributors.

The labor provisions apparently will stand.

Deputy Rosenblatt let it be known that nothing in the NRA will prevent a protesting individual from making the code the subject of legal action. Violations probably will be dealt with by the Federal Trade Commission, with violators handled by the Department of Justice.

Mr. Rosenblatt was seeking an added clause making the final form a contract between motion picture signatories and the President.

Some Legal Points

Of interest to exhibitors was the report, supposedly coming from authoritative sources, that the NRA had given its assurance that where existing scales for projectionists work hardship by reason of unfair classification, they may be reclassified and salaries readjusted, according to the merits of each case, notwithstanding the arbitrary date of August 23, mentioned in the code's scale for operators. Meanwhile, the IATSE was seeking a clear-cut decision on how thousands of existing contracts with exhibitors stand.

Another new code angle which involves exhibitors has to do with the support of the code authority and the clearance and zoning and grievance boards. Added to the estimated $9,000,000 increase in industry overhead because of the code's labor provisions will be the cost of maintaining the various administrative bodies of the code. No decision has been made as to how this cost will be apportioned among the three branches of the industry, but it was said to be a foregone conclusion that each theatre owner will be compelled to contribute.

The third revision of Mr. Rosenblatt's code did not mention the names of the code authority, which will be composed of 10, not 12, as previously indicated, in addition to three Government representatives, who will not vote.

Mr. Rosenblatt continued to decline to make known the code authority's personnel, but it appeared likely that the following would be members; Sidney R. Kent, Fox; Nicholas M. Schenck, MGM; Harry M. Warner, Warners; George Schaeffer, Paramount; R. H. Cochrane, Universal; Ed Kuykendall, MPTOA; Nathan Yamins, Allied; W. Ray Johnston, Monogram.

Revisions in Third Draft

The third revision differed from the previous two drafts principally in changed phraseology, for purposes of clarification. Changes were made to meet protests against provisions formerly incorporated. One stipulation was that extras shall be paid for interviews beyond two hours.

The agency clause (formerly Article 9) was "softened" considerably. Their problems will be placed in the hands of a Hollywood commission instead of being regulated by the code authority. On the agency committee will be ten members, five of whom are to be producers or producers' representatives, with one each, representing agents, actors, writers, directors and technicians, who shall be selected by the administrator (General Johnson) from nominations submitted by the several groups.

Also, instead of licensing agents, which was objected to, the code will provide for their registration.

An entirely new provision, known as Part 4-A, will permit the administration to go beyond the defined intent of the various clauses of trade practices, and order that a set of fair practices be drawn in order to establish harmony in Hollywood, if he finds such action necessary.

Agency Clause "Softened"; Producer Given Only Three Days To Meet Competitive Offer For Player Under Contract

Probably the first important revision of Article 10, governing creative workers, is a modification which gives the producer to whom talent is under contract only three days to meet a competitive offer, instead of a "reasonable opportunity," which might mean three to six months, as stipulated in the second draft. The elimination provisions for exhibitors were clarified and an entirely new provision was written into the code, providing that all members appointed to serve on clearance and zoning boards and local grievance boards shall be "persons of good repute and of good standing in industry, and shall upon acceptance of appointment subscribe and file with the administrator an oath to fairly and impartially determine whatever issue is presented." Another new provision says that no board shall have in its membership more than one representative of any distributor or exhibitor. This is expected to give "better balance."

Under miscellaneous provisions in the third code appears this new clause: "Part 4—The provisions of this code shall be separable."

This clause is what is known as a "saving clause," current in much legislation, and is designed to protect the law—or, in this case, the code—in the event that one section or clause may be adjudged unconstitutional at some future date.

Salary Clauses Unnerve Hollywood

The President's announcement that he was interested in learning whether "unconscionable" salaries were paid to Hollywood production folk and to motion picture executives, immediately precipitated agitation on the West Coast against any effort to incorporate salary-limitations in the code. There followed in Hollywood threats of strike, revolution, walkouts and whatnot, as actors and actresses, represented by the newly organized Screen Actors' Guild, and speaking through Eddie Cantor, president, voiced this opinion: "If proposed Articles 9 and 10 are included in the motion picture code, not an actor of importance in Hollywood will work in a studio which signs the code. These provisions are un-American. The days of slavery are over."

Opposition of Hollywood to the code has been directed against the first and second revisions, but on Wednesday Eddie Cantor, acting for the Screen Actors' Guild, issued a statement in which he said that the actors and writers were highly incensed over the same provisions in the third revision, and that an appeal had been made to Senator Robert Wagner, at Washington.

The press associations flashed word from California that "the film industry was nervous with fear that a Government inquiry into salaries might throw the spotlight on golden secrets hidden during the depression."

This referred, specifically, to a study of the salary question which was undertaken by Deputy Rosenblatt, following the President's announcement. Mr. Rosenblatt said that he had been shown a list of 466 individuals who drew 51 per cent of the producers' payroll.

Producers were asked by Mr. Rosenblatt for data on the salary question, but it was made

(*Continued on page 32*)

WHAT THE EXHIBITORS OF AMERICA ARE PAYING FOR LABOR IN THE THEATRE

With labor winning a hands down victory at the Washington conferences on the industry code, exhibitors are presented with one of two courses. They can either go back to Washington and reopen negotiations with labor leaders and Sol A. Rosenblatt, deputy administrator, or they can agree to the dictates of labor and Mr. Rosenblatt. If they abide by Mr. Rosenblatt's decision, which provides that the August 23 date sets the prevailing theatre wage scales for once and for all, they will have to pay considerably higher scales than existed between July 1 and the August date, when drastic reductions went into effect, with the voluntary agreement of the organized employees, in recognition of the anticipated seasonal decline of attendance and consequently heavier burdens upon the box office intake.

CONTRACTS HELD UP BY FACTIONAL DISPUTES

Annual contracts, which expired between the end of August and October 1, have been held up by failure of the factions to come to an agreement. Those few deals closed by national and regional circuits were negotiated for the most part without increases. Where new contracts have been closed with locals, the deals represent virtual renewals of last year's wage scales, with individual exceptions where reductions made during the banking crisis of the past year have been restored in accordance with stipulations that they should be terminated at the time new contracts were negotiated. Many situations where reductions were made without that stipulation have renewed contracts without restoration of the cuts.

The most important labor contracts for virtually all circuits were to have been closed in September with the IATSE and the American Federation of Musicians locals, but these were being postponed pending settlement of the code problems. However, the IATSE issued a statement to its affiliated locals the end of September which recommended that they proceed with negotiations of new contracts without waiting for adoption of the code. In part the statement read:

"Despite the prevailing belief, as evidenced from the correspondence reaching the New York office, there seems to be a general impression that this code can be waved as a 'magic wand' to bring non-union and adamant managements into the fold, some locals being under the mistaken impression that by the adoption of the code they will encounter no difficulty in securing new agreements. Such a thought is both foolish and unwise and is a serious drawback to their interests, inasmuch as they may enter negotiations unprepared to meet the arguments advanced by the management, and as a result, come out second best."

The IATSE did make some definite concessions from demands which had been troubling exhibitors, especially in small situations, among them being the withdrawal of their original insistence on one man for each projection machine. Also, small-town exhibitors and all communities where the IATSE does not now exist may continue on a minimum basis of 40 cents an hour. Further, labor's latest proposal definitely sets up fair and equitable grievance boards to settle all labor disputes, and in the administrator's own words "there will hereafter be none of this open warfare." This means that all labor disputes in future will be mediated in a manner not heretofore existing, according to Fred Meyer of the Wisconsin and Upper Michigan Motion Picture Theatre Owners.

In view of these developments, that exhibitors in every territory may know of prevailing wage scales in other sections, MOTION PICTURE HERALD presents facts and figures on the situation throughout the country. Scales are presented from each of some 22 key situations, but it is to be noted that the figures are subject to constant change as new agreements are reached locally. In the following listings the stated wage is on a weekly basis unless otherwise specified.

BIRMINGHAM SCALES SHOW WIDE RANGE

At Birmingham, probably no two theatres in the district actually are paying the same scale, and conditions have been so chaotic that operators are understood to have been willing to work for whatever the various theatres could pay, almost regardless of set scales. Practically no theatres in the Birmingham sector operate without some form of union labor, although a few use men from an independent group out of Atlanta; their scales fall far below those of the Birmingham unions, and the unions have failed to recognize them.

UNION (Local M. P. O. 236), (Stage Workers 78)

Stage hands	$51.50 per week
Operators	$40 to $60 per week
Ushers	
Doormen	$10 per week
Cashiers	
Musicians	$40 per week
Orchestra Leaders	$44, or 10 per cent more than musicians, per week

INDEPENDENT

Operators	$21 per week
Stage hands	$14.50 per week
Ushers	
Doormen	36¼ cents per hour
Cashiers	
Musicians	$15 to $25 per week

CHICAGO SITUATION SHOWS IMPROVEMENT

The Chicago union theatre situation is reported to have improved materially within the past few months. Present scales follow:

UNION (Operators' IATSE 110)
(Stage hands—Chicago Theatrical Protective Association)

Operators	$75 to $125 per week
Stage hands	$1.68 per hour
Janitors	$25 to $50 per week
Engineers	67½ cents to 77½ cents per hour
Electricians (maintenance)	$1.45 per hour
Musicians	$1.65 per hour

NON-UNION

Ushers	17½ cents per hour
Doormen	17½ cents per hour
Cashiers	26 cents per hour
Watchmen	25 cents per hour

CINCINNATI OPERATORS GET CONTRACT PAY

In Cincinnati, union theatre employees are now paid in accordance with the scales specified in existing contracts. Practically all neighborhood and suburban theatres employ union operators, and those smaller houses using non-union men are decidedly in the minority. In the few cases where non-union men are employed, the wages paid are said to be the result of individual bargaining between managers and operators. A rival union came into the Cincinnati picture about a year ago and provided operators for the neighborhoods and suburbans at considerably less than the scale of Local 327. However, the local contended that the rival organization was not a bona fide union because of lack of affiliation with the American Federation of Labor. That union is now non-existent. Musicians and stagehands are employed only in downtown first runs. Non-union scales are said to have shown an appreciable advance since the inauguration of the National

(Continued on page 16)

NEW YORK SCALES

The scales for both union and non-union labor in New York represent a special and complicated problem due in part to the existence of several independent labor organizations. The New York labor status will be analyzed in a forthcoming issue.

CIRCUITS NECESSARY TO PRODUCERS: ZUKOR

Paramount Head Says Circuit Ownership Saved World Film Industry in 1932; Denies Theatres Caused Bankruptcy

Theatres are a necessary adjunct of large production organizations, at least "as the industry is now constituted," is the firm conviction of Adolph Zukor, president of Paramount-Publix and head of its operating subsidiaries. The executive, breaking a three-year silence as far as public utterance is concerned, through the storm and stress, that beset his company during the depression, this week went to bat for producer ownership of circuits.

Mr. Zukor maintained that the obligation of large producers to protect their huge theatre investments, to deliver a consistent supply of good product, saved the motion picture industry of the world from complete collapse in 1932. Had the producers been free of their theatre obligations, he insisted, they would also have been free of the necessity of delivering the best pictures of which they were capable, operating their studios only at such capacity as would have been necessary to keep their plants open.

Denying that the difficulties which led to the Paramount receivership were directly attributable to the tremendous, draining obligation of maintaining a huge theatre circuit, Mr. Zukor told *Motion Picture Daily* the company's troubles were rather the result of a combination of general economic and corporate circumstances, either of which, faced alone, the company could have withstood. Neither of the two sets of circumstances, depression in the larger sense, nor centralized theatre management, proved producer ownership of theatres in error as a corporate policy, he insisted.

Sees Local Management Sound

"I believe the localized management operation of theatres to be sound," Mr. Zukor declared. "The partnership theatre deals which we are now in the process of making will receive their first test this season. I am confident that the results which will be shown will be all that we expect."

Returning to his contention that producer-owned circuits are not only advisable, but necessary, Mr. Zukor declared, "A company with a big production investment requires the assurance its theatres give to go ahead with its production plans."

"The reorganization work left to be done is largely routine," he said, "but how long it will take to complete cannot be said at this time." This was in reply to a query on the probable date of the receivership termination.

Mr. Zukor, recently returned from the Coast, paid tribute to Emanuel Cohen, vice president in charge of production. "Our pictures have been coming along fine. A great deal of credit is due Emanuel Cohen and the organization he has developed."

While Mr. Zukor, as operating executive, thus expounded his beliefs with reference to policy, and continues actively engaged in the direction of the various subsidiaries which grew out of receivership, the Paramount-Publix trustees in bankruptcy prepared to contest many millions in creditors' claims. The company's referee in bankruptcy, Henry K. Davis, continued to hold regular creditors' meetings, some of them stormy, and the Publix theatre holdings of the corporation continued working out a salvation of partnership deals and local operation.

Trustees To Contest Some Claims

The total claims filed against Paramount-Publix by creditors aggregate approximately $246,000,000, of which about $178,000,000 is said to be in "discredited future rent claims," while many more millions represent claims filed in duplicate, last week declared H. J. Friendly, of counsel for the trustees, Charles D. Hilles, Eugene W. Leake and Charles E. Richardson. With completion of the tabulation of all claims legally entered during the six months' period permitted, which ended September 14, it is ascertained that the trustees will contest all but about $30,000,000 of the claims filed. Uncontested will be bond issue and approved claims of general creditors for merchandise, services and the like. Approximately $71,000,000 of the total is represented by duplicate claims, among them large portions of the various Paramount Broadway bond issues, filed by individuals and bondholders protective committees.

Samuel Zirn, attorney for bondholders, was granted leave last week by the United States circuit court of appeals to appeal a motion for the removal of Mr. Davis, on the grounds of bias, which was denied by the court. The review will be taken on November 6.

Conclude Detroit Deal

At another in the series of meetings of creditors of Publix Enterprises, scheduled for October 23, before Referee Davis, are to be taken up the formation of a new organization to take over Tennessee Enterprises, Inc., the proposed sale of Augusta Enterprises, Inc., to Arthur Lucas and William K. Jenkins, formation of a new company to take over the lease of the Palace, South Bend, Ind., and the proposed transfer of the assets of Publix-South Bend to J. J. Kiser as trustee.

Last week Paramount trustees concluded a ten-months' management deal with George W. Trendle of Detroit for operation of the company's theatre properties in that city. Thereby was settled the rivalry between John Balaban of Chicago and Mr. Trendle over acquisition of Publix Detroit houses. Paramount, which had been threatened with alignment of Publix operating partners in opposition to S. A. Lynch, theatre reorganization head of Paramount, withdrew the houses from the market and concluded the arrangement with Mr. Trendle. The operator will function on a salary basis, taking a percentage of profits. Referee Davis last week approved the arrangement.

TRENDLE CALLS FOR BASIC SHOWMANSHIP

George W. Trendle, who with John H. Kunsky built up the Detroit theatre properties which a few years ago became units of the Publix circuit, has now taken up the managerial reins where he dropped them.

Almost immediately upon resuming management Friday, Mr. Trendle announced radical changes in presentation and showmanship policies, a few of which are:

No smoking.

Rigid censorship of stage and screen attractions.

All new shows starting on Friday.

Elimination of tinseled theatre fronts and a return to the old principle of putting the show on the inside, not the outside.

McDonough Takes Franklin's Posts

J. R. McDonough late on Wednesday assumed the RKO corporate posts which had been left vacant the week before by the resignation of Harold B. Franklin. The board of directors elected Mr. McDonough to the positions formerly held by Mr. Franklin, including the presidency of Keith-Albee-Orpheum, B. F. Keith, Radio City Theatres and affiliated theatre companies, also to vice-chairman of Radio Pictures. Merlin Hall Aylesworth, president of RKO, made the announcement.

A spokesman for the company intimated that Mr. McDonough will concern himself primarily with executive management of the theatre companies, and that an appointment will be made shortly providing Mr. McDonough with an assistant who will have charge of physical operations. It was said the appointment will be made within the organization.

Mr. McDonough entered the RKO situation last July, from the Radio Corporation. At that time it was said that he would participate in the RKO management, although he was not assigned a title.

Meanwhile, Mr. Franklin was preparing to move his personal belongings from the corporation's headquarters. He said Wednesday that his plans will not be ready for public discussion until next month.

United Artists Names Two to Foreign Posts

Williard G. Triest, of the New York foreign department staff of United Artists, has been named district manager on the continent of Europe, under the general direction of J. A. Koerpel in Paris. Mr. Triest will make his headquarters in Stockholm, with supervision over the Scandinavian countries, the Baltic States and Germany.

In addition to this appointment, Arthur W. Kelly, vice president in charge of foreign distribution, has named Lester Sussman manager of the new United Artists office in San Juan, Porto Rico.

THE CAMERA REPORTS

GEORGE ARLISS returns to the Coast after a summer in England, to star in "The House of Rothschild," 20th Century production for United Artists release.

CARNIVAL DANCER is Clara Bow in Fox's "Hoopla." Though far from the raucous honkytonk seems this setting with youthful Richard Cromwell, yet it's in the grove adjoining the Midway.

FIVE MILLIONTH ticket at Radio City Music Hall is taken, appropriately enough, by Irene Dunne, RKO Radio star, at last Saturday's showings. Miss Dunne is credited with outstanding performance in the leading role of "Ann Vickers," then playing.

MISS UNIVERSE, in 1930, and pride of the Louisiana American Legion, Dorothy Dell, is signed by Paramount, her first being Bing Crosby's "Cruise to Nowhere."

INCOMPLETE! But Mickey Rooney, demonstrating the pass to Coach Howard Jones of U.S.C., who appears with him in "Mickey's Touchdown," first for Columbia, blames the receiver.

HAPPY BIRTHDAY. At the testimonial dinner for Marie Dressler, MGM star, in New York's Hotel Roosevelt, were (left to right) Maida Read, Mrs. Oliver W. Harriman, Jack Pearl, Miss Dressler, and Miss Bessie Beatty.

MAKING UP WITH THE COACH. Major Goodsell, coach at University of Southern California, learns grease painting from his fellow players, Mary Carlisle and Florence Lake, in Monogram's "The Sweetheart of Sigma Chi."

FROM FREELANCING to a contract with Warner Brothers comes Mary Astor, following "The World Changes." She's in "Convention City" now.

MEET SUSAN ANN GILBERT. Mrs. Gilbert (Virginia Bruce) presents the baby daughter of the co-star with Greta Garbo in MGM's "Queen Christina."

BEAUTY FINALIST. Jean Connors, winner in RKO Theatres-Daily Mirror contest, at AMPA luncheon; (left to right) Paul Benjamin, Edward L. Bernays, John C. Flinn, Miss Connors, Rutgers Neilson, Maurice Cowan, Herbert Rawlinson.

NEW STARS of Educational, introduced at the Astoria (L. I.) studio, include Stoopnagle and Budd, Ernest Truex, Lillian Roth, Moran and Mack, Tom Patricola, Charles Judels, Eddie Craven, Olive Borden.

BEATS 'ARROWSMITH' FOR FILMS

Says DeCasseres of "Men in White"; Four Other New Plays Analyzed as Screen Material

by BENJAMIN DE CASSERES

MEN IN WHITE

"Men in White," by Sidney Kingsley, is the first serious, grownup show on Broadway of the season. It landed feet first. S.R.O.

There is a fine, straight piece of picture work in this play of a drama in a hospital. But there are certain abortion matters that will have to be handled delicately—even changed. This is no great obstacle. There remains a show that some intelligent director, I hope, is going to plant in the four-star column.

Dr. Ferguson (played by Alexander Kirkland) involves himself with a nurse while he is engaged to be married to the daughter of a millionaire savior, financially, of St. George's Hospital.

The nurse has had, secretly, a bungled abortion. Another operation in the hospital is necessary. Ferguson is going to do it himself. His fiancée, who asks to be present, finds out what has happened. Here is a tremendous situation, played beautifully, restrainedly and with all the human nuances.

The girl dies. Ferguson must choose between his rich sweetheart and medicine. He chooses medicine; but the girl is a future possibility. This in the third act, is superbly worked out.

There are five character studies in this play. Bromberg's Doctor Hochberg is simply great. The drama is moving, tender, grim. It beats "Arrowsmith" any way you look at it.

Picture value, 90 per cent.

SAILOR, BEWARE!

"Sailor, Beware!" is a whirlwind, a super-wow, a knock-'em-stiff. It's another "A Cock-Eyed World"—only more Rabelaisian, more vivid, more picture bang-whizzy. S.R.O. for a year—I'll bet; and people laughing so loudly and continuously that it holds up the show again and again.

"Sailor, Beware!", by Kenyon Nicholson and Charles Robinson, is all U.S.N. It spoofs the navy and the gob It-chasers, who think, dream, talk and live the It. Bawdy and Rabelaisian? All of that—but healthily so, naturally so, humanly so. A whip-saw dialogue that will need some manicuring and delicate massaging for the screen, but of which the gusto and It-ness can be preserved almost intact.

Well, here's the grand yarn in an It-shell.

The U.S.S. Dakota has put into Panama. It's been a long ungirly cruise, mates; and in compartment 108 there's only one topic—the skoits of Panama. Let's go! We're It-daffy!

Now Dynamite Jones is the Don Juan, the Casanova, the Big Bull of the Dakota. He has a legendary reputation: no girl has ever withstood him. (For Spencer or Lee Tracy?)

But at the Idle Hour Café there dawdleth a one hundred per cent virge called "Stonewall" Jackson. She's the Gibraltar of Chastity among all these push-overs of the café.

And up looms Dynamite Jones, U.S.N., who can reduce all female Gibraltars and "Stonewalls" as easily as a shark can swallow a catfish—so he says.

So here's the wild fun: the whole battleship, also practically the whole city of Panama, is betting pro and con on whether Dynamite will make "Stonewall" before the battleship sails—in twenty-four hours. One fellow even has his father's watch on Dynamite. The girls at the café are betting that "Stonewall" cannot be made by Dynamite.

But "Stonewall" capitulates before the boat sails. Dynamite is really in love. So is she. But the sex-sport—like a world series or an election—is uproarious.

In spite of all censorships, this satiric farce *must* be picturized; and it will be shown to S.R.O. in every picture-house in the English-speaking world—or I'll eat my bronze Buddha.

Picture value, 100 per cent.

AMOURETTE

Leo Bulgakov, who did such a fine job in directing "One Sunday Afternoon," did not repeat in "Amourette," an insipid and conventional dose of boob-porridge done over from an old vaudeville sketch by Clare Kummer.

The year is 1840. The place is Tuckerton, Mass. Discovered: Amsey Tucker in bed. Amsey is a hypocritical scion of the godly, inbitten crew that butted into Plymouth Rock in 1620.

Amsey has a daughter, Amourette. She has run away to the Sodom of the time, Duxbury, Mass. Now, the Rev. Hiram Hollowell was on the stage with her. Tongues begin to wag in New England fashion and Amsey is all het up morally.

The town of Tuckerton practically emigrates to Duxbury to investigate. It is even whispered that Amourette is going to blessed-event. But the Holy Tuckertonians will see that she is did right by—by gosh!

Nothing to't, boys. Amourette is still a virge. It was another fellow from Buffalo she was in love with—a parson, also; pulchritudinous and mentally flatulent.

That's the play; but the picture might shape up into a delightful vehicle for Janet Gaynor.

Picture value (with Gaynor), 90 per cent.

KULTUR

What price propaganda? And how far can the screen venture? Ticklish subject.

The first of the Hitler satires arrived on Broadway. Clumsy and flat; but it might have been an uproarious farce if it had been treated differently.

Professor Koerner, a surgeon in "the Fatherland," is socially ostracized and expelled from his university because he aids members of "an outcast race." Even his family give him the skids.

A son-in-law is bilking the professor to carry on an affair with a Jewess. And then some Aryan tree-peeper discovers an ancestor of Koerner's who had a load of Mosaic corpuscles in his blood. Ach!

Now, the Blessed Aryan Chancellor is hurt in an accident. Koerner, the great surgeon, the despised, is the only one who can save the Precious Thing. Blood transfusion is necessary.

And the grand chance that the playwright missed lies just there. The blood that goes into him is Jewish! This fact should have been the beginning and kernel of the play. And then we'd have had a farcical "Abie's Irish Rose"—maybe.

But it ain't!

Picture value, 10 per cent.

HOLD YOUR HORSES

"The Winter Garden," long a first-run picture house, went "straight," with Joe Cook, Harriet Hoctor, Rex Weber and a raft of a cast in a not very original musical play of the late nineties called "Hold Your Horses." The hokum wheezed asthmatically.

As pictures are going musical, there may be some producer who will take a chance on this pot-pourri. If Joe Cook cannot be called back to pictures it would fit the fantastic Ed Fields down to the ground.

The principal part is Broadway Joe, a cabby who has a cab that carries all the crazy inventions that only Joe Cook can concoct, including a cooking stove.

The first New York subway is about to be built, and a gang of crooked contractors pick Joe for Mayor. He's elected with his cab and all.

There are conspiracies to kill him and other nertzy stuff, which will be funny on the screen, but were boresome to ultra stiffness on the stage.

Lillian Russell, John L. Sullivan, Anna Held, Diamond Jim Brady and the Floradora Sextette are all in "Hold Your Horses."

Picture value, 40 per cent.

Milwaukee Women in Drive To Bar Children from Films

A campaign to bar children from unwholesome motion pictures has been started by the Milwaukee Woman's Club with the appointment of a committee to determine the possibility of state legislation. It was stated that if they are unsuccessful in their efforts to prevent the production of terror pictures, the club will work for a law prohibiting children under 14 from attending film theatres.

WIDE VARIANCE IN OPERATORS' PAY

(*Continued from page* 11)

Recovery Act, although there are no fixed rates for non-union labor. In Ohio generally, operators average $67.50; musicians, $60, and stagehands, $55. The Cincinnati situation follows:

UNION (Projectionists 327), (Musicians 1) (Stagehands 5)

Operators (de luxe)..$67.50 (two men) per week
Operators (neighborhood) ..$45 to $50 per week
Musicians:
Leaders .....$80 per week (de luxe)
Side men .....$55 per week (de luxe)
Leaders .....$55 per week (neighborhood)
Side men .....$35 per week (neighborhood)
Stage hands .....$58 per week (head men)
Grips, assistant property, and flymen .....$52 per week

NON-UNION

Ushers .....$14.50 per week
Cashiers .....$17.50 per week
Doormen .....$14.50 per week

DIFFERENCES SETTLED IN CLEVELAND AREA

Differences between stagehands, musicians and theatres, under way in Cleveland since last March have been settled by RKO and the unions. All labor used in this Ohio city is union, with two men required in a booth. A work week is comprised of six four-hour days and one nine-hour day. The 1933-34 wage scale is still being negotiated.

UNION (Local 160, IATSE)

Subsequent Run Operators:
Class "A" (under 500 seats)
Senior .....*$45.00 per week
Junior .....*$29.70 per week
Class "B" (500-800 seats)
Senior .....*$54.00 per week
Junior .....*$31.90 per week
Class "C" (over 800 seats)
Senior .....*$63.00 per week
Junior .....$34.11 per week
*Seven days.
First Run Operators:
Four operators required...$92.07 each per week

Stage Hands (Local 27, IATSE)

Four stage hands .....$83.60 each per week
Three stage hands.....$79.20 each per week
Musicians .....$80 per week
Leaders .....$120 per week
Ushers .....$15 per week
Subsequent Run Theatre Scale:
Managers .....$50 to $75 per week
Ushers .....$12 per week
Janitors .....$20 to $25 per week
Ticket Takers .....$12 to $15 per week
Doormen .....37½ cents per hour

UNION WORKERS RETURN AT DENVER

In Denver the disagreements between the unions and 11 theatres, including eight controlled by Harry Huffman, have been ironed out and all are operating with union men again. The various scales follow:

Operators (Local 20, IATSE)

Operators .....$30 to $60 per week
Stagehands (IATSE) .....$45 to $50 per week
Musicians (MPA, 20, and A.F.L.)...$40 per week
Cashiers .....$18 per week
Ushers .....$15 per week
Doormen .....$18 per week

IOWA LEADERS AWAITING CODE

A change in the present wage scales in Iowa towns awaits the final action of the Washington code conferences. New contracts probably will provide for two men in a booth in every theatre in the state, according to George Hartnett, secretary of the Des Moines IATSE Local 286. While the figures given are indicative only of present wage scales in Des Moines proper, a few data on the situation in outlying sectors prove interesting by comparison. In Mason City, three operators work a 56-hour week and receive from $70 to $90 each. The theatres close at suppertime and the three men alternate, so that the hours vary. In Muscatine, three operators work the same week and receive $70 to $80 each. In Cedar Rapids, two theatres employ four operators on a 42-hour week and pay them $85, while three theatres employ four men on a 56-hour week, paying $175 for the four. In Waterloo, four men work five hours each, and in Class "A" houses they divide $215 weekly; Class "B," $175, and Class "C," $110. Ottumwa stands by one-man operation on a 23-hour week, with from $60 to $80 as the weekly stipend; Burlington, one man, 23 hours, and $53 to $78 a week; Fort Dodge, one man, $41 to $85 for three hours and 20 minutes per day. Clinton theatres employ two men, paying them from $52.50 to $89 for the two per week. Dubuque employs two men at all times on an eight-hour day and in Class "A" houses they get $45 each, with Class "B" paying them $27, with no matinees. In Sioux City, there are two men at all times; four men working five hours each; two men, six hours each, and three men, six and one-half hours each. Class "A" houses pay one operator $233, one $216 and one $208. Class "B" houses pay one man $125 and two men $100 each. Class "C," two houses $85 and two houses $70. In Marshalltown two men work eight hours a day for from $38 to $50. The Des Moines figures follow:

UNION (Local 286, IATSE)

Operators .....$20 to $60 per week (four men required)
Maintenance and Electricians (IATSE) .....$60 per week
Musicians (when used)...$2.50 per performance)

NON-UNION

Ushers .....$14 per week
Cashiers .....$14 per week

BLANKET CODE USED AT HOUSTON

In Houston, Texas, the blanket code of the NRA is in effect in all theatres employing non-union workers, and is adhered to by union labor, with the exception of musicians, who are used in only one theatre. Operators work in two shifts with but one man in a booth at a time. One stage hand is employed full time in each theatre, and more are employed when occasional shows necessitate this.

UNION (Local 279, IATSE)

Operators .....$62.50 per week
Stagehands (Local 51, IATSE).....$50 per week
Musicians (MPA 65).....$35 to $65 per week

NON-UNION

Porters .....
Ticket takers .....
Ushers.....$12.50 to $20 (48-hour week)
Maids .....
Clerks, etc. .....$20 to $35 per week
Executives .....$75 to $125 per week

NEW CONTRACTS AT KANSAS CITY

Under new contracts negotiated by three Kansas City downtown first runs with Local 170, IATSE, operators' salaries have been increased from $69.60 to $82.50 per week. This is now the basic scale at such houses as Loew's Midland, the RKO Mainstreet and the Publix Newman. Four operators, two to a shift, are employed at each house. Technically, the new scale is not considered a boost over the prior scale, as the old wage represents a cut from $120 top provided in basic scale contracts effective Sept. 1, 1930, for two years. On concessions by the union, these contracts later were extended. Cuts brought the top down to $96.05, then to $87. Following the bank closures last April, the union granted a further cut, agreeing to $69.60 until August 1 of this year.

The union sought to restore salaries to the $87 level for next year, but after several weeks of negotiation finally compromised on $82.50, which is retroactive to Sept. 1, 1933. The custom of entering into two-year contracts has been discarded in favor of one-year agreements.

New contract negotiations with stage employees and electricians are still in progress. The union, last April, took a 20 per cent cut, from approximately $84 to $67.15. The union now demands a 25 per cent increase, restoring salaries to the old level, while, it is understood, the circuits are insisting on continuance of the low figure.

Suburban theatre men are said to be preparing for new contract demands by the IATSE operators' local. The union granted one-man-in-a-booth operations several months ago. Current contracts expire November 30.

Union labor scales in the Kansas and Missouri territories depend on various factors, it is understood, the size of the town, strength of union, in addition to the usual considerations of seating capacity and admissions. Only larger towns employ union help, such as Topeka, Wichita, Joplin, Springfield and Hutchinson. Current wages for operators in these sectors average about $50 or $55 per week. Most towns employ but one man in a booth, but in St. Joseph two-man operation still holds, with the scale commensurate with that in Kansas City, except at first runs, where the top is approximately $70 per week per man.

Wages for non-union labor in towns outside of Kansas City depend on general prevailing wages. Specific NRA blanket code minimums are in force for 40 hours weekly. Theatres operating less than 40 hours weekly pay help from $5 per week up. Theatres in some smaller towns are known to hire high school boys who desire to learn the projectionist's trade, for a few dollars a week. These, however, cannot be classed as operators, experienced men in the smaller towns receiving from $17 to $25 per week.

In Kansas City, the suburban contract scale, as of December 1, 1932, is for two men in a booth, but under the agreement of April, 1933, only one man is employed, at wages 33 1/3 per cent higher than the contract scale for one man. Existing salaries in suburbans are based on seating capacity, admission prices, run and hours of work. The scale for 35½ hours per week is $38.70 to $60. Actual figures on the entire Kansas City situation follow:

UNION

Operators (Local 170, IATSE) .....$82.50 (first run) per week
Operators (suburban)..$38.70 to $71.23 per week
Operators (Independent M. P. O.; rump union) .....$35 per week
Stagehands (Local 31, IATSE)...$67.15 per week
Electricians (Local 31, IATSE)...$67.15 per week
Carpenters (Local 31, IATSE)...$67.15 per week
Local 61, International Carpenters & Joiners $9 per day (8-hour day)
Engineers (stationary IUOE, Local 6) $50 per week (first runs)

(*Continued on following page*)

AWAIT FINAL OUTCOME OF THE CODE

(Continued from preceding page)

KANSAS CITY SCALE (Continued)

Musicians (A.F.M. and K.C.M.A., 304) ..... $60 per week
Leaders ..... $75 per week
Poster Artists (Brotherhood Painters, Paperhangers and Decorators ..... $10.20 per day
Scenic Artists (International Painters Brotherhood) ..... $1.50 per hour
Bill Posters (International Alliance Billers & Bill Posters of U. S. and Canada, Local 14) ..... $7.50 per day
Operators (Local 498, IATSE) ..... *$70 per week
*First run. $35 per week (sub.)

NON-UNION

Cashiers ..... $14.50 per week minimum
Ushers ..... $14.50 per week minimum
Porters ..... $14.50 per week minimum
Cleaners ..... $14.50 per week minimum
Maids ..... $14.50 per week minimum
Doormen ..... $16.50 to $22 per week
Floor men ..... $25 per week
Superintendents: (night watchmen) ..... $25 to $27.50 per week
Operators ..... $25 to $35 per week

LOS ANGELES RANGE IS WIDE

The Los Angeles scales in detail:

UNION

Operators ..... $77 to $100 per week (first runs)
Operators:
1st class neighborhoods. $60.17 to $80 per week
2nd and 3rd class ..... $50 to $55 per week

NON-UNION

Cashiers:
De luxe ..... $20 to $25
Neighborhoods ..... $15 to $18
Doormen:
De luxe ..... $15 to $18
Neighborhood $15
Ushers:
For boys ..... $15, or 40 cents per hour
For girls ..... 37½ cents per hour
Neighborhoods ..... $15 or 37½ cents per hour
Floor Girls:
De luxe ..... $18 to $20
Neighborhoods ..... $15 against 40 cents per hour
Janitors:
Wages vary with size of house ..... *$15 to $18
*Independently owned houses.
Managers:
De luxe ..... $100 to $125
Neighborhood and secondary houses. $35 to $75

WORK SPLIT UP AT MILWAUKEE

Wages paid in Milwaukee theatres for labor are reported as varied and erratic, depending as they do upon the final outcome of the code. The Motion Picture Operators' Union, Local 164, IATSE, is operating under the NRA on a 40-hour weekly basis. In many cases where operators were working more than 40 hours, the work has now been divided at no additional expense to the exhibitor, thereby providing for additional operators.

UNION

Operators (M.P.O., Local 164, IATSE)
Class 1 (first run downtown) .. $62.16 per week
Class 2 (downtown) ..... $40 per week
Outlying houses ..... $38.50 per week
Class 3 ..... $49.50 per week
Class 4 ..... $26.40 per week
Class 5 (neighborhoods) ..... $21.45 per week
Operators (Independent M.P.O., Local 110)
Wage scales not available. No non-union operators employed in first runs, but those employed in several second runs are said to receive from $15 to $25 per week.
Carpenters (Local 18, IATSE) $53
Electricians (Local 18, IATSE) $53
Props (Local 18, IATSE) $53
Flymen (Local 18, IATSE) $50
Extra men $50
Maintenance men (Local 18, IATSE) $40
Hourly rate is $.25 from 9 a.m. to 12 p.m.; $1.88 from 12 p.m. to 9 a.m.
Musicians (Musicians Union, 6)
Pending final information from Washington the musicians' union virtually has scrapped its wage scale and only one theatre regularly employs an orchestra. The average scale for musicians and organists is said to be $50 per week.

NEW ORLEANS SCALES VARIED

In New Orleans, the situation is as follows:

UNION

Operators (first runs) *$65
Operators (small first runs) ..... $42 to †$46.66
Operators (subsequent runs) ..... ‡$32.50
Stagehands ..... $65 to $81.40 (56-hour week)
Musicians (16 men or more) $72.50
Musicians (less than 16 men) $73.60
Leaders ..... (50 per cent extra)
Engineers:
Juniors (56-hour week) $45
Chiefs (56-hour week) $60
*Four men in a booth; 42-hour week. †Three men; 42-hour week. ‡One man; approximately 22 hours per week.

NON-UNION

Operators. (Scale is under that of union in some first runs and over that of union in some subsequent runs).
Musicians. (Percentage or gratis for advertising)
Ushers (first runs) ..... $13.50 to $15
Doormen (first runs) ..... $13.50 to $15
Cashiers ..... $13.50 to $16
Scrubwomen, porters ..... 30 cents per hour

OKLAHOMA CITY PAY $35 TO $45

Following is a list of wages paid to theatre employees in the Oklahoma City territory:

UNION

Operators (M.P.T.O., Local 380)
Class "A" houses; 45-hour week $45
Class "B" houses; 45-hour week $40
Class "C" houses; 45-hour week $35

NON-UNION

Operators $30
Ushers and Doormen ..... *$10.50 per week
Cashiers ..... *$12.50 per week
Porters ..... *$12.00 per week
House Managers ..... *$25.00 per week
*Forty-hour week.

PHILADELPHIA IS STRONGLY UNIONIZED

Philadelphia is strongly unionized in its theatre employees, except, of course, for the usual house staffs. There are very few exceptions from the regular union scales. All labor unions are associated with national bodies and have maintained their position.

UNION

Operators (M.P.M.M.O., Local 307) .. $70 to $95
Stage hands (Local 8, IATSE) ..... $48 to *$60
*$60 for chiefs, property and flymen.
Electricians (chiefs) $55
Musicians (M.P.A., 77) $71
Leaders and "firsts" $91

NON-UNION

Cashiers ..... $15 to $18
Ushers ..... $15 to $18
Porters and cleaners ..... $15 to $18

PORTLAND, ORE., WAGES LISTED

At Portland, Ore., one theatre manager said: "I generally put in from 12 to 14 hours a day, and have to make out a larger salary check for my head operator, who sometimes will stretch his time to adjust machines to as much as seven hours." Herewith the table:

UNION

Operators ..... $57 (30-hour week)
Operators (relief) $37.50
Stage hands (5-day week) $1 to $1.50 per hour
Engineers ..... *$1 per hour and $50 per week
*Five-day week.
Musicians ..... $47 per week
Leaders ..... $60 per week
Organists ..... $50 per week

NON-UNION

Doormen $15
Ushers (female) $14.50
Cashiers $17
Maids $14.50

OPERATORS' SCALE $7 TO $10 IN PROVIDENCE

Labor difficulties of three years' standing have made wage scales a problem in Providence. Those figures obtainable follow:

Operators (first runs). $10 per day (six-day week)
Operators (subsequent runs) ..... $7 per day
Musicians ..... $10 per day in first runs

UNION SCALE IN VIRGINIA HOUSES

Operators, maintenance men and others in Richmond houses are receiving increased pay, with union men employed in all local theatres except two in the Negro section. Contracts with unions are for a two-year period and two operators are employed in each of the first-run theatres for shifts.

UNION

Operators ..... $48.75 (39-hour week)
Maintenance men (first runs) $44.50

ST. LOUIS OPERATORS GET $45 TO $90

Operator wages in St. Louis depend upon the size of the houses involved, with the scale varying from $45 to $90 weekly.

UNION

Operators:
(M.P.O., Local 143) ..... $45 to $90 per week
Stagehands (IATSE) ..... $65 to $75 per week
Maintenance men (IATSE) ..... $75 per week
Musicians (Local 2, A.F.M.):
Twenty-one hours $41.50
Forty-two hours $75
Leaders ..... $115 per week ($20 extra of $95)

NON-UNION

Ushers $15
Porters, etc. $20

ONE TO A SHIFT IN SAN ANTONIO

Labor union agreements in San Antonio call for two operators in each theatre with one man to a shift. In second-run houses the same pro-

(Continued on following page)

VOLUNTARY DECREASE UNDER SCALE

(Continued from preceding page)

vision holds, with the wage scale varied. All unions are affiliated with internationals. The scales are:

UNION

Operators (Local 407, IATSE):
Two men in a booth, $75 each.....$150
Two in booth; (subsequent runs).....$50
Stage hands (Local 76, IATSE).....$50
Musicians (Local 23, Musicians Society).....$45

NON-UNION

Cashiers .....$12 to $14
Ushers .....$12 to $14
Janitors .....$12 to $14
Engineers $25
Assistant engineers $14
Assistant managers and treasurers.....$25 to $35

SAN FRANCISCO MEN UNDER VOLUNTARY CUT

In San Francisco, stage hands of all grades benefit by a high overtime rate which entitles them to $2 per hour for extra work between 1 a. m. and 8 a. m., and for overtime between 8 a. m. and 1 a. m. they get $1.50 for each overtime hour. Ten hours within the 14 hours are allowed on opening and closing days of shows; eight hours in 12 on all other days within the 48 hours. Any time in excess of 48 hours per week is paid at the mentioned rates. Stagehands of IATSE Local 16 work not more than six days a week.

Operators' overtime is paid at the rate of time and one-third in excess of regular six-hour shifts in Class "A" houses. Class "A" house operators received $84.60 per week before the recent cut which brought them down to the scale which follows. Class "B" theatre operators are paid overtime at the rate for Class "A" men, as are Class "C" and Class "D" operators. Before the cuts Class "B" men received $72 weekly; Class "C" men $81 for the regular man, and Class "D" $81 for the regular man. The operators are now said to be negotiating for recovery of the scales paid before the voluntary cut and settlement is expected within a few weeks.

Members of the San Francisco Musicians Union, Local 6, are not permitted to work seven days per week and each is required to take one day off, paying a substitute one-seventh of his salary. In addition to this deduction from his salary, which reduces the musician salary quoted in the following, he must also pay out four per cent of their salaries—two to the local union and two to the national federation.

Salaries paid non-union workers in San Francisco theatres vary with each circuit or manager. The lists indicate the minimum salaries paid the non-organized theatrical employees. There is a minimum wage law in California for women employees. The entire listing follows:

UNION

Operators (M.P.P. of San Francisco, Local 162):
Class "A"* .....$63 (36-hour week; two men)
Class "B"† .....$63 (36-hour week; two men)
Class "C"‡...$63 (36-hour week for reg. man)
Second man .....$54 (36-hour week)
Class "D"§...$54 (36-hour week for reg. man)
Second man .....$35 (36-hour week)
*First runs, 1,000 seats or more and subsequents with 1,800 or more. †District and second runs seating under 1,800. ‡Houses running two matinees weekly, not continuous. §Theatres running two matinees weekly, not continuous run, nine shifts.

Stagehands (Local 16, IATSE):
Master carpenter, no less than...$65 per week
Ass't. carpenter, no less than..$57.50 per week
Property man, no less than.....$65 per week
Ass't. props., no less than.....$57.50 per week
Electrician, no less than.....$65 per week
Ass't. electrician, no less than.....$57.50
Head flyman, per performance.....$5.25
Front Light operators, per performance..$5.25
Extra men: night hands, light operators, etc., not less than $5
Musicians (San Francisco Musicians' Local 6, and A.F.M.):
Three shows per day, seven days (downtown first runs) $66.50
Leaders.....Minimum of $25 per week extra
Three shows per day (neighborhoods).....$63
Leaders.....Minimum of $20 per week extra
Nights only, seven days:
Per man .....$50.50 per week
Leaders.....Minimum of $25 per week extra
Side men (four shows per day, each lasting four and one-half hours).$77 per week
Leaders.....$25 per week extra
Janitors:
Janitors' Union of San Francisco....$5 per day

NON-UNION

Cashiers .....$18 to $24 per week
Ushers:
Girls .....$16 (full 8-hour time) per week
Evening hours .....$12 per week
Boys .....$15 (full 8-hour time) per week
Evening hours .....$6 per week
Doormen .....$18 per week
Floor men .....$18 per week
Publicity men .....$35 per week
Lobby card artists.....$25 per week
Spielers .....$20 per week
Stage doormen .....$10 per week
House managers .....$25 per week
Ass't. house managers.....$20 per week

SEATTLE OPERATORS GET $50 A WEEK

The Seattle situation is as follows:

UNION

Operators: (84 hours weekly, divided between three men) .....$50 each
Stagehands.....$6 per day
Musicians.....None working in Seattle
Janitors .....$5 per day

NON-UNION

Doormen .....$15 to $20 per week
Ushers .....$14.50 minimum
Cashiers .....$15 to $20 per week

SAYS ROSENBLATT OF MINIMUM PAY

Said Sol A. Rosenblatt, deputy administrator for amusements of the NRA, in an address before the American Federation of Labor Convention last week:

"There is no longer time for talk and twaddle. . . . The Good Book cautions us against permitting men to earn wages only to put them in a bag of holes . . . unless the minimum wages provide an adequate living wage for labor, we are bound to have strikes. This means in simple words that unless we not only pay labor a wage worthy of its hire, but an adequate wage, we are merely adding to industrial unrest and thereby to economic waste. . . . I say and submit to you that not only shall we fix a minimum wage which is adequate and which is a living wage, but we must also see to it that in fixing such minimum wage the standards which have been built up over a long period of years are not impaired or destroyed."

ALL TAMPA HOUSES HAVE IATSE CONTRACTS

In Tampa, St. Petersburg and some other cities on the west coast of Florida, operators and stage hands are organized under the IATSE. All Tampa theatres have contracts with this union for operators. Two men are employed each day in all theatres operating from 1 p. m. to 11 p. m., one man operating the first five hours, and the second man from 6 to 11 p. m. In de luxe houses, of which there are two in Tampa, two men are employed for each shift. In all other houses only one man to a shift is required. Stage hands' working arrangements are the same, but no theatres in Tampa are presenting stage shows at this time. The Tampa scale follows:

UNION

Operators (IATSE)....$50 per week (5-hour day)
Stagehands (IATSE): Same scale when employed, but none working at this time.

NON-UNION

All other classifications receiving minimum $14 at least, as provided in the NRA blanket code.

OPRATORS' RAISE AT WILMINGTON

The operators' Local 473 in Wilmington this week announced a wage increase in the new contract, due to abrogation of several concessions made in the previous one while the new scale was not divulged.

At Loew's Parkway, first-run, the chief operator was receiving $60 a week and his assistant $40. Stagehands of Local 284 received $40 in first-runs and $35 in second-runs.

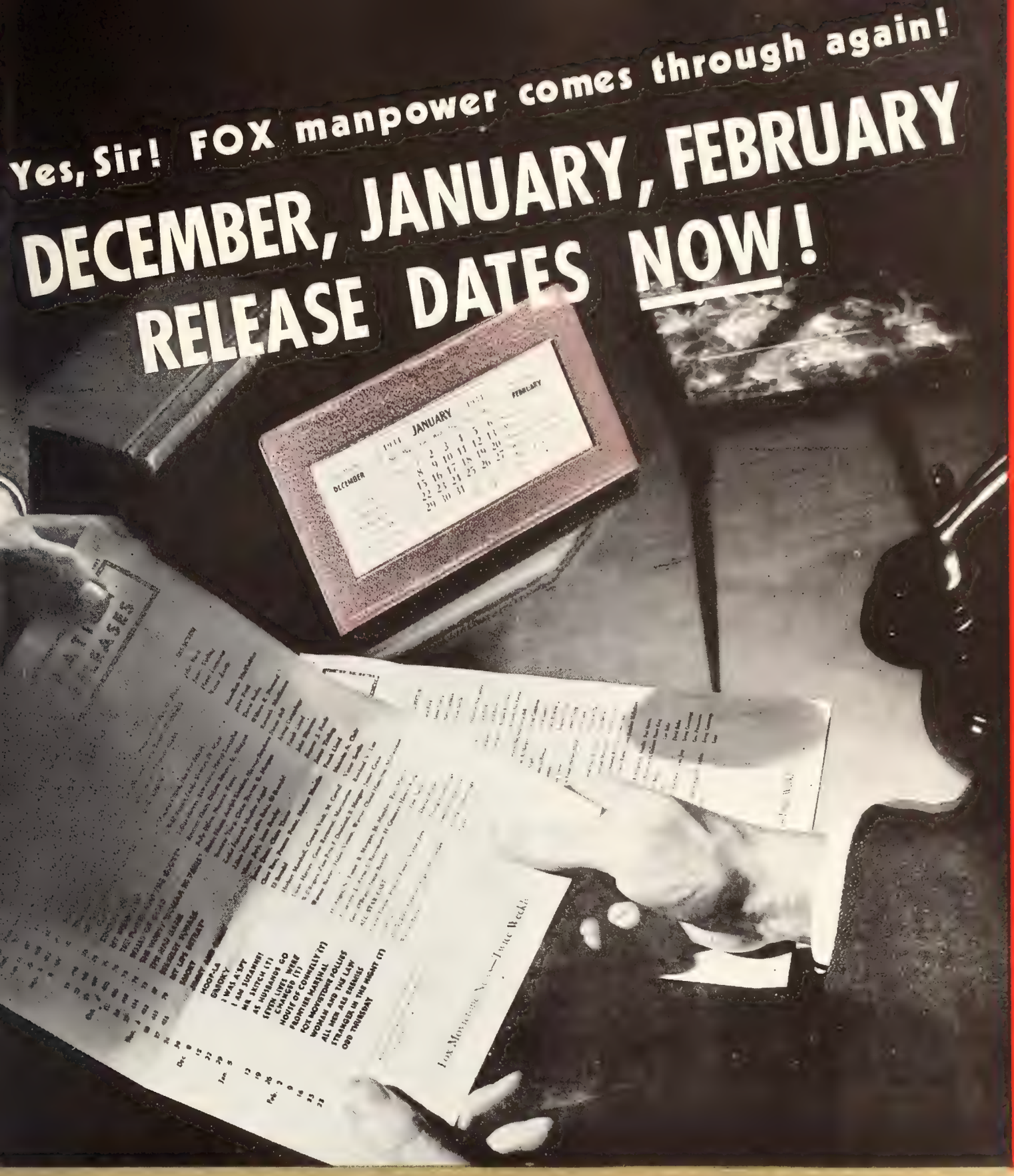
Capitol Theatre Has 14th Birthday

The Capitol theatre on Broadway will be fourteen years old next Tuesday. It opened on October 24, 1919.

Major Edward Bowes, managing director of the theatre, in association with Messmore Kendall and others, built the Capitol in 1918. As managing director he has guided the policy since the day of its opening. Major Bowes is a vice-president of Metro-Goldwyn-Mayer Pictures,, and also serves as liason between the Capitol theatre and the radio public.

Built immediately after the war, the Capitol was the first de luxe cinema house of its kind, and features Metro-Goldwyn-Mayer pictures. Elaborate stage shows, consisting of stars of the screen, stage and radio worlds are presented weekly, under the personal supervision of Louis K. Sidney, production chief of the theatre.

The DuPont family was represented on the board of directors of Moredall Realty Corporation, owners of the theatre in 1918, when the Capitol was built.



Again the *only* company to do it. Great... Isn't it? Those dates will be met, too ... titles, stories, casts, directors! Because the FOX studio realizes what *definite dates* mean to you as a showman and a *business man.* Sound showmanship... that's the way FOX manpower operates. Going steadily, aggressively forward. Minding its own business and boosting yours. *More than* keeping its promises ... by taking *good* pictures and making them *great!*

Now...

AIMED AT THE 3 BIGGEST

THIRTEEN pictures specially produced and dated for the holiday and winter season. Check over each one . . .

CLARA BOW
again rises to dramatic heights in
HOOPLA
With Preston Foster, Richard Cromwell, Herbert Mundin, James Gleason, Minna Gombell. Directed by Frank Lloyd.
A Rockett production.
Released November 30th

I WAS A SPY
MADELEINE CARROLL
HERBERT MARSHALL
CONRAD VEIDT
Released December 15th

7 LIVES WERE CHANGED
Heather Angel, Norman Foster, Herbert Mundin, Ralph Morgan.
Released January 12th

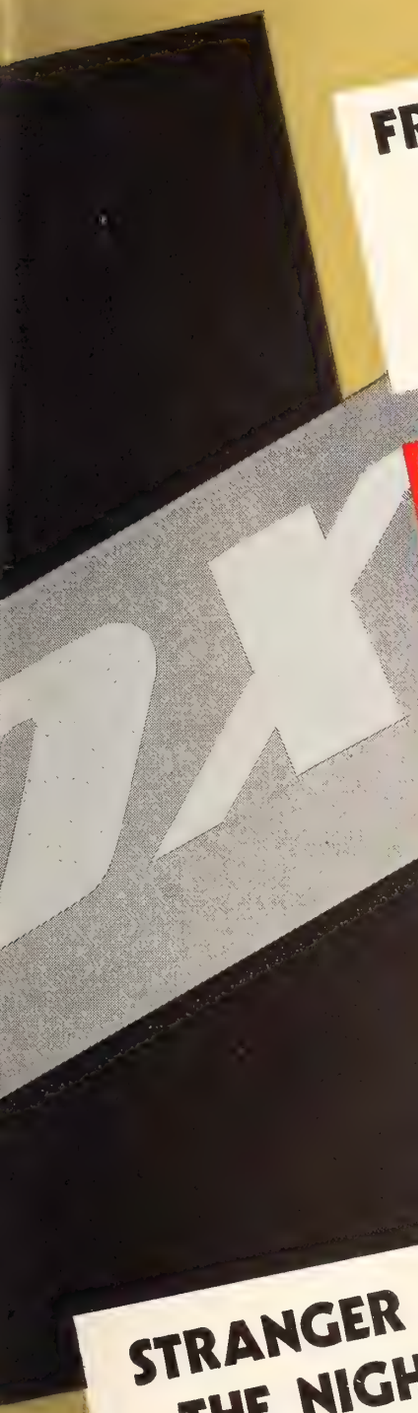
WILL ROGERS
hits a new hilarity high as
MR. SKITCH
with
ZASU PITTS
Rochelle Hudson, Florence Desmond, Harry Green. Directed by James Cruze.
Released December 29th

SMOKY
WILL JAMES' great story
with
VICTOR JORY
Irene Bentley, Will James
Released December 8th

I AM SUZANNE!
Starring delightful
LILIAN HARVEY
with GENE RAYMOND
LESLIE BANKS
[illegible]
A Lasky production.
Released December 22nd

AS HUSBANDS GO
with
WARNER BAXTER
Helen Vinson, Warner Oland
Catharine Doucet
From Rachel Crother's stage smash
Jesse L. Lasky production.
Released January 5th

MONTHS OF YOUR YEAR!



FRONTIER MARSHAL

with
GEORGE O'BRIEN
Irene Bentley

Released January 26th

FOX MOVIETONE FOLLIES

Janet Gaynor
Lilian Harvey **Warner Baxter**
Lew Ayres **Spencer Tracy**
James Dunn **Sally Eilers**

Heather Angel, John Boles, Norman Foster, Victor Jory, Herbert Mundin, Preston Foster, Florence Desmond, Rochelle Hudson, Harvey Stephens, Sid Silvers, Mona Barrie, Miriam Jordan, Dixie Frances, Claire Trevor, Wini Shaw, Stepin Fetchit. *Plus* Girls! Music! Novelty! Story! *Lew Brown production.*

Released February 2nd

JANET GAYNOR
LEW AYRES
LIONEL BARRYMORE
HENRIETTA CROSMAN

in

THE HOUSE OF CONNELLY

with Stepin Fetchit

A Henry King production.

Released January 19th

ALL MEN ARE ENEMIES

Here, unquestionably, is one of the year's great pictures. A best-seller on two continents . . . exultant with the sheer joy of living . . . glorified by the most beautiful romance ever attempted on the screen. An exceptional cast is being chosen.

Al Rockett production.

Released February 16th

WOMAN AND THE LAW

Victor Jory Claire Trevor
Howard Lally

Released February 9th

STRANGER IN THE NIGHT

Victor Jory Heather Angel
Miriam Jordan

Directed by Irving Cummings.

Released February 23rd

What do you say...

RIGHT... Even stronger than that FOX first quarter smash

And it takes some going to outshine hits like "My Weakness," "Berkeley Square," "The Power and the Glory," "Dr. Bull" and "Paddy." FOX manpower —"not crowing, just growing"— makes this possible. And FOX manpower is proving daily that *only* such an organization can *guarantee* you *consistently great* product ... *delivered on time.* Be smart ... join that ever-swelling group of happy FOX exhibitors ... and **"Put It Here!"**

HOOPLA
Released Nov. 30th

SMOKY
Released Dec. 8th

I WAS A SPY
Released Dec. 15th

I AM SUZANNE!
Released Dec. 22nd

MR. SKITCH
Released Dec. 29th

AS HUSBANDS GO
Released Jan. 5th

7 LIVES WERE CHANGED
Released Jan. 12th

HOUSE OF CONNELLY *
Released Jan. 19th

FRONTIER MARSHAL
Released Jan. 26th

FOX MOVIETONE FOLLIES
Released Feb. 2nd

WOMAN AND THE LAW
Released Feb. 9th

ALL MEN ARE ENEMIES
Released Feb. 16th

STRANGER IN THE NIGHT *
Released Feb. 23rd

* *Tentative Title*

JOIN THE UPSWING WITH FOX

Printed in U. S. A.

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

ACROSS the muddy waters of the Mississippi River and into the East comes a story from John C. Moffitt, critical critic of Kansas City's *Star*, about Louis B. Mayer, son-in-law David Selznick, "Night Flight" and maturity in picture making.

It seems that when young Selznick thought his "Night Flight" was completed he showed it to his father-in-law with a certain understandable pride.

"It's a thrilling picture," said Mr. Mayer, "but what the devil are they flying for?"

"What?" asked David.

"What are they flying for? You have terrific heroics, death and sacrifice and not a thing that will justify all this suspense and danger in the minds of audiences. Never ask an audience to sympathize with characters that are acting like fools, David."

So they went to work on the picture again and injected the story of the infantile paralysis epidemic and the vital serum that is being rushed across the Andes. That gave all the heroics dignity.

▽

The New Yorker believes *that if Hollywood ever decides to better the novelty under-water number in "Footlight Parade," it will have to do it with herds of diamond elephants, under glass.*

▽

This one sounds like one of those "pep" messages from a New York home office circuit executive to his men in the field, or like a market letter:

"Recovery is certain, if not by Labor Day, or before the snow flies, then by next spring, or within the next year or even within the next two years."—The *Texas Weekly.*

▽

Publicity from the New York offices of Freuler Film Associates quotes John R. Freuler as saying better films will result from bigger receipts. Our impression always has been that bigger receipts result from better films.

▽

Two headlines in the nation's press last week gave prominence to the Hollywood salary situation and its relation to the industry's code. One said a provision had been written into the draft curbing "unreasonably" high salaries. Another said: "Can't Cut Film Pay," quoting General Johnson, recovery administrator.

Which reminds us of the Alabama Negro who had been lodged in jail, chained, tied and placed in a straight jacket. One day he was visited by a friend, another plantation worker, who, after seeing the prisoner's predicament, said, "Why, they can't put you in jail."

▽

In view of the many theatre and circuit receiverships which occurred during the days of distress, one in the motion picture business might read with interest the following incident, as reported by the New York *World-Telegram:*

"At a dinner given to Mayor O'Brien Wednesday night, Paul P. Rao, head of the Paul P. Rao Association, of the Yorkville section (of New York City), said: 'I want to be a judge, so I can recompense the boys who have worked for me by giving them receiverships, and so on—the way other judges do.'

"Everyone applauded him, including the guest of honor. . . . Mr. Rao was the hit of the evening."

ESTIMATES WILL BE GIVEN CHEERFULLY

The following advertisement, which appeared in the Waterville (Me.) Sentinel, *could have been suggested by Warners' recent trade paper ads which revealed a couple of customers purchasing tickets in shorts:*

IF YOU ARE GOING TO
THE MOVIES
You Can Leave Your
Clothes To Be Cleaned and Pressed
Just at the End of the Lobby

IN place of Eddie Cantor, the current champion for maintaining high Hollywood salaries, we nominate George Arliss, actor.

Mr. Arliss returned to these shores last week, fresh from a vacation along the countryside of his native England. Hardly had the U. S. Customs inspectors affixed clearance stamps to the Arliss baggage, when the scribes of Park Row and Times Square stormed United Artists' office on Seventh avenue, to learn whether this mature 65-year-old mind didn't have something to say about the prevalent and highly publicized controversy over regulating Hollywood salaries.

Being an actor, they had expected that Mr. Arliss would uphold the scale, at least. But he went twice as far, saying: "Salaries of stars in Hollywood are not high enough! They'll have to go up." Hollywood will love him for that.

Mr. Arliss—who has spent 46 of his 65 years in theatricals—appeared to be strongly established on the gold standard, what with a gold monocle, heavy gold watch chain spread across his vest and fastened to a gold timepiece, a gold cigaret case, deep gold-tipped cigarets, a few wide gold bands on his wrinkled fingers, heavy gold key chain, gold tie pin.

▽

The morals of our studio capital in California need no longer be made a point of issue. Miss Marlene Dietrich has returned and the New York *Daily News* reports in its headlines:

LA DIETRICH IS
BACK IN PANTS
IN HOLLYWOOD

▽

The Mae West "mouse trap" has brought the world to her door. Cash offers continue to pour in upon the voluptuous builder of voluptuous grosses for indorsements of everything from beer to beef and from a corset to a corsage. Offers total $28,000 *to date, all refused, with the exception of one given to Lux without remuneration.*

Henry R. Luce's terse Time *magazine traces Mae West's beginning to Brooklyn, not later than* 1900. *Her father, Jack West, was a pug and a theatre bouncer. In vaudeville, Mae is supposed to have developed her figure with an acrobatic act in which she lifted a* 500-*lb. weight, supported three* 150-*lb. male assistants.*

▽

And now that RKO's "Greater Show Season" has ended, the circuit's managers have another job on their hands—the "Autumn Festival." The management believes it's going to be a better job, even Phil Reisman feeling sure that almost everything is in the managers' favor. Phil told his field men that he's "as sure as the Scotsman who was never more sure than when he was in doubt." That makes it certain.

THE STRONGEST EDITORIAL VOICE of a daily newspaper is usually heard by some few hundreds of thousands, but millions see and listen to motion picture newsreels. Statesmen and rulers the world over know only too well the value of the newsreel, particularly the importance of continuing the goodwill of the editors of these celluloid disseminators of headline happenings. That's why rare photographs of Franklin Roosevelt, Mussolini, Herbert Hoover, the late Calvin Coolidge, Al Smith, Ramsey MacDonald, kings, queens and jokers—all autographed with warm greetings—cover the expansive walls of Truman Talley's Fox Movietone headquarters in the heart of "Hell's Kitchen" on Tenth Avenue in New York.

Mr. Talley's men in the field, too, appear to have the happy faculty of cementing friendly relations with the people who really count in the capitals of the world. We learned a lot about that on a wintry afternoon last March while at the inauguration in Washington, as we observed young and likeable Arthur DeTitta, Fox News man on Capitol Hill, hustling about the White House. And didn't Metro's Fox-Hearst Newsreel studio "train" roll merrily down Pennsylvania Avenue on March 4, the only commercial "float" in the inaugural parade?

Coincidentally, while some people are aware of the fact that Mr. Roosevelt is probably the keenest motion picture and newsreel enthusiast that ever sat in the state chair at the White House, there are but few who know that the President for years has been writing his biography—in celluloid.

Mr. Roosevelt has a duplicate of every foot of film which has picturized his activities since he entered public life, many years ago, and Mr. Talley's newsreel organization now supplies the President with all scenes in which he appears. If Fox News doesn't film all the events in which Mr. Roosevelt appears, Talley secures the missing ones from the other newsreels, patching the scenes together in continuity. Mr. DeTitta then presents the film, mounted on a reel all ready for screening, at the front door of the White House.

▽

And Alexander Woollcott passes along the following item, which appeared in a recent circular of the Union Library Association:

FRANK HARRIS. My Life. Volume I.
Absolutely unabridged except
for the obscene passages.

▽

We agree with Dick Watts. There is a great national menace that the pulpit orators should be thundering against: Walt Disney's theme song, "Who's Afraid of the Big, Bad Wolf?" It is one thing to be miraculously popular, and another to be murderously so.

▽

Omigosh! Paramount says that Ernst Lubitsch is the most glamorous of directors! They explain that other directors, visiting a Lubitsch production, observe his quiet modus operandi—"no fuss, few words and a smooth flow of accomplishment that ripples along like the rhythmic beat of simple verse."

"The answer," they said, "lies in watching him for more than the average visitor's span of time. Then can be perceived an unending effusion of vitality that bangs like an X-ray from his owlish eyes."

But Mr. Lubitsch's unending effusion of vitality is not half so important. "The secret, too," adds Paramount, "is in the way he whacks away at his chewing gum."

WIDE RANGE, HIGH FIDELITY HIGHLIGHT SMPE SESSION; RE-ELECT GOLDSMITH

Acceptance by Exhibitors and Public Appreciation of New Facilities Noted at Chicago Convention; Election Close

by HARRY HOLQUIST

The wide acceptance and appreciation of wide range and high fidelity reproducing and recording equipment was the highlight of subjects before the Fall convention of the Society of Motion Picture Engineers at the three-day meeting at the Edgewater Beach Hotel in Chicago this week. In the words of A. N. Goldsmith, who was re-elected president of the Society, the acceptance by exhibitors and the public appreciation developed in the past year marks another epoch in the achievements of the engineering and allied fields in the motion picture.

Wide range and high fidelity were pictured by Dr. Goldsmith as more than mechanical improvements. "The more subtle emotions, and the greater freedom of expression and action possible by this recent development is a contribution of utmost importance to the theatre and showmanship at large," Dr. Goldsmith told the convention.

Close Vote for President

At the opening day's session the convention was mildly rocked by the unusual turn of events in the election. For the office of president Dr. Goldsmith was elected by one vote over L. A. Jones of Eastman Kodak Company. The ballot count gave the incumbent 69 votes and Mr. Jones 68. Other officers elected were O. M. Glunt, assistant director of apparatus development, Bell Telephone Laboratories, New York, vice president; J. H. Kurlander, commercial engineer, Westinghouse Lamp Company, Bloomfield, N. J., secretary; T. E. Shea, special products engineer, Bell Telephone Laboratories, New York, treasurer; H. Griffin, general sales manager, International Projector Corporation, New York, governor (re-elected); W. B. Rayton, director of scientific bureau, Bausch & Lomb Optical Company, Rochester, N. Y., governor.

Discusses School Film Use

Business is definitely on the upgrade, C. F. Strodel, who represented Barney Balaban, told engineers at the opening luncheon. Mr. Strodel said that officials of the circuit faced the Century of Progress Exposition with considerable trepidation but that their fears proved groundless. In August of this year the 35 Balaban & Katz houses played to one million more admissions than the same month a year ago. The Fair enabled B & K to reopen four houses. The stimulant given business in the past few months will continue, Mr. Strodel predicted.

Use of commercial films in educational institutions was the subject of a talk by Donald P. Bean of the University of Chicago. Mr. Bean took issue with attempts of exhibitors to keep commercial films out of theatres as indicated in the Washington code discussions. He viewed as narrow any efforts to keep from schools films which have historical or other angles of value in education.

In the report of Secretary J. H. Kurlander it was revealed that the society membership now total 652. A plan for a new setup in operation was introduced for consideration by the members.

Among those registered at the convention were:

Thos McNamara	P. A. McGuire
Porter Evans	W. W. Macomber
J. G. Capstaff	L. A. Bonn
Will Whitmore	H. M. Stoller
A. H. Richardson	E. O. Scriven
D. McRae	E. R. Geib
H. C. Wellman	A J. Bradford
Ralph E. Farnham	Charles J. Glasser
W. C. Kunzmann	V. A. Welman
Arthur C. Hardy	M. C. Batsel
J. O. Baker	O. M. Glunt
J. F. D. Hoge	John G. Jones
Paul Lamboit	Peter Mole
Maurice Ricker	T. E. Shea
Dr. Alfred Goldsmith	Cyril Presgrave
R. C. Holslag	Richard Brady
Thad C. Barrows	Glenn E. Matthews
M. Metzger	J. M. Wall
E. K. Carver	Thomas L. Gibson
D. E. Hyndman	H. A. Hartt
Joseph Wittels	R. F. Nicholson
Chauncey L. Greene	H. A. DeVry
R. Fawn Mitchell	Alan A. Cook
J. H. Kurlander	Oscar B. Depue
E. I. Sponable	M. L. Stoeppelworth
Otto Nelson	W. H. Carson
James Frank, Jr.	Geo. A. Blair
Herbert Griffin	Charles Bass
A. C. Downes	Clifton Tuttle
Otto Sandvik	J. D. Marr
Joe Cifre	S. R. Burns
H. G. Tasker	Earl A. Read
D. B. Joy	Martin C. Schick
Loyd A. Jones	Harold H. Shotwell
Don M. Alexander	J. Elliott Jenkins
Stanley A. Lukes	Leroy P. Langford
Dr. J. C. Burnett	N. B. Green
E. C. Fritts	H. S. Morton
L. C. Boylen	E. R. Livingston
J. Crabtree	S. K. Wolf

DR. ALFRED N. GOLDSMITH

Numerous Papers Are of High Caliber; Greater Freedom of Expression for Players Is Seen in Use of Wide Range

by F. H. RICHARDSON

Papers read and delivered at the early sessions of the convention of the Society of Motion Picture Engineers, held in Chicago at the Edgewater Beach hotel, gave every indication that the meeting was setting a high mark in the caliber of discussions.

One by F. L. Hopper of Hollywood, of Electrical Research Products, Inc., pointed out that "Wide Range" improvements permit of greater freedom of expression and action by players and a much greater degree of naturalness and fidelity in recording.

S. K. Wolf, consulting engineer of Erpi, New York, declared that extension of frequency and volume ranges in recording and reproducing sound has made theatre people more conscious of the high importance of perfection in theatre acoustics. Another Erpi member, F. C. Willis, of New York, dealt with the extension of range of reproduced frequencies over that previously considered acceptable.

Next J. O. Baker, of RCA Victor, Camden, came in with a paper dealing ably with 16 mm. sound-on-film. "It is possible," he said, "to successfully record as high as 9,000 cycles on 16 mm. stock."

G. W. Baker and M. A. Smith, of the United States Gypsum Co., Chicago, in a paper on practical application of acoustics in theatres, treated of the relation of projectionists, the projection room monitor and sound equipment with theatre acoustics.

Automatic Printer Discussed

Automatic change-over devices were discussed by Alf Pritchard, Coronado, Cal.

Recent developments in the Bell & Howell fully automatic printer were discussed by A. S. Howell and R. Fawn Mitchell, Chicago. The use of the talking picture as an additional educational tool at the University of Chicago, which already has five 35 mm. picture-sound projection installations in its various buildings, was described by Harvey B. Lemon, professor of physics. It seems the university is pretty thoroughly "sold" on the sound picture as an aid in education.

In a paper "The Non-Rotating Direct Current High Intensity Arc," A. C. Downes discussed the possibilities in utilizing this type of light source for projection.

Economies in projection lamps were traced by E. W. Beggs, of Westinghouse Lamp Company, Bloomfield, N. J., in most enlightening and interesting fashion, while H. E. Decmp, Western Electric Company, Chicago, told of the many interesting manufacturing problems confronted by equipment makers.

"Further Investigations of Ground Noise in Photographic Sound Records," by Otto Sandvik, Eastman Kodak Company, was really an investigation of the growth of ground noise during successive stages of the processes involved.

"RED" BRANAHAN
Something always happened in the old neighborhood when "Red" was out on bail!

ADONIRAM SCHLUMPP
Poor little rich boy and no mother to guide him . . what a break for Aggie Appleby "Maker of Men"!

There are Dames, Skirts, Frails, Babyfaces, Funnyfaces, Angel Faces, Redheads, Blackheads, Boneheads, Cuties, Snooties, Beauties, BUT YOU NEVER KNEW A GAL LIKE

"AGGIE APPLEBY MAKER OF MEN"

She Took 'Em Apart—and Gave 'Em the Works!

starring

CHARLES FARRELL
WYNNE GIBSON

with

WILLIAM GARGAN
ZASU PITTS

BETTY FURNESS BLANCHE FRIDERICI
DIRECTED BY MARK SANDRICH
A PANDRO S. BERMAN PRODUCTION

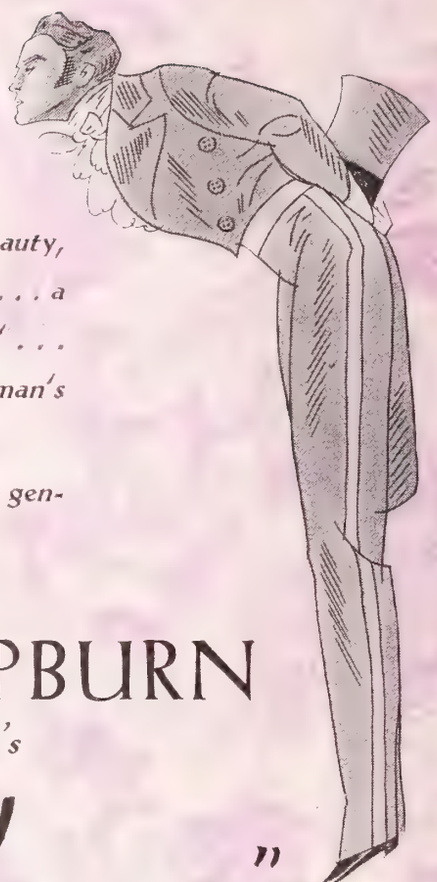
NRA MEMBER U.S. WE DO OUR PART

RKO Radio PICTURES

MERIAN C. COOPER
Executive Producer

THERE'LL BE A PANIC AT RADIO CITY MUSIC HALL WHEN "AGGIE" BLOWS IN !

A NEW SENSATION OF SHEER LOVELINESS GLORIFIES THE SCREEN!



Here is Romance in all its golden beauty, illumined with the Hepburn magic . . . a lilac tree, a waterfall . . . and "Jo" . . . the enchanting idol of every man's secret dreams.

RKO-RADIO brings the story three generations have waited to see.

KATHARINE HEPBURN

in Louisa May Alcott's

"Little Women"

With Joan Bennett, Paul Lukas
Frances Dee, Jean Parker
Edna May Oliver, Douglass Montgomery
Henry Stephenson

Directed by George Cukor
Merian C. Cooper, Executive Producer

R K O
RADIO
PICTURE

Pettijohn Manages Candidate Alicoate

Dr. Charles Clyde Pettijohn of 28 West Forty-fourth Street, New York, this week announced the candidacy of Mr. John Wilde Alicoate, publisher of Film Daily, 1650 Broadway, for membership on the Board of Aldermen of the village of Harrison, New York.

Dr. Pettijohn is Mr. Alicoate's campaign manager, which is in itself a guaranty of a great constructive movement in behalf of the common people.

Both the candidate and the campaign manager have previously been alleged to live in fashionable Rye on the Westchester shore, but politics make strange geography.

The campaign, according to Dr. Pettijohn, will be entirely speechless, in line with his long standing Democratic position that the less said the better, about anything. The appeal to the voters will consist of opening a dark motion picture theatre in Harrison for seven nights of shows, made up of motion pictures from Broadway and such divertisements as may be devised by the Colored Boys Alicoate for Alderman Club, no doubt organized recently on a dark night.

Mr. Alicoate's prospects of election when Harrison goes to the polls on November 7, are rendered bright by the forecasts of his manager. It will be remembered that Dr. Pettijohn served his political novitiate under the late Thomas Taggart of Indianapolis and French Lick, of Pluto water fame.

Newsreel Jars The Newspaper

An unusual pictorial record of the manner in which attempts by a sheriff's deputies to break up a picket line gave rapid rise to a disastrous riot in which one man was killed and several injured, was last week recorded by camera and microphone for Pathe News at Ambridge, Pa., when striking mill workers and authorities clashed. On the scene for Pathe were Thomas Baltzell at the camera and Al Kalbfleisch handling the sound recording.

Dodging flying bullets and missiles, none of which found their mark, according to RKO's announcement of the newsreel achievement, the two screen reporters stood their ground to "get the picture." Editorial attention was drawn to the dramatic intensity and significance of the pictures, and, says the company announcement, Arthur Brisbane, Hearst executive, declared in his column, "Today," "President Roosevelt was to see the subject and that he would not soon forget it, and would want others in his administration to see it."

"Dramatic power and national significance" is credited to the subject by the *New York Herald Tribune*, according to RKO, which releases the Pathe reel. The *Washington Post* comment, as indicated by RKO, was to the effect that the newsreel shot makes startlingly clear what conditions are in places that seem remote but might be anywhere, and calls it a "thrilling and blood-chilling" scene.

TRAVELERS . . .

Dr. Alfred N. Goldsmith, president of the SMPE, led a delegation of motion picture engineers from New York to convention in Chicago.

Herschel Stuart, Publix operator in Detroit, was in New York.

Marcel Mekelburg, of Century exchange, Boston, was in New York.

Norman Moray, Vitaphone sales executive, was due back in New York from Cleveland.

Marion Nixon returned from Europe.

Valentine Mandelstamm, scenarist, arrived in New York from Europe.

Karl Krug, United Artist home office publicist, returned to New York from Pittsburgh.

Herman Zohbel, treasurer of Radio Pictures, and William Clark, assistant treasurer, arrived in Hollywood from New York.

Henry Ginsberg, Hal Roach manager, returned to Culver City from New York.

William Sistrom, Radio producer, was due at Fort Myer, Virginia, from Hollywood, for exteriors for "Rodney."

Mike Marco returned to the coast from New York.

Dave (Skip) Weshner arrived at Milwaukee from New York, to become Warner theatre zone manager.

Bob Smeltzer, Washington district manager for Warner, was in New York.

Al Jolson left New York to resume for Warners at Burbank studio.

William Powell, Warner star, is due in New York from coast.

Grant Whytock, film editor, returned to Hollywood from New York, to rejoin Reliance Pictures.

Marie Dressler, Metro star, returned to Culver City after stay in New York.

Wallace Beery, MGM star, was due on coast from New York and Europe.

Irving Berlin left New York for coast visit with Joseph Schenck.

Ed Wynn, starring for Metro, will return to New York from Culver City in a week.

Sol Lesser sails Friday for Europe to arrange distribution for Principal.

Sidney Skolsky, New York *Daily News* writer, left for Hollywood to write a Hollywood column.

Juliette Compton, British film player, arrived in New York en route to Coast.

Edward Fontaine, Paramount's midwest district manager, was in New York.

Warner Reports Studios' Payroll Raise $505,500

A total payroll increase of $505,500.75 in Coast studios as of September 1 compared with June 1 of this year, is reported from Hollywood by Jack L. Warner, chairman of the NRA there. The administration's re-employment plan is credited with the increase.

More extras were employed during September than in any similar period since the advent of the talking picture, the figures breaking a record standing seven and one-half years. September placements totaled 39,762. Studios were declared by Mr. Warner to be using the required number of persons in all scenes calling for extra talent.

North Dakota Bans Sunday Showings by Close Margin

North Dakota citizens refused to allow Sunday film performances by a margin of 812 votes in the special election last month, complete unofficial returns show. Sunday performances are now banned by state law.

S. Z. Poli Regains Fox-New England

Backed by the New York banking firm of Halsey-Stuart, S. Z. Poli returned to his old stand as one of New England's outstanding theatre operators, this week, when he purchased the assets of Fox-New England, former Poli properties.

Following the public auction of Fox-New England Theatres assets in Hartford, Conn., and Springfield, Mass., this Friday, a new corporation shortly will take over operation of the former Poli houses. Mr. Poli and Halsey, Stuart & Co. will be in control.

John A. McNaughton and W. B. F. Rogers, New York attorneys, were acting for Halsey-Stuart on Monday when they purchased for $650,000 a block of first mortgage bonds with a face value of $3,326,000 at a sale held by Special Master Thomas J. Spellacy, acting under instructions of the United States district court at Hartford. These bonds had been pledged as security for an issue of debentures. Their transfer is a part of the reorganization plan.

At the auction of all the Fox-New England assets this Friday, bids will be presented by Lou Sagal, now in control for Mr. Poli, and David Henderson, acting for Halsey, Stuart, as reorganization managers.

Eastern Theatres Corporation is the name of the underwriting syndicate which handled the repurchase of the bonds, which had been on deposit with the Guaranty Trust Company as collateral.

The new name for the Poli circuit will be Poli-New England, Inc. Mr. Sagal said Tuesday night that he hoped to have the new company in operation between November 1 and November 15.

MPTO Unit for Detroit Planned

A new organization of exhibitors in the Detroit territory, to become an affiliate of the Motion Picture Theatre Owners of America, is the aim of meetings this week. The movement has its origin in complaints against Mid-States Theatres, buying combine in which H. M. Richey and J. C. Ritter of Allied States are reported officers.

Adrien Rosen, Detroit attorney, said he had authority to act for 80 Detroit theatres. He is identified with counsel in suits opposing Mid-States buying activities. Mr. Rosen charged that 20 houses not affiliated with Mid-States are having difficulty in obtaining product.

Kansas City Action Asks Midland Investment Receiver

A suit in equity was filed in circuit court, Kansas City, on Tuesday, seeking an accounting of profits and a temporary receiver for Midland Investment Co., which owns Loew's Midland and the adjacent Midland office building. The plaintiffs are Herbert M. Woolf, M. B. Shanberg and F. H. Reid, owners of a half interest in the company. Loew's, Inc., owns the remaining interest. The initial hearing has been set for next week. Loew's has engaged former Senator James A. Reed as attorney, indicating strong resistance to receivership is planned.

"CODE OFFENDS NRA REQUIREMENTS"

Independent motion picture producers, distributors and exhibitors who had previously voiced opposition to the revised code prepared by Solomon A. Rosenblatt, NRA deputy, finally presented to the National Recovery Administration, last Friday, their analysis of and suggestions concerning the revised code.

Signed by counsel for the independents' committee, Abram F. Myers, Jacob Schechter, Mitchell Klupt and Milton C. Weisman, the memorandum covers both the first and second code revisions, and concludes with the observation that both codes offered by the deputy administrator "offend each these (NRA) requirements":

A brief literal summarization of the independents' document, in its own language, analyzing Mr. Rosenblatt's code follows:

PART I

1. CODE AUTHORITY, CLEARANCE AND ZONING BOARDS, GRIEVANCE BOARDS

Functioning in the manner provided in the first revision of the code, the Code Authority and clearance and zoning and local grievance boards:

(a) Would vest complete control of the industry in the Hays organization; (b) Would divest independents of protection against predatory practices of major producers as they now enjoy under anti-trust laws; (c) Would violate Constitutional rights of independents by taxing them for support of boards created in interest of majors and by compelling them to furnish evidence to be used against them in criminal cases; (d) Would create a super-combination; (e) Would not settle issues which now divide the industry, but would aggravate them.

The analysis then explains what is said to be the unfairness of a producer-controlled Code Authority, and the other proposed boards, charging "domination," instead of "arbitration." Other charges:

Producer control assured in Code Authority.

Code Authority may delegate power to committees having no independent representatives.

Trade associations (local exhibitor associations) ignored.

The power to regulate clearance and zoning is the power to put independent theatres out of business.

Clearance and zoning boards will be dominated by major producers.

Boards are directed to maintain and increase clearance, not lessen it.

Procedure favors first-runs and appeals are unduly burdensome.

Grievance boards are impotent to give effective relief.

Grievance boards, like clearance boards, will be dominated by producers.

PART II

1. SUBSTITUTIONS

(*First revision, C-3, p. VC-1; second revision, DV3, p. S 8-9; Exhibitors' Proposal* 15; *Distributors' Proposal XX*).

Prohibits distributor from making specified substitutions, but does not provide that, in violation of the article, exhibitor be not required to accept or pay for substituted picture.

(Note: The analysis then proposes a new clause for substitutions, as follows):

No distributor shall substitute . . . as the motion picture of a named star, or group, or combination of stars, or named director, or as based upon a well-known book or play, one of any other star or group or combination of stars, director, book or play, nor shall a distributor substitute any other feature . . . for one which, in the contract therefor, is designated "no substitute."

2. NON-THEATRICAL COMPETITION

(*First revision, C-4, p. VC-2; Second revision, D, Part* 3, *p. S-9; Exhibitors' Proposal,* 18; *Distributors' Proposal XXI*).

The proposals should protect the regularly established theatre operator from competition of those who do not conduct theatres as a business. The (code) article permits licensing of non-theatrical accounts, until Local Grievance board decides licensing is unfair.

Distributor should in advance satisfy local grievance board that such sale would not interfere with regular theatres.

3. FORCING SHORTS WITH FEATURES

(*First revision, C-5, p. VC-2; Second revision, D Part* 5, *p. S-10; Exhibitors' Proposal* 24; *Distributors' Proposal XXII*).

Provision sanctions practice. It seemingly regulates the proportion which may be forced, but actually it does not do so.

Unfair method of competition against those producers having shorts to sell.

Nothing short of complete extermination of the practice will be adequate.

4. ALLOCATION OF FILM RENTALS

(*First revision, C-8, p. VC-3; Second revision, D Part* 8, *p. S-11; Exhibitors' Proposal* 4; *Distributors' Proposal XLII*).

Gives no relief to exhibitors.

5. DESIGNATION OF PLAYDATES

(*First revision, C-9; p. VC-3; Second revision, D Part* 9, *S-11; Exhibitors' Proposal,* 17; *Distributors' Proposal XLV*).

Objections:

(a) Recognizes the right of the distributor to run the business of the exhibitor by requiring him to exhibit pictures on particular days of the week; (b) Leaves the right to relief to the discretion of the producer-controlled boards; (c) Improperly limits the ground upon which an exhibitor may procure a change in playdays; (d) If relief is granted on a particular picture, the exhibitor has forced upon him still another picture which may be open to the same objection as the first.

(Note: The analysis then discusses socalled "onerous terms" under which percentage playing is said to be practiced).

6. DATING RESTRICTIONS

(*First revision, C-10, p. VC-4; Second revision, D Part* 10, *p. S-13; Exhibitors' Proposal* 5; *Distributors' Proposal XLIII*).

Since it is recognized that arbitration should be optional, the inclusion of a distributors' addendum to exhibitors' original proposal is merely an attempt to coerce the exhibitor to agree to arbitrate.

7. SPECIAL PRODUCTIONS

(*First revision, C-11, p. VC-5; Second revision, D Part* 11, *p. S-13; Exhibitors' Proposal Art.* 25).

Exhibitors are opposed to the practice of distributors of failing to deliver those pictures which distributors have reason to believe are successful attractions, and reselling them at greatly increased prices.

Revised code leaves open to distributor the opportunity to remove desirable pictures and assures to producer-controlled theatres any of these "specials."

8. DESCRIPTION OF PLAYDATES

(*First revision C-12, p. VC-5.*)

This article, to be effective, must provide that, "An exhibitor shall not be required to accept or pay for any picture released or offered by a distributor which materially differs from the general style, character or class of story set forth in the exhibition contract."

Entire article was omitted from the second revision.

9. OVERBUYING

(*First revision, D-2, p. VD-1*).

This was deleted from second revision, and should be restored.

10. PRICE EVASION—PREMIUMS

(*First revision, D-3, VD-1; Second revision, E part* 3, *p. S-17; Exhibitors' Proposal* 22; *Distributors' Proposal XIX and XXXI*).

Exhibitors dispute alleged right of distributors to establish by contract exhibitors' minimum prices of admission.

If any exhibitor is to have the right to continue the giving of premiums for 90 days, as provided in Section 4, his competitors should have the same right.

11. TRANSFER TO AVOID UNCOMPLETED CONTRACT

(*First revision, D-4, VD-3; Second revision E Part* 4, *p. S-18; Exhibitors' Proposal* 13; *Distributors' Proposal XXIX*).

With the first part we are in accord, but controversies should be determined by arbitration.

12. CONFLICTING ADVERTISING

(*First revision, D-5, p. VD-3; Second revision E Part* 5, *p. S-9; Exhibitors' Proposal* 21; *Distributors' Proposal XXX*).

Onerous for subsequent runs; right reasonably to advertise is first taken away from subsequent run exhibitor, and the burden is then placed upon him of satisfying producer-distributor controlled board that the restriction works an unfair hardship on him.

13. ELIMINATIONS

Makes no contribution toward solution of the evils of block booking.

The privilege granted is trifling and is hedged about with innumerable conditions.

14. ARBITRATION

Arbitration altered to the advantage of major producers by adding, that in case of failure of the arbitrators to agree upon selection of an umpire, "the Code Authority shall, upon request make such selection." Umpire should be designated by a judge of the U. S. District Court, or other neighboring court, or other disinterested public official.

15. DENIAL OF JURISDICTION TO GRIEVANCE BOARDS

(*Second revision, Sec.* 5, *p. S-33*).

There was included in the second revision, the . . . new article which did not appear in the first revision. A most brazen provision!

16. MISCELLANEOUS

Among other subjects requiring clarification:

(a) Definitions: These require some modifications, as well as additions.

(b) Practice of preventing a responsible producer from renting studio facilities.

(c) Interference with an outside or associate producer.

(d) Employment by producers under Article V, Part 5, of the second revision of the code.

(e) Details and interpretations concerning labor provisions.

(f) As to Section 1 of VC-1, the word "overt" should be omitted, and other measures of protection be afforded independent exhibitors with respect to the provisions of that article.

(g) Premiums covered by Section 2, page VD-2.

PART III

Important Provisions Omitted From the Revised Code

1. SUMMARY

Every proposal directly aimed at recognized vices, and every statement of principle intended

(Continued on page 34)

A NEW STAR
IS BORN ! !

ONLY YEST

Wire from James R. Grainger from studios to Home Office:

"Screened Only Yesterday and in my opinion, based on years experience with various companies, you can safely guarantee to every exhibitor lucky enough to have a contract with Universal that it's the finest love story ever screened . . . Back Street compares as a two-reel comedy to Only Yesterday . . . Have never been so enthused in my life . . . You can immediately set in time in all the houses, and any exhibitor who does not cash in on this attraction should get out of this business immediately. Margaret Sullavan becomes a new star—a star who will rank with the outstanding stars of the screen and I mean the biggest . . . Boles gives a performance that is almost unbelievable . . . Sincerely feel we have picture that will create history . . . A woman's picture based on a human story that is always a surefire theme . . ."

•

With MARGARET
SULLAVAN
JOHN BOLES

•

JOHN M. STAHL'S

Greatest Production For Universal

93 feature players in the cast, including Edna May Oliver, Billie Burke, Benita Hume, Onslow Stevens, Reginald Denny, Jimmie Butler, Marie Prevost, Franklin Pangborn. Produced by Carl Laemmle, Jr. Suggested by the book by Frederick Lewis Allen. Dialogue by William Hurlbut. Presented by Carl Laemmle.

ERDAY

$10,000 FINE FOR PAY VIOLATIONS

(Continued from page 10)

known that the information they submit will be held strictly confidential and will not be revealed to other producers or to the public.

Last Thursday afternoon Mr. Rosenblatt announced that sums in excess of the fair value of personal services cannot be paid employees in the industry. The article, inserted in the third code revision, will apply also to executives.

This action followed a difference of opinion, both in NRA circles and in the industry, as to the legality of fixing maximum salaries in the code, which previously had been discussed at Washington. General Hugh Johnson said: "I do not see how you could do it under the law," and so a solution of the problem was reached by making the offer of excessive salaries an unfair trade practice.

Clause Would Fine Producers $10,000

The code authority is given the power to fine producers $10,000 for the payment of salaries "unreasonably in excess of the fair value of personal services which results in unfair and destructive competition" for the purpose of inducing any person into the employ of a producer. All such assessments shall be paid to the code authority for use by it in the administration of its functions.

However, the new clause carries a significant phrase, which makes it clear that nothing "shall in any manner impair the validity or the enforceability of such agreement or employment." Obviously, then, while the producer may be chastised, by means of a $10,000 fine, for countenancing "excessive" salaries, he may continue with the agreement with the star and with the salary which was the cause of the fine. Which means that maximum salaries will not be fixed by the code. Nor was it made clear just what means will be taken to determine "excessive salaries."

General Johnson said that the salaries in Hollywood have reached the point where they are "grotesque."

Academy Belittles Strike Talk

The Academy of Motion Picture Arts in Hollywood, which already has lost dozens of its members who have struck out independently to fight the code's salary provisions, indicated this week through an official statement that strike talk was an "extreme measure" and would result in Governmental disapproval and unfavorable publicity.

Resentment of actors and writers over Articles 9 and 10 of the code, which would control activities of agents and studio creative talent, continued bitter. The authors and writers attacked the "blacklisting" clauses. The Academy said it would continue its fight against both articles.

The Screen Actors' Guild carried its fight to Washington, sending a four-page wire to President Roosevelt protesting the code and its salary provisions. They assailed the producers and said that they would resist any attempts of the "financial buccaneers" to "saddle" their sins on the creative talent.

Some Hollywood Salaries

Meanwhile, motion picture legislative experts who usually carry the burden of fighting the annual flood of theatre taxation in the states and the nation, obviously were none too happy over the publicity which was given Hollywood salaries in connection with the intervention of the White House. Particularly were they concerned over the publication of actual earnings. Some of these figures, which were said to be "generally accepted," but not necessarily authentic, follow, as they appeared in daily newspapers last week:

John Barrymore, $75,000 per picture.
Wallace Beery, $5,000 per week.

Speaking of Stars' Pay . . .

Speaking of player salaries—and who at Washington isn't, in these autumn code days—H. I. Phillips had the following to say this week in "The Sun Dial," his column in the New York Sun, *under the heading, "Eddie Cantor Makes a Salary Speech":*

("The days of slavery are over," declared Eddie Cantor, prominent picture star, in denouncing the reported White House move to keep Hollywood salaries within reasonable bounds.—News item.)

"Yes, sir," said Mr. Cantor, creaking in every limb from his income from pictures, radio, literature and theatre, "the days of slavery in the United States are definitely over. Any attempt to restore them will find me in the front rank of those willing to fight for the principles of Abraham Lincoln."

* * *

Mr. Cantor paused to take two more sacks of pay checks off the mail wagon and continued with feeling: "Was the Civil War fought for nothing? Did Lincoln die in vain? Has the country forgotten Sumter, Bull Run, Gettysburg, Shiloh, Five Forks, Little Round Top, Petersburg, Appomatox? . . ."

"Leaving on track five at 3:10," put in Charlie Chaplin ($2,500,000 *a year*), always clowning.

* * *

"Did America suffer the war of the States in vain? Did the red blood of the millions of dollars . . . millions of soldiers run like crimson rivers for four terrible years for nothing?"

* * *

At the mention of something for nothing Wallace Beery ($5,000 *a week*) and Greta Garbo ($40,000 *a month*), swooned.

"Shall Sheridan's Ride become a mockery, Sherman's March to the Sea an idle jest and Grant's campaign in the Wilderness a futile gesture?" demanded Mr. Cantor ($3,000 *a week on the air*, $200,000 *a year in pictures*).

"No," came the answer in a mighty roar from the throats of Harold Lloyd ($50,000 *per annum*), Jackie Cooper ($1,300 *a week*).

"Again I tell you that the era of slavery is dead and done for," shouted Mr. Cantor. "A nation cannot endure half slave and half free."

(This allusion to something free drove Baby LeRoy—$3,500 *a week*—into a crying fit which brought seven nursemaids on the run at once.)

"Ten thousand times 'no,'" declared Eddie.

"How much is ten thousand times no in our money?" asked Jmmy Cagney ($7,500 *a week*), trying to figure something on his cuff. "And do I take out agent's commission?"

* * *

Mr. Cantor braced himself for a mighty conclusion from Lincoln's Gettysburg speech.

"Four grand and seven," he began.

But he got no further. It was too petty a sum, so Mae West shot him.

Constance Bennett, $100,000 per picture, 3 annually.
Frank Borzage, $60,000 per picture.
James Cagney, $3,500 per week.
Eddie Cantor, approximately $275,000 per picture.
Charles Chaplin grossed $3,000,000 on "City Lights."
Ruth Chatterton, $7,000 per week.
Maurice Chevalier, $150,000 per picture, 2 annually.
Emanuel Cohen, $7,000 per week.
Jackie Cooper, $1,300 per week.
Joan Crawford, $4,000 per week.
Bing Crosby, $270,000 for 3 pictures.
Marie Dressler, $3,500 per week.
Ruth Etting, $25,000 for one week's work.
Kay Francis, $5,000 per week.
Clark Gable, $2,500 per week.
Greta Garbo, $150,000 per picture, 2 annually.
Janet Gaynor, $100,000 per picture, 3 annually.
Ann Harding, $90,000 per picture.
Jean Harlow, $2,500 per week.
Leslie Howard, $60,000 per picture.
Walter Huston, $35,000 per picture.
Ruby Keeler, $2,000 per week.
Baby LeRoy, $2,500 for one part.
Harold Lloyd "is disappointed if he does not clear $1,000,000 a picture."
Myrna Loy, $750 per week.
Ernst Lubitsch, $60,000 per picture.
Jeannette MacDonald, $4,000 per week.
Rouben Mamoulian, $60,000 per picture.

And Still More

Louis B. Mayer, $10,000 per week "and a cut on the profits; reported to make $750,000 a year."
Paul Muni, $50,000 per picture.
Jack Pearl, $80,000 per picture.
Mary Pickford, "reported to clear between $500,000 and $2,000,000 on each production."
William Powell, $4,000 per week.
George Raft, $2,000 per week.
Edward G. Robinson, $40,000 per picture.
Will Rogers, $125,000 per picture, 3 annually.
David Selznick, $5,000 per week.
Norma Shearer, $5,000 per week.
Irving Thalberg, $6,000 per week.
Lee Tracy, $2,000 per week.
Joseph von Sternberg, $60,000 per picture.
Mae West "stands to make $500,000" on "I'm No Angel."
Wheeler and Woolsey, $100,000 per picture.
Ed Wynn, $150,000 per picture.
Loretta Young, $1,731 per week.

The New York *Herald-Tribune* gave recognition to the fact that some of the "generally accepted" Hollywood salaries have been affected by subsequent reductions and, in this connection, published the following:

	Before Cut	After
Marion Davies	$6,000	$3,900
Marie Dressler	6,000	3,900
William Powell	6,000	4,000
Ruth Chatterton	6,000	4,000
Joan Crawford	3,000	1,950
John Barrymore	2,500	1,625
Lionel Barrymore	2,500	1,625
Wallace Beery	2,500	1,625
Kay Francis	2,500	1,975
Edward G. Robinson	2,500	1,975
Jackie Cooper	2,000	1,300
John Gilbert	2,000	1,300
Ramon Novarro	2,000	1,300
Robert Montgomery	1,500	1,000
James Cagney	1,250	1,000
Jean Harlow	1,500	975
Loretta Young	1,000	800

"These figures," said the *Herald*, "are at variance in some cases with estimates made at Washington."

The filing of a 48-page, 18,000-word analysis of the first and second code revisions, by independent interests throughout the industry; de-

(Continued on following page, column 1)

Independents Get Another Hearing

(*Continued from preceding page*)

cision of Allied to hold a mass meeting in Chicago on October 24 to discuss codes; and the apparently unsuccessful coup of Allied to storm the White House with telegrams of protestation against code clauses, were the highlights of the week in the independent reactions to the NRA code.

In a brief more voluminous even than the code itself, a group of four attorneys—Abram F. Myers, Jacob Schechter, Mitchell Klupt and Milton Weisman—representing independent distributors, producers and exhibitors, submitted to the NRA their objections to and suggestions for the revised code written by Solomon Rosenblatt, NRA deputy. The report deals with the first and second code revisions, having been written before the third.

Throughout the independents' report appear virtually all of the Allied theories, with very little in the memorandum having to do with independent producers and distributors.

While the basic protest of the independents hinges upon the creation, by the code, of a so-called "super-combination" which would dominate the industry, the report finds the code to be full of disadvantageous provisions, asserting that "every proposal directly aimed at recognized vices, and every statement of principle intended to guide the (local) boards to just and remedial determinations" has been omitted.

On page 29 appears a summary of the independents' document which analyzes the first and second code revisions, together with the independents' suggestions for additional clauses not covered in the code.

Rosenblatt To Hear Independents

While various independent factions were heard in Washington to say they would not sign the code unless their demands were incorporated in the final code, NRA officials appeared unconcerned, because the affixing of the President's signature to the code automatically will bind the entire industry.

However, Mr. Rosenblatt tentatively had set Thursday as the date for a hearing for the independents, but it appeared almost certain on Wednesday that the outcome in no way will radically change the third revision. Speaking for the independents, W. Ray Johnston, president of Monogram, said that the group "would stand on the principles of the (48-page) code analysis and did not look for any hasty or arbitrary action on the part of the Administration."

Allied and the White House Protest

While the MPTOA evidently intends to continue with its original idea of presenting the final draft to members for ratification, at individual state association meetings, Allied States decided to dig into the whole question of the code, at a specially called meeting of all members, on October 24 at Chicago. Their leaders let it be known that the conference will result in new demands being submitted to the NRA. The sessions will be at the Congress hotel.

Disclosure, last week, that Allied had sponsored a "march" upon Washington in opposition to Mr. Rosenblatt's code, in the form of "100,000" telegraphic protests to the White House, elicited from P. J. Wood, of the MPTO of Ohio, a wire to Mr. Rosenblatt, in which he said, "This plan is not approved by the group for which I speak, nor are we a party to it. We have explicit confidence that the President and his Administration will not formulate a code that will force independent theatres out of business and cause additional unemployment."

MEXICO AND SPAIN BAR CRITICISM IN PICTURES

Reciprocal Agreement Provides Each Country's Censors Reject Films Slighting the Other; Repeating Offense Bans Product

by JAMES LOCKHART
Mexico City Correspondent

Mexico and Spain have gotten together for a reciprocal ban on all motion pictures which their censors consider to be snubbing, slighting, ridiculing or otherwise insulting in any way either the Mexican republic or her motherland. The agreement, which was signed in Madrid between the Mexican ambassador and representatives of the Spanish government, as explained by the Mexican Ministry of Foreign Relations, amounts to this: Mexico henceforth prohibits the exhibition in any cinema in her domains of any film which its central board of censorship decides contains scenes, actions or dialogue which offend Spain, her people or customs, and that Spain will do the same for Mexico. This agreement went into effect on September 16, presumably as a compliment to Mexico. That date is the anniversary of Mexico's independence from Spanish government domination. The Ministry's statement said, in part:

"The governments of Mexico and Spain have agreed to consider as offensive and unsuitable to be admitted to commerce, circulation and exhibition in both countries, spoken or silent motion pictures, produced in any country by any producer, which attack, calumniate, defame, ridicule, offend or distort, directly or indirectly, the customs and manners, institutions, habits, characteristics, peculiarities or deeds of Mexico or Spain. Neither government shall permit the total or partial preparation in its territory of any of the beforementioned motion pictures."

The agreement, according to the Ministry's announcement, contains the following significant clause:

"It is further agreed that when a foreign motion picture producing enterprise or individual which or who has produced a picture that has been found objectionable by either Mexico or Spain, repeats the offense, then shall both governments prohibit entering, circulating or being exhibited in their territories all other pictures produced by the offender."

Nations To Work Together

The agreement requires the two governments to advise each other promptly of pictures banned for any of the reasons cited so that both may prohibit exhibitions of the production. However, it is provided that with the consent of both governments an objectionable picture may be made suitable for entry, exhibition, etc., if it is possible to eliminate the offending parts, and that both countries may exercise joint prohibition action against any picture which in their judgment slights any of the Spanish American countries. Mexico or Spain may withdraw from this covenant by giving the other government a year's notice of such anticipated action, the agreement provides.

Czechoslovakia To Supervise Its Domestic Film Industry

Washington Correspondent

The Ministry of Commerce of Czechoslovakia intends to form a special commission which would supervise domestic film producers who either desire to produce films or receive contingent permits according to a report of the American consulate general from Prague to the U. S. Department of Commerce. It was further stated that film circles are of the opinion that such control would consist of the following duties to be fulfilled by the producer before production of a film is started: answering of a special questionnaire, presentation of a detailed and definite scenario, calculation and method of financing. The questionnaire probably will contain information on studios used, sound apparatus employed, number of working days, also number of working days abroad, employment conditions and salaries of foreign actors, number of prints, and so on.

General Electric Sales in Decline

Gross sales of General Electric, which manufactures considerable equipment used in the motion picture business, for the first nine months of 1933 were $97,426,146, comparing with $113,049,475 for the 1932 period, a decrease of 14 per cent, Gerard Swope, president, announced yesterday. Sales billed for the third quarter were $35,652,732, against $32,838,986 last year, a gain of 8.57 per cent.

Profit available for dividends on the common stock for the nine months was $6,886,600, compared with $9,726,395. This is equal to 24 cents a share and 34 cents a share, respectively, on 28,845,927 common shares. Third-quarter net profit to common stock was 8 cents a share, against 7 cents last year, and totaled $2,220,520, against $2,073,208. The dividends of 10 cents a share on the common stock and 15 cents a share on the special stock for the third quarter of 1933 will be distributed to about 187,000 stockholders, in contrast to 179,000 a year ago.

Orders received for the nine months were $104,785,001, comparing with $94,374,114 for the 1932 period, a gain of 11 per cent, and for the third quarter were $43,733,499 against $25,665,402, an advance of 70 per cent. Net income from sales for the nine months amounted to $3,933,407, against $4,204,805 last year, and other income, less interest paid and sundry charges, was 4,884,484 against 7,452,864, leaving a net profit of $8,817,891, against $11,657,668.

John McConaughy Dies

John W. McConaughy, newspaper man and once production manager of Cosmopolitan Motion Picture Corporation, died last week in St. Vincent's Hospital, New York, at the age of 49.

PROTESTS ON FILM CODE

(Continued from page 29)

to guide the boards to just and remedial determinations, have been omitted from the revisions of the code. . . .

2. EXISTING EXHIBITION CONTRACTS

The substance of Article 34 of the code submitted by the exhibitors that the provisions of the code shall apply to existing exhibition contracts, should be included.

3. UNFAIR AND UNREASONABLE DISCRIMINATION

If unreasonable discriminations are not to be banned, the intent of the code is properly open to question.

4. DOUBLE FEATURES

The omission in the code of any reference to double features is tantamount to vesting the power in the major producer-distributors of regulating the matter to suit themselves in the contract.

Unless there is included in the code a clause leaving the matter entirely up to each exhibitor, the market for the sale of any of the product of the independent producers will be stifled.

5. UNIFORM CONTRACT

Only by the use of a uniform standard contract which, by the code, will be required of all distributors and exhibitors, can unfair and preferential arrangements be avoided.

6. THE RIGHT TO BUY IN FREE AND OPEN COMPETITION

If the plan is to be adopted for the giving of appropriate relief by action of a board, the code must, by express language, give to the appropriate board:

(a) The power to give such relief;

(b) Must provide that its mandate in such respect shall be binding upon distributors; and

(c) Must set forth clearly the principles and rules to control the actions of the board.

The principles in this regard, in substance, are:

(a) That an exhibitor of creditable standing shall have the right to buy in free and open competition any run of pictures that he desires;

(b) That a distributor shall not deny to him such right, and

(c) That a theatre in one situation shall not have power over its competitors by reason of its buying power in other situations.

7. BLOCK BOOKING

Provision for the right to eliminate and reject a given percentage of pictures without payment therefor, is at best an inadequate palliative.

8. BLIND BUYING

This provision, omitted from the second revision, will accomplish nothing, unless it provides also that an exhibitor shall not be required to accept or to pay for a picture offered for release which is not in accordance with such synopsis or description.

9. FOREIGN FILMS

Foreign pictures should be sold on merit. There should be no discrimination. Provision should be made barring the forcing of foreign pictures.

10. PICTURES VIOLATING THE PRODUCTION CODE

Immoral, offensive and salacious pictures are an abomination to the industry and an evil and dangerous influence on the community.

They are forced upon the exhibitor, and he has the choice of paying for them and not using them, or of offending his patrons and unwillingly incurring their ill-will.

If there is a sincere desire to discourage violations of the proper moral standards of production, the substance of exhibitors' Article 19 will be adopted, to wit, that no exhibitor shall exhibit, or be required to exhibit, or pay for any motion picture which is declared to be a violation of the standards, etc., and by leaving the determination of whether a picture is violative of these dictates to a balanced code authority.

11. SCORE CHARGES

Basically there is no justification for these most flagrant uneconomic exactions that producers are visiting upon the exhibitors.

12. SECRET REBATES

This clause was omitted from the second revision, by order, we were informed, of the legal division (of the NRA). This provision is based upon a sound principle and should not have been deleted.

Byrd Has 150 Films For Antarctic Trip

Admiral Richard E. Byrd and his intrepid fellow explorers, who last week set out for the desolate wastes of the Antarctic are taking along 150 pictures donated by member companies of the Motion Picture Producers and Distributors of America.

Among the companies that have contributed prints of motion picture films to Admiral Byrd's expedition are Columbia Pictures, Educational Film Exchanges, First National Pictures, Fox Film, Metro-Goldwyn-Mayer, Paramount Pictures, RKO, United Artists, Universal and Warner Brothers.

For sound reproduction, portable "suitcase" equipment, of the type originally designed by Western Electric for use in school and field work, has been provided by Electrical Research Products, Inc., especially for operation under Antarctic conditions, and which will provide talking picture entertainment for members of the expedition. The equipment, packed so as to be easily carried if necessary, includes two projector heads, motor generators and a supply of spare parts sufficient for three years' replacements to insure uninterrupted operation. A special grade of oil will be carried for lubrication under unusual sub-zero conditions.

Among the pictures being taken are:

Warner Bros.: "Forty Second Street," "I am a Fugitive," "Crowd Roars."

Fox Film: "Cavalcade," "State Fair," "Adorable."

United Artists: "Street Scene," "Cynara," "Palmy Days."

Universal: "Big Cage," "Once in a Lifetime," "Air Mail."

Metro-Goldwyn-Mayer: "Tarzan," "Red Dust," "Prosperity."

RKO: "Melody Cruise," "Hold 'Em Jail," "Topaze."

Columbia: "Bitter Tea of General Yen," "Child of Manhattan," "The Woman I Stole."

Paramount: "Shanghai Express," "She Done Him Wrong," "Farewell to Arms."

Mickey Mouse is represented by "Mickey's Nightmare," "Touchdown Mickey," "The Klondike Kid" and others.

N. Y. Censor Board Net Is $161,697

Censors of New York state have had a prosperous year. In fact, a net profit of $161,697 was returned, $487.16 more than in 1931-32, and $1,518,093 has been the net revenue to the state since Aug. 1, 1921.

So too in eliminations from pictures was annual period from July 1, 1932, to June 30, 1933, a busy one. There were 3,035 eliminations from 328 productions, but 1,434 were approved without any eliminations. On the other hand, ten pictures were rejected completely. Two of these were approved with eliminations after revision.

Summary of the Year

Following is the commission's summary of examinations made, eliminations and work done in the fiscal year:

Number of films from which eliminations were made		328
Number of films approved without eliminations		1,434
Number of permits granted without examination		45
Number of original licenses issued		1,762
Films synchronized and with dialogue		
Approved	1,368	
Eliminations	317	1,685
Films silent and synchronized (with silent subtitles)		
Approved	66	
Eliminations	11	77
Total Originals		1,762
Number of licenses for duplicates issued		25,659
Number of license subseals issued to replace those worn out or destroyed.		3,319
Number of pictures condemned *in toto*		10*
Total number of eliminations made		3,035
The eliminations are classed as follows:		
Scenes eliminated	1,793	
Titles eliminated	1,242	
	3,035	
Number of reels examined		8,916

The following is a statement of the grounds upon which the eliminations were made.

Indecent	569
Inhuman	360
Tending to incite to crime	917
Immoral or tending to corrupt morals	1,124
Sacrilegious	7
Obscene	58
	3,035

The films from which eliminations were made may be classified as follows:

Dramas	221
Comedies	42
Comedy dramas	21
Serials	5
Educational	3
Cartoons	0
Scenic	11
Novelty	3
Miscellaneous	22
	328

Thirty-one formal requests for re-examination by the director were made by applicants, and one appeal to the Board of Regents.

*NOTE: Ten pictures were rejected in toto, of which two were revised and approved.

GERMAN PRODUCT MAKES STEADY GAINS; 140 FEATURES THIS YEAR

Percentage of Home Production in Total Pictures Shown Reflects Increase; 19 Fewer Films from U.S. This Season

by J. K. RUTENBERG
Berlin Correspondent

Steady progress is being made in production by German companies, with 140 features planned for the new season, seven more than in the year 1932-33. The percentage of home made pictures to total product shown has increased steadily the last three years, from 46 per cent in 1930-31 to 57.7 per cent the following season and 64.8 per cent in 1932-33.

In the year from July 1, 1932, to June 30, 1933, there were 205 features admitted to censorship, 133 of national production, 43 from the United States and the remainder from other European countries, chiefly France and Austria.

Statistics for the preceding year reveal the following figures:

Germany	139	pictures
United States	62	"
Other countries	36	"
Total	237	pictures

The decrease in the number of feature films censored in Germany therefore is found rather in the foreign film, the United States alone bringing 19 fewer pictures this season into Germany.

So far as the German industry is concerned the season will be influenced decisively by three important developments:

Loosening of the import restrictions;

Increased German production;

Establishment of American production in this country.

The supplementary stipulations of the new law extending the validity of the German quota (kontingent) to July 1, 1936, contain a number of new measures which have been published recently, the most interesting of which will be the loosening of the restrictions of importations from countries which have entered reciprocity agreements with the German film industry or are willing to do so.

Germany frequently and justly has been reproached for having introduced a system of import limitations based on fixed figures, while demanding unlimited importation of German films into other countries.

The limited import number of 105 sound features remains unchanged until 1936, but Dr. Goebbels, minister for public enlightenment and propaganda, is authorized to issue an unlimited number of additional import permits (Kinotingent-Scheine) for foreign films, if binding exchange agreements have been closed between the countries of origin and Germany.

France offers a practical example. It is now possible to eliminate all limitations on importtation of artistically valuable films of cultural merit. The number would not be deducted from the twenty additional import licenses which, under the quota regulations, are at the disposal of the socalled emergency fund.

The uncertain condition that a valuable film could be excluded because all import permits already have been consumed, will have ceased to exist, as soon as the foreign film industries arrange reciprocal agreements with film distributors in Germany.

This, it is stated, pertains especially to the United States. Germany has granted free import to every good film produced by a befriended country and has authorized Dr. Goebbels to obtain for Germany every valuable picture produced abroad. It is now up to the other countries, it is officially declared by the Government, to make use of the privileges under the new quota regulations.

New German Product

Although it is impossible at the moment to give complete information as to Germany's 1933-34 production, it is more than probable that no less than 140 feature films will be made by 60 producing companies. A third of this number already had been realized by September 1.

More than a hundred of these appear in the schedules of the distributing companies. The newly reorganized Deutsches Lichtspiel-Syndikat, maintained by exhibitors and cooperating with the Cinematograph Exhibitors' Association of Germany, is heading the list with 25 features. Ufa follows with 21 to 27 films, and Europa is next with 17 and Aafa with nine. Other film exchanges, such as Fox, Cando, Albo, Bayerische, Terra and Siegel-Monopol, have not yet made known their program.

The number of shorts, educational films and cartoons also is expected to be considerably increased.

The first uncertainty under the new government has been displaced by concrete production plans, and the number of films already completed seems to justify this optimism.

U. S. Production in Germany

There is a pronounced tendency among foreign producers to start film production in Germany. For months and even years it was said that four leading American film producers would come to Germany, but post-synchronization of several American films was all that was done. Difficulties in production of a well dubbed picture and the growing tendency to prefer national product seem to have been the main causes.

The willingness of the new German government to cooperate with everybody who is ready to arrange reciprocal film exchange agreements, and the extension of the quota regulations over a period of three years, seem to have encouraged several American companies. Universal made the start and Fox followed. One or two other American companies already have looked for suitable locations. It would be nonsense to call Germany the center of European production for the United States, but the production plans of the American film companies in Europe are now divided among England, France and Germany.

Influence of New Chamber

All branches of the industry are equally affected by the new German Film Chamber.

Up to April 1, 1933, the handling of the interests of the German industry has been divided into various, and sometimes competitive, organizations and trade unions. This rivalry made impossible the abolition of the double feature program and regulation of admission prices, and the industry in the last two years therefore was subject to heavy financial losses.

Fearing the entire industry would collapse and add another 150,000 to the unemployed, the government created a Film Chamber with practically unlimited influence. The Chamber has taken over the function of the Spio, former head organization. Current contracts, especially the international agreements, are automatically transferred to the new body.

Minister Authorized to Issue Unlimited Number of Additional Import Permits, Depending Upon Reciprocal Agreements

Membership is obligatory upon everybody connected with film production, distribution or exhibition. The trade unions of the raw film producers, the patent holding companies (Tobis and Klangfilm) and the Society of Composers and Authors form a part of the Chamber which has been fitted with far-reaching authority.

Dr. Goebbels has appointed as members of the board of the Chamber Dr. Scheuermann, president of the board of the Film Credit Bank; Dr. Beelitz of the Reichskreditgesellschaft; Dr. Plugge, hitherto manager of the head organization of the German film industry, and Arnold Raether as representative of the ministry.

On the executive board are Mr. Corell (Ufa) and Dr. Pasch as representatives of the producers; Mr. Pfitzner and Mr. Otto, studio branch and raw film manufacturers; Mr. Geyer, laboratories; Mr. Meydam, distribution; Adolf Engl, president of the Cinematograph Exhibitors' Association of Germany; Mr. Auen, actors' branch, and Mr. Küchenmeister as representative of the patent holding firms. Representation of the import and export branch covers the international agreements.

Of special importance for our American readers are the following paragraphs of the foundation decree:

Membership in the Chamber only involves permission to produce, distribute or show films within the boundaries of the German State;

The Chamber is authorized to stipulate new provisions for the opening, management and closing of companies and enterprises in the industry;

Public exhibition of a film is forbidden if the producer is unable to prove the membership of all his collaborators in the Chamber. The producer, in case of doubt, is he who disposes of the negative.

On August 11, the chamber began to work and published the following provisions:

All exhibitors must be members through their respective trade associations in order to get films.

Double featuring was abolished, effective September 15. Where existing contracts made this impossible, a gentleman's agreement was required in those instances.

The admission price of a sound film theatre in Germany must not be less than 40 pfennigs (10 cents at par). Vaudeville and stage performances may be continued in cinemas with an extra admission between 10 and 30 pfennigs per seat.

Dr. Fanck Starts Unit

Dr. Arnold Fanck, heading Screen Arts Productions, has started work on a picture featuring Jimmy Savo and Eddie Lambert, with Jim Hogan directing.

THE LARGEST THEATRE
TO THE BIGGEST BUSI

NEW YORK CRITICS RAVE AS THOUSANDS POUR INTO 'ROXY'S' MAMMOTH RADIO CITY MUSIC HALL

"A masterpiece! Worth whatever price they charge to see it." — *Regina Crewe, N. Y. American*

"Don't miss it! Extraordinary fun! You'll applaud Laughton with cheers." — *Bland Johaneson, Daily Mirror*

"Magnificent! Superb entertainment! Brilliantly constructed!" — *Rose Pelswick, Evening Journal*

"Handsome! Striking! Brilliantly depicted! Admirably told! Here is acting in its richest and grandest manner!" — *Richard Watts, Herald Tribune*

"A never-to-be-forgotten performance!" *Kate Cameron, Daily News*

"Nothing less than triumphant! Laughton's performance one to cheer about!" — *Wm Boehnel, World-Telegram*

"Nothing so entertaining, so completely grand! Deserves all superlatives at command of movie gazer!" — *Martin Dickstein, Brooklyn Eagle*

"Laughton never more effective! As beautiful a group of women as ever surrounded a tyrant!" — *John S. Cohen, Evening Sun*

"Directed with rare skill! Will make motion picture history!" — *Thornton Delehanty, Evening Post*

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IN THE WORLD OPENS
NESS IN ITS HISTORY!

S LAUGHTON
LIFE OF HENRY VIII

UNITED ARTISTS

Presented by
LONDON FILMS
Directed by
ALEXANDER KORDA

In the Cutting Room

advance outlines of productions nearing completion

by GUS McCARTHY
of MOTION PICTURE HERALD'S *Hollywood Bureau*

THE LOST PATROL
Radio

This picture, which as a silent was held in the same esteem by British theatre-goers as "The Covered Wagon" was by the American public, is based on a novel by Phillip MacDonald. The present screen play is by Garrett Fort, and John Ford is directing.

It's a without-women picture. The cast is composed entirely of men. Victor McLaglen is starred and the supporting cast includes Boris Karloff, Wallace Ford, Allen Hale, Reginald Denny, Billy Bevan, Sammy Stein (the wrestler), Brandon Hurst, Douglas Walton; J. M. Kerrigan, recently in "Paddy," Paul Hanson and Neville Clarke. All are fairly well known picture names.

Detailing one of the off-the-record chapters of the World War, the locale is the Mesopotomia Desert. The story portrays the colorful, dramatic experiences of a British Cavalry troop sent out on a secret mission. A punchy element of mystery is created as the man who holds the secret to the troop's destination is killed. Romance and love interest that makes for feminine appeal is introduced as the survivors talk about their wives and sweethearts. But always the drama predominates as, one by one, the soldiers are picked off mysteriously by the never-seen nomadic tribesmen. The principal production asset is found in the suspense that builds the story.

Thrill naturally highlights, and this, supplemented by the atmosphere of daring adventure against imagination-defying circumstances, endows the story with an emotion-stirring atmosphere that continuously strengthens the element of forbidding mystery. There is little analogy between this story and one of a similarly constructed vein, "Men Without Women," that was quite popular several years ago. A sinister novelty that gives the drama a sympathy-stirring tinge appears to be the angle that should interest audiences in the picture.

WHITE WOMAN
Paramount

A melodramatic jungle picture, based on a stage play by Norman Reilly Raine, author of "Tugboat Annie" and the *Saturday Evening Post* stories and Frank Butler, co-author of "College Humor." Direction is by Stuart Walker, who did "Tonight Is Ours" and "Evenings For Sale." The scenarists are Samuel Hoffenstein, who collaborated on "College Humor," and Gladys Lehman, who has been in on the screen plays of nearly all the John M. Stahl pictures.

The story, laid in the heart of Africa, features Charles Laughton in his first American picture since "Sign Of The Cross," in a character similar to the cruel, ruthless role already established for that artist. Carole Lombard has the leading feminine role and the tone of the picture is further established by the spotting of Charles Bickford, recently in "Song Of The Eagle" and "This Day And Age," in the principal supporting heavy part. Other familiar names are Kent Taylor, Percy Kilbride, Charles B. Middleton and Ethel Griffies.

In theme, stark melodrama predominating, Laughton is a self-appointed king of the river plantations. Picking up Miss Lombard in London, he brings her to his domain. The presence of a voluptuous white woman in the steaming jungle arouses the elemental passions of Laughton's five associates with the inevitable cruelties, killings and thrill situations, until the vicious, domineering Laughton consolidates his claims, which Bickford disputes right to the bitter end.

Realism is the picture's keynote, expressed mainly through the characters, and made more poignant by the Mack Gordon original music, the lyrics to which were written by Harry Revel.

EAST OF FIFTH AVENUE
Columbia

Dramatic romance here brings a study of two kinds of love—the old-fashioned kind and the modern stop-at-nothing variety. The original story is by Lew Levenson; the screen playing by Jo Swerling, credited with "Hollywood Speaks," "Attorney for the Defense" and two Stanwyck pictures, "Forbidden" and "Shopworn." Al Rogell is directing.

The cast includes Wallace Ford, Mary Carlisle, recently in "College Humor" and "Ladies Must Love"; the newcomer, Dorothy Tree, erstwhile stage actress, who starred in such stage shows as "Holiday," "Clear All Wires," "Street Scene" and "Torch Singer." Columbia has had her under cover for several months and has every anticipation that her appearance in this show will mark the debut of a vibrant new star. Others are Walter Connolly, currently in "Paddy, the Next Best Thing," Walter Byron, Harry Holman, Lucien Littlefield, Maude Eburne and Louise Carter.

Treated in episodic fashion, the yarn is localed in a New York boarding house. Preparing for the Connally-Carter golden wedding festivities, Dorothy Tree's sweetheart, Ford, runs out on her as she learns she is to have a baby. Ford, a race track gambler, goes for flashy Mary Carlisle, who two-times him with Byron. Old love is rekindled for the two leads, Miss Tree steals money from Connolly, which Ford zooms into a big killing at the races. The money is returned, but Louise Carter has died from shock as she learns of Miss Tree's perfidy, and Connolly kills himself after pointing out the right road to love and leaving Ford and Miss Tree his small fortune as a nest egg.

Drama is the keynote, but human comedy provides the contrast. The production is attuned to the theme. Action and dialogue are intimate. While voices haven't been talked about for some time, Miss Tree has one that is quite apt to establish her as very much out of the ordinary.

THE CAT AND THE FIDDLE
MGM

In this adaptation of the Jerome Kern-Otto Harbach musical success, the picture follows closely the color, theme and glamor of the stage play. The screen play is by Sam and Bella Spewack, and William K. Howard is directing. The cast features Ramon Novarro, his first picture since "The Barbarian," and Jeanette MacDonald, remembered for her appearances with Chevalier in "Love Parade" and "One Hour With You," as well as "The Vagabond King" and "Love Me Tonight." Others in support are Charles Butterworth, Vivienne Segal, Frank Morgan, Henry Armetta, Jean Hersholt and Sterling Holloway.

Kern-Harbach music predominating, the story is localed in Brussels and Paris, and carries an atmosphere of conflict revolving around two rival musicians, Novarro and Miss MacDonald, building pretentiously into a colorful Parisian climax where the play featuring the two stars is presented to the public.

The full music score is included, featuring Novarro singing "The Night Was Made For Love" and "One Moment Alone." Miss MacDonald solos, "She Didn't Say Yes" and "Try To Forget"; she duets "Love Parade" with Novarro and "A New Love Is Old" with Vivienne Segal. Miss Segal has "If You're for Me" for her big single number.

The show is being elaborately produced, with settings and costuming pretentious. Its time is modern, and it has the unusual value of bringing together two of the finest voices of which Hollywood boasts on the screen.

Light drama sustaining the romantic motif, comedy will play an important function in the production with Charles Butterworth, Henry Armetta and Sterling Holloway as the principal fun stimulators.

Warner Expanding Theatre Acquisitions in Two States

The Warner circuit is seen consolidating its holdings in New Jersey, a stronghold of the company, in the acquisition this week of four houses. The Lyndhurst, in Lyndhurst, was taken from Max Cohen, and the American and Cameo, Newark, and Rex, East Rutherford, were acquired from Al Gottesman. The circuit is also planning additions in Wisconsin. Several houses have recently been taken over, and Warner is anxious to get the Wisconsin in Milwaukee.

The company has taken a new five-year lease on the Sheridan Square, second run in East Liberty, Pa. The house, originally leased by the Harris Amusement Company, was turned over to RKO two years ago and then went to Warner in a theatre exchange. The RKO bankruptcy brought the house back to its original owners, with the Harris company and Warner bidding for the new lease.

Peck Develops New Motor For Camera and Projector

William Hoyt Peck, president and chief engineer of the Peck Television Corporation, New York, has developed a new synchronous motor, capable of 1440 R. P. M., which he believes will afford a simpler and more effective means of driving talking picture cameras and projectors. The new motor, according to the announcement, is designed to provide an even speed of one revolution per frame when used with present sound-on-film equipment. Mr. Peck, a member of the SMPE, was formerly president of Colorcraft Corporation, making natural color films.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Female

(First National)

Comedy-Drama

Here's a surprise package. It is not gigantic; it is smart, clean, clever, genuine entertainment every foot of the way. It should catch the fancy of sophisticates as well as the gallery gang, as both big city and small town screen fare. In acting and direction, with elaborate modernistic settings and crisp dialogue without exaggerated theatrics, the show has a naturalness sharply emphasizing its romantic, dramatic and comedy elements.

The picture has the stuff that interests women keenly, and should please the men folk. There's color, punch in practically every sequence, giving it a speedy tempo. All the good things that one expects of Ruth Chatterton are there and the same applies to George Brent.

Always an audience show, "Female" has the inherent showmanship with which to sell it. Title, cast names, novelty of story idea and production values are factors with which smart showmen can do much. Scores of dialogue lines can be adapted with clever dignity into smart advertising copy. Numerous situations suggest just as many ballyhoo developments.

In story Allison Drake is a pseudo Henry Ford; she's the dynamic, sharp-brained, decisive head of the Drake Motor Company. An iron woman during business hours, romance is the furthest thing from her mind but the closest thing to her heart. Becoming interested in Briggs and Cooper in turn, she invites them up to her house, really to find out whether her womanly charms have any effect upon them. Neither can hurdle the efficient business-woman barrier, but next morning when they attempt to continue in the romantic vein she shunts them off to branch offices as washouts.

Bored at a house-party, she blows out and winds up in a honky tonk shooting gallery. She forces a flirtation with Thorne, who takes the zip out of her by showing he considers her only as a pickup. Next morning she discovers that he's the engineer she stole from a rival company and he learns that she's the fabulous Miss Drake. He's invited up to the house to discuss a new car appliance, but the vodka fails to steam him up to any amorous action; rather, Allison gets a further discouraging chill.

She lures Thorne into a romantic liaison and, assuming the role of a womanly woman, finally gets under his skin and everything looks grand for her. But next morning she discovers that Thorne has fled. A business crisis means nothing, as she chases over several hundred miles of countryside in pursuit of her romantic ideal. Catching up with him in a carnival shooting gallery, she abdicates completely. Her only dream is to marry Thorne and turn the factory over to his control while she stays home, a regular woman.

The preview audience ate it up. Where the title led them to expect something lurid, they actually got smart, intriguing entertainment.

Consider "Female" as a picture that has what it takes, get behind it to the extent of spending a little extra money in exploitation. By all means concentrate on getting a big house for the opening performance; word-of-mouth advertising should be a valuable adjunct.—McCarthy, Hollywood.

Produced and distributed by Warner-First National. Screen play by Gene Markey and Kathryn Scola. Based on story by Donald Henderson Clark. Dialogue directed by Stanley Logan. Director, Michael Curtiz. Art director, Jack Okey. Gowns by Orry-Kelly. Photography by Sid Hickox. Film editor, Jack Killifer. Running time, 60 minutes. Release date, Nov. 4, 1933.

CAST

Allison Drake	Ruth Chatterton
Jim Thorne	George Brent
Cooper	Johnny Mack Brown
Dr. Mary Scott	Laura Hope Crews
Miss Frothingham	Ruth Donnelly
Harriet	Lois Wilson
Pettigrew	Ferdinand Gottschalk
Claybourne	Phillip Reed
Della	Rafaelo Ottiano
Briggs	Gavin Gordon
Red	Kenneth Thomson
Puggy	Huey White
Mumford	Douglas Dumbrille
Jarratt	Walter Walker
Falihee	Charles Wilson
Butler	Edward Cooper
Tom	Spencer Charters

Broadway Thru a Keyhole

(U. A. 20th Century)

Drama and Comedy

On the strength of title, the Winchell authorship name and public interest resulting from the famous Winchell-Jolson fistic melee, "Broadway Thru a Keyhole" enjoys a psycological advantage that should be capitalized upon in every way in stimulating maximum attention. Essentially the show is an underworld-Broadway life amalgamation, pepped up by a topical night-club atmosphere, that permits the ringing in of several Broadway characters and incidents.

Against the hectic flamboyant Broadway background which is ironically introduced, the picture tells the story of Rocci, a blossoming racketeer. At the request of Esther, he influences Max to put Joan in his revue. With Texas Guinan specializing in her familiar character as Tex, the night club color introduces several specialty numbers. Falling in love with the girl, Rocci forces Max to star her, a situation that carries the comedy vein. Joan, now a big timer, Rocci wants to marry her, but when rival racketeers indulge in a little machine-gunning, he sends her to Florida until the heat cools off.

At Miami, with Sybil as a companion, Joan finds romance with Clark Brian. Learning that the girl is two-timing him, Rocci orders her home. Brian follows and, though warned what to expect from Rocci, he is in Joan's dressing room when the racketeer enters. A great dramatic scene follows, in which the self-confessed coward pleads his case. Two men battling for a woman's love and with Ross Columbo as Brian doing a great job that promises much for him in future pictures, Rocci abdicates. Marriage is followed by a kidnapping. A typical Winchell lowndown broadcast identifies the snatcher and this is topped off by the flash announcement that Crowley has been killed and the lovers are reunited.

The sales assets are evident. The title can almost carry the whole load, and it's one that can be adapted to scores of effective ballyhoo gags. Winchell, because of his column and radio broadcasting, is another factor that can be made valuable in countless ways. Where, with the exception of Constance Cummings, Gregory Ratoff and C. Henry Gordon, other names are unfamiliar as screen players, several of them are well enough known in other directions to make them particularly powerful. This is particularly true of Texas Guinan and her "Hello, sucker" fame, and Blossom Seeley, whose vaudeville career has carried her into almost every corner of the country. Paul Kelly is really making his debut in pictures, yet more personal glamour surrounds Russ Columbo, who on account of his broadcasting popularity is almost sure to have a definite following awaiting his first screen-starring appearance.

For practical purposes "Broadway Thru A Keyhole" should be publicized in a hoorah fashion. The more noise made about it, the better the box-offices. Opening day business should be kept up by a slam-bang follow-up campaign. —McCarthy, Hollywood.

Produced by 20th Century and released by United Artists. A Darryl Zanuck production. Director, Lowell Sherman. Associate producers, William Goetz and Raymond Griffith. Screen play by Gene Towne and Graham Baker. Photographer, Barney McGill. Film editor, Maurice Wright. Art directors, Richard Day and Joseph Wright. Music by Mack Gordon and Harry Revell. Dances staged by Jack Haskell. Musical director, Alfred Newman. Running time, 85 minutes. Release date, Oct. 27, 1933.

CAST:

Joan Whelan	Constance Cummings
Clark Brian	Russ Columbo
Frank Rocci	Paul Kelly
Sybil Smith	Blossom Seeley
Max Meefoofski	Gregory Ratoff
Tex Kaley	Texas Guinan
Chuck Haskins	Hugh O'Connell
Peanuts Dinwiddie	Hobart Cavanaugh
Tim Crowley	C. Henry Gordon
Thomas Barnum	William Burress
Esther	Helen Jerome Eddy

and Abe Lyman and his band, Frances Williams, Eddie Foy, Jr., Barto and Mann.

Hell and High Water

(Paramount)

Drama

Selling this picture depends largely upon what the exhibitor can do with name values. On the strength of his book and previous picture, "I Cover the Waterfront," the name of Max Miller should be worth something. Supporting that is the Richard Arlen draw. Without heavy expenditure a waterfront lobby featuring all kinds of shipping gear may prove stimulating.

The title suggests the waterfront story that it is, while basically it's an odd character study. The picture is heavily dramatic for the most part, with romance that is not easily understood. The comedy strikes an obstacle of being implausible, and where a Japanese is used the dialogue becomes almost unintelligible.

Human interest is built around a little foundling, and for thrill and spectacle the United States Navy and a race track scene are incorporated.

In theme, Jericho is skipper of a garbage scow servicing the Battle Fleet. An inveterate woman hater and grimly ambitious, he nevertheless is the fatherly guardian of deserted little Barney. Picking a would-be suicide, Sally, out of his net, he quickly tells her what's what. She becomes a dance hall girl, ridiculed by her mates into taking a sucker for his roll. Fleeing, she falls into Jericho's net again only to become the further object of Jericho's ironic bitterness. Satsanuki's romantic meanderings and Peck and Mom's kidding fail to dent Jeri-

cho's armor, but the sailors seeking Sally sort of get under his skin.

Anxious to get money to buy a bigger boat, he goes to the race track with Sally, who knows all about the runners, but fails to take her tip as the winner romps home. Out on a tuna fishing trip with Satsanuki, their little boat is run down by a liner and the Jap boy dies on an island. Rescued by the fleet, returning from gunnery practice, Jericho arrives home in time to find the sucker putting Sally on the spot. One good punch on the chin eliminates that menace to Jericho's new found dreams and the finale brings the boy and girl together for keeps with a ready-made family as Barney is legally adopted.

There is little relation between what the title suggests and what the picture actually is. Build up a strong surrounding program. Because of several of the exciting scenes, particularly the naval display and the tuna fishing sequences, it should fit in well on Saturday afternoon.—McCarthy, Hollywood.

Produced and distributed by Paramount. Screen play written and directed by Grover Jones and William Slavens McNutt, Based on a story by Max Miller, Adaptation by Agnes Brand Leahy. Japanese characterization written by Frank Watanabe. Photographed by Al Gilka. Running time, 70 minutes. Release date, Oct. 27, 1933.

CAST:

Cap'n Jericho	Richard Arlen
Sally Driggs	Judith Allen
Peck Wealin	Charley Grapewin
Mom Wealin	Gertrude W. Hoffman
The Rear Admiral	Sir Guy Standing
Joe Satsanuki	S. Matsui
Milton J. Bunsey	William Frawley
Barney	Robert Knettles
Bradley	John Marston
Dance Hall Manager	Barton MacLane
Lieutenant Saunders	Selmer Jackson

My Woman

(Columbia)

Drama

A marital complication, via the triangle route, thrown against a background in and about radio broadcasting, "My Woman" offers its best selling angles in the radio atmosphere. There is the ever ready, rather easily attainable radio tieup with which to put the picture across to the patronage. Too complete emphasis on the marital angle, though it readily may draw the feminine contingent, is likely to have exactly the opposite effect on the other half of the family. Hence the suggestion that the most be made of the radio material involved.

The story is simple, rather unexciting. The title has that same marital implication. Besides the leading name of Helen Twelvetrees there is comparatively little for the marquee in the cast. Victor Jory and Wallace Ford share the masculine lead opposite Miss Twelvetrees, but theirs are the only other familiar, saleable names at the disposal of the exhibitor.

Miss Twelvetrees is an entertainer in a Panama cafe, operated by her father, with her unambitious husband, Ford, the master of ceremonies, of sorts. He refuses to be shaken out of his lethargy to the extent of going after bigger things in New York, until Miss Twelvetrees meets Jory, president of a great radio corporation, and he promises to give her an audition if she should come to Broadway. She neglects to mention that she is married. In New York nothing happens, her efforts to penetrate to Jory through numerous secretaries unavailing. Finally she sees him, confesses she is married and wants the audition for her husband, not herself, and gets him a routine announcing job.

She develops an idea for a novel character on the air, in the person of Ford, which goes over, she writing the material. Throughout Jory plays the good sport and gentleman. Success goes to Ford's head and he falls for the wiles of a smart society girl, who, laughing in the sleeves she seldom wears, makes a fool of him, and enjoys herself. The woman and drink ruin him on the air, and after the inevitable squabble, his wife leaves him, returning to Panama. The girl, Claire Dodd, meantime has dropped into his mind seeds of doubt concerning the relations of Miss Twelvetrees and Jory. The conclusion finds the down-and-out Ford back in Havana, his lesson learned, in search of the forgiveness which he readily receives.

The marital angle is too old for successful selling with it alone, consequently exploitation which concentrates on the radio phase, having at least some element of novelty, should bring better results. The picture perhaps is best played in the middle of the week.—Aaronson, New York.

Produced and distributed by Columbia. Directed by Victor Schertzinger. Story and screen play by Brian Marlow. Cameraman, Benjamin Kline. Sound, Clifford McMally. Music, Victor Schertzinger. Release date, October 6, 1933. Running time, 73 minutes.

CAST

Connie	Helen Twelvetrees
Bradley	Victor Jory
Chick	Wallace Ford
Muriel	Claire Dodd
The Butler	Warren Hymer
Pop Riley	Raymond Brown
Miller	Hobart Cavanaugh
The Agent	Charles Levison
McCluskey	Ralph Freud
Cargle	William Jeffrey
Treech	Lester Crawford
Webster	Ruth Howard
Studio Manager	Edwin Stanley
Assistant Manager	Lawrence Baker
The Agent	Harry Holman

Ever in My Heart

(Warner)

Drama

In drama which is rather weightily sentimental, Barbara Stanwyck offers one of her anticipated and popularly excellent performances, with intelligent and capable support. The exhibitor has in "Ever in My Heart" a picture with an unquestionable strong feminine appeal of which much may be made.

There is in the title a beauty of expression, a tendency toward sentimental romance which should be sold in copy and advertising layout, with a quiet distinctiveness, always emphasizing that quality in the film, and avoiding anything in the nature of ballyhoo. It is one of those instances where stepping off the beaten track of selling in the direction of a distinctive beauty, with thorough justification in the film itself, should be essentially of great value to the exhibitor.

Miss Stanwyck, who has a considerable following, is aided, for marquee purposes, by Ralph Bellamy, a dependable, popular performer, and Otto Kruger, who, though a more or less recent recruit from the stage, has nonetheless already demonstrated his unquestioned ability and in this offers a performance which would be well worth the exhibitor's while in emphasis.

In the tranquil atmosphere of a small, typical American town in 1909, Miss Stanwyck awaits the return from study in Germany of her cousin, Bellamy, to whom she is expected to become engaged. Equally expectant is her straight-laced, Plymouth Rock worshipping Archer family. With Bellamy, on a visit, comes a friend of Oxford, Kruger, and inevitably, Kruger and Miss Stanwyck fall in love, marry. Kruger becomes a professor in the local college, Bellamy accepts the situation with good grace. A child is born, dies of an illness, shortly after war breaks out. The Lusitania is torpedoed, and the anti-German sentiment waxes strong, becomes hate. Driven by despair, Kruger leaves to join the Fatherland. Miss Stanwyck enters canteen service. Then tragedy stalks, as she suddenly, in the canteen in France, sees Kruger, in American uniform, and Bellamy discloses the presence of a spy in the camp. Kruger, fearsome, comes to her that night. Next morning, as dawn breaks, torn between her love for him, for he is "ever in my heart," and the terror which awaits thousands of soldiers is she permits his escape, she poisons his wine and her own, and the two die together.

The tragic conclusion, though wholly in keeping, presents an obvious problem. That is another reason for the distinctive selling treatment suggested. Granting that the film is heavily sentimental, that it will provoke tears, and that it is an adult motion picture, it is nevertheless true that the average audience desires that type of story, and that if it be properly, which means distinctively, sold, the exhibitor should do well with it. It would be well to strike out for the feminine patronage, relying on that to bring the masculine accompaniment to the box office.—Aaronson, New York.

Produced and distributed by Warner Bros. Directed by Archie Mayo. Original screen play by Bertram Milhauser and Beulah Marie Dix. Photographed by Leon Shamroy. Release date, October 28, 1933. Running time, 68 minutes.

CAST

Mary	Barbara Stanwyck
Hugo	Otto Kruger
Jeff	Ralph Bellamy
Lizzie	Ruth Donnelly
Sam	Frank Albertson
Lefty	George Cooper
Enoch Sewell	Wallis Clark
Martha Sewell	Nella Walker
Eunice	Florence Roberts
Grandma	Laura Hope Crews
Anna	Clara Blandick
Teddy	Ronnie Crosby
Dr. Hoffman	Frank Reicher
Eli	Harry Beresford
Serena	Virginia Howell

Before Dawn

(RKO Radio)

Mystery

There is rather unusually good cast material for the marquee in this mystery film, which with the addition of the story's origin, from one of the Edgar Wallace yarns, which have untold readers, should serve to make the exhibitor's selling job a great deal easier.

The story has reasonably good suspense, a large amount of excitement and a fair mystery setting, however stereotyped it may be. Heading the cast, and in a serious, not a comedian role, is Stuart Erwin. In support are the attractive Dorothy Wilson, the always capable character performer, Dudley Diges, and Warner Oland gets away from detective roles to be a villain in this picture role. He contributes his usual quota of villainy in appearance and action.

In Vienna dies the last of a notorious gang of crooks. At the hospital is a specialist in psychopathology, Oland, to whom the crook divulges the hiding place, in America, of $1,000,000 in loot, guarded for 15 years apparently, by an old woman and her equally elderly and sinister-appearing woman servant. Oland comes after the money, but meanwhile the elderly woman learns of the crook's death and, about to unearth the money, dies of shock at the sight of the "ghost" of the departed crook. Erwin is the detective on the case. In the course of his routine duties, he has arrested Miss Wilson, a spirit medium, and her father-manager, Digges. To prove her sincerity Digges offers his daughter's assistance to the police. The frankly skeptical inspector is convinced, and Miss Wilson is placed on the case of the old woman's death, which appears to be murder. Oland presents himself as a noted psychologist and is given practically free rein in the house. Then follow tramping feet in the dark, "ghosts" of obvious manufacture, and sundry mysterious comings and goings, the while Oland and Digges try to outsmart each other, both obsessed by the desire to lay hands on the $1,000,000. Digges finds the secret room, Oland discovers him there and kills him, the while Miss Wilson senses danger and suspects Oland. When Miss Wilson and Oland grapple in the hidden room over an ancient cellar cistern, Erwin arrives in time to finish Oland and save Miss Wilson.

The theme, the two men striving for the hidden money, the use of the clairvoyant girl in the solving of the crime, lend somewhat novel twists. For the mystery fans and the Wallace followers there is much to offer, and the exhibitor should make full use, in exploitation, of the use of the medium by the police.—Aaronson, New York.

Produced and distributed by RKO Radio. Directed by Irving Pichel. From a story by Edgar Wallace. Screen play by Garrett Ford, Marian Dix and Ralph Block. Cameraman, Lucien Andriot. Sound, Philip J. Saulkner, Jr. Release date, Agust 4, 1933. Running time, 62 minutes.

CAST

Dwight Wilson	Stuart Erwin
Patricia Merrick	Dorothy Wilson
Dr. Cornelius	Warner Oland
Horace Merrick	Dudley Digges
Mattie	Gertrude W. Hoffman
O'Hara	Oscar Apfel
Joe Valerie	Frank Reicher
Mrs. Marble	Jane Darwell

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The Important Witness

(Tower)

Drama

The public stenographer in the large west coast hotel, the gang leader with whom she becomes involved when she is accidental witness to one of his little "parties," and the young bus driver who takes a liking to the steno and gets her out of a tight place and into his arms, constitute the be-all and end-all of this independent concoction.

Being the "important witness" to the shooting, for which the cigar counter girl, friend of the victim, is being held as the murderer, Noel Francis is kidnaped by the gang.

Miss Francis has the lead, with Donald Dilloway, Noel Madison, Dorothy Burgess and Charles Delaney coming nearest to being familiar names and consequent marquee material. The title should afford the exhibitor opportunity for a bit of selling along the lines of the kidnaped girl who holds the fate of another girl in her hands, but cannot free herself to save an error of justice.

Too many promises would be unwise, but there is a degree of excitement and suspense in the yarn. Miss Francis is the stenographer, Dilloway the bus driver, Madison the gangster, Miss Burgess the cigar counter clerk and Delaney one of Madison's gunmen.

When Madison kills the rival gangster, Miss Francis, in her capacity of stenographer, walks in on the shooting, and is taken along when they depart. Miss Burgess, in love with the victim, is held for the murder, while Miss Francis, playing on Madison, is a prisoner in the distant ranch house of Madison. She escapes, manages to catch the passing bus on the highway, being driven by Dilloway. She believes she is safe, but Madison and a gangster board the bus on her trail. Then follow a few minutes of general excitement, when the bus is held up by Madison and driven to his ranch. Dilloway gets free and holds Madison at the point of a gun while Miss Francis, locked in the driver's compartment, pilots the racing bus through the night to the nearest town and police station, finally escorted by a bevy of motorcycle police.

That is the story. The bus sequences, which are novel, incidentally provide an idea for a little unusual exploitation with the utilization of buses and the like.

There is nothing in it that calls for any caution as to youngster attendance. The best selling spot, however, is probably somewhere in the midweek.—AARONSON, New York.

Distributed by Tower. Directed by Sam Newfield. Story by Gordon Morris. Adaptation and continuity by Douglas Doty. Photographed by Harry Forbes. Release date, July 15, 1933. Running time, 64 minutes.

CAST

Ellen ..... Noel Francis
Steve Connors ..... Donald Dilloway
Ruth ..... Dorothy Burgess
Gus Miranda ..... Noel Madison
Deaf Woman ..... Sarah Padden
Groom ..... Franklyn Pangborn
Duke Farnham ..... Robert Ellis
Red Getchell ..... Ben Hendricks, Jr.
Drunk ..... Harry Myers
Joe Murphy ..... Charles Delaney

The Song You Gave Me

(British International)

Bebe's British Debut

Not since "Rio Rita" has Bebe Daniels exuded the vivacity and charm which she brings to this, her first British picture.

She is perfectly cast as Mitzi Hansen, a popular Viennese actress just returned from a triumphant American tour, and sings with captivating verve several lovely numbers woven into a logical story of love deferred.

While she is singing a request song to friends in a public supper cafe, Karl Linden, ex-officer, leaves noisily and abruptly: he is piqued because her song makes "monkeys of the military."

Later Karl is among applicants to her advertisement for a male secretary. She hands him the job so that she may get near enough to punish him. His subsequent fate may arouse in male bosoms a passion for the punitive, for Karl has not long been Mitzi's secretary when she succumbs to his charms. Karl maintains an icy front, presumably accepting her advances as part of the business, but never for one moment hoping that she is seriously enamored of a penniless ex-hussar.

Dumbly he adores; dumbly she implores, until in desperation she dictates to him a fiery letter of passion. Calmly he takes it down; then asks her, "To whom must I address this letter, madam?" At random she names a man, and not till the last moment when the resultant marriage threatens the happy ending do we learn that our frigid ex-soldier hero has not forgotten that soldiers must take whatever they conquer.

The difficult role of Karl gives Victor Varconi a chance for his best performance in years, and he and the star, who carry most of the story, provide an example in team work which artists in Britain may study with profit.

Technically the film is worthy of serious attention as indicating that British film production is no longer a pioneering proposition. There is polish and sparkle plus stellar pull to sell this film right away through U. S. A. Amusing comedy is provided by three Cavaliers —Frederick Lloyd, Claude Hulbert, and Lester Matthews—and an original gag is played out between the two principals as producer and audience respectively of an amusing miniature marionette play, reflecting their own experiences.—CHARMAN, London.

Produced and distributed by British International Directed by Paul Stein. Adapted from "The Song Is Ended," by Walter Reisch. Adaptation by Clifford Grey. Music and lyrics by Noel Gay, Clifford Grey and Robert Stolz. Running time, 84 minutes. Photography by Claude Friese-Greene.

CAST:

Mitzi Hansen ..... Bebe Daniels
Karl Linden ..... Victor Varconi
Baron Bobo ..... Frederick Lloyd
Tony Brandt ..... Claude Hulbert
Max Winter ..... Lester Matthews
Emmy ..... Iris Ashley

Aniakchak

(Fox)

Great Interest

Father Hubbard, Catholic priest and intrepid explorer of the wastes of Alaska, herein recounts, vocally and pictorially, in a lengthy short subject, the greatest of his adventures into the unknown, his quest for, descent into and investigation of the largest erupted volcano crater in the world, Aniakchak. And his story is one of great interest, especially for the "class" motion picture audience, for he has combined occasional pictorial magnificance with scientific interest. His journey, by dog-sled, which forms an interesting phase of the film, is featured by a visit to the Valley of 10,000 Smokes, several Eskimo villages, and the surmounting of another live volcano, where bitter cold and howling winds are in sharp contrast to the heat of the cone-shaped mountain peak. It is an interesting, worthwhile subject.—Running time, 28 minutes.

Blow Me Down

(Paramount)

Good

Popeye, the incredibly strong newspaper comic cartoon sailor, comes to the screen and also becomes animated, in this, another of the Paramount Fleisher series, which ranks with the better, more amusing cartoons, and should prove highly enjoyable to the youngsters in particular. Popeye comes ashore, flattening a few native desperadoes in the process, and proceeds to save his "goil" from a gun-toting bandit. Entertaining stuff.—Running time, 7 minutes.

'Tis Spring

(Vitaphone)

Excellent

There is amusing comedy, pleasant chorus work, attractive melody and color in this number of the Technicolor musical series of shorts. There is something to sell in the fact that Allan Jenkins and Ruth Donnelly, two of the Warner featured players, are cast. Tramps are gamboling on the greensward, when the sheriff arrives with his dogs and Jenkins and the "professor" meander onward, invading a girls' seminary to instill a taste of spring into the girls and visiting boys. It is all quite colorful, melodious and humorous, with Jenkins, the professor and Miss Donnelly, the school's dean, providing the humor.—Running time, 20 minutes.

Peeping Tom

(Universal)

Diverting

With Louis Sobol, Broadway columnist, in the background in the fourth of the William Roland-Monte Brice series bearing his name, Roy Atwell tops the several acts introduced, though for the most part they all lend materially to the entertainment. It's a good short feature.—Running time, 17 minutes.

Screen Snapshots

(Columbia)

Entertaining

There is a considerable amount of fan interest in this, as in other numbers of the series, which pictures the personalities of the screen off the set. In this instance, in a Hollywood night club, numerous of them are seen in brief moments, including Jack Holt, Anita Page, Una Merkel, Chico Marx, Richard Barthelmess, Lois Moran and many more. Ted Healey and his three stooges do a turn in the club, which, of the slapstick variety, is none the less amusing.—Running time, 8 minutes.

Strange As It Seems No. 2

(Universal)

Spottily Interesting

With the test of a picture of this kind resting largely in the variety of subjects presented, this second of the series runs a range from a Navajo Indian plucking his whiskers with a piece of tin to a Georgia farmer scratching his nose with his lower lip. There should be something for every one in this John Hix novelty.—Running time, 10 minutes.

Beau Bosko

(Vitaphone)

Fair

Bosko of the Looney Tunes cartoon comedies, takes his turn as a member of the Foreign Legion, ordered to capture the desperate desert bandit. In the town he meets the belle of the harem, who is soon pursued by the bandit. He captures him in rather novel but not unusual cartoon style. Ranks as a fair number.—Running time, 7 minutes.

Five and Dime

(Universal)

Fair

Cartoon characters dashing about in a rainstorm give a bit of fresh turn to this Oswald comedy, and the nimble leaps of the pen to all corners of a heterogeneous five and ten-cent store have something of the same merit. There is, however, the inevitable burlesque of screen stars, and the incessant theme-ing of "I Found a Million Dollar Baby" carries to monotony.—Running time, 8 minutes.

Bosko the Musketeer

(Vitaphone)

Amusing

Not particularly outstanding among animated cartoons, this number is nonetheless reasonably amusing. Bosko visits his sweetie, and falls into day dreams of himself as D'Artagnan, the Musketeer, wielding his sword and saving his girl from the bad man. The youngsters will like it, no doubt, and the oldsters will find it enjoyable of its kind.—Running time, 7 minutes.

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

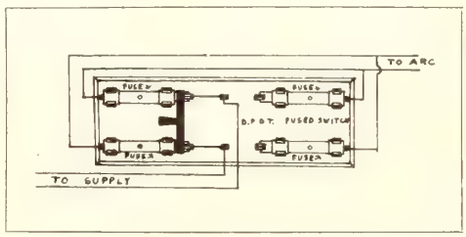
BLUEBOOK SCHOOL QUESTION NO. 195.—(A) Explain, in detail, what insulation is for. (B) Name as many types of insulation as you can. (C) What type of substances do we class as insulating materials? (D) Is there any known material that is a complete non-conductor of electricity? Explain. (E) Why are R.C. wires rated at less carrying capacity than those having fireproof insulation?

Answer to Question No. 188

Bluebook School Question No. 188 *was: (A) By diagram show how you would so arrange that a new set of fuses might be cut in instantly when a projection circuit blew. (B) Tell us just what a glare spot is and what various bad effects such spots set up. (C) Tell us just what is meant by a "ground" as applied to an electric circuit. (D) Has current generated by a battery or dynamo any affinity for or inclination to escape into the earth?*

The following made at least reasonably good answers, some of them providing really excellent replies: C. Rau and S. Evans; T. Van Vaulkingburg; D. Danielson; G. E. Doe; H. H. Menifee; L. Van Buskirk and E. Kroll; J. Wentworth; B. Doe; W. Ostrum; B. Ilers and D. Holler; J. Ahrenson and G. Lomberd; L. F. Evans; A. Bailey; H. Steele and T. Potter; M. L. Wright; B. Diglah and O. Garling; D. U. Tomms: G. Thompson and G. Lilley; P. L. Algy and R. Dinmat; H. D. Schofield; G. C. Hendrie and B. T. Sampson; L. Katz; D. Johnson and A. Lomberg; C. Traxler; J. and M. L. Ginsburg; P. L. Lalley and P. Ackerson; G. E. Breston; G. Thompson; D. C. Clay and D. A. Brown; G. E. Eddy and D. J. Bulett; J. C. Richardson: D. L. Solomon, P. Hadley and N. B. Cohen; T. L. Shelton; T. M. and S. O'Brien; J. W. Morrison; D. E. Ellis and L. N. Galley; T. D. Cudmore; R. Bates; M. Winning and N. Daniels; O. Kuhne and R. Hines; D. B. Bates and J. L. Major; R. D. Grimes and A. Lomberg; L. L. Lang; P. N. Pundray; M. N. Daniels; G. L. Grimes; B. Gaitsley and B. R. Compton; N. D. Sailer; M. H. Sanders; B. T. Daniels; M. Compton; B. Walker and L. Genter; H. M. Evans; H. B. Jenkins; G. Davis and P. L. Mangan; T. R. Haley; T. L. Hessberg; W. D. Adamson and L. Simmons; T. L. Dodge; B. J. Parker and M. Gregison; H. D. Caylor, L. Peterson and D. Donohue; J. S. Bischoff and L. S. Marksley; R. K. Wayland; G. M. Marksley; L. I. Trigley; P. H. Saunders; B. T. Daniels; R. K. Wayland; F. Clarke; C. D. and L. Dodson; D. L. Bentley; Kenneth Dowling.

(A) Again we have a great pile of correct and excellent drawings from projectionists and rather than offend anyone by selecting from them one which others would feel, and rightly, to be no better than their own, I shall print the drawing made by the young man Ostrum. Darn it all, I feel rather badly about this, for so very many of you have so evidently taken so much pains with your drawings that it seems a shame not to be able to print them all. However, none of them is better than Ostrum's, though many are just as excellent, so that's that. I think I'll sidestep drawings in future.



(B) Many excellent answers, but I believe T. Van Vaulkenburg has a shade the best of it. He says: "A glare spot, so far as concerns the auditorium itself, is a small area, usually of a wall, within view of theatre patrons, or some of them, which is illuminated sufficiently higher than its immediate surroundings to be an annoyance to the eyes of patrons viewing the screen. In this I, of course, have cut my answer to fit theatres and theatre patrons. I might add that a spot that is annoying to some eyes may not be to others, as the eyes of all persons do not react equally to such a condition.

"As to the screen itself, low auditorium lighting and screen illumination may make a glare spot of all spots of white on the screen. This is especially true if the screen have high reflection powers and reflects most of the light back toward the center of the auditorium.

"As F. H. R. many times has said, glare spots reduce the box office income for the reason that patrons who find what they believe to be the picture (and in the latter case it really is) to 'hurt their eyes,' are not likely to come as often as they would were their eyes not thus strained. Strain is of course injurious to the eyes and may, if continued or experienced too frequently, permanently weaken them, but I do not believe our editor wishes us to go into that phase of the matter."

A corking good answer, if you ask me. Take note that by his answer friend Van Vaulkenburg makes it evident that he really understands the whole matter very well; also make note that in reading my department he sometimes makes personal investigation of the arguments advanced, and that, gentlemen, spells progressiveness and real interest in the profession.

(C) D. L. Solomon, P. Hadley and N. B. Cohen reply as follows: "The term 'ground' has more than one application in electrics. (a) It may mean purposely connecting one side of a circuit to the earth permanently to act as a return circuit. This practice obtains with some rural telephone systems. It may mean the grounding of neutral in an Edison 3-wire system to prevent possible charging of conduit, etc., with double the voltage of one side of the system, usually 220 volts. It may mean a connection of one side of a circuit with some object, such as, for example, a projector lamphouse. It may mean an unintended connection between two polarities having sufficient resistance not to be termed a short, yet resistance low enough to permit current leakage."

(D) From the pile I have selected a great number of answers reading thus, though the idea is couched in a wide range of words: "Current has no affinity for the earth except insofar as earth may offer a path of opposite polarity of the same power source."

ALLIED PRINTING TRADES UNION LABEL COUNCIL NEW YORK CITY 5

Reeves Has Own Studio

Hazard E. Reeves, former sound director at the Standard Sound Studios in the East, has opened his own recording studio at 1600 Broadway, New York, where he will handle synchronization, dubbing on film and disc, electrical transcriptions and recording on location.

IN THE LAP OF LUXURY! . . . and Luxury is only one of the sixty Hollywood beauts that the FOUR MARX BROTHERS pursue through PARAMOUNT'S riotous "DUCK SOUP". Directed by Leo McCarey.

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended October 14, 1933, from 121 houses in 19 key cities of the country, reached $1,425,338, an increase of $136,002 over the total for the previous calendar week, ended October 7, when 119 theatres in 19 cities reported an aggregate gross of $1,289,336.

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Theatres		Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1933.)	
Boston		Picture	Gross	Picture	Gross		
Boston 2,900	25c-50c	"Love, Honor and Oh! Baby" (U.)	19,500	"Don't Bet on Love" (U.).....	20,000	High 1-21 "The Death Kiss".....	21,500
						Low 3-11 "Topaze"	11,000
Fenway 1,800	30c-50c	"Wild Boys of the Road" (F. N.) and "Too Much Harmony" (Para.)	9,500	"I Loved a Woman" (F. N.) and.. "Before Dawn" (Radio)	9,500	High 1-14 "Island of Lost Souls" and "Billion Dollar Scandal"	15,000
						Low 7-29 "She Had to Say Yes" and "Arizona to Broadway"	6,000
Keith's 3,500	30c-50c	"Private Life of Henry VIII"..... (U. A.)	20,000	"Ann Vickers" (Radio).....	18,500	High 1-7 "No Other Woman".....	21,000
						Low 3-11 "When Strangers Marry"....	12,000
Loew's State 3,700	35c-50c	"The Bowery" (U. A.).....	18,500	"Stage Mother" (MGM).....	17,500	High 1-7 "Strange Interlude"	23,000
						Low 3-11 "Men Must Fight".....	11,000
Metropolitan 4,350	30c-65c	"Paddy, the Next Best Thing".... (Fox)	32,000	"Golden Harvest" (Para.).....	31,000	High 6-24 "College Humor".....	41,500
						Low 3-11 "King of the Jungle".....	26,500
Paramount 1,800	30c-50c	"Wild Boys of the Road" (F. N.) and "Too Much Harmony" (Para.)	9,500	"I Loved a Woman" (F. N.) and.. "Before Dawn" (Radio)	10,000	High 2-25 "Dangerously Yours" and "Deception"	17,000
						Low 8-12 "Mary Stevens, M.D." and "Flying Devils"	8,000
Buffalo							
Buffalo 3,500	30c-55c	"Penthouse" (MGM)	24,400	"Three Cornered Moon" (Para.)..	18,700	High 2-25 "State Fair"	24,800
						Low 3-25 "Our Betters".....	9,800
Century 3,000	25c	"The Power and the Glory"..... (Fox)	5,100	"No Marriage Ties" (Radio).....	4,300	High 8-12 "Forgotten Men" and "Easy Millions"	8,000
						Low 5-13 "Grand Slam" and "Past of Mary Holmes"	4,200
Erlanger 1,400	55c-$1.65	"Dinner at Eight" (MGM)..... (2nd week)	7,600	"Dinner at Eight" (MGM)..... (1st week)	12,000	.....	
Great Lakes 3,000	25c-40c	"Mary Stevens, M.D." (W. B.)..	22,300	"I Loved You Wednesday" (Fox)..	9,500	High 10-14 "Mary Stevens, M.D.".....	22,300
						Low 4-15 "Rome Express"	5,400
Hippodrome 2,100	25c-40c	"One Man's Journey" (Radio)....	5,500	"Too Much Harmony" (Para.).....	10,100	High 6-24 "Gold Diggers of 1933".....	16,100
						Low 8-26 "Moonlight and Pretzels"....	5,100
Hollywood 300	25c-40c	"India Speaks" (Radio)..... (10 days)	900	"The Outsider" (MGM)..... (2nd week-4 days)	200	High 1-7 "Goona Goona"	2,600
						Low 9-20 "The Outsider"	500
Lafayette 3,300	25c	"Saturday's Millions" (U.).....	5,000	"The Big Brain" (Radio).....	5,200	High 9-23 "Lady for a Day".....	10,000
						Low 10-14 "Saturday's Millions"	5,000
Chicago							
Chicago 4,000	35c-68c	"Night Flight" (MGM).....	60,000	"Penthouse" (MGM)	58,000	High 9-2 "Goodbye Again".....	75,000
						Low 4-29 "Central Airport".....	22,000
McVicker's 2,284	30c-60c	"Too Much Harmony" (Para.)....	20,000	"Lady for a Day" (Col.).....	12,000	High 10-14 "Too Much Harmony".....	20,000
						Low 7-1 "The Woman I Stole".....	5,000
Oriental 3,940	30c-60c	"I'm No Angel" (Para.).....	50,000	"The Power and the Glory" (Fox)	10,000	High 10-14 "I'm No Angel".....	50,000
						Low 10-7 "The Power and the Glory"..	10,000
Palace 2,509	35c-75c	"Brief Moment" (Col.).....	23,000	"One Man's Journey" (Radio).....	22,000	High 9-9 "Morning Glory".....	37,000
						Low 5-27 "Below the Sea".....	14,000
Roosevelt 1,591	25c-50c	"Penthouse" (MGM)	16,000	"Turn Back the Clock" (MGM)..	9,800	High 10-14 "Penthouse"	16,000
						Low 3-4 "Luxury Liner"	6,200
United Artists .. 1,700	30c-60c	"Voltaire" (W. B.)..... (2nd week)	9,000	"Voltaire" (W. B.)..... (1st week)	19,000	High 1-21 "The Kid From Spain".....	27,000
						Low 3-18 "Perfect Understanding".....	6,800
Cleveland							
Allen 3,300	20c-40c	"Love, Honor and Oh! Baby" (U.)	3,500	"Sing, Sinner, Sing" (Majestic)....	2,950	High 2-25 "Dangerously Yours" and "West of Singapore"	7,500
						Low 3-4 "Infernal Machine" and "Exposure"	1,800
Hippodrome 3,800	35c-60c	"Obey the Law" (Col.).....	16,500	"Brief Moment" (Col.).....	11,500	High 9-2 "Emergency Call".....	25,000
						Low 6-10 "Circus Queen Murder".....	2,900
RKO Palace 3,100	30c-44c	"Ann Vickers" (Radio)..... (30c-75c)	18,500	"My Weakness" (Fox).....	6,000	High 10-14 "Ann Vickers".....	18,500
						Low 8-19 "No Marriage Ties".....	4,200
State 3,400	30c-44c	"The Bowery" (U. A.).....	18,000	"Penthouse" (MGM)	7,000	High 8-19 "Tugboat Annie".....	26,000
						Low 6-24 "The Eagle and the Hawk"	5,000
Stillman 1,900	20c-40c	"Beauty for Sale" (MGM) and.. "Important Witness" (Tower)	3,800	"This Day and Age" (Para.) and "Red Haired Alibi" (Tower)	4,000	High 8-26 "Tugboat Annie".....	8,900
						Low 5-27 "Zoo in Budapest".....	3,000
Warner's Lake .. 800	30c-44c	"Wild Boys of the Road" (F.N.)..	3,300	"The Narrow Corner" (W. B.).....	3,800	High 6-17 "Gold Diggers of 1933".....	8,500
						Low 8-5 "Heroes for Sale".....	1,500
Denver							
Aladdin 1,500	25c-40c	"My Weakness" (Fox)	2,800	"Headline Shooter" (Radio).....	3,000	High 2-25 "Cavalcade"	10,000
						Low 4-8 "Smoke Lightning" and "Broadway Bad"	2,500
Denham 1,500	25c-40c	"Too Much Harmony" (Para.)....	9,000	"This Day and Age" (Para.)..... (6 days)	10,000	High 9-30 "Three Cornered Moon".....	10,500
						Low 6-3 "Mussolini Speaks," "Night of Terror" and "Soldiers of the Storm"	1,950
Denver 2,500	25c-50c	"Night Flight" (MGM)..... (25c-40c)	8,000	"Penthouse" (MGM)	5,750	High 8-12 "Tugboat Annie".....	14,600
						Low 9-30 "Beauty for Sale".....	3,500
Empress 2,000	25c-40c	"Back to Nature" (Sheffield).....	7,500	.....	.....	.....	.....
Orpheum 2,600	35c-55c	"Solitaire Man" (MGM) ..... (25c-55c)	7,500	"Broadway to Hollywood" (MGM)	14,500	High 3-4 "42nd Street"	18,500
						Low 6-10 "Zoo in Budapest"	3,750
Paramount 2,000	25c-40c	"Deluge" (Radio)	3,200	"Ladies Must Love" (U.).....	2,500	High 4-1 "The Kid From Spain".....	7,000
						Low 7-8 "The Barbarian"	2,000
Tabor 2,000	20c-25c	"The Big Brain" (Radio).....	3,400	"Constant Woman" (World Wide)	4,000	.....	
Detroit							
Downtown 2,750	25c-50c	"No Marriage Ties" (Radio).....	16,500	"Secret of the Blue Room" (U.)..	11,400	High 10-14 "No Marriage Ties".....	16,500
						Low 6-10 "The Woman I Stole".....	3,700
Fisher 2,700	15c-40c	"Too Much Harmony" (Para.)....	5,200	"Solitaire Man" (MGM).....	5,200	High 1-28 "Silver Dollar".....	15,400
						Low 3-18 "Secret of Madame Blanche"..	3,100
Fox 5,100	25c-50c	"Charlie Chan's Greatest Case".. (Fox) (15c-50c)	15,400	"Dr. Bull" (Fox).....	13,300	High 9-16 "Sing, Sinner, Sing".....	32,300
						Low 5-15 "After the Ball" and "Afraid to Talk"	5,400
Michigan 4,000	25c-50c	"Stage Mother" (MGM)	14,300	"Too Much Harmony" (Para.).....	15,400	High 1-21 "Tonight Is Ours".....	23,700
						Low 7-1 "College Humor"	7,300
State 3,000	25c-50c	"I'm No Angel" (Para.)..... (5 days)	24,100	"Golden Harvest" (Para.)..... (4 days)	3,100	High 10-14 "I'm No Angel" (5 days)....	24,100
						Low 9-30 "To the Last Man".....	4,400
United Artists .. 2,000	25c-50c	"The Bowery" (U. A.).....	12,300	"Emperor Jones" (U. A.).....	9,100	High 2-11 "The Kid From Spain".....	17,400
						Low 3-25 "The Sign of the Cross".....	4,100

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1933.)	
			Picture	Gross	Picture	Gross		
Hollywood								
Chinese	2,500	50c-$1.65	"Dinner at Eight" (MGM) (6th week)	17,237	"Dinner at Eight" (MGM) (5th week)	17,197	High 9-9 "Dinner at Eight"	36,656
							Low 4-1 "King Kong"	14,600
W. B. Hollywood	3,000	25c-55c	"Gold Diggers of 1933" (W.B.) (2nd week)	9,500	"Gold Diggers of 1933" (W. B.) (1st week)	14,500	High 3-25 "42nd Street"	26,000
							Low 4-15 "Grand Slam"	8,975
Indianapolis								
Apollo	1,100	25c-40c	"The Power and the Glory" (Fox)	2,500	"My Weakness" (Fox)	2,000	High 2-18 "State Fair"	7,000
							Low 10-7 "My Weakness"	2,000
Circle	2,800	25c-40c	"Ann Vickers" (Radio)	6,500	"Too Much Harmony" (Para.)	8,000	High 8-19 "She Had to Say Yes"	12,000
							Low 3-4 "The Sign of the Cross" (2nd run)	2,500
Indiana	3,300	25c-40c	"Torch Singer" (Para.)	10,000	"Brief Moment" (Col.) (25c-55c)	9,000	High 3-25 "Parachute Jumper"	15,000
							Low 6-10 "Below the Sea"	3,500
Palace	3,000	25c-40c	"Night Flight" (MGM)	6,000	"Stage Mother" (MGM)	4,500	High 8-12 "Tugboat Annie"	11,000
							Low 7-22 "Storm at Daybreak"	3,500
Kansas City								
Mainstreet	3,049	25c-40c	"Ann Vickers" (Radio)	7,500	"Morning Glory" (Radio)	8,500	High 7-1 "The Woman I Stole"	20,800
							Low 5-20 "Sweepings"	4,000
Midland	4,000	25c	"Night Flight" (MGM) (7 days and Sat. midnite show)	14,700	"Turn Back the Clock" (MGM) (7 days and Sat. midnite show)	11,000	High 1-7 "Strange Interlude"	30,000
							Low 4-15 "Perfect Understanding"	4,900
Newman	2,000	25c-40c	"Golden Harvest" (Para.) (3 days)	2,500	"Too Much Harmony" (Para.) (10 days and Sat. midnite show)	12,000	High 7-22 "Gold Diggers of 1933"	17,000
							Low 5-27 "Picture Snatcher"	2,800
Uptown	2,000	25c-40c	"My Weakness" (Fox)	3,500	"Dr. Bull" (Fox) (2nd week-6 days)	3,000	High 2-11 "State Fair"	7,000
							Low 7-1 "Lilly Turner"	1,600
Los Angeles								
Criterion	1,610	25c-55c	"The Masquerader" (U. A.) (7th week)	2,100	"The Masquerader" (U. A.) (6th week)	1,850	High 8-19 "Storm at Daybreak"	3,800
							Low 7-29 "The Devil's Brother"	1,850
Filmarte	850	40c-50c	"Red Head" (H. Bregstein) (4th week)	2,000	"Red Head" (H. Bregstein) (3rd week)	3,200	High 9-23 "Red Head"	3,500
							Low 9-9 "The Rebel"	1,800
Loew's State	2,416	25c-55c	"Night Flight" (MGM)	19,300	"Doctor Bull" (Fox)	16,900	High 8-19 "Tugboat Annie"	28,300
							Low 3-11 "Dangerously Yours"	8,000
Los Angeles	3,000	15c-25c	"Curtain at Eight" (Majestic) and "The Film Parade" (Blackton)	3,500	"Carnival Lady" (S. R.) and "South of Panama" (S. R.)	3,975	High 7-22 "Kiss of Araby" and "Samarang"	6,200
							Low 9-2 "Important Witness" and "Doubled and Redoubled"	2,200
Orpheum	2,220	25c-35c	"Flaming Gold" (Radio) and "The Good Companions" (Fox)	3,500	"India Speaks" (Radio) and "Ladies Must Love" (U.)	3,350	High 9-23 (since Sept.) "The Devil's in Love" and "Before Dawn"	4,850
							Low 10-7 "India Speaks" and "Ladies Must Love"	3,350
Paramount	3,596	25c-55c	"The Way to Love" (Para.)	17,250	"Too Much Harmony" (Para.)	23,000	High 1-7 "No Man of Her Own"	30,000
							Low 3-18 "King of the Jungle"	10,000
RKO	2,700	25c-40c	"Lady for a Day" (Col.)	6,300	"Lady for a Day" (Col.)	8,800	High 1-7 "Animal Kingdom"	11,600
							Low 9-30 "Brief Moment"	1,700
W. B. Downtown	3,400	25c-55c	"Gold Diggers of 1933" (W. B.) (2nd week)	11,000	"Gold Diggers of 1933" (W. B.) (1st week)	13,000	High 3-25 "42nd Street"	19,000
							Low 8-19 "She Had to Say Yes"	9,000
Minneapolis								
Century	1,640	25c-40c	"The Masquerader" (U. A.)	3,900	"Voltaire" (W. B.)	4,000	High 4-22 "Secrets"	5,500
							Low 3-11 "Secret of Madame Blanche"	2,500
Lyric	1,238	20c-25c	"Charlie Chan's Greatest Case" (Fox)	1,500	"Turn Back the Clock" (MGM)	1,300	High 4-1 "20,000 Years in Sing Sing"	3,000
							Low 10-7 "Turn Back the Clock"	1,300
RKO Orpheum	2,900	20c-40c	"Ann Vickers" (Radio)	6,000	"Brief Moment" (Col.)	5,500	High 1-7 "Animal Kingdom"	14,000
							Low 3-11 "Cynara"	3,000
State	2,300	25c-40c	"Night Flight" (MGM)	6,000	"Torch Singer" (Para.)	6,000	High 4-29 "Cavalcade"	8,000
							Low 3-11 "King of the Jungle"	3,500
World	400	25c-75c	"Fantegutten" (Norwegian)	1,200	"The Rebel" (U.)	1,300	High 4-22 "Be Mine Tonight"	2,400
							Low 10-14 "Fantegutten"	1,200
Montreal								
Capitol	2,547	25c-60c	"Torch Singer" (Para.) and "Tomorrow at Seven" (Radio)	10,000	"F. P. 1" (Empire) and "She Had to Say Yes" (F. N.)	9,500	High 1-21 "Rockabye" and "Trailing the Killer"	12,500
							Low 7-15 "The Silver Cord" and "Professional Sweetheart"	7,500
Imperial	1,914	25c-60c	"Nu Comme Un Ver" (French)	2,400	"La Pieuvre" (French) (2nd week)	2,000	High 1-7 "Enlevez-Moi" and "Cain"	4,000
							Low 7-8 "Les Bleus d'Amour"	1,500
Loew's	3,115	25c-65c	"Beauty for Sale" (MGM) (25c-75c)	12,000	"Mary Stevens, M.D." (W. B.)	9,500	High 1-21 "The Mask of Fu Manchu"	14,500
							Low 9-30 "Turn Back the Clock" and "Emergency Call"	7,500
Palace	2,600	25c-75c	"Too Much Harmony" (Para.) (25c-85c)	9,500	"Broadway to Hollywood" (MGM)	10,500	High 2-18 "The Sign of the Cross"	15,500
							Low 9-2 "Waltz Time in Vienna"	9,000
Princess	2,272	25c-60c	"Brief Moment" (Col.) and "The Narrow Corner" (W. B.)	7,000	"Emperor Jones" (U. A.) and "Parole Girl" (Col.)	6,000	High 1-7 "The Kid From Spain" and "Speed Demon"	12,000
							Low 8-12 "Whoopee" and "Virtue"	5,000
New York								
Astor	1,012	55c-$2.20	"Dinner at Eight" (MGM) (7th week)	16,344	"Dinner at Eight" (MGM) (6th week)	17,749	High 9-2 "Dinner at Eight"	21,000
							Low 3-25 "The White Sister"	14,559
Cameo	549	25c-40c	"My Weakness" (Fox)	1,636	"The Power and the Glory" (Fox)	1,932	High 1-28 "Maedchen in Uniform"	9,200
							Low 8-5 "King of Jazz"	1,064
Capitol	4,700	35c-$1.65	"Night Flight" (MGM)	52,506	"Stage Mother" (MGM)	27,877	High 8-12 "Another Language"	64,000
							Low 9-30 "Solitaire Man"	21,210
Criterion	850	55c-$1.65	"S. O. S. Iceberg" (U.) (3rd week-6 days)	4,200	"S. O. S. Iceberg" (U.) (2nd week)	5,500	High 7-29 "Song of Songs"	16,000
							Low 6-3 "Be Mine Tonight" (2nd run)	3,500
Gaiety	808	55c-$1.65	"Berkeley Square" (Fox) (4th week)	8,000	"Berkeley Square" (Fox) (3rd week)	9,000	High 4-1 "Cavalcade"	13,500
							Low 7-22 "Pilgrimage"	10,000
Hollywood	1,543	25c-85c	"I Loved a Woman" (F. N.)	7,939	"Wild Boys of the Road" (F. N.) (2nd week)	8,217	High 9-1 "Voltaire"	25,868
							Low 9-30 "Wild Boys of the Road"	14,445
Mayfair	2,300	35c-85c	"The Good Companions" (Fox)	7,500	"The Avenger" (Monogram)	8,000	High 1-7 "The Half Naked Truth"	24,750
							Low 6-3 "When Strangers Marry"	4,900
Palace	2,500	25c-75c	"Bureau of Missing Persons" (F. N.)	10,265	"The Power and the Glory" (Fox)	13,500	High 2-4 "Animal Kingdom"	16,150
							Low 4-15 "Parole Girl"	4,500
Paramount	3,700	35c-99c	"Torch Singer" (Para.)	52,000	"Too Much Harmony" (Para.) (2nd week)	35,800	High 2-25 "She Done Him Wrong"	66,800
							Low 2-4 "Hello, Everybody"	15,600
Rialto	2,200	40c-65c	"Deluge" (Radio)	8,500	"Thunder Over Mexico" (Principal) (2nd week)	9,500	High 5-20 "Forgotten Men"	22,500
							Low 4-15 "Destination Unknown" and "The Fighting President"	5,800
Rivoli	2,200	40c-85c	"The Bowery" (U. A.) (2nd week)	39,000	"The Bowery" (U. A.) (1st week)	45,000	High 10-7 "The Bowery"	45,000
							Low 8-5 "The Rebel"	7,200
RKO Music Hall	5,945	35c-$1.65	"Dr. Bull" (Fox)	65,014	"Ann Vickers" (Radio)	93,789	High 4-15 "Cavalcade"	107,761
							Low 6-17 "Ann Carver's Profession"	44,938
RKO Roxy	3,700	25c-55c	"The Power and the Glory" (Fox) (4 days) "My Weakness" (Fox) (3 days)	10,732	"Moonlight and Pretzels" (U.) (4 days) "Secret of the Blue Room" (U.) (3 days)	11,130	High 1-7 "Animal Kingdom"	71,267
							Low 7-1 "Adorable" and "Supernatural"	7,592

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1933.)	
			Picture	Gross	Picture	Gross		
New York (Continued)								
Roxy	6,200	25c-55c	"Charlie Chan's Greatest Case" (Fox)	26,500	"Brief Moment" (Col.)	27,500	High 1-7 "No More Orchids"	39,487
							Low 1-28 "Air Hostess"	9,100
Strand	3,000	25c-85c	"Footlight Parade" (W. B.) (35c-$1.25)	55,190	"I Loved a Woman" (F. N.) (2nd week)	23,520	High 10-14 "Footlight Parade"	55,190
							Low 8-5 "She Had to Say Yes"	10,590
Oklahoma City								
Capitol	1,200	10c-41c	"Private Detective 62" (W. B.)	3,500	"Gambling Ship" (Para.)	3,200	High 9-9 "Three Cornered Moon"	3,700
							Low 3-11 "From Hell to Heaven"	1,350
Criterion	1,700	10c-56c	"Too Much Harmony" (Para.)	6,500	"Morning Glory" (Radio)	4,500	High 6-24 "Gold Diggers of 1933"	9,500
							Low 3-11 "Clear All Wires"	1,800
Liberty	1,500	10c-36c	"Pilgrimage" (Fox) (3 days)	1,300	"Bureau of Missing Persons" (F. N.)	3,700	High 9-2 "Gold Diggers of 1933"	3,900
			"Ann Carver's Profession" (Col.) (4 days)	1,700			Low 3-18 "The Death Kiss" and "The Fourth Horseman"	1,100
Victoria	800	10c-26c	"Hallelujah, I'm a Bum" (U. A.) (4 days)	700	"Headline Shooter" (Radio) (3 days)	800	High 7-1 "King of Jazz"	1,800
					"Deluge" (Radio) (4 days)	700	Low 9-30 "To the Last Man" and "Disgraced"	1,200
Omaha								
Brandeis	1,200	20c-35c	"Ann Vickers" (Radio) and "Melody Cruise" (Radio)	6,000	.....	.....	.....	.....
Orpheum	3,000	25c-40c	"Love, Honor and Oh! Baby" (U.) (25c-50c)	12,000	"Penthouse" (MGM) and "One Year Later" (Allied)	10,000	High 6-24 "I Loved You Wednesday"	16,500
							Low 4-29 "Sweepings"	5,000
Paramount	2,900	25c-50c	"Night Flight" (MGM)	7,775	"Too Much Harmony" (Para.)	7,750	High 7-22 "Gold Diggers of 1933"	13,250
							Low 6-10 "Reunion in Vienna"	5,800
World	2,500	25c-35c	"Saturday's Millions" (U.) and "Ladies Must Love" (U.)	4,750	"Beauty for Sale" (MGM) and "The Wrecker" (Col.)	5,500	High 6-3 "Peg O' My Heart" and "Perfect Understanding"	7,500
							Low 10-14 "Saturday's Millions" and "Ladies Must Love	5,750
Philadelphia								
Aldine	1,200	40c-65c	"Emperor Jones" (U. A.) (2nd week-6 days)	5,000	"Emperor Jones" (U. A.) (1st week-6 days)	9,000	High 2-4 "Rasputin and the Empress"	11,500
							Low 9-30 "Bitter Sweet"	4,800
Arcadia	600	25c-50c	"Three Cornered Moon" (Para.) (6 days)	2,200	"Tugboat Annie" (MGM) (6 days)	2,700	High 1-14 "Red Dust"	4,000
							Low 5-27 "From Hell to Heaven"	1,500
Boyd	2,400	40c-65c	"Too Much Harmony" (Para.) (2nd week-4 days)	7,000	"Too Much Harmony" (Para.) (1st week-6 days)	14,500	High 9-2 "Tugboat Annie"	21,000
							Low 8-5 "Mary Stevens, M.D."	8,000
Earle	2,000	40c-65c	"Solitaire Man" (MGM) (6 days)	11,500	"Brief Moment" (Col.) (6 days)	13,500	High 1-7 "Breach of Promise"	29,000
							Low 8-5 "She Had to Say Yes"	10,000
Fox	3,000	35c-75c	"Walls of Gold" (Fox) (6 days)	15,000	"My Weakness" (Fox) (6 days)	16,000	High 4-22 "Cavalcade"	29,000
							Low 8-5 "F. P. 1"	13,000
Karlton	1,000	30c-50c	"Lady for a Day" (Col.) (6 days)	4,000	"The Masquerader" (U. A.) (6 days)	4,000	High 4-8 "42nd Street"	7,700
							Low 8-12 "Ann Carver's Profession"	2,500
Locust	1,300	55c-$1.65	"Berkeley Square" (Fox) (6 days)	9,000	.....	.....	High 2-11 "Cavalcade"	13,000
							Low 5-6 "The Phantom Broadcast"	4,000
Keith's	2,000	25c-40c	"Dr. Bull" (Fox) (6 days)	5,500	"Tarzan the Fearless" (Principal) (6 days)	4,500	High 1-7 "Self Defense"	11,500
							Low 10-7 "Tarzan the Fearless"	4,500
Stanley	3,700	40c-75c	"One Sunday Afternoon" (Para.) (6 days)	18,000	"Lady for a Day" (Col.) (6 days)	20,000	High 6-17 "Gold Diggers of 1933"	27,500
							Low 6-10 "The Silver Cord"	9,000
Stanton	1,700	30c-55c	"Wild Boys of the Road" (F. N.) (6 days)	7,000	"Buraeu of Missing Persons" (F. N.) (7 days)	9,000	High 6-3 "The Little Giant"	10,000
							Low 7-14 "I Love That Man"	4,500
Portland, Ore.								
Broadway	1,912	25c-40c	"Broadway to Hollywood" (MGM)	6,500	"Turn Back the Clock" (MGM)	6,900	High 1-21 "Frisco Jenny"	11,000
							Low 3-11 "What! No Beer?"	3,500
Liberty	1,800	25c-40c	"Torch Singer" (Para.)	4,500	"Paddy, the Next Best Thing" (Fox)	3,000	High 10-14 "Torch Singer"	4,500
							Low 2-11 "Central Park"	1,000
Music Box	3,000	25c-40c	"Berkeley Square" (Fox)	2,800	"One Man's Journey" (Radio)	4,000	High 7-8 "Gold Diggers of 1933"	12,000
							Low 5-13 "No More Orchids"	1,600
Oriental	2,040	25c-35c	"Rafter Romance" (Radio) (25c-55c)	14,000	"Morning Glory" (Radio)	2,000	High 10-14 "Rafter Romance"	14,000
							Low 8-12 "Double Harness"	1,800
Playhouse	1,600	55c-$1.65	"Dinner at Eight" (MGM)	5,000	.....	.....	.....	.....
United Artists	945	25c-40c	"Night Flight" (MGM)	5,000	"The Bowery" (U. A.)	5,300	High 8-19 "Tugboat Annie"	8,500
							Low 3-11 "Madame Butterfly"	1,600
San Francisco								
Columbia	1,200	50c-$1.50	"Dinner at Eight" (MGM) (2nd week)	8,000	"Dinner at Eight" (MGM) (1st week)	11,500	.....	.....
El Capitan	2,900	10c-40c	"Midnight Mary" (MGM)	8,500	"Gold Diggers of 1933" (W. B.) (2nd week)	10,000	High 7-1 "Out All Night"	13,000
							Low 10-14 "Midnight Mary"	8,500
Embassy	1,380	30c-50c	"Too Much Harmony" (Para.)	4,000	"Penthouse" (MGM)	5,000	High 9-9 "Voltaire"	9,000
							Low 3-18 "Hound of the Baskervilles"	2,000
Fox	4,600	10c-35c	"Brief Moment" (Col.)	10,500	"Sweetheart of Sigma Chi" (Monogram)	10,500	High 4-8 "Should a Woman Tell?" and "Speed Demon"	15,500
							Low 9-9 "Important Witness" and "Sensation Hunters"	7,000
Golden Gate	2,800	25c-65c	"Midshipman Jack" (Radio)	10,300	"Lady for a Day" (Col.) (2nd week)	12,000	High 2-11 "The Mummy"	25,500
Orpheum	3,000	15c-40c	"Ladies Must Love" (U.)	15,000	"The Big Brain" (Radio)	12,300	Low 5-27 "Kiss Before the Mirror"	8,000
							.....	.....
Paramount	2,670	25c-75c	"My Weakness" (Fox)	15,000	"Torch Singer" (Para.)	13,000	High 7-22 "Gold Diggers of 1933"	28,000
							Low 9-30 "I Loved a Woman"	9,000
St. Francis	1,435	25c-50c	"Captured" (W. B.) and "Golden Harvest" (Para.)	5,000	"Beauty for Sale" (MGM) and "F. P. 1" (Fox)	8,000	High 3-25 "What! No Beer?" and "Broadway Bad"	13,500
							Low 4-15 "From Hell to Heaven" and "Girl Missing"	4,500
United Artists	1,200	25c-50c	"The Bowery" (U. A.)	15,500	"The Power and the Glory" (Fox)	5,000	High 1-7 "The Kid From Spain"	16,000
							Low 8-26 "The Wrecker"	4,000
Warfield	2,700	25c-90c	"Broadway to Hollywood" (MGM)	18,000	"Too Much Harmony" (Para.)	19,000	High 2-25 "Hard to Handle"	24,000
							Low 5-27 "Story of Temple Drake"	10,000
Seattle								
Blue Mouse	950	25c-55c	"Emperor Jones" (U. A.)	5,250	"One Man's Journey" (Radio)	3,750	High 2-4 "The Kid From Spain"	6,500
							Low 8-19 "The Rebel"	2,500
Fifth Avenue	2,750	25c-55c	"The Power and the Glory" (Fox)	7,000	"Broadway to Hollywood" (MGM)	6,500	High 8-5 "Tugboat Annie"	19,250
							Low 3-18 "From Hell to Heaven" and "Secret of Madame Blanche"	5,000
Liberty	2,000	10c-25c	"Below the Sea" (Col.) and "World Gone Mad" (Majestic)	3,500	"The Sphinx" (Monogram) and "The Lone Avenger" (World Wide)	3,500	High 7-29 "What Price Innocence?"	5,500
Music Box	950	25c-55c	"Goodbye Again" (F. N.)	3,750	"Morning Glory" (Radio) (2nd week)	3,250	Low 6-24 "Uptown New York"	3,000
							High 7-8 "Gold Diggers of 1933"	7,500
Paramount	3,050	25c-55c	"One Sunday Afternoon" (Para.)	5,000	"Torch Singer" (Para.)	5,000	Low 4-1 "Perfect Understanding"	3,250
							High 1-7 "A Farewell to Arms"	9,500
Roxy	2,275	25c-50c	"Lady for a Day" (Col.) (2nd week)	4,500	"Lady for a Day" (Col.) (1st week)	8,000	Low 9-23 "F. P. 1" and "Aniakchak"	4,000
							High 4-22 "Kiss Before the Mirror"	11,500
							Low 8-26 "The Devil's in Love"	4,000

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
COLUMBIA			
"Fog"	Story by Valentine Williams and D. R. Sims. Director: Al Rogell.	Mary Brian, Reginald Denny, Donald Cook.	Shooting
"House of Murder"	Story by Robert Quigley. Director: Lambert Hillyer.	Ralph Bellamy, June Collyer, Betty Blythe.	Shooting
FOX			
"Hoopla"	Story by Kenyon Nicholson. Director: Frank Lloyd.	Clara Bow, Preston Foster, Richard Cromwell, Minna Gombell, Herbert Mundin, Roger Imhof.	Shooting
"As Husbands Go"	Story by Rachel Crothers. Director: Hamilton MacFadden.	Warner Baxter, Helen Vinson, Warner Oland, Catharine Doucet, Eleanor Lynn, Jay Ward.	Shooting
"Mr. Skitch"	Story by Anne Cameron. Director: James Cruze.	Will Rogers, Zasu Pitts, Florence Desmond, Rochelle Hudson, Harry Green, Charles Starrett.	Shooting
"Olsen's Big Moment"	Story by Henry Johnson and James Tynan. Director: Malcolm St. Clair.	El Brendel, Walter Catlett, Barbara Weeks, John Arledge, Susan Fleming.	Editing
"I Am Suzanne"	Screen play by Edwin Mayer. Director: Rowland V. Lee.	Lilian Harvey, Gene Raymond.	Shooting
"7 Lives Were Changed"	Story by Graham Greene. Director: Paul Martin.	Heather Angel, Norman Foster, Ralph Morgan, Herbert Mundin, Una O'Connor, Irene Ware, Dorothy Burgess, Roy D'Arcy.	Shooting
"Frontier Marshall"	Story by Stuart N. Lake. Director: Lew Seiler.	George O'Brien, Irene Bentley.	Shooting
METRO-GOLDWYN-MAYER			
"Tarzan and His Mate"	Story by Edgar Rice Burroughs. Director: Cedric Gibbons.	Johnny Weissmuller, Maureen O'Sullivan, Neil Hamilton, Paul Cavanaugh, Doris Lloyd, Frank Reicher.	Shooting
"Queen Christina"	Director: Rouben Mamoulian.	Greta Garbo, John Gilbert, Lewis Stone, C. Aubrey Smith, Elizabeth Young, Akim Tamiroff, Ian Keith.	Shooting
"The Hollywood Party"	Story by Edmund Goulding and Howard Dietz. Director: Richard Boleslavsky.	Marie Dressler, Joan Crawford, Jean Harlow, Jimmy Durante, Lupe Velez, Jack Pearl, Charles Butterworth, Jean Hersholt, Albertina Rasch Ballet, Eddie Quillan, Polly Moran, Ben Bard, Richard Carle, George Givot.	Shooting
"Malibu"	Story by Joseph Vance Hoyt. Directors: Chester Franklin and Nick Grinde.	Jean Parker, David Landau, Russell Hardie.	Shooting
"Going Hollywood"	Story by Donald Ogden Stewart and C. Gardner Sullivan. Director: Raoul Walsh.	Marion Davies, Bing Crosby, Fifi D'Orsay, Ned Sparks, Ted Healy	Shooting
"The Vinegar Tree"	Play by Paul Osborne. Director: Harry Beaumont.	Lionel Barrymore, Alice Brady, William Janney, Conway Tearle, Mary Carlisle.	Shooting
"The Cat and the Fiddle"	Play by Jerome Kern and Otto Harbach. Director: William K. Howard.	Ramon Novarro, Jeanette MacDonald, Charles Butterworth, Vivienne Segal, Frank Morgan, Jean Hersholt.	Shooting
"Sons of the Desert"	Original story by Frank Craven. Director: William Seiter.	Stan Laurel, Oliver Hardy, Mae Busch, Lucien Littlefield, Charles Chase, Dorothy Christy.	Shooting
PARAMOUNT			
"Pardners"	Story by Paul Sloane. Director: Paul Sloane.	Jackie Cooper, Addison Richards, John Wray, Lila Lee, Gavin Gordon, William LeMaire.	Shooting
"Alice in Wonderland"	Original story by Lewis Carroll. Director: Norman McLeod.	Charlotte Henry, Richard Arlen, Polly Moran, Jack Oakie, Charlie Ruggles, Louise Fazenda, Ford Sterling, Alison Skipworth, Leon Errol.	Shooting
"Eight Girls in a Boat"	Story by Helmuth Brandis. Director: Richard Wallace.	Dorothy Wilson, Kay Johnson, Mildred Hollis, Betty Grey, Douglas Montgomery, Peggy Montgomery, Ferike Boris, Barbara Barondess.	Shooting
"Girl Without a Room"	Story by Jack Lait.	Charles Farrell, Marguerite Churchill, Charlie Ruggles, Walter Woolf, Gregory Ratoff.	Shooting
"Sitting Pretty"	Story by Nina Wilcox Putnam. Director: Ralph Murphy.	Jack Haley, Jack Oakie, Ginger Rogers, Thelma Todd, Gregory Ratoff.	Shooting
"The Thundering Herd"	Story by Zane Grey. Director: Henry Hathaway.	Randolph Scott, Judith Allen, Noah Beery, Monte Blue, Raymond Hatton, Buster Crabbe.	Shooting
RKO-RADIO			
"Man of Two Worlds"	Novel by Ainsworth Morgan. Director: J. Walter Ruben.	Francis Lederer, Henry Stephenson, Sarah Padden, J. Farrell MacDonald, Steffi Duna.	Shooting
"Rodney"	Story by Leonard Mason. Director: George Archainbaud.	Walter Huston, Frances Dee, Robert Shane.	Shooting
"Long Lost Father"	Story by G. B. Stern. Director: Ernest B. Schoedsack.	John Barrymore, Elizabeth Allan, Alan Mowbray, Doris Lloyd.	Shooting
SAMUEL GOLDWYN			
"Nana"	Story by Emile Zola. Director: Dorothy Arzner.	Anna Sten, Lionel Atwill, Phillips Holmes.	Shooting
"Roman Scandals"	Story by Geo. S. Kaufman and Robert Sherwood. Director: Frank Tuttle.	Eddie Cantor, Ruth Etting, Gloria Stuart, David Manners, Veree Teasdale, Edward Arnold.	Shooting
TWENTIETH CENTURY			
"Moulin Rouge"	Screen play by Nunnally Johnson. Director: Sidney Lanfield.	Constance Bennett, Franchot Tone, Tullio Carminati, Helen Westley, Fuzzy Knight, Andrew Tombs.	Shooting
"Born to Be Bad"	Story by Ralph Graves. Director: Lowell Sherman.	Loretta Young, Cary Grant, Harry Green, Marion Burns.	Shooting
"Advice to the Lovelorn"	Novel by Nathaniel West. Director: Alfred Werker.	Lee Tracy, Sally Blane, Paul Harvey, C. Henry Gordon, Judith Wood.	Shooting
"Gallant Lady"	Screen play by Sam Mintz. Director: Gregory La Cava.	Ann Harding, Clive Brook, Tullio Carminati, Janet Beecher, Veree Teasdale.	Shooting
UNIVERSAL			
"By Candlelight"	Stage play by Siegfried Geyer. Director: James Whale.	Paul Lukas, Elissa Landi, Nils Asther, Esther Ralston.	Shooting
"Counsellor-at-Law"	Play by Elmer Rice. Director: William Wyler.	John Barrymore, Bebe Daniels, Doris Kenyon, Onslow Stevens, Thelma Todd, Isobel Jewel.	Shooting
"Beloved"	Story by Paul Gangelin. Director: Victor Schertzinger.	John Boles, Gloria Stuart, Dorothy Peterson, Mae Busch, Edmund Breese.	Shooting
"Bombay Mail"	Story by L. G. Blochman. Director: Edwin Marin.	Edmund Lowe, Onslow Stevens, Ralph Forbes, Shirley Grey, Tom Moore.	Shooting
"Cross Country Cruise"	Screen play by Stanley Rauh and Elmer Harris. Director: Edward Buzell.	Lew Ayres, Alice White.	Shooting
"Madame Spy"	Screen play by William Hurlbut. Director: Karl Freund.	Fay Wray, Nils Asther, Edward Arnold, Mabel Marden.	Shooting
WARNER BROS.-FIRST NATIONAL			
"The Finger Man"	Story by Rosaline Shaffer. Director: Roy Del Ruth.	James Cagney, Mae Clarke, Leslie Fenton, Margaret Lindsay.	Shooting
"Bedside"	Story by Manuel Seff and Harvey Thew. Director: Robert Florey.	Warren William, Jean Muir, Allen Jenkins, David Landau.	Shooting
"Massacre"	Story by Robert Gessner and Ralph Block. Director: Alan Crosland.	Richard Barthelmess, Ann Dvorak, Henry O'Neill.	Shooting
"Easy to Love"	Screen play by Carl Erickson, David Boehm and Manny Seff. Director: William Keighley.	Adolphe Menjou, Mary Astor, Genevieve Tobin, Edward Everett Horton, Patricia Ellis, Hugh Herbert.	Shooting

J. C. Jenkins--His Colyum

Salina, Kansas

DEAR HERALD:

Hop Peterson at Genoa, Nebraska, told us that he played to eighteen hundred people in his house in one day recently. This was in a town of one thousand. We said to him, "Now look here Hop, you are all right when it comes to fish stories but you ought to confine your talent to that field." Then Ma Peterson spoke up and said, "Say, you old devil, don't you call my husband a liar." And Ma being a very large woman, we apologized. Then Hop told us that the show was a free show put on by the merchants of the town.

▽

R. D. White of the Royal theatre at Fullerton, Nebraska, runs a cafe in connection with his show. That's a good idea. He feeds 'em physically as well as mentally. He says that when they get filled up on hamburgers and 3.2 they are in a better condition to stand the show. We didn't try his hamburgers.

▽

Getting His Batting Eye

Tommy Thompson is batting about 750 at his theatre at St. Paul. Tommy used to bat 1000 when he was selling film out of Omaha but he says he strikes out too often at his box office. There are a lot of curves in this theatre business that Tommy didn't get onto until he left the road and went into the big league. But he'll come out all right for he's got it in him.

▽

We see by the press that a doctor at Tulsa, Oklahoma, delivered an address before the medical society on how to treat "Neuropsychiatrics." Good gosh, if they are going to hang that thing onto us somebody ought to know how to treat it. We knew a girl once who had phyplosyclemgoregm and that was a whole lot worse.

▽

Jack Riggs who operates the theatre at Central City, is considering opening a theatre at Grand Island. He expects to make it a ten cent house. If the house has the capacity and Jack caters to the hired girls and hayrack boys we'll betcha he makes it win. This isn't the day for full dress performances. The most of the public are now wearing overalls. We need a new pair ourself.

▽

A. F. Jenkins has taken over the City theatre at David City. Some time ago he sold this theatre to Monsky Brothers of Omaha but they recently gave it up and now A. F. is in full charge again.

A.F. said to us: "You know, Colonel, us Jenkins folks must be respected. It was a Jenkins who brought the Plymouth Rock chickens over with our Pilgrim Fathers; it was a Jenkins who taught 'em how to make limburger cheese, and it was a Jenkins who carried the flag in the front ranks at Bull Run." and we said, "You are right, A.F., and the Jenkins family have made the bull run ever since, mostly bull." Then he gave us a check for a renewal of his subscription to the Herald.

▽

Nothing Cool About Kuhl

We have called at Seward several times and failed to find I. N. Kuhl, the manager of the theatre, but this time we found him at home, and we are mighty well pleased that we did, for we met him and his estimable wife and had a delightful visit with them. They were giving an anniversary show and they played to two packed houses, which proves that it pays to give an anniversary performance.

▽

Harry Gould operates the Sunbeam at Geneva for Bert Beams of Red Cloud. Harry is a mighty likeable durn pup and we hope we will always find him when we call.

▽

Art Record still runs the Majestic at Hebron. Art said, "Well, Colonel, I don't care if I do." Then we ran onto Ike Rubens, who sells film out of Omaha for Paramount, and he said he didn't care if he did too. We never saw a film salesman yet who would refuse if you offered to buy, and it takes a lot to fill a film salesman up. They all wear rubber belts.

▽

We heard a crooner on the radio last night and there was an airedale lying on the lobby floor and as soon as that crooner started he got up and began to howl as loud as he could and kept it up until the crooner finished. We never thought much of an airedale as a house dog, but by gosh we went out and bought that pup fifty cents worth of beefsteak.

▽

Jack Galbraith at Superior was having a fight with the Universal manager and Harry Lefholz, salesman, over the cancellation of some news reels, when we called. They wanted us to referee the fight but we refused on the grounds of prejudice, for we hoped they both got licked. The melee went to a ten round draw.

▽

R. E. Cooper is soon to open a theatre at Scandia, Kansas. He gave us a subscription for the HERALD as the first important requisite. It's the first and most important thing all showmen ought to do in preparing to open a new theatre. Figure it out yourself.

▽

Sam Blair in Hospital

We stopped at Belleville, Kansas, to call on our old friend, Sam Blair. Sam was in the hospital and recovering from a very serious operation. Mrs. Blair said we could go out and call on him if we would agree not to start a political argument with him, as we usually do, and we agreed we wouldn't, but when we got out there about the first thing he said was, "Colonel, as soon as I get out of here me and Roosevelt are going to shoot this depression so full of holes it won't hold hazelbrush," and we said, "Oh yeah, what are you going to use for a gun, air rifles or pop guns?" Then Sam got excited and said to the nurse, "Hand me that ball bat over in that corner, I'll show this hammerhead what we are going to use." We finally got him quieted down and then he told us about his plans to go duck hunting up in the sand hill country and he even invited us to go with him.

▽

Charlie Swiercinsky is running true to form at the Majestic theatre at Washington. This is the town that was virtually blown away by a cyclone a year ago last spring. It wrecked the most of the town and blew the south half of Charlie's theatre over into Missouri, but the whole town has been rebuilt and Charlie is right on the job. That's the way these Jayhawkers do business.

▽

Why is it that a radio announcer always introduces the talent as the world's greatest this, that and the other thing? There is more bull on the radio nowadays than there is in the Union Stock Yards.

▽

A Community Necessity

Walt Hohefeld of the Elite theatre at Greenleaf is a general utilities man. In addition to operating the theatre, he runs a filling station, repairs radios for the community, operates a matrimonial bureau and finds husbands for the hired girls. There are two things he says he won't do, act as wet nurse for the farmers' cows and worm Mrs. Malony's pups. Outside of that he's at the beck and call of the community both day and night.

▽

F. W. Davis is still on a batting spree at the Fox Rex theatre at Clay Center. He hasn't struck out once yet.

H. F. Strowig of the Lyric theatre in Abilene broke his arm a few days ago playing polo. When an exhibitor goes to playing polo it's time for a mental test. Yes, you are right, we ought to have one too.

The last time we met H. E. Ulrich he was operating a theatre in Springfield, Missouri. He now operates the Fox Watson here in Salina and is still the swell fellow he always was. C. M. Morehead is the local manager of the Strand, another Fox house. Fox seems to know how to pick good ones.

COLONEL J. C. JENKINS
The HERALD'S Vagabond Colyumnist

Majestic Gets B.I.P. Films, Increasing Lineup to 15

Herman Gluckman, president of Majestic Pictures, has concluded a deal with Arthur Dent, vice-president of B.I.P., for three productions, with American stars, which will be released by Majestic in addition to the 12 already announced.

The first of this BIP group will be a Thelma Todd-Stanley Lupino comedy directed by Monty Banks. The second, starring Ben Lyon and Sally Eilers, is a comedy directed by Allan Dwan, and the third, a comedy drama, also is directed by Monty Banks, starring Constance Cummings.

WHAT THE PICTURE DID FOR ME

IN this, the exhibitor's own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
1790 Broadway, New York

B. I. P. America

MY WIFE'S FAMILY: Gene Gerrard—Good old slapstick comedy. How it does draw in the rural districts. One of the funniest pictures ever made. Everybody happy. Sound very good and even American ears should have no difficulty getting it, but picture may be too clean to go over in the States.—B. R. Johnson, Orpheum Theatre, Kerrobert, Canada. Rural patronage.

British and Dominions

FLAG LIEUTENANT, THE: Henry Edwards—Very good action picture that did nice business. Some excellent sea shots of the British Navy. Sound rather hard to get at first but cleared up after the first few reels. Consider the sound version not nearly as good as the old silent picture.—B. R. Johnson, Orpheum Theatre, Kerrobert, Canada. Rural patronage.

British International

MAID OF THE MOUNTAINS, THE: Nancy Brown—Slightly above average program picture with more slapstick comedy and less music than I expected. Patrons as a whole were disappointed as owing to the popularity of the stage play they looked for something better. Having seen the original stage production in London, I can say that the film did not compare at all favorably. Receipts were satisfactory, particularly in view of reasonable rental.—B. R. Johnson, Orpheum Theatre, Kerrobert, Canada. Rural patronage.

Chesterfield

FORGOTTEN: June Clyde, William Collier, Jr.—A good show but no cast to draw anybody in to see it. The picture alone was good but somehow those independents do not draw unless double featured. Running time, 50 minutes. Played October 4-5.—William Dabb, Lyric Theatre, Shenandoah, Pa. General patronage.

Columbia

AIR HOSTESS: James Murray—The fact that this story is based on the serial that ran in True Story Magazine gives the exhibitor a break and True Story readers came to see the picture who are not regular movie goers, and believe me, they're not disappointed as Columbia again gives them a honey. Business above the average on this one. Running time, 69 minutes. Played October 1-2.—Emerson Theatre, Hartford, Ark. Small town patronage.

ANN CARVER'S PROFESSION: Fay Wray, Gene Raymond—This is another good picture from Columbia. This is the only picture we have played in some time that has pleased 100 per cent. The story of a wife who seeks to make a career for herself is the theme of the picture. The story is so human that the patrons seem to forget it is a picture. A touch of comedy here and there adds to the picture. Acting splendid and business average. Running time, 68 minutes. Played October 5.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

BELOW THE SEA: Ralph Bellamy, Fay Wray—Good action drama, with some fine undersea shots. Played September 8-9.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

CHILD OF MANHATTAN: John Boles, Nancy Carroll—Good program picture. Nothing objectionable in the picture. Ladies will probably like it better than the men. Played October 1-2.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

LADY FOR A DAY: Warren William, May Robson—Columbia has made a star for MGM in May Robson. Here is excellent entertainment. The picture is built around May Robson (Apple Annie) and she is fine. I know of no one that could have handled her part better. Ned Sparks and Guy Kibbee furnish plenty of laughs. Had lots of compliments. Boys, step on this. It will stand up. Played September 24-25.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

PAROLE GIRL: Mae Clarke, Ralph Bellamy—Nice little picture, clean and holds interest from beginning to end. Miss Clarke and Mr. Bellamy both good. Our patrons liked it and said so. Played September 28-29.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

SOLDIERS OF THE STORM: Regis Toomey, Anita Page—A swell little action picture.—C. M. Hartman, Liberty Theatre, Carnegie, Okla. Small town patronage.

THAT'S MY BOY: Richard Cromwell, Dorothy Jordan—One of the swellest football stories that it has been my pleasure to see or run. The patrons ate it up and we doubled our business on the second night. Not an unfavorable comment, plenty of praise. Columbia certainly has delivered some swell product this year. Running time, 67 minutes. Played October 6-7.—Emerson Theatre, Hartford, Ark. Small town patronage.

Empire Films, Ltd.

LOOKING ON THE BRIGHT SIDE: Gracie Fields—Admittedly a good picture will appeal more to Old Country people, but can be built up by a little advance with the Theme Song. Did fair businss with this and it was well liked. Running time, 82 minutes. Played September 8-9.—Wm. A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

First National

BUREAU OF MISSING PERSONS: Lewis Stone, Glenda Farrell, Bette Davis—The title may mean nothing, but if you can get them in they will just naturally eat this up. Snappy and full of grand entertainment. Worthy of your best playing time. Pat O'Brien steals the show. Running time, 8 reels. Played October 3-4.—R. W. Hickman, Lyric Theatre, Greenville, Ill. General patronage.

CENTRAL AIRPORT: Richard Barthelmess—Good picture, good business. Played September 29-30.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

I LOVED A WOMAN: Edward G. Robinson, Kay Francis—This is a good picture but too high for this town and I am afraid that this picture is going to be a flop in many a small town. I would like to know the reason of First National putting Robinson in a role like that. If they put Robinson in any more roles like this it is going to kill him right. He is dying now, and if they put Robinson in any more it is just too bad for the small town exhibitor. And can you imagine Warner Brothers making this picture a special. The only thing that is special about this picture is the price. And if they should make another picture of Robinson like this, they should give it to the exhibitors for nothing. The acting of those three stars is very good but some times the acting is not everything in the picture. Running time, 85 minutes. Played October 1-2-3.—William Dabb, Lyric Theatre, Shenandoah, Pa. General patronage.

THREE ON A MATCH: Joan Blondell, Warren William, Ann Dvorak, Bette Davis—This feature seemed to give good satisfaction to all. Double billed with Tom Mix's "Hidden Gold," and the program did above average business in the face of most unfavorable weather conditions. Saturday would probably have outgrossed "42d Street" if the roads had not been mired up.—B. R. Johnson, Orpheum Theatre, Kerrobert, Canada. Rural patronage.

THREE ON A MATCH: Joan Blondell, Warren William, Ann Dvorak—Very dramatic number; good business. Played September 24-25.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

Fox

FACE IN THE SKY: Lee Tracy, Marian Nixon—Good entertainment; fair business. Played September 15-16.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

HELLO SISTER: James Dunn, Boots Mallory—Another block booking product. A picture that could have been sent back to the studio for remaking but for the fact that it was presold by block booking. Business N. S. G.—Herman J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho. General patronage.

London Film

COUNSEL'S OPINION: Henry Kendall, Cyril Maude—For a good society bedroom type comedy drama this is OK. All characters are well chosen. Cyril Maude is starred but the rest of the cast deserve honorable mention, for they were all good. Well liked. Business fair. Double billed this one. Running time, 71 minutes. Played September 27-28.—Wm. A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

Majestic

SING, SINNER, SING: Paul Lukas, Leila Hyams—A fair picture of a torch singer but nothing to rave about. It will get by in some spots. Recording not so good. Running time, 65 minutes. Played October 8-9-10.—William Dabb, Lyric Theatre, Shenandoah, Pa. General patronage.

MGM

ANOTHER LANGUAGE: Helen Hayes, Robert Montgomery—A very good program picture. Did average business. Running time, 79 minutes. Played October 6-7.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

BARBARIAN, THE: Ramon Novarro, Myrna Loy—Didn't get over very well here.—C. M. Hartman, Liberty Theatre, Carnegie, Okla. Small town patronage.

BARBARIAN, THE: Ramon Novarro, Myrna Loy—A story of Arabian deserts, romance, sheiks, etc. Goes great with the ladies, especially the songs in this one. A good picture doing good business. Running time, 82 minutes. Played October 4-5.—Wm. A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

BROADWAY TO HOLLYWOOD: Alice Brady, Frank Morgan, Jackie Cooper—Say, Daddy J. C. Jenkins, if you think you've seen the theatre business portrayed on the screen, you just ain't seen anything "yet." It's a pleasure to show that good old trooper, Alice Brady. "Oh, for those good old silent days." Frank Morgan did himself proud. It's got everything you want for a good family audience entertainment. What more can you expect. Keep it up, Leo.—Wm. Roob, The Grand Theatre, Port Washington, Wis. General patronage.

DEVIL'S BROTHER, THE: Laurel and Hardy—A good Laurel and Hardy picture.—C. M. Hartman, Liberty Theatre, Carnegie, Okla. Small town patronage.

DEVIL'S BROTHER, THE: Laurel and Hardy—Dennis King shares the limelight with his pleasing singing in this picture, but that doesn't take anything from the work of these two comedians. They are as good as ever and have some real good laugh producing gags in this one. Business better than average. Running time, 92 minutes. Played October 2-3.—Wm. A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

DEVIL'S BROTHER, THE: Laurel and Hardy, Dennis King—This production brought more laughs from patrons than any picture this year. There were minutes at a time when nothing could be heard but the laughter of the audience. I have read criticisms in this column that there was too much singing. My patrons did not seem to think so. In my personal opinion the singing of King was equally as pleasing and entertaining as the comedy antics of Laurel and Hardy. I was, however, somewhat disappointed in the drawing power of the picture. Running time, 92 minutes. Played October 3-4.—W. J. Powell, Lonet Theatre, Wellington, Ohio. Small town and rural patronage.

DEVIL'S BROTHER, THE: Laurel and Hardy—I liked the picture very much, especially the singing of Dennis King. The real comedy was in Henry Armetta as the waiter trying to imitate Stan Laurel. All in all it was good and pleased almost 100 per cent. Played October 4-5.—Emerson Theatre, Hartford, Ark. Small town patronage.

LOOKING FORWARD: Lionel Barrymore, Lewis Stone—Should go good in England. No good here.—C. M. Hartman, Liberty Theatre, Carnegie, Okla. Small town patronage.

PEG O' MY HEART: Marion Davies—The best Davies picture in some time. Pleased my patrons.—C. M. Hartman, Liberty Theatre, Carnegie, Okla. Small town patronage.

PEG O' MY HEART: Marion Davies—A good tale of Old Ireland, with songs that have the air of peat bog and shamrock. They certainly went for it in a big way here. A real refreshing picture. Business good. Running time, 86 minutes. Played September 29-30.—Wm. A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

PENTHOUSE: Warner Baxter, Myrna Loy—Lots of favorable comments on this picture. Warner Baxter hits his stride in this one and it pleased a good Sunday crowd. Running time, 7 reels. Played October 1-2.—R. W. Hickman, Lyric Theatre, Greenville, Ill. General patronage.

STRANGER'S RETURN, THE: Lionel Barrymore, Miriam Hopkins—This is a very good show, in my opinion, but it pleased only about 50% here. Running time, 89 minutes. Played September 25-26.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

TUGBOAT ANNIE: Marie Dressler, Wallace Beery—A box office natural. We ordinarily run a picture two nights. On a three-day engagement with this production Thursday night was almost capacity, Friday night every seat was filled and Saturday night we turned them away. Broke all attendance records for the house. Beat the former "Ben Hur" record by over a hundred. Seemed to please everybody. Metro-Goldwyn is certainly releasing some fine productions this season. Running time, 88 minutes. Played October 5-6-7.—W. J. Powell, Lonet Theatre, Wellington, Ohio. Small town and rural patronage.

Monogram

DEVIL'S MATE: Peggy Shannon, Preston Foster—This is a very good picture of the mystery type from Monogram. A good story and splendid acting. Should prove to do a good business. I personally would like to see the producers get away from the murder angle, but it seems that they never will. We played this one day to a fair business, but it should do much better than some of the specials. Running time, 68 minutes. Played October 3.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

Paramount

BIG EXECUTIVE: Ricardo Cortez, Elizabeth Young—Nice little program picture. Is clean and that's something. Played September 26-27.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

COLLEGE HUMOR: Bing Crosby, Jack Oakie, Burns & Allen—A good, up-to-the-minute musical comedy in which Jack Oakie excels himself. Bing Crosby's singing is an outstanding feature. Did good business. Ran it on week-end. Running time, 81 minutes. Played September 22-23.—Wm. A. Crute, Victoria Theatre, Vancouver, B.C. Neighborhood patronage.

DISGRACED: Helen Twelvetrees—Starts with the promise of a dandy picture, fizzles out to a close that ruins the picture.—C. M. Hartman, Liberty Theatre, Carnegie, Okla. Small town patronage.

GAMBLING SHIP: Cary Grant, Benita Hume—This is a very good picture, but has not much appeal for the ladies. Entirely too much gangster atmosphere and ladies do not want that. However, it will answer any one day questions. We played this one day to an average business and especially the men were well pleased. If the producers ever get away from gangster pictures, maybe the business will come back. Running time, 72 minutes. Played October 6.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

I LOVE THAT MAN: Nancy Carroll, Edmund Lowe—Is not much to this, very unsatisfactory here. Running time, 75 minutes. Played September 29-30.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

MIDNIGHT CLUB: George Raft, Clive Brook—Fair program to mediocre business. The public is fed up with criminals.—Herman J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho. General patronage.

ONE SUNDAY AFTERNOON: Gary Cooper—Fair program. They liked it. Got by. The producers overlook an immense bet in not making stories into serials for the newspapers and selling the mats for same at a minimum price to exhibitors. They never seem to have gotten how to do this through their heads. It is a very important thing.—Herman J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho. General patronage.

70,000 WITNESSES: Phillips Holmes—Used this on our 15c bargain program. Attendance larger than usual. Patrons seemed to enjoy this one very much. Charles Ruggles was the whole show. He was a scream. This is just the season for a picture of this kind. Sound extra good. Played October 4.—Marion Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

STORY OF TEMPLE DRAKE: Miriam Hopkins, Jack LaRue—A picture with some excellent acting in it by Miriam Hopkins, Jack LaRue and William Gargan. A little different story from usual, thence the appeal. Received favorable comments. Business fair. Double-billed it. Running time, 67 minutes. Played September 27-28.—Wm. A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

SUNSET PASS: Tom Keene, Randolph Scott—This is an extra good western picture based on the story by Zane Grey and is crammed full of action and thrills. This one should please all types of persons who are looking for something different. Drama, romance, comedy and excitement aplenty. A romantic drama of the old west, showing a man who dared death to establish law and order and win the love of a woman. Business good. Running time, 65 minutes. Played September 30.—J. J. Medford, Orpheum Theatre, Oxford, N. C. Country patronage.

THIS DAY AND AGE: Charles Bickford, Judith Allen—A good picture but not up to the usual De Mille standard. Took a terrible flop at the box office and never heard a soul say they liked it. The story is good and the acting fine but somehow it failed to click. Running time, 8 reels. Played September 24-25.—R. W. Hickman, Lyric Theatre, Greenville, Ill. General patronage.

TO THE LAST MAN: Randolph Scott—This is a very good Zane Grey picture. It pleased here. Running time, 70 minutes. Played October 4-5.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

TORCH SINGER: Claudette Colbert—If this star is a favorite with your patrons here is your chance. It's the best thing she ever did and that is saying a lot. She is absolutely perfect in this picture and it will please everyone. Running time, 8 reels. Played October 5-6.—R. W. Hickman, Lyric Theatre, Greenville, Ill. General patronage.

Principal

TARZAN THE FEARLESS: Buster Crabbe—Below average business even with big kid trade. Picture drew adverse comment from many adults who expected a feature and got a long-drawn-out serial installment. Sorry I ran it.—Herman J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho. General patronage.

RKO

CHRISTOPHER STRONG: Katharine Hepburn—Depressing story with an unhappy ending. Business not so good. Played September 17-18. — Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

DELUGE, THE: Peggy Shannon, Lois Wilson, Sidney Blackmer, Matt Moore—Very good. The earthquake and tidal waves, although made in miniature, are almost perfectly realistic. Good audience.—Wm. Roob, The Grand Theatre, Port Washington, Wis. General patronage.

MIDSHIPMAN JACK: Bruce Cabot, Betty Furness—An excellent picture woven around the Naval Academy. Pleased all.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

MORNING GLORY: Katharine Hepburn—"Morning Glory" has now broken two records, one at RKO Music Hall where it broke all records for high attendance, and one at Orpheum Theatre, Harrisburg, Ill., where it broke all records for low attendance. We had more walkouts on this one than in many months. Too much talking and good acting, in place of good action. It's a swell picture for those who like high class pictures, but not made for our town. Running time, 74 minutes. Played October 1-2.—Steve Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

NO MARRIAGE TIES: Richard Dix—A dandy picture with a title that is misleading and means nothing. Watch this Elizabeth Allen.—Wm. Roob, The Grand Theatre, Port Washington, Wis. General patronage.

PROFESSIONAL SWEETHEART: Ginger Rogers, Norman Foster—Just so-so. Okay if you get them in to see the Ipsie Wipsie radio girl.—Wm. Roob, The Grand Theatre, Port Washington, Wis. General patronage.

RAFTER ROMANCE: Ginger Rogers, Norman Foster—Pleased our Saturday night crowd immensely. A fine, clean comedy.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SON OF THE BORDER: Tom Keene—Another good old reliable western. Business just so-so. Played September 22-23.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

United Artists

RAIN: Joan Crawford—This is only a fair picture and many patrons will leave very much displeased. This is almost a year old and if you have not played it, then don't. We played this in place of a jungle picture, to a good one-day business, but most of our patrons were displeased with it. The supporting cast includes Walter Huston, William Gargan and Guy Kibbee. Running time, 85 minutes. Played October 2.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

SECRETS: Mary Pickford, Leslie Howard—Mary is not the draw she used to be. She only appeals to the gentler sex. Although there is some good western stuff in it, it is rather stereotyped. A nice picture but only fair business resulted. Running time, 81 minutes. Played September 25-26.—Wm. A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

State Rights

SEVENTH COMMANDMENT: Played one day to adults only and had people from all over the county. People that had never even been to the theatre here before. If our home people had turned out like the out-of-town pople did this would have been a record-breaker. In addition to the above feature picture we used the Max Schmeling vs. Max Baer fight picture and the two together made exceptionally good drawing cards. Some of the cranks said the picture was too raw and that it should never have been permitted to be shown. But we noticed there were no walkouts so they must have enjoyed it. Those that complain the most are not always so easily shocked. Believe we made a mistake by not playing it two days.—Marion Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

Universal

COHENS AND KELLYS IN TROUBLE: George Sidney, Charles Murray—Very funny and entirely clean. Good business. Played September 10-11.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

DON'T BET ON LOVE: Lew Ayres, Ginger Rogers—A very pleasing and satisfying picture to better business than expected.—C. M. Hartman, Liberty Theatre, Carnegie, Okla. Small town patronage.

HER FIRST MATE: Slim Summerville, Zasu Pitts—Have noticed some good reviews on this but I rate it as a passable program picture. There are no funny situations. At least, my audience did not laugh a single time. I believe this team should not make to exceed one picture every six months. Played September 30.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

KING OF THE ARENA: Ken Maynard—A good western better than average. Some different angle from other westerns. Some good trick riding from Ken and Bobby Nelson. Should take in any town where they like westerns. Running time, 65 minutes. Played September 29-30. — William Dabb, Lyric Theatre, Shenandoah, Pa. General patronage.

KISS BEFORE THE MIRROR: Frank Morgan, Nancy Carroll, Paul Lukas—Better than the title led me to expect. It's a heavy dramatic courtroom scene. Fair business. Played October 1-2.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

LADIES MUST LOVE: June Knight, Neil Hamilton—This is a very good show. Pleased about 75%. Very good in these times. Running time, 70 minutes. Played October 2-3.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

LADIES MUST LOVE: June Knight, Neil Hamilton—A very nice little picture. This new star, June Knight, is very good. She sings well and dances gracefully, and should become a draw if given the right kind of pictures. This is another Gold Digger story, same type as all the others, but Uncle Carl does not want 50% of the gross for this one; in fact, he has never asked for more than was coming to him in all the 25 years we have been doing business with him. Running time, 70 minutes. Played October 8-9.—Steve Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

MOONLIGHT AND PRETZELS: Mary Brian, Leo Carrillo—To say this is a wonderful picture would be putting it mildly. Some will tell you that other musicals that have been released this year are better, but my personal opinion is there could not be any better picture than this one. Several numbers on the show stand out above all the rest. One of them is "Moonlight and Pretzels" and the other "You Gotta Get Up and Go To Work." Everybody connected with this picture is right up and at 'em. Business 200%.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

MOONLIGHT AND PRETZELS: Mary Brian, Leo Carrillo—Good, grand, great. A swell musical show to good business.—C. M. Hartman, Liberty Theatre, Carnegie, Okla. Small town patronage.

TRAIL DRIVE, THE: Ken Maynard—A fair western, not up to Maynard standard. Running time, 61 minutes. Played September 27-28.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

Warner

42ND STREET: Warner Baxter, Bebe Daniels, Ruby Keeler, Dick Powell—This pleased the public but was a disappointment to me, particularly from the B. O. viewpoint, as did not do more than half of what I had hoped for.—B. R. Johnson, Orpheum Theatre, Kerrobert, Canada. Rural patronage.

GOLD DIGGERS OF 1933: Warren William, Joan Blondell, Dick Powell, Ruby Keeler—This is a marvelous picture, which words cannot describe. This is the second run of this picture to a good business and every patron well pleased. The settings are gorgeous and the songs and music are good. The last scene, "The Forgotten Man" scene, seemed to impress the patrons more than the others. It is a sure fire box office hit. Play it and see for yourself. Running time, 90 minutes. Played October 9-10.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

MAN FROM MONTEREY, THE: John Wayne, Ruth Hall—This is a very good western picture and will please everyone, young or old. Plenty of action and thrills, with a touch of comedy here and there to complete the entertainment. The story goes back to the days of 1848 and the locale is the Mexican border. When Warner produces such good westerns, it is too bad that they have discontinued them on the new season contracts. Running time, 57 minutes. Played October 7.—J. J. Medford, Orpheum Theatre, Oxford, N. C. Country patronage.

PICTURE SNATCHER: James Cagney—Rough, rowdy and spicy in spots. Fair business on an extra midweek program. Played October 3-4.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

VOLTAIRE: George Arliss—This is a wonderful picture, expertly produced, but has absolutely no drawing power in the small towns. Arliss turns in some splendid acting, as do Doris Kenyon and Margaret Lindsay, but the acting is not enough to pull up this type of story. This is a historical drama of France, located in Paris in 1762, and is another costume picture. Business below average. Running time, 70 minutes. Played September 28-29.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

VOLTAIRE: George Arliss—Excellent Arliss picture that as usual drew the village people and kept the country folks at home. Receipts above average in face of stiff counter attractions so consider I have no complaint to offer except the price.—B. R. Johnson, Orpheum Theatre, Kerrobert, Canada. Rural patronage.

Short Features

Associated Screen News

CARNIVAL ON SKATES: Very pretty short that pleased all.—B. R. Johnson, Orpheum Theatre, Kerrobert, Canada. Rural patronage.

Columbia

BLUE RHYTHM: Mickey Mouse—One of the best cartoons I have ever seen. Hottest music and plenty of action. Running time, one reel.—Emerson Theatre, Hartford, Ark. Small town patronage.

FISHIN' AROUND: Mickey Mouse—Another good cartoon from Walt Disney. Boy, how he can make these black and white characters act! Running time, one reel.—Emerson Theatre, Hartford, Ark. Small town patronage.

POOR FISH, THE: Lambs Gambol—My patrons liked this comedy very much. There isn't a dull moment in it. Running time, two reels.—Emerson Theatre, Hartford, Ark. Small town patronage.

SCREEN SNAPSHOT: No. 11—Plenty good. Shows the Marx Brothers and Sid Grauman laying the sidewalk near Grauman's Chinese Theatre. Also an up and up polo game among the stars of Hollywood. You can't go wrong on this one. Running time, one reel. Emerson Theatre, Hartford, Ark. Small town patronage.

Educational

FARMER'S FATAL FOLLY: Moran and Mack—Seemed to please. Several amusing situations which got some laughs. Running time, two reels.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

GIANTS OF THE NORTH: Bray's Naturgraphs—This is an excellent single reel and different.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

HITCH HIKER, THE: Harry Langdon—Patrons seemed to enjoy it from the suppressed laughs. Personally did not think much of it. Running time, two reels.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

TORCHY ROLLS HIS OWN: Ray Cooke—Good comedy.—B. R. Johnson, Orpheum Theatre, Kerrobert, Canada. Rural patronage.

MGM

ARABIAN TIGHTS: Charley Chase—Good two-reel comedy. The two songs by a quartet add materially. Running time, two reels.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

BIRTHDAY BLUES: Our Gang—A good Our Gang comedy. The kids just love it. Helps out on a sophisticated heavy drama program. Running time, 20 minutes.—Wm. A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

CALL HER SAUSAGE: Taxi Boys—Without their taxi. This is the **best** one so far. If you have a German clientele you can feature it big.—Wm. Roob, The Grand Theatre, Port Washington, Wis. General patronage.

FALLEN ARCHES: Charley Chase—A good comedy. Good for a lot of laughs. Running time, 19 minutes.—Wm. A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

FORGOTTEN BABIES: Our Gang—A good kid's comedy. Suits grown-ups too, for that matter. For good, wholesome fun you'd go a long way to beat this. Running time, 17 minutes.—Wm. A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

NATURE IN THE WRONG: Charley Chase—A very funny Charlie Chase comedy. This time he goes back to his ancestors and becomes an ape man.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

PHONEY EXPRESS: Flip the Frog—A good cartoon comedy well liked by all ages. Running time, 7 minutes.—Wm. A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

RUMMY, THE: Taxi Boys—This is the first of this series that actually got some laughs. It is a real good comedy. Running time, two reels.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

SEA SPIDER: Oddity—A good educational short subject. Makes a great filler. Running time, 9 minutes.—Wm. A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

SNEAK EASILY: Zasu Pitts, Thelma Todd—Pitts and Todd are very good in this one. Goes over great. Running time, 18 minutes.—Wm. A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

SOILERS, THE: Zasu Pitts, Thelma Todd—Keeps the audience rocking with laughter. A splendid comedy and recommended. Running time, 19 minutes.—Wm. A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

STRANGE INNERTUBE: Taxi Boys—Just a comedy. Rather inane type of picture at first, warms up toward the end. Just fair. Running time, 19 minutes.—Wm. A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

TAXI BARONS: Taxi Boys—Good slapstick.—Robt. K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

TOWED IN A HOLE: Laurel and Hardy—Laurel and Hardy are as good as ever in this one. Good for a lot of laughs. Some new gags in this, too. Running time, 20 minutes.—Wm. A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

TWICE TWO: Laurel and Hardy—One of the best two reelers put out by this pair. Some great doubling done by both of them. A laugh from start to finish. Running time, 20 minutes.—Wm. A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

WRECKETY WRECKS: Taxi Boys—It is a comedy of mediocre type, that's all. Running time, 19 minutes.—Wm. A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

YOUNG IRONSIDES: Charley Chase—Very good Chase comedy.—Emerson Theatre, Hartford, Ark. Small town patronage.

Paramount

BUNDLE OF BLUES: A real band act. Excellent singing and good dancing. "Stormy Weather" pleased all—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

DETECTIVE TOM HOWARD OF THE SUICIDE SQUAD: Tom Howard—Only fair entertainment is all that I can say about this one-reeler from Paramount. This kind of comedy has never been liked in our town and here's hoping that this one will end them. Running time, 9 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

DUCKY DEAR: Sidney Toler—Not much of a comedy. Running time, two reels.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

I YAM WHAT I YAM: Popeye the Sailor—Excellent cartoon. Plenty of laughs and action. Running time, one reel.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

I'LL BE GLAD WHEN YOU'RE DEAD, YOU RASCAL, YOU: Screen Song—Betty Boop, Louis Armstrong—Poor.—Robt. K. Yauncey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

LET'S DANCE: Burns and Allen—Satisfactory, on par with prior shorts by these popular radio stars. Running time, one reel.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

OLD MAN OF THE MOUNTAINS: Betty Boop with Cab Calloway—After being an enthusiast on these Screen Songs it was an awful let-down to have to show this reel. It seems to me that there is but little excuse to take a cartoon that is primarily the one thing in the show the kids really like and make it a vulgar, smutty blare of noise and gags without humor. Running time, one reel.—Henry Reeve, Mission Theatre, Menard, Texas. Small town patronage.

PARAMOUNT PICTORIAL: No. 1—One of the best pictorials. Shows three colored bands in action. Give this preferred booking.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

STOOPNOCRACY: Stoopnagle and Budd—A very clever Screen Song with Stoopnagle and Budd. Gives them a laugh.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

RKO

ART IN THE RAW: Edgar Kennedy—Mediocre comedy that just got by.—B. R. Johnson, Orpheum Theatre, Kerrobert, Canada. Rural patronage.

CUBBY'S PICNIC: Cartoon—These Cubby Cartoons are turning out to be excellent.—Charles Niles, Niles Theatre. Anamosa, Iowa. General patronage.

HIP, ZIP, HOORAY: Eugene Pallette, Nat Carr—A good comedy.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

HOCUS FOCUS: Cark & McCullough—This started out fairly well, but petered out at the end.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

KICKING THE CROWN AROUND: Clark & McCullough—Clark & McCullough turn out another real comedy.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

MOTHER-IN-LAW'S DAY: Edgar Kennedy—A good family comedy that has several laughs. Running time, two reels.—Emerson Theatre, Hartford, Ark. Small town patronage.

United Artists

FATHER NOAH'S ARK: Silly Symphony—Excellent and drew considerable business.—B. R. Johnson, Orpheum Theatre, Kerrobert, Canada. Rural patronage.

THREE LITTLE PIGS: Silly Symphony—This is the best colored short in many a day. Have had patrons come back to see it the second time and numerous phone calls. You can't go wrong on this one. Running time, 7 minutes.—Wm. A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

Universal

ALIAS THE PROFESSOR: James Gleason—A funny comedy—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

WARREN DOANE BREVITY: Excellent! It should go over any place. One of the best shorts we have had in a long time. Running time, 20 minutes.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

Warner Vitaphone

C'EST PARIS: Good color musical.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

BREAKWATER: Pepper Pot—Not so hot. A depression story.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

DOUBLE-CROSSING OF COLUMBUS, THE: Charles Judels—This is a very good musical comedy with plenty of pretty girls and good music. There are several specialties in this that are knockouts. Hats off to Vitaphone for this series of musicals. They are just what the public want. Running time, 20 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

FIFI: Vivienne Segal—A splendid musical short that appeals to everyone. Great soprano singing some old numbers that touch your heartstrings. Running time, 22 minutes.—Wm. A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

HERE, PRINCE: Joe Penner—Poor. Haven't been able to figure out what it was supposed to be.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

HOW'VE YOU BEAN? "Fatty" Arbuckle—This is a very good comedy of the old slapstick variety. Just the type of comedy that made Arbuckle famous and the kind that everyone seems to enjoy. Full of laughs and should please both young and old. Running time, 19 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

"NO" MAN, THE: Broadway Brevity—Very good.—Running time, 20 minutes.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

ONE STEP AHEAD OF MY SHADOW: Merry Melody—This is a good musical cartoon comedy. Scenes are in China and the drawing is excellent. This will make a good filler on any program. Running time, 9 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

SEA DEVILS: Pepper Pot—This Pepper Pot is a story of deep sea commercial fishing; interesting, and with a witty running comment accompanying it. Running time, 10 minutes.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

TIP-TAP-TOE: Broadway Brevity—Mildly interesting.—B. R. Johnson, Orpheum Theatre, Kerrobert, Canada. Rural patronage.

20,000 CHEERS FOR THE CHAIN GANG: Broadway Brevity—This is a very good comedy of the Brevity series. Good music, pretty girls and some very fine specialties. Such radio stars as the Pickens sisters and others. This is good entertainment and will make a good filler. Running time, 19 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

WONDER SPOTS OF THE WORLD: E. M. Newman World Adventures—This is a very interesting and educational one reeler, showing just what the title implies. Wonder Spots of the World. Shots of the Victoria Falls, Great Wall of China and other wonderful things. Running time, 10 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

Serials

Mascot

THREE MUSKETEERS, THE: John Wayne, Ruth Hall—On the sixth episode this proves to be just another one of those things. A lot of shooting, yelling, and riding around in circles.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

WABASH AVENUE

CHICAGO

Jack Miller, as chairman of the exhibitors' labor committee, has the distinction of being the first to put into effect Deputy Administrator Rosenblatt's wage scale for employees in lower brackets. On his return from Washington last week Miller announced that Balaban & Katz, Warner, Essaness and his own circuit were immediately putting into effect the higher scale which increases cashiers from 26 to 35 cents, ushers from 17½ to 25 cents and watchmen from 20 to 35 cents.

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Madeline Woods, well known locally as the former head of advertising and publicity for Great States Theatres, is the author of her first novel, "Scandal House," to be published this month and later made into a motion picture.

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Doris Warner, daughter of H. M. Warner, had the misfortune to miss her train for the West Coast during her stop-off here last week.

▽

Metro's "Dinner at Eight" will open a road show engagement at the Apollo on Sunday. Fred Barto is busy on advance publicity.

▽

John Herman, Paramount cameraman who spent much time working out of the local branch, is on his way to accompany the Byrd expedition to the South Pole for Paramount.

▽

Jack Fuld, of the RKO New York advertising department, is here to advise exhibitors on advertising problems. Fuld is a pioneer advertising and trade paper man.

▽

Some of the old FBO boys are starting a reunion. The initial gathering was held at the Hamilton grill with Walter Brown, Charles Miller and Sam Gorelick present. It is planned to hold a dinner once a month.

▽

Eddie Phelps, RKO salesman who was transferred to the Dallas office to enable him to recover his health, is now back at the Chicago branch feeling fit again.

▽

Harry Gold, assistant to Al Lichtman, was a visitor at the United Artists branch to confer with Eddie Grossman.

▽

Gradwell Sears and Carl Lesserman passed through Chicago on a swing among the company's branches in the Middlewest.

▽

George West is hitting the ball for National Screen Service. Many of the Exhibitors Screen Service staff are now at the National offices following the recent absorption of the local branch by National.

HOLQUIST

Motion Picture Relief Fund At Detroit Made Permanent

A relief fund of more than $800 raised at the recent Motion Picture Day outing of Detroit film folk is to be administered by the following committee: Carl H. Shalit, Columbia branch manager; M. Gottlieb, Universal manager; Ed Kirschner, Family theatre; Phil Kaplan, of Theatrical Advertising Company, and Alec Schreiber of the Schreiber circuit.

The fund is to be perpetuated by organization of the Michigan Motion Picture Relief Fund, with memberships at $1 a year. Heading a committee of 20 to complete this organization are Otto Bolle, Paramount manager, and Bill London, exhibitor.

Pollard Names Six Films For His New Eastern Studio

Bud Pollard, who will celebrate the opening of his studio at Grantwood, N. J., formerly the Royal Studios, with a dinner-dance Saturday night, announced this week six features which his company will produce there. These are "Dancehall Dames," "Manhattan Murders," "Framed," "Lunatic at Large," and "The Green Jade." Edwin Carewe is to direct "Dancehall Dames," with Dal Clawson cameraman and Jerry Barton sound engineer.

Independent producers announced as negotiating for use of the Pollard studio include George Gullette, making "Goofytone Newsreels" for Universal release, Romaine Rebush of Kinematrade with four features planned, and Aubrey Kennedy.

ON BROADWAY

Week of October 14

CAPITOL
Hello Pop ..... MGM

GAIETY
Scouring the Seven Seas ... Fox
The Isle of Pan ..... Fox

HOLLYWOOD
How D'Ya Like That? ..... Vitaphone
'Tis Spring ..... Vitaphone
Bosko, the Musketeer ..... Vitaphone
Admission Five Cents ..... Vitaphone

MAYFAIR
The New Deal ..... Vitaphone
Animal Gods ..... Beverly Hills
Nearly Naked ..... Beverly Hills

PARAMOUNT
On Ice ..... Paramount
I Yam What I Yam ..... Paramount

RIALTO
Blow Me Down ..... Paramount
Aniakchak ..... Fox
Screen Souvenirs—No. 3 ... Paramount

RIVOLI
Steeplechase ..... United Artists
Audition ..... Vitaphone

RKO MUSIC HALL
Fit in a Fiddle ..... RKO Radio
Phantom Rocket ..... RKO Radio
Motor Mania ..... Fox

ROXY
The Three Little Pigs ..... United Artists

STRAND
The Dish Ran Away With the Spoon ..... Vitaphone

Mountan Issues Product Book

In a 16-page black and white product announcement book, just issued, D. J. Mountan, president of Showman's Pictures, Inc., presents his 1933-34 features. He notes in a foreword that several of the proposed total of 15 already have been completed. It is announced that the Alexander Brothers Studio in Hollywood has been acquired by the company. Al Alt is vice president in charge of production and Sam Katzman is production manager.

The titles listed in the product announcement are: "His Private Secretary," "Police Call," "Public Stenographer," "Ship of Wanted Men," "Golden Head," "St. Louis Woman," "The Big Race," "The Moth," "Within the Rock," "Unlimited," "Souls in Pawn" and "Special Duty."

NEWS PICTURES

FOX MOVIETONE NEWS—No. 7—President demands all work together—Giants crowned baseball kings—Germans forget politics at fair—Storm interrupts Cuban civil war—Urschel kidnapers get life sentences—Airmen risk death for charity.

FOX MOVIETONE NEWS—No. 8—Rodeo invades New York—General Johnson asks labor's help—Trick furs feature fall fashions—Hindenburg celebrates 86th birthday—Europeans make merry on wine-grape harvest season—Cameraman visits Krakatoa volcano in Indian Ocean.

HEARST METROTONE NEWS—No. 206—Krakatoa volcano in new eruption—Johnson sees NRA at critical stage—Nation faces new liquor problems—Snapshots from here and there—Prisoners brave death in war on sleeping sickness at Parchman, Miss.—Rough riders bring wild west thrills to New York.

HEARST METROTONE NEWS—No. 207—United States plans "Devil's Island" for gangsters—Chinese girls give recital with household utensils—Snapshots from here and there—Pittsburgh sinks Navy in grid battle—California wine makers set for repeal—Hold National Horse Show in New York.

PARAMOUNT NEWS—No. 21—Byrd's seaplane gets final check in New York—United States youth flees Russia—Figures in granite, at Mt. Rushmore, S. D., completed—In the headlines—Al Smith launches improvement of New York's East Side—England gives advance ideas on winter fashions.

PARAMOUNT NEWS—No. 22—Byrd set for South Pole—"Devil's Island" planned by United States—Meglin kiddies entertain sailors at San Pedro, Cal.—Europe in arms crisis—Navy defeated by Pittsburgh and Notre Dame beats Indiana.

PATHE NEWS—No. 22—Pictures of strike riot at Ambridge, Pa.—Roosevelt asks labor cooperation—Hayes becomes new Legion head—Fire kills 27 in Los Angeles—Columbia beats Lehigh—Parachute daredevils star in New York meet—Roaming boys to earn passage home.

PATHE NEWS—No. 23—Bob Bartlett returns home—Marconi visits New York—"Machine Gun" Kelly being tried for Urschel kidnaping at Oklahoma City, Okla.—Prepare Byrd's seaplane for South Pole trip Holland grows mammoth mushrooms—Nazis in harvest jubilee—News flashes.

UNIVERSAL NEWSPAPER NEWSREEL—No. 188—Plane explodes in midair at Chesterton, Ind.—Free wine draws crowds in Italy—Two nations honor R-101 victims in France—Tear gas bombs used to combat strikers at Weirton, W. Va.—New dam, at Florence, Ala., to cut power costs—Dollfuss runs Austria from bed.

UNIVERSAL NEWSPAPER NEWSREEL—No. 189—"Devil's Island" planned for nation's criminals—Navy planes end distance hop at San Diego, Cal.—Browning retains wrestling title—Earthquake takes heavy toll in Japan—Gigantic cattle drive starts at Eads, Colo.—Olympic star wins 30,000 meter run in Chicago.

Monogram's "Oliver Twist" Sold to Thirty Countries

The foreign representative of Monogram Pictures, Ritchey Export Corp., reports that 30 countries have contracted for "Oliver Twist." Countries include Belgium, Central America, Czechoslovakia, Denmark, British Malay, Dutch East Indies, Egypt, Syria, Palestine, Finland, France, Holland, Hungary, India, Italy, Japan, Jugoslavia, Norway, Philippine Islands, Poland, Porto Rico, Roumania Santo Domingo, Haiti, Spain, Portugal, South Africa, Sweden, Switzerland and United Kingdom.

The picture has been dubbed into French and Spanish and the German talking version will be in work shortly.

Stevenson With Crosby Gaige

Edward Stevenson, until recently president of Visugraphic Pictures, is now associated with Crosby Gaige, theatrical producer. Mr. Stevenson is continuing this year his weekly lectures at University of New York and Stevens Institute on "Motion Pictures in Advertising and Publicity."

Crosby Gaige recently announced for early production the following plays, "Ten Minute Alibi," which opened Tuesday, and "A Man in the Zoo," "Hat, Coat and Glove," "Ragged Army."

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

LET 'EM ALL IN

Why cannot these gatherings be put on in the various key cities for the information and inspiration of other circuit and independent exhibitors and managers as well? We refer to the recent Boston convention of the Mullin and Pinanski New England theatre circuit, where managers were brought together to discuss the new season's product with film company department heads.

From all reports, the meeting was productive of much good. The sales representatives detailed their coming pictures, and ad chiefs explained nationwide campaigns and merchandising ideas planned to aid the new releases at the box office. Sounds fine, as far as it goes. No doubt the theatremen present obtained a lot of good dope and were stimulated by the helpful contacts with the film people.

However, a series of such meetings should be arranged in all key cities, to which should be invited exhibitors and managers irrespective of their affiliations, circuit or independent. Gatherings of this nature must of necessity build up invaluable good will for the film companies as well as helping sales. At the same time, the ambitious manager could have the rare first hand opportunity to discover for himself just what the home offices are doing to make his labors more profitable.

Producers should realize that informed theatremen are apt to turn in better business than those working in the dark, so to speak. And if it is true that higher rentals follow increased patronage, then no effort should be spared to let the manager in on what's what.

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GETTING BETTER

The "lowly" press book evidently is coming into its own, to judge from some of the recent efforts we have been studying with great interest. The showmanly touch becomes more apparent as skilled theatremen with field experience are being brought into the home office by wise ad chiefs who realize the advantages of this procedure.

Paramount's "I'm No Angel" book, Warner Brothers' "Footlight Parade," United Artists' "The Bowery," and Fox's "My Weakness" can be quoted as good examples of what the manager needs and can use in the field. From publicity to posters, from exploitation to advertising, these manuals offer diversification to suit most every situation.

While we agree that the average press book is not always what it should be, nevertheless we do not hesitate to say a few words for the home office ad men responsible for their creation. As a former member of this "press gang," we well understand the physical difficulties and the strain of turning out these books, week after week. And although the job isn't killing, it is far from being what might be termed a sinecure.

Therefore it is pleasing to discover a flock of press books at one time, all of which do a better than expected job, and to their makers our sincerest wishes, on behalf of the membership, for a continuation of the good work that should go far to solve what has always been one of the industry's most annoying problems.

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EARS TO THE GROUND

From Kansas City via Red Kann's Motion Picture Daily come brave words credited to exhibitor-visiting Metro-Goldwyn-Mayer ace director Clarence Brown, stating that for viewpoint freshening, studios should compel picture makers to make regular visits into the field for the purpose of gathering exchangeites and exhibitor picture reactions. Brown further opines that theatres are losing much money by not exploiting fully the possibilities of pictures with name values.

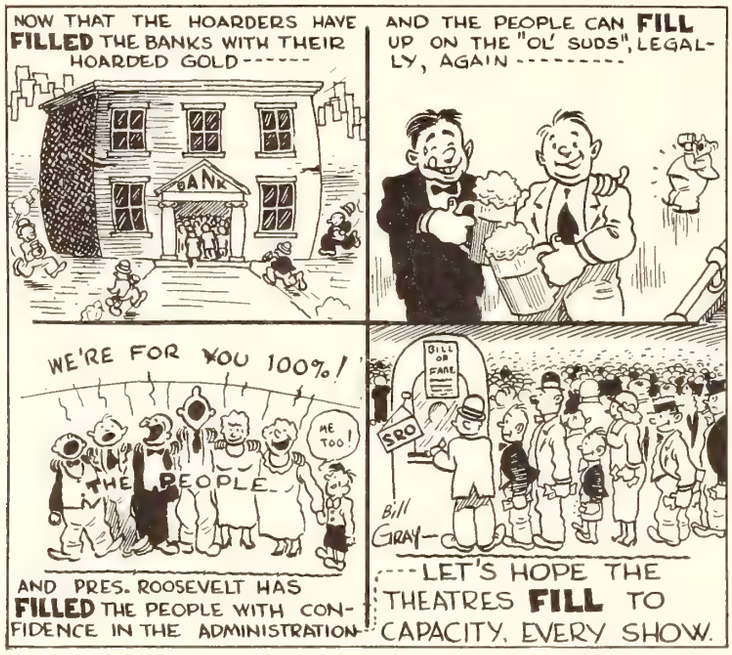
That studio folk are now interested in the other fellow's ideas on production is a far cry from the old days when Hollywood regarded opinions from theatremen as so much wind, continuing to turn out quantities of perfume-labeled bilge, to be jammed down the protesting gullets of paying customers by distressed showmen.

Now that Brown and other Hollywood explorers are leaving their firesides to find out what's what, there is reason to feel optimistic of closer studio and theatre cooperation. But in seeking gold, the manager might be prevailed upon to say a few words, especially about exploitation opportunities in actual story production.

We venture to state that within one day's journey, open minded, truth-searching studioites could obtain from managers with ears to the ground enough real lowdown on star and story box office slants to change, tout suite, some of Hollywood's pet production ideas.

A. Mike Vogel

SHOWMEN'S LOBBY LAFFS


NOW THAT THE HOARDERS HAVE FILLED THE BANKS WITH THEIR HOARDED GOLD------
AND THE PEOPLE CAN FILL UP ON THE "OL' SUDS", LEGALLY, AGAIN ---------
BANK
WE'RE FOR YOU 100%!
ME TOO!
THE PEOPLE
BILL OF FARE
S.R.O.
Bill GRAY
AND PRES. ROOSEVELT HAS FILLED THE PEOPLE WITH CONFIDENCE IN THE ADMINISTRATION
----LET'S HOPE THE THEATRES FILL TO CAPACITY, EVERY SHOW.

Bill Gray's idea of Utopia meets with our approval. You, too, boys?

Ad Men Go "West" For "I'm No Angel"

Reports from early engagements on the new Mae West picture, "I'm No Angel," indicate that the Lady Lou is doing everything she was expected to do in the way of tossing records around. Bob Gillham, Paramount ad chief, states that the story is the same in all dates, but although capacity business was anticipated, the publicity men took nothing for granted in their campaigns to roll up the grosses.

Newspaper ads of course, are all "West" in art and copy. Below is a striking example adapted from the press book, by Bill Raynor, maestro of the Brooklyn (N. Y.) Paramount, who, you will notice, stressed the "day-and-date" booking with New York. With Dave Davidson, his publicity shooter, Raynor put over a wallop campaign that did plenty to pay the rent, details of which will be run in these columns shortly.

Chicago opened the picture at the Oriental Theatre, where Bill Hollander's Balaban and Katz crew also turned out some fancy ads, along the lines of the above, emphasizing the sock ad lines from the press book campaign. The Windy City lads also went in for some bally, as illustrated by the accompanying photo of the "West" carriage gag that was planted in the American Legion convention parade, and witnessed by a half million onlookers. Incidentally, this was the only commercial stunt allowed in the parade and took a lot of doing.

Sock Newspaper Flash

Chicago's Parade Bally

Detroit (Mich.) and Dallas (Tex.) repeat the same box office story, and all these swell returns no doubt are due to the tremendous campaign built up on West during the past months, the effectiveness of which is personified in the "Lady Lou" fashion trend that the Paramounteers started in Paris and is now mopping up over here.

Showmen all over the country are putting on a raft of swell exploitation on this picture, and the campaigns of course will be published here as they are received.

College Tie Up Idea

Hal Horne, U. A. ad chief, informs us that the Eugene O'Neill "Emperor Jones" has been added to the plays on the new college entrance requirement list, the school edition being illustrated with stills from the picture. It might be a good idea for managers in college towns to keep it in mind when playing the picture, as a number of good tieups can be put over with this angle.

Exploiteers Hilight 'Henry VIII' Opening

Fresh from their "Bowery" campaign, the United Artist exploiteers in New York put over a lot of nice work for the opening of "The Private Life of Henry VIII" at Radio City Music Hall, where George Gerhard cooperated with Hal Horne and Monroe Greenthal of U. A., assisted by Meyer Beck, to register a nice high score.

Of course, every British and Canadian club and organization in New York was informed of the date, and bulletins were posted at all headquarters and clubrooms. High and elementary school history and English department heads were asked to inform their classes of the historical interest of the picture, and the various New York colleges also cooperated in bringing this information to the attention of students.

Special screenings were held for representatives of over 600 local women's clubs, the National Council of History Teachers, the Daughters of the American Revolution, and other prominent organizations, whose secretaries signed endorsements of the picture on postcards sent by United Artists to all individual members. Other screenings were held for magazine and newspaper picture editors and critics with excellent advance publicity results.

The local Liggett drug stores carried special 40 by 60 window cards done in the Ripley manner showing the highlights of Henry's matrimonial career, and book stores also plugged the Hackett edition of the king's biography.

A clever humorous angle was carried out in the newspaper ads, wherein the entertainment values of Henry's roaring romances were stressed, and managers who do not choose to sell the historical angle too strongly, should utilize this slant which is carried out in the press book ads.

Well Rounded Campaign To Introduce Harvey

Arthur Swanke, Saenger Theatre manager at Hope, Ark., put over the first date showing of "My Weakness" with a nicely rounded campaign that covered a number of good angles. As Lilian Harvey, the star, is a new personality in American produced pictures, Art sold her effectively by putting out a special lobby panel board of stills in advance, of the new personality in different poses, with copy stressing the new picture name. A regular three-sheet, cut out of the star, was set over the panel to sell her more strongly.

On another poster, Swanke placed cutouts of a poker hand, the face of a pretty girl, a bottle of beer, a new auto and some stage money, lettering the title at the top. He also carried out this idea in a 3 by 5 cardboard folder, on the cover of which was printed only the title and a question mark, and on the inside was listed the above "weaknesses," with star's name in caps, the title and theatre.

Another clever hookup was the imprinting of theatre copy on the back of the gas company envelopes, enclosing the monthly bills. The tie in read: "Pay this bill promptly and with the discount see" (etc., etc.). The cost of this was just a few dollars and some passes. All the above, with the addition of striking newspaper copy, made up, in our opinion, a very effective campaign.

"Bowery" Campaign Startles Cleveland

As we expected, a shower of unusual exploitation on "The Bowery" is descending upon us, one of the healthiest campaigns being that of Loew's Cleveland (Ohio) division manager H. M. Addison and staff at the State Theatre, whose activities on the picture are reported to us by Frank Moneyhun, assisting publicist.

A swell "builder-upper" was an advance preview and party for the newspaper people, who were requested to come in Bowery costumes, this idea suggested by Oscar Doob,

Bowery Costume Winners

Loew theatre national ad chief. Addy's invitation was quite clever, headed "Let Joy Be Unrefined," the copy inviting the guests to cast dignity aside, dress in outlandish costumes and come primed for a good time. Very few turned down the invitation and the festivities, which included refreshments served at an old time bar, resulted in plenty of click publicity in advance of the opening.

The costume idea was also put across as part of the general campaign with a contest open to all patrons at a midnight show on the opening night in which prizes were given for the best "Bowery" makeup and free admissions to those coming in full costume. This was tied in with one of the papers and over 500 entrants was the result, the three winners of which are shown in accompanying photo.

A free coffee stunt that netted special window cards in 1,500 local grocery stores was put on in the lobby, where a "Bowery Coffee House" was erected, and the liquid served on red checkered tablecloths by costumed girls. A series of painted beer kegs enclosed the spot (see photo) and the gag

Beer Keg Lobby

is to be recommended, whether it be used on a coffee or beer tie-up, or just planting the painted kegs as an advance lobby showing.

A special lobby front included old fashioned street gas lights, with atmosphere heightened by boys and girls in costume; a street bally of an old time horse and buggy, with boy and girl in character; distribution of thousands of the "Bowery Gazette" available to all dates, extra newspaper space were other of the high lights that helped to put this one over big.

"Annie" Drawing Stunt Clicks for Ed Hart

We have a nice newspaper contest put on by Ed Hart on his "Tugboat Annie" date at Strand Theatre, Plainfield, N. J., which sounds like a natural for most any big production. Ed hooked in with his local paper to run one-column full ad, the top half of which was devoted to line drawings of one-half the faces of Wallace Beery and Marie Dressler, each drawing six inches deep and two inches wide.

The rest of the display was copy inviting readers to complete the drawings of the faces, offering guest tickets to the best 50 submitted, and, of course, the stars, title and theatre were prominently mentioned. The drawings of the winners were displayed on lobby posters, which gathered crowds intent on finding out if their efforts were included.

Ed reports a gratifying number of entries, the paper cooperating with generous breaks each day during the week of the contest. Managers interested in putting this on in conjunction with "Annie," should be able to obtain the necessary mats from their local MGM exchanges as the stunt is chronicled on Billy Ferguson's exploitation pages in the press book. It also can be put on with other pictures, by having the poster artist or local newspaper cartoonist sketch the faces of stars you are plugging.

Managers Also Printers

The advantages of running one's own job printing plant in conjunction with theatre advertising are clearly indicated by some of the circulars gotten out by C. B. and C. H. Estes, who operate the Merry Land Theatre, Addison (Mich.), as well as a print shop. Newspapers not being easily available, these folks concentrate on highly attractive handbills, either using press book mats to illustrate their own copy, or depending upon straight type. Very nice work.

Ties Kidnapping To "Missing Persons"

Among recent examples of quick thinking smart showmanship is reported from Oklahoma City (Okla.) where Manager George Henger of the Liberty Theatre there tied in his showing of "Bureau of Missing Persons" to the trial of the widely publicised Urschel kidnappers, held in that city during the run of the picture.

On easels in front of the theatre were placed airbrushed heads of the head "snatchers," Machine Gun Kelly and Pretty Boy Floyd, with captions reading—"Oklahoma's Missing Persons Who Were Caught by Uncle Sam's Bureau of Missing Persons."

One entire side of the front was made up of streamer press heads of the Urschel case, these headlines being in the different colors of the bulldog editions of the local papers. However, the feminine angle was not neglected, the rest of the front selling the romance of the picture.

The "snatch" angle was carried out further inside the lobby with duplicates of the leg irons and chains used to bind the prisoners in addition to many of the gags used in the New York showing such as the carrier pigeon and police file stunts.

That the showing broke all records for the theatre is not surprising in view of the mental agility Henger displayed to hook up the picture with the hottest news in town.

POSTER CUTOUT FLOAT. Ken Collins, Apollo Theatre manager, Indianapolis, Ind., fashioned this float from a cutout of the regular 24 sheet on "His First Mate." Quite sizable and looks flashy.

BIRTHDAY GREETINGS TO THESE MEMBERS!

Tazwell L. Anderson
Bob Anthony
Al Beckerich
Tan Boon Bee
Nelson Blitz
Celas Camerlin
Adolfo Caruso
James W. Christian
Ed. J. Cline
A. Jerry Cooper
Frank Dancer, Jr.
Wilbur N. Degenhart
Lewis A. Doran
Jack Fieman
H. M. Francisco
E. O. Gabriel
Paul H. Garus
Geo. E. Gemming
Frank C. Goldquist
Stanley Gross
R. F. Hardin
Joseph Herman
Kermit High
Laverne C. Ingersoll
Sterling Jermstad
Tom Johnson
Morris Kaufman
B. L. Kearney
Frank LaBar, Jr.
A. G. W. LaShelle
Sol J. Levoy
W. Young Louis
Ralph H. Lundgren
Ray McLain
Sidney Magen
Fred Meyer, Sr.
Paul E. Michand
Oscar H. Miller
Nat Mutnick
Laurel Nelson
Albert O'Neill
C. H. O'Rae
Harry Pickett, Jr.
James V. Pisapia
B. H. Powers
Samuel Rose
Harry Rosenbaum
Wm. L. Samuel
Henry G. Santos
Theodore Schlosser
J. B. Schotborgh
L. W. Scott
Raleigh W. Sharrock
C. Don Sheedy
Alva Sitton, Jr.
Allison Stanford
Al Stevens
Bill C. Talley
Richard M. Thomason
Vern T. Touchett
Johnnie Turner
Dave Unger
Ward Van Hook
Karl Walzer
O. B. Wood, Jr.
C. W. Woodall

MONOGRAM PICTURES
PRESENTS

t didn't cost a million dollars

BUT-

it is Good

Crack independent product and worthy of comparison with screen musicals costing many times more, "Sigma Chi" is smart and showmanly . . . Should register strongly at the box office . . . Direction cleancut and aids the story tremendously.

—VARIETY.

A lively piece of entertainment that will please the fans . . . Something doing every minute . . . would do credit to any big lot . . . Exhibitors ought to have made-to-order audiences for this picture . . . A winner for any program.

—HOLLYWOOD REPORTER.

Should click merrily as fine entertainment . . . topped by an exciting crew race spectacle . . . should be profitable and satisfactory entertainment to audiences.

—MOTION PICTURE DAILY.

This picture offers a local angle for every town in the country.

Sigma Chi is a national college organization in which 125 leading universities are interested and over two million college graduates and undergraduates are members.

There are five national tie-ups already set. See the special Monogram press book.

The song has sold into the millions of copies. Sheet music, orchestrations, records and special advertising are available for tie-ups and broadcasts.

THE SWEETHEA

ARY CARLISLE, BUSTER CRABBE, CHAS.

TREM CARR, vice-president in charge of production
A. W. T. Lackey Production
Directed by Edwin L. Marin
Story by George Waggner

it's not the picture of the centur

RT OF SIGMA CHI

TARRETT, FLORENCE LAKE and TED FIO-RITO HIS ORCHESTR

37 MONOGRAM EXCHANGES TO SERVE YOU

ANALYSE YOUR ATTRACTIONS

So Says Prominent Kentucky Showman Who Started Theatre Career by Writing Publicity

by LEE L. GOLDBERG

Zone Manager, Warner Kentucky Unit

Some years ago, when I was business manager of the Louisville-Kansas City Baseball Club, I discovered one noteworthy fact about baseball. A high-salaried, or so-called "star" team, did not generally win the pennant. Instead, the championship more often was gained by the manager who was smart enough to mould into winning form the "material" he had available. Of course, even a Connie Mack or Muggsy McGraw couldn't win a pennant with an outfit of utterly incapable players.

During my rather long experience in the theatrical world, I have found these same salient facts to apply with equal force. In other words, the theatre manager equipped with the most costly and classiest "show material" doesn't necessarily "come through" with his box office on the top rung. Often, his competitor, in a theatre of less palatial appearance nearby, with attractions of secondary rank, is the box office winner.

Naturally, the exhibitor with the better grade of product finds himself in a quandary as to why his good old public is so foolishly passing his theatre by and patronizing the house with attractions of a lower rank. To that unfortunate and unsophisticated exhibitor, I would give this advice:

Forget for just one day that you are the owner or manager of the "A" theatre. Instead, cast yourself in the role of a patron.

Note carefully the front of the "A" Theatre. Is there anything about it, either in its physical construction, or, more important, the presentation of lobby display, to beckon to you in a manner as if to say, "Come in; here's a show you will enjoy, amid comfortable, pleasant surroundings"?

Personnel Cooperation

Then, after you have been lured to the box office, have the gracious and smiling countenances of the ticket-seller and doorman indicated appreciation of your ticket expenditure? And, having been seated, have the physical elements (sound projection, ventilation, etc.) tended to augment the pleasurable enjoyment of a program not entirely dependent upon the quality of the feature?

Determine for yourself if the shorts were selected with the proper care and programmed in a manner to make the entire show highly interesting and diverting. Perhaps on that same "off day" you have the good sense and courage to similarly visit the other theatre nearby, you might readily find the solution to your problem.

Those of us who have been in the show business for any length of time must freely concede that audiences in various towns and sections differ as to taste. However, I have found that the enthusiasm or the tastes of the theatre manager, himself, generally reflect the reaction of his particular audience. I don't mean to imply for a moment that a manager can, through false enthusiasm, become a miracle man and cause his audience to enthusiastically accept pictures generally in disfavor elsewhere.

One of the first men to write motion picture publicity was Lee L. Goldberg, who started at the Hopkins Theatre, Louisville, Ky., billed at that time as "the world's largest moving picture theatre." Continuing as publicity manager, and later manager, of the Hopkins Theatre and Fontaine Ferry Park, through 1913; *in* 1913 *to* 1916 *manager of Keith's National, Mary Anderson and Strand Theatres, Louisville;* 1916 *to* 1931 *part owner and active manager of an independent circuit of theatres, and in* 1931 *joining Warner Bros. as zone manager for the Kentucky unit. Mr. Goldberg in the adjoining columns has given us some of his observations on theatre operation which should prove of value to the membership.*

Again, I want to point out that while the feature picture is undoubtedly the basic attraction, the correct blending and booking of diverting short subjects are often essential to the success of the combined program. Some of us who came to the picture field from vaudeville learned this important point in booking and programming the right kind of acts around our so-called "headline" attractions. Often, we found that some unknown or apparently inconsequential act gave more real entertainment and satisfaction than the high-priced "headliner."

Even more care than in selecting his entertainment program should be exercised by the theatre manager in engaging his personnel. The exhibitor cannot always control the elements of his program, but he surely can control the selection of employees, and I think most exhibitors will agree with me that it costs no more to engage an efficient, cheerful and courteous crew of house attaches than it does to hire an unintelligent and disinterested staff.

Above all, the house manager should, himself, make it a point to set the pace for his employees by interested and gracious contacts with his audiences. No manager is too big an executive to have to take the role of an usher in an emergency. To paraphrase Shakespeare, it is undoubtedly true that "the picture is the thing." By the same token, the best picture cannot be successfully presented in a theatre amid an atmosphere devoid of those pleasant personal elements that we all like to contact when we purchase our own wares, be they groceries or entertainment.

WIRED . . .

E. H. Brient, Mgr. Loew's Theatre, Richmond, Va.

This theatre used as test engagement outside of New York on "Footlight Parade" Stop Tie-up with *News Leader* netted 600 windows in chain stores and five quarter-page ads in advance of showing, also secured 200 windows on Lux and movie magazines Stop Fifty taxis carried streamers and Kresge's imprinted twenty-six hundred bags Stop Dancing school sent out dope on Cagney hop Stop Street ballyhoo consisted of three dizzy blondes in shorts playing exploitation records on busy corners three days in advance and handing out novelties, and same girls on a float rigged up with loud speaker Stop Exploitation records played at radio stations, using nine Little Theatre players in sketch from picture with all the picture songs for musical plug Stop Held preview for prominent citizens and press and distributed some fourteen thousand heralds, door-hangers and novelties Stop Pasted twenty-four on lobby floor in advance; got department store window on Diana corsets with display ads in papers Stop Using three blondes in shorts on marquee to throw out two thousand balloons with coins attached to put over extra early morning show opening day Stop Campaign Night Flight follows special stories in new movie column in *News Leader* Stop National ad campaign gave oversized smash in both dailies Stop Got announcements on local station before Ipana Radio Program featuring Helen Hayes doing scene from picture Stop Have invited local air mail pilots to attend opening performance; will use comments in lobby and stories Stop Cosmetic store giving away souvenirs, statuettes of Barrymores; plugging same in promotion ads Stop Regards.

STUDY THIS ISSUE OF "BETTER THEATRES"

In it you will find some sound practical advice on maintenance by Jack Knight, who continues his articles on cleaning, among other things, discussing its value at the box office.

Also read the article by J. E. Volkmann, acoustics engineer with RCA Victor, who writes of the effect on acoustical treatment of the new extended frequency reproduction. Also, a last word is had in the series on air conditioning, summarizing the explanation previously given of four charts, which have been applied directly to theatre needs and should therefore be a part of every manager's equipment.

WELCOME, GENTS

Bill Brown, popular Round Tabler and skipper of the Marlboro, Brooklyn, (N. Y.), who cracked up in a taxi accident last August, walked into Club headquarters a few days ago, just about rarin' to go again. Which is good news indeed, as Bill was pretty well bunged up and spent weeks and weeks on his back.

On the same day we received an announcement that Joe Feldman, Warner Pittsburg zone ad chief, had become a proud poppa with the birth of a son, James Michael, and to celebrate, Joe put over a welcome campaign that topped anything he has done lately.

On behalf of the Club, we extend a hearty welcome to the good as new and the brand new showmen.

Universal Tries Out Studio Exploitation

Joe Weil, Universal ad chief, is working out a number of advance exploitation stunts on pictures still in production, and sends along a report on the traffic stoppers put over by Marc Lachmann, handling this end at the studios, who startled Los Angeles with his gags on "The Invisible Man," soon to be released.

A man garbed in the same costume worn by "The Invisible Man" in the picture was taken about Hollywood (see photo), where he lunched at popular restaurants, sent "invisible" telegrams in a tieup that landed a

"Invisible Man" Chauffeur

photo of the stunt in the window of every local telegraph office, drove around town and also visited the local jail where he was interviewed by the city's leading crime specialist, the story landing in all papers.

The invisible man has managed to create plenty of excitement in the film city, and the stunts worked will no doubt be included in the press book on this picture. Joe's advance exploitation tryouts will have the undoubted advantage of being actually worked before they are suggested to managers, and for this the idea is to be heartily commended.

Kenimer Promotes Bakers For "Pretzel Week"

A well rounded campaign that resulted in better than capacity business for "Moonlight and Pretzels" is reported by Round Tabler Guy A. Kenimer, who has the happy faculty of setting Jacksonville (Fla.) on its ear with his consistently effective exploitation, at the Florida Theatre.

Deeming the picture worthy of his personal endorsement, Guy proclaimed it so in his screen and newspaper advertising under his own signature, a plug that he uses rarely, and to make sure that plenty of the folks would know of the date he pledged every child at his Saturday children's matinee to tell at least three people about it.

A leading store put on a pretzel week, during which large imprinted bags of pretzels were sold at bargain prices from a specially constructed booth in the store, which was decorated with streamers, stills and theatre posters. A large window was filled with piles of the twisted delicacies and decorated with picture cut outs and stills all carrying theatre advertising.

The pretzel sale idea was carried out in ten of the town's largest groceries, all of which gave windows and extra counters to the tie in with the picture, besides stuffing each bag with a herald, and in addition to which the theatre gave a number of passes which were likewise distributed. The baking company behind the idea at all these stores paid for the services of specially engaged girls in charge of the pretzel departments, as well as assuming the cost of all the specially constructed booths.

L. E. Myers, chief artist, was responsible for the very flashy front done in large metallic cut out letters and a street float which also helped to bring them in, free pretzels being distributed by costumed girls from the top of the truck.

The other advertising channels were not neglected, as Guy missed no angles in thoroughly publicizing his date. The baking company hook up on a city wide "Pretzel Week" is a very snappy idea and, incidentally, the first of its kind reported on this picture. Happy to hear from you again, Guy, and trust that you will keep on sending in the good stuff.

SEDGE COPPOCK'S UNUSUAL DISPLAY

For striking and breath taking lobby displays, E. S. C. Coppock, Paramount Theatre, Stapleton, S. I., gets the medal this week.

When he played "Big Executive" he took one of the stills from the picture and enlarged it to life size. After the photo of Sharon Lynne was enlarged, they cut out around her figure so that she apparently was seated on the desk. To lend still further the "Big Executive" effect, he placed the cutout on a desk borrowed from a furniture dealer for the occasion and Sedge says it was amusing to see the startled expressions on some of patrons' faces as they came to the seemingly alive figure seated on the desk, and that the impression lingered

Cappock's Cutout Stopper

sufficiently in their minds to reward him with a few dollars at the box-office, which after all is what counts.

Showman's Calendar

NOVEMBER

1st	All Saints' Day
	Daniel Boone Born—1734
2nd	North and South Dakota Admitted to Union—1889
	James R. Polk (11th President) Born—1795
3rd	William Cullen Bryant Born—1794
4th	John Philip Sousa Born—1854
	Dixie Lee's Birthday
	Will Rogers' Birthday
	Don Alvarado's Birthday
5th	Joel McCrea
6th	Lincoln Elected President—1860
7th	Montana Admitted to Union—1889
	Election Day
8th	Katharine Hepburn's Birthday
9th	Kaiser Wilhelm Abdicated Throne of Germany—1918
	Marie Dressler's Birthday
11th to 18th	American Red Cross Week
	Armistice Day
	Washington Admitted to Union—1889
	Maude Adams' Birthday
	Roland Young's Birthday
12th	Birthday of William Collier, Sr.
13th	Eddie Buzzell's Birthday
	Robert Louis Stevenson Born—1850
14th	Jack Oakie's Birthday
15th	Lewis Stone's Birthday
16th	Oklahoma Admitted to Union—1907
17th	Suez Canal Opened—1869
	Frank Fay's Birthday
19th	Nancy Carroll's Birthday
	Franz Shubert (Composer) Died—1828
	James A. Garfield (20th President) Born—1831
20th	Reginald Denny's Birthday
23rd	Capt. John Ericsson Landed in New York—1837
	Repudiation Day—Maryland
	Franklin Pierce (14th President) Born—1804
	Harpo Marx's Birthday
24th	Zachary Taylor (12th President) Born—1784
25th	British Evacuated New York—1783
26th	Frances Dee's Birthday
28th	Rubenstein (Composer) Born—1829
29th	Genevieve Tobin's Birthday
	Rod La Roque's Birthday
30th	Mark Twain Born—1835
	Thanksgiving Day
	Louisiana Purchased—1803

Paging Pete

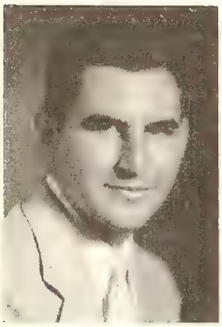
Whenever the Hudson's Bay Company puts on a kid party in Calgary, Alberta, Can., Pete Egan, head man of the Palace Theatre is called on to help make it run. In a recent bicycle, tricycle and doll carriage parade, Pete not only acted as a judge, but also presented the prizes, among which were theatre passes. Egan's skilled showmanship put the party over so big that the Bay executives have decided to make it an annual affair.

"It Really Happened"

by JACK HODGES

Manager, Tampa, Tampa, Fla.

Under this heading, several articles have appeared in this magazine during the past few weeks, telling about carefully prepared stunts that didn't go off, or for some reason or other turned out differently than they were planned. Well, I have a little story to tell, about a stunt that went over too well. In fact, it went over so well it caused the writer of this article no little embarrassment, and almost even more serious consequences.



Jack Hodges

I was at the Florida Theatre, Jacksonville (Fla.) at the time this stunt was pulled off. We had booked "The Secret Six" to play our house on rather short notice, and I wanted to get something out on the picture that would tease the people's fancy so that they would want to see the picture. I hit upon the idea of getting out some small cards which I would have distributed on the streets of Jacksonville. This card was about two inches wide and three or four inches long and had a large red splotch in the center. Across the top was this heading:

"Watch Your Step—You Are on the Spot!" And the rest of the copy read: "Do not try to get away—the eyes of the underworld are on you! It's our code. Death to enemies and squealers! Kill! Kill! Kill!" And under the red splotch was signed, "The Secret Six."

Now, the above copy may not sound so bad to you, and it didn't to me at the time I wrote it, but it did sound quite threatening to a number of people in Jacksonville who received one of them, and several of them believed it so much they went to the police to seek protection. The next day the afternoon paper came out with a front page story telling about several Jaxons being "put on the spot" by persons unknown, but about the same time the story appeared in the paper they found out what it was all about and that it was only an advertising stunt.

Then the fun really did begin. Instead of the people being put on the spot, I was placed on the spot myself. It appeared that several people, knowing that the card was only a joke, sent it through the mail to their friends, and I found out from none other than His Honor, the Federal Judge himself, that Uncle Sam was not fond of people who sent threatening letters through his mails. I was called before the Judge, and was told that he didn't think my little stunt was nearly as funny as I seemed to think it was, and that he had a mind to give me about three years in Atlanta to "laugh it off."

Now, the moral of this story is, if you are getting out any little trick cards similar to the one used above, be sure you have the name of your theatre placed somewhere on them. I know, because the judge told me so.

ELECTION AND ARMISTICE DAY IDEAS

These early November events, local observances of which can be tied into by theatres, should encourage various good will and box office buildups. In spots where elections are to be held, the following might be useful:

Returns announced from stage, over house p.a. system, or by slides, advertising this in advance. Photos of local candidates in lobby, with names and offices sought, and perhaps passes for those guessing nearest numbers of winners' votes, a contest idea that might be tied in with newspaper. For windows and tacking, print regulation size advertising "vote for" election cards, with star photos; and name, picture, and theatre under photo, star cuts or mats to be obtained from exchanges.

Armistice Day will no doubt be observed by local Legion and Foreign War Vet posts, and if you intend running special Armistice Day short, include trailer dedicating showing to local posts. From them borrow flags, trophies, photos, etc., for lobby display. If parades and other events are held, place information booth in lobby or on sidewalk for out of town visitors, and offer rest room facilities during parade, as a good will gesture.

Organ or orchestra program should include soldier songs, and presentation ideas could be built around this atmosphere with doughboy quartets, soloists, etc. Advertise special program in surrounding territory as well, for after the parade and civic ceremonies, visitors will no doubt be eager for further entertainment.

Brient and Deering Step Fast in Richmond

In the wired news, Round Table issue of September 30, Elmer Brient of Loew's Theatre, Richmond (Va.), informed us of a fashion show he put on in conjunction with "Penthouse" which we are now describing more in detail, with the receipt of the local newspapers.

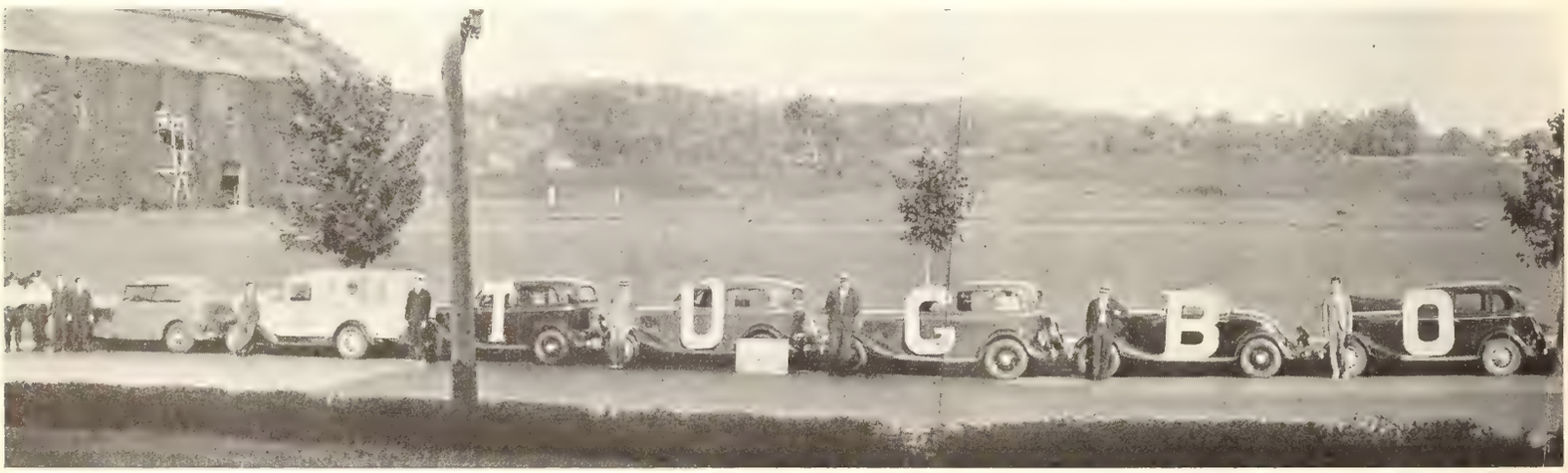
To further publicize the stage presentation, Elmer promoted a three-column full ad paid for by the store putting on the show in which was included a large production cut and plenteous copy covering the picture. Besides this, the paper itself ran two and three-column cuts of the local models taking part in the fashion presentation.

While Brient was busily engaged in work-

Old Fashioned Gig Bally

ing out the above, Francis Deering, his assistant, lent his talents to plugging "One Sunday Afternoon," in which he dug up an old fashioned horse and buggy (see photo) to illustrate the background of the picture. The gag was strictly in character, even including the iron hat worn by the boy friend. That's Francis, himself, to the right, with his arms crossed. Handsome devil, what?

We appreciate the hearty cooperation of both Elmer and Francis in keeping the Club informed of their current activities, as many of their ideas are being adapted by brother members in putting over the new releases.



ABOVE IS A SHOT OF "TUGBOAT ANNIE" PARADE BALLY, TROY THEATRE, TROY, N. Y.

Outdoor Bally Stops Traffic

After filling important assignments for the Skouras Bros. in various sections of the country, Lew Preston is back at his old stamping grounds, the Academy of Music in New York, and 14th Street is again resounding to the mighty exploitation of this skilled showman.

Lew doped out a nice idea by distributing a circular in the form of a newspaper ad proof on his coming picture, "One Man's Journey," with hand written copy to the effect that the proof was sent out in advance of release for the information of patrons who planned to see the picture.

To publicize one of his headline stage acts, an escape artist, Preston effectually blocked traffic by suspending him in a strait-jacket from the roof of the theatre, and before the headliner shook himself loose from his bonds police reserves were needed to keep the crowd in order.

The above is a fair sample of the high speed exploitation Preston employs to put over his attractions, and brother members can do worse than adapt his ideas, which will appear in these columns, for theatres in thickly populous sections.

Pu-lenty of "Tugboat" in Troy Showing

That was quite a campaign that Troy (N. Y.) saw on "Tugboat Annie," put on at the Troy Theatre by Manager Leo Rosen cooperating with Charley Smakwitz, Warner zone ad chief. The zippy parade bally, shot of which we are running here below, was the outstander of course, but there were a host of other stunts that clicked.

The newspapers came across with plenty of art and stories, including a four column cut and story by the author, Norman Reilly Raine, on "How Tugboat Annie Was Born," good enough, incidentally, to crack any paper. A guessing contest, in which two letters of the title were run each day, such as "Tee You," "Gee Bee" etc., with passes for the first ones sending in the correct title, brought in a flock of answers.

Marine display in lobby and ushers in sailors' uniforms and white title-bearing sashes helped sell the atmosphere, as did a tugboat street float. Children were sold through the Parent-Teachers and Better Film Bureau on special matinees, and the leaders were invited to a midnight show.

The conventional window streamer idea was treated a bit differently by hand lettering and process printing in color, and though they cost a bit more, practically every soda fountain and restaurant used them to advertise special "Annie" sandwiches, sundaes, and of course, the picture and theatre.

The other regular mediums of course, contributed to the success of the campaign, the results of which at the box office proved the effectiveness of the ideas that were put across.

BOWKER EMPHASIZES ACE LOCATIONS FOR 24 SHEET STANDS

Charles A. Bowker, operator of the Strand Theatre, Norwich, Conn., is a real oldtimer of 35 years of showbusiness experience, and forwards some interesting ideas on billposting along with an account of activities on "Tugboat Annie" by Manager Ruff, who sponsored a children's free morning show on two successive days, attended by 2,000 youngsters, who paraded to the theatre.

24 Sheet on Corner

Bowker sends some shots of his more prominent 24 stands, which he selects with care, stating his many years of actual posting experience convinces him that a board must be 100 per cent to be effective, and that these locations bring in many extra admissions. Notice the one above. He also suggests the producers put out 16 to 20 sheet boards, thus allowing the manager to use a four or eight-sheet for theatre and date.

Although the idea has its good points, we doubt whether the producers would give it the proper consideration. It is claimed that accessories rarely return any profit and for this reason any change in the sizes of paper would not be unanimously adopted, if at all. However, it's something different. Bowker is to be thanked for bringing it to the attention of the membership.

British Member Puts Out Monthly Mag

We've just finished looking over the August issue of "The Beaufort Mag," sent over by Frederick J. Studd, a new member from abroad, and licensee of the Beaufort Cinema, Birmingham, England. Though meant as a house organ, it really takes on the proportions of a magazine, what with the plenitude of merchants advertising plus chatty fan stories and art.

Studd lists his pictures for the entire month and the last page is given to a feature called "Backchat" in which he discusses various picture angles and mentions local social affairs. In this issue, he takes exception to fan magazine reviews, evidently another indication that the American and English members are beset by similar problems.

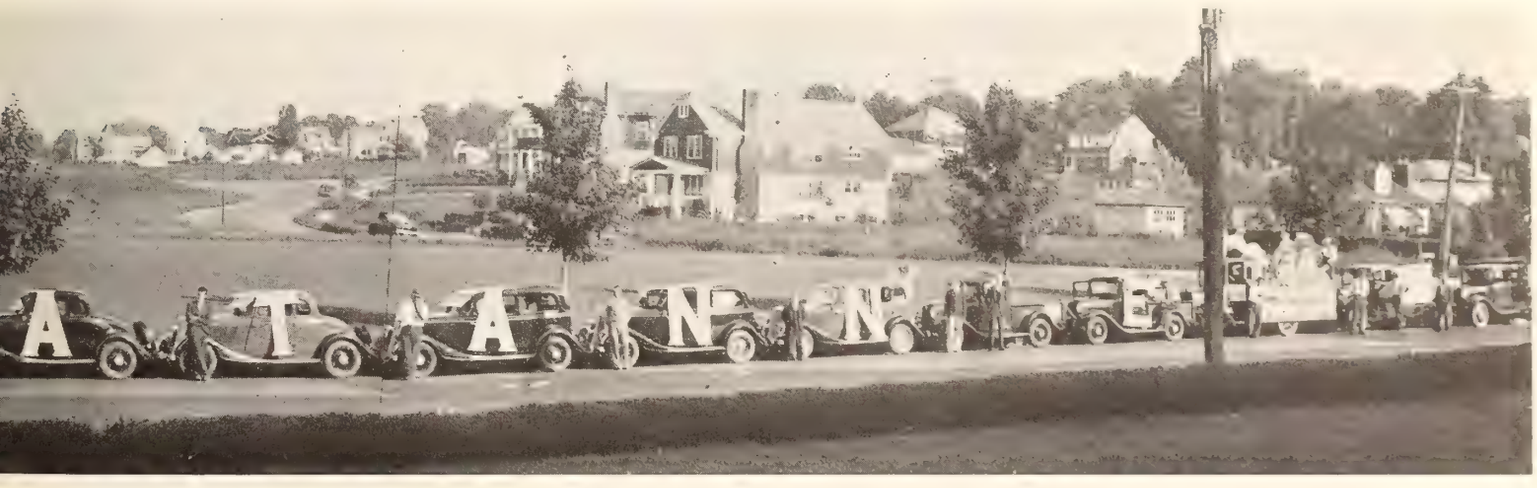
To celebrate the theatre's birthday, Studd distributed expensive looking memo books, with house ads on front cover and back. And as a burglar chose this time to break into the theatre, Fred had a picture taken of the damage done, and planted the shot in his leading Birmingham paper, the cut line humorously tying in with the party.

Pony and Cart Bally Help Put Over "Paddy"

Manager Michael H. Chakeres, State Theatre, Springfield (Ohio), dug up a small pony and cart for a street bally on his showing of "Paddy The Next Best Thing" and had a girl dressed as Gaynor in the picture, drive the outfit around town and also across the playing field, between the halves, of two local football games which took place two days in advance of the picture showing.

All prominent drug and candy stores were tied in with a Janet Gaynor sundae, the theatre furnishing window stickers and also stills for window and counter displays. Stores selling fan magazines came in with nice showings for which Chakeres furnished 14 x 17 portrait stills with date card in corner.

Beside mounting a 24 sheet on the canopy of the theatre, Mike pulled a little different one by placing another right in the theatre, with a baby spot giving it a nice flash. Being in a college town, this Round Tabler ties in on every opportunity to plug his student trade, one of his effective ideas being a hook in with the college weekly paper for a half page gratis weekly ad secured in exchange for passes.



IT WAS PUT OVER BY MANAGER LEO ROSEN AND SURE IS A GRAND STUNT. ACES, LEO.

Showman Stresses Psychology Study To Build Business

by PAUL BINSTOCK
Manager, Republic, Brooklyn, N. Y.

Every manager at this time should be asking himself the question, "In what way can I put a different atmosphere in my theatre so as to increase business?"

Paul Binstock

It is a known fact that environment plays a prime factor in the make-up of the universe, so let us all bear in mind that in no other business does the surroundings play so vital a part as it does in show business. Our job is to study the conditions as they exist in our own theatre and make as pleasant an atmosphere for our patrons as possible, because no other profession makes the mind so susceptible to the suggestion of environment as does show business. Since the public is coming into our theatre in order to use their imagination, let us strive to make possible their imaginary powers to the fullest extent.

Although there may be nothing new under the sun, yet we can take old ideas and mould them into ideas that will appear new. This is an art in itself, and if we can constantly put forth the idea that they are seeing something new, then we are keeping the glamour alive, the very quality that attracts people to the theatre. The producers are aware of the fact that they must keep up with the present conditions and even ahead of the times and in this they are successful, for we are constantly seeing new things in the pictures. By being on the alert for changes, we keep a living personality in the theatre, for surely a theatre lives just as truly as any institution of learning.

Theatre Personality

Without personality a theatre becomes cold and uninviting and nothing could do more to hurt the whole industry than the fact that the theatre is losing its life and glamour, for this is the medium through which our patrons' minds are taken from their humdrum every-day life into the land of make believe and unless they can give way completely to their emotions, then it is surely our fault, in that we are not giving them the right atmosphere. The manager's personality should be reflected in his theatre, for his actions determine whether the conditions are pleasant or otherwise, as he can instill in his force the mannerisms that will be a compliment to his patrons.

The theatre can be educational due to the fact that every impression becomes an expression and we must try to make the impressions favorable, so that the expressions will be to our advantage. As the patron enters our theatre, he should be greeted as our guest and made to feel as much at home as if he really were at home, because after all it is up to our patrons whether we are a success or not, so it is well to let them feel that it is their own interests we are serving in everything we do or plan.

From the manager down to the porter, there should be a personal feeling of pride in making the patron feel at home, because it is through this channel that the spirit of good will travels from one to another. By observing the audience reaction and contacting the patrons after they have seen our show, we see whether we are giving them what they want, for that is our objective.

"Tarzan" Bally Earns Nice Newspaper Break

Manager Harold F. Janecky, Jamaica Theatre, Jamaica (L. I.), managed to get himself an armload of newspaper breaks with his street bally on "Tarzan the Fearless," in which he paraded a Tarzan and monkey up and down the main streets. The newspapers not only went for a two-column cut of the stunt, but also ran a swell story to the effect that contrary to Janecky's wishes, the police paid no attention to the gag, allowing the "jungleer" and his simian companion to roam the streets without interference from the law.

A few days later the same paper gave the bally a two-column cartoon cut in which the stunt was prominently mentioned, and whether or not Harold meant to cross swords with the local gendarmes, he did manage to get a lot of helpful publicity from his local sheet.

The kids, of course, were not neglected, as Janecky distributed Tarzan club cards which allowed the holders to see the last episode free of charge if they had attended the seven previous, their cards being punched by the doorman to attest to their faithful patronage. A store ad on reverse side of card paid for the printing.

Janecky's Tarzan Front

A jungle front included natural green grass as background for red lobby-wide title banners, and the Tarzan cutouts on each side of the box office as pictured above. Flash three sheets and special heralds were included in this very well rounded campaign, and Janecky is to be commended in getting the newspaper publicity which, though kidding the street bally, nevertheless did so with generous space.

SWELL "MICKEY" WINDOW

Those United Artists ad men are breaking into swank New York Fifth Avenue stores with "Mickey Mouse" tie ups, and the above is a shot of the display in a prominent Saks' window, on "Puppy Love," played at the Rivoli Theatre.

"Thar's Gold in Them Gals," Says Frank Larson

Gold being a headline issue out in that section of the country, Frank Larson, skipper of the Paramount, Idaho Falls (Idaho) and Ed Burke, his next in command, put across a novel weight guessing contest on "Gold Diggers," using the daily ounce quotation on the precious metal as a basis for the guessers. Here's how it was done.

The newspaper ran a two column ten inch "Gold Diggers" press book ad showing one of the girls around whose neck was draped a gold (?) cape weighing 324 ounces (Larson's figures). At the then current price of gold, she was therefore supposed to be worth some nine thousand odd dollars.

Ten free tickets were given daily to those coming nearest guessing the worth of the young lady according to the day's quotation of gold ounce prices, which meant a simple operation of multiplying the original 324 ounces by the current price of gold. Although it may sound a bit involved, the gag went over very well, especially since Idaho is in the midst of the gold mining country. Outstanding, of course, was the fact that the paper thought enough of the idea to give it two column display ads for the week.

Gammett Puts Over Effective Street Bally

A masked "masquerader" in complete evening costume, handing out Ronald Colman calling cards on which were inscribed the title and theatre, was one of the ace stunts used by Manager Harry Gammett of the Globe Theatre, Bethlehem (Pa.), in advance of his showing. Cards were also put under windshield wipers of automobiles and distributed to clerks and customers in all stores.

Gammett also mailed out post cards using the two-column slug mat with the top line reading, "Announcement Extraordinary," with theatre name and date line under the cut. Different treatment was accorded the usual newspaper display, and Harry says that the campaign went over very well.

The street stunt fits in very well with the exploitation on "The Masquerader" and other managers who would like to use it can do so without incurring any too great expense. It seems to us that the costume can be promoted and the calling cards printed very cheaply.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1933, unless otherwise specified.

ALLIED PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dude Bandit, The	Hoot Gibson-Gloria Shea	May 1	67	
Eleventh Commandment	Marian Marsh-Theo. Von Eltz	Mar. 15	64	Mar. 18
Fighting Parson, The	Hoot Gibson-Marceline Day	May 22	70	June 3
One Year Later	Mary Brian-Russell Hopton	Aug. 25	69	Aug. 12
Shriek in the Night, A	Ginger Rogers-Lyle Talbot	Apr. 15	70	Mar. 25

Coming Feature Attractions

Bungalow Court
Cheaters
Davy Jones' Locker
Midnight Alarm
Open for Inspection
Picture Brides — Dorothy Mackaill-Regis Toomey — 68 — Oct. 14
Silk Trimmed
Slightly Used
Without Children

CHESTERFIELD

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
By Appointment Only	Lew Cody-Aileen Pringle	July 7		
Dance, Girl, Dance	Alan Dinehart-Evalyn Knapp	Sept. 1		
I Have Lived	Alan Dinehart-Anita Page	June 15	69	Sept. 16
Man of Sentiment, A	Marian Marsh-Owen Moore-Wm. Bakewell	Sept. 15		
Notorious But Nice	Marian Marsh-Betty Compson	Aug. 5		

Coming Feature Attractions

In the Money — "Skeets" Gallagher-Lois Wilson-Warren Hymer

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Above the Clouds	R. Cromwell-R. Armstrong-D. Wilson	Oct. 20		
Ann Carver's Profession	Fay Wray-Gene Raymond	May 26	68	June 17
Below the Sea	Ralph Bellamy-Fay Wray	Apr. 25	79	June 10
(Alternate title: "Hell's Cargo")				
Brief Moment	Carole Lombard-Gene Raymond-Donald Cook	Sept. 8	69	Oct. 7
California Trail, The	Buck Jones-Helen Mack	Mar. 24	67	July 29
Circus Queen Murder, The	Adolphe Menjou-Greta Nissen-Donald Cook	Apr. 10	65	May 13
Cocktail Hour	Bebe Daniels-Sidney Blackmer-Randolph Scott	June 5	74	June 10
Dangerous Crossroads	Chic Sale-Diane Sinclair	June 15	62	July 1
East of Fifth Ave.	Wallace Ford-Walter Connolly-Dorothy Tree	Oct. 20		
Fury of the Jungle	Donald Cook-Peggy Shannon	Oct. 20		
Hell's Cargo (See "Below the Sea")				
Lady for a Day	Warren William-Guy Kibbee-May Robson-Glenda Farrell	Sept. 13	102	July 15
My Woman	Helen Twelvetrees - Wallace Ford - Victor Jory	Oct. 5	73	
Night of Terror	Bela Lugosi-Sally Blane	Apr. 24	65	Aug. 5
Police Car 17	Tim McCoy-Evalyn Knapp	Sept. 30		
Rusty Rides Alone	Tim McCoy-Barbara Weeks	May 26	58	
Soldiers of the Storm	Regis Toomey-Anita Page	Apr. 4	67	May 27
Thrill Hunter, The	Buck Jones-Dorothy Revier	Sept. 30		
Unknown Valley	Buck Jones-Cecilia Parker	May 5	69	Aug. 26
What Price Innocence?	Willard Mack-Jean Parker	June 29	64	July 1
When Strangers Marry	Jack Holt-Lillian Bond	Mar. 20	68	June 3
Whirlwind, The	Tim McCoy-Alice Dahl	Apr. 14	68	Aug. 5
Woman I Stole, The	Jack Holt - Raquel Torres - Fay Wray	May 1	63	July 8
Wrecker, The	Jack Holt-Genevieve Tobin	July 10	72	Aug. 12

Coming Feature Attractions

Fighting Code, The — Buck Jones-Diane Sinclair
Fighting Ranger, The — Buck Jones-Dorothy Revier
Fog — Mary Brian - Donald Cook - Reginald Denny
Hold the Press — Tim McCoy-Shirley Grey — Oct. 25
House of Murder — June Collyer-Ralph Bellamy
King of the Wild Horses — Wm. Janney-Dorothy Appleby
Lady Is Willing, The — Leslie Howard-Binnie Barnes
Man Trailer, The — Buck Jones-Cecilia Parker
Man's Castle, A — Loretta Young-Spencer Tracy
Master of Men — Jack Holt-Fay Wray — Oct. 28
Night Bus
Ninth Guest
Once to Every Woman
World's Fair — Jack Holt

EQUITABLE PICTURES

[Distributed through Majestic]

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheating Blondes	Thelma Todd-Rolfe Haroldе	Apr. 1	66	Aug. 19
Gigolettes of Paris	Madge Bellamy-Gilbert Roland	Mar. 15	65	
What Price Decency?	Dorothy Burgess - Alan Hale - Walter Byron	Mar. 1	60	Mar. 11

FIRST DIVISION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Drive, The		May 20	89	Jan. 28
Throne of God (Tent.)		Aug.	56 and 39	

Coming Feature Attractions

Dassan — 51 and 38

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bureau of Missing Persons	Bette Davis - Lewis Stone - Glenda Farrell	Sept. 16	78	Sept. 2
Central Airport	Richard Barthelmess	Apr. 15	75	Apr. 1
Elmer the Great	Joe E. Brown	Apr. 22	74	Apr. 1
Goodbye Again	W. William-Joan Blondell	Sept. 9	65	June 17
Heroes for Sale	Richard Barthelmess - Loretta Young	June 17	76	May 27
I Loved a Woman	Edward G. Robinson-Kay Francis-Genevieve Tobin	Sept. 23	80	Sept. 16
Lilly Turner	Ruth Chatterton-Geo. Brent	May 13	64	Apr. 29
Little Giant, The	Edward G. Robinson	May 20	74	Apr. 15
Mind Reader, The	Warren William	Apr. 1	68	Feb. 25
She Had to Say Yes	Loretta Young-Lyle Talbot	July 15	62	June 17
Wild Boys of the Road	All Star	Oct. 7	69	Sept. 30

Coming Feature Attractions

Bedside — Warren William
Convention City — Joan Blondell-Dick Powell-A. Menjou-Mary Astor
Dark Hazard — Edward G. Robinson
Female — Ruth Chatterton — Nov. 4
Mandalay — Kay Francis
Massacre — R. Barthelmess-Ann Dvorak
Son of a Sailor — Joe E. Brown - Johnny Mack Brown
World Changes, The — Paul Muni — Nov. 25

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adorable	Janet Gaynor-Henry Garat	May 19	83	May 20
After the Ball	Esther Ralston-Basil Rathbone	Mar. 17	69	Mar. 25
Arizona to Broadway	James Dunn-Joan Bennett	June 30	67	July 29
Best of Enemies	Marian Nixon-"Buddy" Rogers	June 23	71	July 22
Bondage	Dorothy Jordan-Alex. Kirkland	Mar. 31	65	Apr. 15
Cavalcade	Clive Brook-Diana Wynyard	Apr. 15	110	Jan. 14
Charlie Chan's Greatest Case	Warner Oland-Heather Angel	Sept. 15	71	Oct. 14
Devil's In Love, The	Victor Jory-Loretta Young	July 21	71	Aug. 5
Doctor Bull	Will Rogers - Louise Dresser - Marian Nixon-Ralph Morgan	Sept. 22	77	Oct. 14
F. P. I.	Conrad Veidt-Jill Esmond-Leslie Fenton	July 28	90	May 20
Good Companions, The	Jessie Matthews - Edmund Gwenn	Sept. 8	96	Apr. 29
Hello, Sister	James Dunn-Boots Mallory	Apr. 14	56	May 13
Hold Me Tight	James Dunn-Sally Eilers	May 26	71	May 27
Humanity	Boots Mallory-A. Kirkland	Mar. 3	70	Apr. 29
I Loved You Wednesday	Warner Baxter - Elissa Landi - Miriam Jordan-Victor Jory	June 16	75	June 24
It's Great to Be Alive	Edna May Oliver-Raul Roulien	June 2	68	July 1
Last Trail, The	George O'Brien-Claire Trevor	Aug. 25		
Life in the Raw	George O'Brien-Claire Trevor	July 7		
Man Who Dared, The	Preston Foster-Zita Johann	July 14	75	July 15
My Weakness	Lilian Harvey-Lew Ayres	Sept. 29	74	Sept. 30
Paddy, the Next Best Thing	Janet Gayner-Warner Baxter	Sept. 1	76	Sept. 2
Pilgrimage	Henrietta Crosman-Marian Nixon-Norman Foster	Aug. 18	90	July 22
Pleasure Cruise	Genevieve Tobin-Roland Young	Mar. 24	72	Apr. 1
Power and the Glory, The	Spencer Tracy-Colleen Moore	Oct. 6	76	Aug. 26
Sailor's Luck	James Dunn-Sally Eilers	Mar. 10	78	Mar. 25
Shanghai Madness	Spencer Tracy-Fay Wray	Aug. 4	68	Sept. 2
Trick for Trick	Ralph Morgan-Victor Jory	Apr. 21	69	June 17
Walls of Gold	Sally Eilers-Norman Foster	Oct. 13	70	Oct. 14
Warrior's Husband, The	Elissa Landi - Ernest Truex - David Manners	May 12	68	May 6
Worst Woman in Paris?	Benita Hume-Adolphe Menjou	Oct. 20	78	Oct. 14
Zoo in Budapest	Gene Raymond-Loretta Young	Apr. 28	85	Apr. 22

Coming Feature Attractions

As Husbands Go — Warner Baxter-Eleanor Lynn — Jan. 5,'34
Berkeley Square — Leslie Howard-Heather Angel — Nov. 3 — 90 — July 22
Frontier Marshall — George O'Brien-Irene Bentley — Jan. 26,'34
Hoopla — Clara Bow-Preston Foster — Nov. 30
I Am Suzanne — Lilian Harvey-Gene Raymond — Dec. 22
I Was a Spy — Herbert Marshall - Madeleine Carroll-Conrad Veidt — Dec. 15 — 75 — Sept. 23
Jimmy and Sally — James Dunn-Claire Trevor — Nov. 24
Mad Game, The — Spencer Tracy - Claire Trevor - Ralph Morgan — Oct. 27
Mr. Skitch — Will Rogers-Zasu Pitts — Dec. 29
My Lips Betray — Lilian Harvey-John Boles — Nov. 10
Olsen's Big Moment — El Brendel — Dec. 8
7 Lives Were Changed — Heather Angel-Norman Foster — Jan. 12,'34
Smoky — Victor Jory-Irene Bentley — Nov. 17
Stranger in the Night — Victor Jory — Feb. 23,'34
Three Against Death — Marion Burns-Kane Richmond

FREULER FILM ASSOCIATES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Deadwood Pass	Tom Tyler	May 5		
Easy Millions	Skeets Gallagher-Dorothy Burgess-Merna Kennedy	June 30		
Kiss of Araby	Maria Alba-Walter Byron	Apr. 21		
War of the Range	Tom Tyler	Sept. 22		

Coming Feature Attractions

Black Cat, The
Bulldog Edition
East of Sudan
Green Paradise
My Wandering Boy
Red Man's Country
Silent Army, The
Sister of the Follies

GAUMONT-BRITISH

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Baroud (See "Love in Morocco")				
Britannia of Billingsgate	Violet Loraine-Gordon Harker		79½	Oct. 7
Channel Crossing	Constance Cummings - Matheson Lang			
Falling for You	Jack Hulbert-Cecily Courtneidge		88	Sept. 30
Fire Raiser, The	Leslie Banks			
Ghost Train, The	Jack Hulbert		68	Feb. 25
Ghoul, The	Boris Karloff		85	
It's a Boy	Edward Everett Horton - Leslie Henson		80	Sept. 30
Just Smith	Tom Walls			
King of the Ritz	Stanley Lupino-Gina Malo			
Love in Morocco	Rex Ingram		67	Oct. 15,'32
(Reviewed under the title "Baroud")				
Love on Wheels	Jack Hulbert-Gordon Harker			
Lucky Number, The	Clifford Mollison - Joan Wyndham		72½	Sept. 9
Man from Toronto, The	Jessie Matthews - Ian Hunter - Fred Kerr			

(THE RELEASE CHART--CONT'D)

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Man They Couldn't Arrest	Hugh Wakefield			70	Mar. 25
Marry Me	Renate Muller-Harry Green			85	Apr. 22
Night and Day	Jack Hulbert-Winifred Shotter	May	26	77	June 10
Orders Is Orders	Charlotte Greenwood - James Gleason			88½	Aug. 19
Prince of Wales, The					
Sleeping Car	Ivor Novello-Madeleine Carroll			83	July 8
Soldiers of the King	Cecily Courtneidge - Anthony Bushell				
There Goes the Bride	Jessie Mathews-Owen Nares			79	Mar. 11
Waltz Time	Evelyn Laye-Fritz Schulz			90	Aug. 12

MAJESTIC

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Curtain at Eight	Dorothy Mackaill - C. Aubrey Smith-Paul Cavanaugh	Oct.		74	
Gun Law	Jack Hoxie-Betty Boyd	Apr.	15	62	Aug. 26
Sing, Sinner, Sing	Paul Lukas-Leila Hyams	Aug.		73	Aug. 19
Trouble Busters	Jack Hoxie-Lane Chandler	May	15	55	
World Gone Mad, The	Pat O'Brien-Evelyn Brent	Apr.		80	Apr. 22

Coming Feature Attractions

Sin of Nora Moran, The	Zita Johann-John Miljan	Nov.			

MAYFAIR PICTURES

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Alimony Madness	Helen Chandler-Leon Waycoff	Apr.		65	May 13
Dance Hall Hostess	Helen Chandler-Jason Robards-Edward Nugent	July		73	Sept. 2
Her Forgotten Past	Monte Blue - Barbara Kent - Henry B. Walthall	Sept.		68	
Her Resale Value	June Clyde-George Lewis	Apr.	15	68	
Riot Squad	Madge Bellamy-Pat O'Malley	June	15	70	Aug. 5
Secret Sinners	Sue Carol-Nick Stuart	Oct.		20	

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Another Language	Helen Hayes-Robt. Montgomery	July	28	79	Aug. 5
Barbarian, The	Ramon Novarro-Myrna Loy	May	12	88	Apr. 15
Beauty for Sale	Otto Kruger-Madge Evans	Sept.		87	Sept. 9
Bombshell	Jean Harlow-Lee Tracy	Oct.	13	98	Oct 7
Broadway to Hollywood	Alice Brady - Frank Morgan - Madge Evans-Eddie Quillan-Jackie Cooper-Russell Hardie-Fay Templeton - Jimmy Durante	Sept.	15	89	Sept. 9
Devil's Brother, The	Laurel and Hardy-Dennis King-Thelma Todd	May	5	92	Apr. 8
Gabriel Over the White House	Walter Huston-Karen Morley	Mar.	31	87	Apr. 8
Hell Below	Robt. Montgomery-Jimmy Durante - Robt. Young - Walter Huston-Madge Evans	June	9	105	Apr. 15
Hold Your Man	Jean Harlow-Clark Gable	July	7	89	July 8
Looking Forward (Reviewed under the title "The New Deal")	Lewis Stone-Benita Hume-Lionel Barrymore	Apr.	28	83	Apr. 1
Made on Broadway	R. Montgomery-Sally Eilers	May	19	70	Apr. 8
Meet the Baron	Jack Pearl - Jimmy Durante - Zasu Pitts	Oct.	20		
Midnight Mary	Loretta Young-Ricardo Cortez	June	30	76	June 17
Night Flight	H. Hayes - J. Barrymore - L. Barrymore - C. Gable - Robt. Montgomery	Oct.	6	91	Aug. 19
Nuisance, The (Reviewed under the title, "Never Give a Sucker a Break")	Lee Tracy-Madge Evans	June	2	80	May 6
Peg O' My Heart	Marion Davies-Onslow Stevens	May	26	85	May 20
Penthouse	Warner Baxter-Myrna Loy-Mae Clarke-Phillips Holmes-Chas. Butterworth	Sept.	8	91	Sept. 9
Rasputin and the Empress	Ethel, John and Lionel Barrymore	Mar.	24	127	Dec. 31,'32
Reunion in Vienna	John Barrymore-Diana Wynyard-Frank Morgan	June	16	100	May 6
Solitaire Man	Herbert Marshall - Elizabeth Allan - Lionel Atwill	Sept.	22	65	Sept. 16
Stage Mother	A. Brady - Russell Hardie - M. O'Sullivan - F. Tone	Sept.	29	87	Sept. 16
Storm at Daybreak	Nils Asther-Kay Francis	July	14	82	July 1
Stranger's Return, The	Lionel Barrymore - Franchot Tone-Miriam Hopkins	July	21	89	July 15
Today We Live	Joan Crawford-Gary Cooper	Apr.	21	115	Apr. 22
Tugboat Annie	Marie Dressler-Wallace Beery-Robt. Young-M. O'Sullivan	Aug.	4	88	Aug. 12
Turn Back the Clock	Lee Tracy-Mae Clarke	Aug.	25	80	Sept. 2
When Ladies Meet	Ann Harding-Alice Brady-Robt. Montgomery-Myrna Loy	June	23	85	June 3
White Sister, The	Helen Hayes-Clark Gable	Apr.	14	101	Mar. 25

Coming Feature Attractions

Cat and the Fiddle, The	Jeanette MacDonald-Ramon Novarro				
Chief, The	Ed Wynn-D. Mackaill	Nov.	3	76	
Comin' Round the Mountain	May Robson-Polly Moran				
Dancing Lady	Joan Crawford-Clark Gable				
Day of Reckoning	Richard Dix-Madge Evans	Oct.	27		
Dinner at Eight	Marie Dressler-Wallace Beery-Lionel Barrymore - Jean Harlow - Madge Evans - Karen Morley - Edmund Lowe - Lee Tracy - Jean Hersholt			113	June 10
Eskimo	Native Cast				
Going Hollywood	Marion Davies-Bing Crosby				
Hollywood Party, The	(All Star Musical)				
Late Christopher Bean, The	Marie Dressler-Lionel Barrymore				
Malibu	Jean Parker-David Landau				
Overland Bus	Rob't Montgomery-Madge Evans				
Prizefighter and the Lady, The	Max Baer-Myrna Loy-Dempsey-Carnera-Walter Huston			68	
Queen Christina	Greta Garbo - John Gilbert				
Sons of the Desert	Laurel and Hardy				
Tarzan and His Mate	J. Weissmuller-M. O'Sullivan				
Vinegar Tree, The	Lionel Barrymore-Alice Brady-Conway Tearle				
Viva Villa	Wallace Beery				

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Avenger, The	Ralph Forbes-Adrienne Ames	Aug.	10	79	Oct. 7
Black Beauty	Alex. Kirkland-Esther Ralston	May	10	70	Apr. 29
Broken Dreams	Randolph Scott-Martha Sleeper	Oct.	20	68	
Crashing Broadway	Rex Bell	June	1	55	July 15
Devil's Mate	Preston Foster-Peggy Shannon	Aug.	20	68	Aug. 12
Fighting Texans	Rex Bell	June	15	58	July 29
Fugitive, The	Rex Bell-Cecilia Parker	July	15		
Gallant Fool	Bob Steele	May	29		
Galloping Romeo	Bob Steele-Doris Hill	Aug.	5		
Phantom Broadcast	Ralph Forbes-Vivienne Osborne	Mar.	15	68	Apr. 8
Rainbow Ranch	Rex Bell	July	25		
Rangers' Code	Bob Steele	Aug.	15		
Return of Casey Jones	Charles Starrett-Ruth Hall	May	25		
Riders of Destiny	John Wayne-Cecilia Parker	Oct.	10	72	
Sensation Hunters	Arline Judge-Preston Foster	Aug.	30		
Skyway	K. Crawford-Ray Walker	Aug.	15		
Sphinx, The	Lionel Atwill-Sheila Terry	June	1	70	June 3
Sweetheart of Sigma Chi, The	Mary Carlisle-Buster Crabbe	Oct.	1	76	Oct. 14

Coming Feature Attractions

Process Server, The	Ray Walker				
Sixteen Fathoms Under	Sally O'Neill-Creighton Chaney				

PARAMOUNT

Features

Star	Title	Rel.	Date	Running Time Minutes	Reviewed
A Bedtime Story	Maurice Chevalier-Helen Twelvetrees	Apr.	21	87	Apr. 29
Big Executive	Ricardo Cortez-Elizabeth Young	Aug.	18	72	Aug. 5
College Humor	Crosby-Oakie-Arlen-Carlisle-Burns and Allen	June	23	80	June 17
Disgraced	Helen Twelvetrees-Bruce Cabot	July	7	65	June 24
Eagle and the Hawk, The	F. March-C. Grant-J. Oakie	May	19	72	May 6
Gambling Ship	Cary Grant-Benita Hume	June	30	72	June 17
Girl in 419, The	James Dunn-Gloria Stuart	May	26	76	May 6
Golden Harvest	Richard Arlen-Chester Morris-Genevieve Tobin	Sept.	22	70	Sept. 23
Her Bodyguard	Wynne Gibson-Edmund Lowe	July	21	70	July 8
I Love That Man	Nancy Carroll-Edmund Lowe	June	9	75	May 6
I'm No Angel	Mae West-Cary Grant	Oct.	6	87	Oct. 7
International House	All Star	June	2	65	May 20
Jennie Gerhardt	Sylvia Sidney-Donald Cook	June	16	76	June 10
M	Peter Lorre			66	Apr. 8
Mama Loves Papa	Charles Ruggles-Mary Boland-Lilyan Tashman	July	14	72	July 15
Man of the Forest	Randolph Scott-Verna Hillie	July	14	62½	
Midnight Club	Clive Brook-George Raft-Helen Vinson-Alison Skipworth	July	28	70	July 29
Murders in the Zoo	Charlie Ruggles-Lionel Atwill	Mar.	31	55	Mar. 11
One Sunday Afternoon	Gary Cooper-Fay Wray	Sept.	1	85	Aug. 26
Pick Up	Sylvia Sidney-George Raft	Mar.	24	75	Mar. 25
Song of the Eagle	Chas. Bickford - Mary Brian - Richard Arlen	Apr.	28	83	Apr. 29
Song of Songs	Marlene Dietrich-Brian Aherne	Aug.	11	92	July 1
Story of Temple Drake, The	Miriam Hopkins-Jack LaRue	May	12	72	May 13
Strictly Personal	Marjorie Rambeau-Eddie Quillan - D. Jordan	Mar.	17	70	Mar. 4
Sunset Pass	Randolph Scott-Tom Keene	May	26	65	June 3
Supernatural	C. Lombard - Randolph Scott - V. Osborne	May	5	64½	Apr. 29
Terror Aboard	Neil Hamilton - Chas. Ruggles-John Halliday	Apr.	14	65½	May 6
This Day and Age	Charles Bickford-Judith Allen	Aug.	25	82	July 29
Three Cornered Moon	C. Colbert-Richard Arlen-Lyda Roberti-Mary Boland	Aug.	4	72	Aug. 12
Tillie and Gus	Alison Skipworth-W. C. Fields	Oct.	13	57½	
To the Last Man	Randolph Scott-Esther Ralston	Sept.	15	70	Sept. 16
Too Much Harmony	Bing Crosby-Jack Oakie-Lilyan Tashman	Sept.	29	75	Sept. 9
Torch Singer	Claudette Colbert - Ricardo Cortez - David Manners	Sept.	8	72	Sept. 2
Under the Tonto Rim	Stuart Erwin - Verna Hillie	Apr.	7	59	July 22
Way to Love, The	Maurice Chevalier-Ann Dvorak	Oct.	20		Sept. 30

Coming Feature Attractions

Alice in Wonderland	Charlotte Henry - R. Arlen - J. Oakie-Chas. Ruggles				
Cradle Song	Dorothea Wieck-Kent Taylor	Nov.	17		
Design for Living	Miriam Hopkins-Fredric March-Gary Cooper	Nov.	17		
Duck Soup	Four Marx Bros.	Nov.	3		
Eight Girls in a Boat	Kay Johnson - Dorothy Wilson - Doug. Montgomery	Nov.	24		
Four Frightened People	C. Colbert - H. Marshall - Wm. Gargan - M. Boland				
Girl Without a Room	M. Churchill-Chas. Farrell-C. Ruggles				
Hell and High Water	Richard Arlen-Judith Allen	Oct.	27	70	
Pardners	Jackie Cooper				
Sitting Pretty	Jack Haley-Jack Oakie-Ginger Rogers	Nov.	24		
Take a Chance	James Dunn - June Knight - "Buddy" Rogers - Lillian Roth	Oct.	27		
Thundering Herd, The	Randolph Scott-Judith Allen	Nov.	24		
White Woman	Carole Lombard-Chas. Laughton-Chas. Bickford	Nov.	10		

RKO RADIO PICTURES

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Ace of Aces	Richard Dix - Elizabeth Allan-Ralph Bellamy	Oct.	20	74	Sept. 30
Ann Vickers	Irene Dunne - Walter Huston - Conrad Nagel	Oct.	13	72	Sept. 30
Bed of Roses	Constance Bennett-Joel McCrea	July	14	67	July 8
Before Dawn	Stuart Erwin-Dorothy Wilson	Aug.	4		
Big Brain, The	Geo. E. Stone-Fay Wray-Phillips Holmes	June	16	70	June 3
Blind Adventure	Robt. Armstrong-Helen Mack	Aug.	18	60	Aug. 12
Christopher Strong	K. Hepburn-Colin Clive-Billie Burke	Mar.	31	72	Mar. 18
Cross Fire	Tom Keene-Betty Furness	June	30	55	Apr. 8
Deluge, The	Peggy Shannon - Lois Wilson - Sidney Blackmer-Matt Moore	Sept.	15	68	Aug. 19
Diplomaniacs	Bert Wheeler-Robt. Woolsey	May	12	63	Apr. 15
Double Harness	Ann Harding-William Powell	July	21	74	July 8
Emergency Call	Bill Boyd-Betty Furness	May	26	60	July 1
Flaming Gold	Bill Boyd-Mae Clarke-Pat O'Brien	Sept.	29		
Flying Devils	Arline Judge-Bruce Cabot-Ralph Bellamy - Eric Linden	July	14	62	Sept. 2
Headline Shooter	Wm. Gargan-Frances Dee - R. Bellamy-W. Ford-G. Ratoff	July	28	65	July 29
India Speaks	Richard Halliburton	Apr.	28	75	May 13
King Kong	Fay Wray-Bruce Cabot	Apr.	7	100	Feb. 25
Man Hunt (Reviewed under the title "A Successful Blunder")	Junior Durkin - Mrs. Wallace Reid	Mar.	24	68	Feb. 4
Melody Cruise	Phil Harris-Charles Ruggles	June	23	75	June 3
Midshipman Jack	Bruce Cabot-Betty Furness	Sept.	22	65	Sept. 16
Morning Glory	K. Hepburn - D. Fairbanks, Jr.	Aug.	18	70	July 29
No Marriage Ties	Richard Dix-Doris Kenyon	Aug.	11	73	Aug. 12
One Man's Journey	Lionel Barrymore-Joel McCrea-Dorothy Jordan	Sept.	8	72	Sept. 9
Professional Sweetheart	Ginger Rogers-Norman Foster	June	9	70	June 3
Rafter Romance	Ginger Rogers-Norman Foster	Sept.	1	70	Aug. 5
Silver Cord, The	Irene Dunne-Joel McCrea	May	19	74	May 13
Son of the Border	Tom Keene-Julie Haydon	May	5	55	Aug. 5
Sweepings	Lionel Barrymore	Apr.	14	80	Mar. 18
Tomorrow at Seven	Chester Morris-Vivienne Osborne	June	2	64	May 13

Coming Feature Attractions

After Tonight	Constance Bennett - Gilbert Roland	Nov.	17		
Aggie Appleby	Wynne Gibson-Charles Farrell	Nov.	10		
Chance at Heaven	Joel McCrea - Ginger Rogers - Marian Nixon	Oct.	27	70	Oct. 14
Flying Down to Rio	Dolores Del Rio - Gene Raymond-Raul Roulien				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
If I Were Free!	Irene Dunne-Nils Asther-Clive Brook			
Little Women	K. Hepburn - Joan Bennett - Frances Dee - Paul Lukas			
Long Lost Father	John Barrymore-Elizabeth Allan			
Lost Patrol, The	McLaglen-Karloff			
Man of Two Worlds	Francis Lederer			
Right to Romance, The	Ann Harding-Nils Asther	Nov. 27		
Rodney	Walter Huston-Frances Dee			
Son of Kong	Robert Armstrong-Helen Mack			

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Blarney Kiss, The	Tom Walls-Anne Grey	Principal	Aug. 18	71	Aug. 26
Contraband	Don Alvarado-Dorothy Sebastian	Hoffberg	Apr. 1		
Corruption	Evalyn Knapp - Preston Foster	Imperial Distr.	June 19	63	July 1
Flaming Signal, The	Marceline Day	Invincible		64	
Get That Venus	Ernest Truex - Jean Arthur	Regent Picts.			
Hell's Holiday	(War Film)	Superb Picts.		77	July 22
High Gear	James Murray - Joan Marsh	Hollywood	Apr. 14	67	Apr. 22
His Private Secretary	Evalyn Knapp - John Wayne	Showmen's Pics.	June 10	60	June 10
Isle of Doom, The	Peter Sobolevski	Amkino	June 5	65½	July 22
Laughing at Life	V. McLaglen - C. Montenegro	Mascot	June 26	70	June 3
Mr. Broadway	All Star	B'way-Hollywood		59	Sept. 23
November Night (Polish)	S. Jaracz-J. Wegrzyn-J. Smosarska	Capital	Apr. 27	97	May 6
Over the Seven Seas		Vanderbilt		70	June 3
Passion of Joan of Arc, The	Maria Falconneti	Capital	Sept. 7	57	Sept. 16
Police Call	Merna Kennedy-Nick Stuart	Showmen's Pics.	July 24	60	Sept. 9
Potemkin		Kinematrade	Mar. 31	54	Apr. 15
Red-Head, The	Robert Lynen	Harold Auten	May 25	88	June 17
Return of Nathan Becker	David Gutman	Worldkino	Apr. 13	71	Apr. 29
Savage Gold		Harold Auten	July 24	67	July 29
Secrets of Hollywood	Mae Busch - June Walters	Lester F. Scott		58	Sept. 16
Shepherd of the Seven Hills, The		Faith Pictures	Aug. 7	60	Aug. 19
Ship of Wanted Men	Dorothy Sebastian - Leon Waycoff	Showmen's Pics.		63	Sept. 16
Sleepless Nights	Polly Walker - Stanley Lupino	Remington	July 21	65	July 29
Soviets on Parade		Kinematrade	Mar. 31	60	Apr. 22
Sucker Money	Mischa Auer	Hollywood	Apr. 5	70	Apr. 15
Taming the Jungle		Invincible	June 3	59	June 10
Tarzan the Fearless	Buster Crabbe	Principal	Aug. 11	61	Aug. 19
This Is America		Frederick Ullman, Jr.	July 19	70	July 29
Thunder Over Mexico		Principal		70	May 20
Truth About Africa, The		Wm. Alexander		47	Apr. 22
Victims of Persecution	Betty Hamilton-Mitchell Harris	Bud Pollard	June 16	60	June 24
Wives Beware!	Adolphe Menjou	Regent Picts.	June 1	63	

TOWER PRODUCTIONS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Daring Daughters	Marian Marsh-Joan Marsh	Feb.	60	Apr. 15
Important Witness, The	Noel Francis-Donald Dilloway	July 15	64	
Reform Girl	Noel Francis-Dorothy Peterson-Skeets Gallagher	Mar.	70	

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bitter Sweet	Anna Neagle-Fernand Graavey	Sept. 22	93	Aug. 19
Bowery, The	Wallace Beery - George Raft - Jackie Cooper - Fay Wray	Oct. 13	90	Oct. 7
Emperor Jones	Paul Robeson-Dudley Digges	Sept. 8	80	Sept. 23
I Cover the Waterfront	Claudette Colbert - Ben Lyon - Ernest Torrence	May 17	75	Apr. 29
Masquerader, The	Ronald Colman-Elissa Landi	Sept. 1	75	Feb. 25
Perfect Understanding	Gloria Swanson	Mar. 11	84	Mar. 4
Samarang	Native Cast	June 23	62	May 20
Secrets	Mary Pickford-Leslie Howard	Apr. 16	90	Feb. 18
Yes, Mr. Brown	Jack Buchanan	May	69	Mar. 18

Coming Feature Attractions

Advice to the Lovelorn	Lee Tracy-Sally Blane	
Blood Money	George Bancroft-Frances Dee-Chick Chandler-Judith Anderson	
Born to Be Bad	Loretta Young-Cary Grant	
Broadway Thru a Keyhole	Constance Cummings - Russ Columbo-Paul Kelly	Oct. 27
Gallant Lady	Ann Harding-Clive Brook	
House of Rothschild, The	George Arliss	
Joe Palooka	Jimmy Durante - Stuart Erwin - Lupe Velez	
Moulin Rouge	Constance Bennett - Franchot Tone-T. Carminati	
Nana	Anna Sten-Lionel Atwill-Phillips Holmes	
Private Life of Henry VIII, The	Charles Laughton	
Roman Scandals	Eddie Cantor - Gloria Stuart - David Manners-Ruth Etting	
Sorrell and Son	H. B. Warner	
Trouble Shooter	Spencer Tracy - Jack Oakie - Constance Cummings	

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Be Mine Tonight	Jan Kiepura-Magda Schneider	Mar. 23	78	Feb. 18
Cohens and Kellys in Trouble	Chas. Murray-Geo. Sidney	Mar. 23	69	Apr. 22
Destination Unknown	Pat. O'Brien-Ralph Bellamy	Mar. 16	67	Jan. 28
Don't Bet on Love	Lew Ayres-Ginger Rogers	July 13	62	July 29
Fiddlin' Buckaroo	Ken Maynard-Gloria Shea	July 20	62	
Fighting President, The		Apr. 14	50	Apr. 15
Her First Mate	Summerville-Pitts	Aug. 10	70	July 22
King of Jazz (Reissue)	Paul Whiteman - John Boles - Bing Crosby	June 1	63	Apr. 5,'30
King of the Arena	Ken Maynard	June 1	61	
Kiss Before the Mirror	Nancy Carroll-Paul Lukas	May 4	67	Mar. 11
Ladies Must Love	June Knight - Neil Hamilton - Mary Carlisle-George E. Stone	Sept. 25	70	Sept. 9
Love, Honor and Oh! Baby	Summerville-Pitts	Oct. 16		
Lucky Dog	Charles "Chic" Sale	Apr. 20	55	May 13
Moonlight and Pretzels	Mary Brian-Leo Carrillo	Aug. 3	84	Sept. 2
Out All Night	Summerville-Pitts	Apr. 13	72	Mar. 11
Rebel, The	Vilma Banky-Luis Trenker	June 15	75	July 1
Rustler's Roundup	Tom Mix-Diane Sinclair	Mar. 16	50	
S. O. S. Iceberg	Rod La Roque-Gibson Gowland	Oct. 23	70	Sept. 23
Saturday's Millions	Robert Young-Leila Hyams	Oct. 9	72	Sept. 23
Secret of the Blue Room, The	Lionel Atwill-Paul Lukas-Gloria Stuart-Onslow Stevens	July 20	65½	Sept. 23
Trail Drive, The	Ken Maynard-Cecilia Parker	Sept. 4		

Coming Feature Attractions

Beloved	John Boles-Gloria Stuart		
Bombay Mail	Edmund Lowe-Onslow Stevens-Ralph Graves-Shirley Grey	Dec. 25	
By Candlelight	Elissa Landi-Paul Lukas	Dec. 4	
Counsellor-at-Law	John Barrymore-Bebe Daniels	Nov. 20	
Cross Country Cruise	Lew Ayres-Alice White		
Dangerous to Women	Chester Morris-Helen Twelvetrees-Alice White	Nov. 13	
Horseplay	Slim Summerville-Andy Devine-Leila Hyams	Dec. 11	
Invisible Man, The	Claude Rains - Gloria Stuart - Wm. Harrigan	Oct. 30	
Madame Spy	Fay Wray-Nils Asther		
Myrt and Marge	Myrtle Dale - Donna Damerell - Ted Healy	Dec. 18	
Only Yesterday	John Boles-Margaret Sullavan-Benita Hume-Billie Burke	Nov. 6	
Poor Rich, The	Edna May Oliver-Edward Everett Horton		
Riders of Justice	Walter Miller-Cecelia Parker		
Song for You, A	Marian Nixon-Jan Kiepura		
Special Investigator	Wynne Gibson-Onslow Stevens-Alan Dinehart		
Strawberry Roan	Ken Maynard-Ruth Hall	Oct. 26	

WARNER BROS.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Baby Face	Barbara Stanwyck	July 1	74	Apr. 1
Captured!	Leslie Howard-Doug. Fairbanks, Jr.-Paul Lukas	Aug. 19	72	June 24
Footlight Parade	James Cagney - Joan Blondell - Ruby Keeler - Dick Powell - Guy Kibbee	Oct. 21	102	Oct. 7
Forty-Second Street	Warner Baxter - Bebe Daniels - Geo. Brent	Mar. 11	89	Mar. 19
Gold Diggers of 1933	Warren William-Joan Blondell-Aline MacMahon-Ruby Keeler-Dick Powell	Sept. 2	90	May 27
Life of Jimmy Dolan, The	D. Fairbanks, Jr.-Loretta Young	June 3	70	June 24
Man from Monterey, The	John Wayne-Ruth Hall	July 15	57	Aug. 26
Mary Stevens, M.D.	Kay Francis	July 22	72	Aug. 12
Mayor of Hell, The	James Cagney	June 24	80	May 20
Narrow Corner, The	Douglas Fairbanks, Jr.	July 8	71	July 22
Picture Snatcher	James Cagney	Apr. 29	75	Apr. 1
Private Detective 62	William Powell	June 10	67	July 15
Silk Express	Neil Hamilton-Sheila Terry	June 10	63	June 10
Voltaire	George Arliss-Doris Kenyon	Aug. 5	70	June 24

Coming Feature Attractions

Big Shakedown, The	Bette Davis - Chas. Farrell - Ricardo Cortez		
College Coach	Dick Powell-Pat O'Brien-Ann Dvorak	Nov. 11	
Ever in My Heart	Barbara Stanwyck	Oct. 28	68
Finger Man	James Cagney		
From Headquarters	Geo. Brent-M. Lindsay		
Havana Widows	J. Blondell-G. Farrell		
House on 56th Street, The	Kay Francis - Ricardo Cortez - Gene Raymond	Nov. 18	
Kennel Murder Case	William Powell-Mary Astor	Oct. 28	

WORLD WIDE

[Distributed through Fox Films]

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Constant Woman, The (Reviewed under the title "Auction in Souls")	Conrad Nagel-Leila Hyams	Apr. 23	75	Mar. 3
Lone Avenger, The	Ken Maynard	May 14	61	Aug. 19
Study in Scarlet, A	Reginald Owen-June Clyde	May 14	72	June 10

OTHER PRODUCT (FOREIGN)

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Big Attraction, The	Richard Tauber	Bavaria Film	July 22	89	July 29
Cadet, The	Frans Fiedler	Film Exchange		80	Apr. 8
Counsel's Opinion	Henry Kendall	London Film		71	Apr. 22
Don Quixote	Feodor Chaliapin-George Robey	British-United Artists			July 8
Dream of Schoenbrunn	Martha Eggerth	Europa Film	May 31	78	June 10
Girl from Maxim's, The	Frances Day	London Film			Oct. 14
Golden Goal, The	Richard Tauber	Bavaria Film	June 17	85	July 8
Hawleys of High Street	Leslie Fuller	British Int'l		68	July 8
Heads We Go	C. Cummings - F. Lawton	British Int'l		87	Sept. 16
I Lived with You	Ivor Novello - Ursula Jeans	Gaumont-British			Aug. 12
I Spy	Sally Eilers - Ben Lyon	British Int'l		63	
Just My Luck	Ralph Lynn	British and Dominions		80	May 20
Kuhle Wampe: Whither Germany?	Hertha Thiele-Ernest Busch	Kinematrade	Apr. 22		
M	Peter Lorre	Paramount		96	Apr. 8
Maid of the Mountains, The	Harry Welchman-Nancy Brown	British Int'l		80	Apr. 22
Men of Tomorrow	Maurice Braddell	Paramount-London Film		80	Apr. 15
Money for Speed	John Loder - Ida Lupino - Cyril McLaglen	British-United Artists		67	July 15
Morgenrot (Dawn)	Else Knott - Rudolf Forster	Protex	May 15	85	May 27
Never Trust a Woman	Richard Tauber	Bavaria Film	Oct.	90	
Only Girl, The	Lilian Harvey-Chas. Boyer	Gaumont-Ufa		95	Aug. 12
Prince of Arcadia	Carl Brisson	Gaumont-British		80	
Private Wives	Claude Allister-Betty Astell	Britsh Lion			
Radio Parade		British Int'l		70	May 13
Song of Life	Albert Mog - Margot Ferra	Tobis	Mar. 24	66	Apr. 15
Song You Gave Me, The	Bebe Daniels-Victor Varconi	British Int'l			
Upright Sinner, The	Max Pallenberg-Dolly Haas	European Films	Mar. 28	78	Apr. 15
Victoria and Her Hussar	Michael Bohnen - Friedel Schuster	Kinematrade	Apr. 8	90	Apr. 22
Wedding Rehearsal	Roland Young	London Film			
You Made Me Love You	Thelma Todd - John Loder	British Int'l			Oct. 14

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1933 unless otherwise stated]

COLUMBIA

Title	Rel. Date	Min.
KRAZY KAT KARTOONS		
Antique Antics		1 rl..
Broadway Malady	Apr. 18	1 rl..
Bunnies and Bonnets	Mar. 29	1 rl..
House Cleaning		1 rl..
Krazy Spooks		1 rl..
Out of the Ether	Sept. 5	7½..
Russian Dressing	May 1	
Stage Krazy		1 rl..
Whack's Museum		1 rl..
Wooden Shoes	Feb. 25	1 rl..
LAMBS GAMBOLS		
Hear 'Em and Weep		2 rls.
Poor Fish, The	Apr. 27	2 rls.
LAUGHING WITH MEDBURY		
1—In Morocco	Sept. 29	1 rl..
MARCH OF THE YEARS		
No. 1—"Boss" Tweed	Sept. 22	9½..
No. 2	Sept. 30	
MICKEY McGUIRE COMEDIES		
1—Mickey's Touchdown	Oct. 14	18....
2—Mickey's Tent Show		18....
SCRAPPY CARTOONS		
Beer Parade, The	Mar. 4	1 rl..
False Alarm		1 rl..
Hollywood Babes		
Match Kid, The	May 9	1 rl..
Movie Struck	Sept. 8	7½..
Sandman Tales	Oct. 6	1 rl.
Technoracket	May 20	1 rl..
World's Affair, The	June 5	1 rl..
MINUTE MYSTERIES		
No. 1	Oct. 13	1 rl..
No. 2		1 rl..
GEO. SIDNEY AND CHAS. MURRAY		
Radio-dough (Tent.)		2 rls
SMITH AND DALE		
Hot Daze		2 rls.
SUNRISE COMEDIES		
Entertainer, The		
Will Mahoney		
Preferred List		
Ken Murray		
Say It Isn't So	June 29	19...
Richey Craig, Jr.		
The Strange Case of Poison Ivy	Mar. 23	
WORLD OF SPORT		
All's Wet That Ends Wet	May 5	1 rl..
Champions	May 5	1 rl..
Flying Gloves	Aug. 18	
Hook and Line	July 28	
In the Good Old Winter Time	June 17	1 rl..
What the Scotch Started		
Who Said the Weaker Sex?		9....

EDUCATIONAL

[Distributed through Fox Films]

Title	Rel. Date	Min.
ANDY CLYDE COMEDIES		
Big Squeal, The	July 9	18....
Dora's Dunking Doughnuts	Sept. 1	20....
Feeling Rosy	Apr. 30	21....
His Weak Moment	Oct. 13	
Loose Relations	June 11	20....
AS A DOG THINKS		
Walking the Dog	Sept. 29	
You and I and the Gatepost	Aug. 25	
BABY BURLESKS		
Kin 'N Africa	Oct. 6	
Kid 'N Hollywood	May 14	11....
Kid's Last Fight, The	Apr. 23	11....
Polly Tix in Washington	June 4	
War Babies	Sept. 18	
BATTLE FOR LIFE		
Beneath Our Feet	June 25	9....
Sea, The	May 7	9....
BRAY'S NATURGRAPHS		
Giants of the North	June 4	7....
Pirates of the Deep	May 7	9....
Wild Life at Home	June 18	1 rl..
BROADWAY GOSSIP		
No. 4	Mar. 5	11....
No. 5	Apr. 30	11....
No. 6	June 18	
CAMERA ADVENTURES		
Cougar's Mistake, The	May 28	9....
Two Hundred Fathoms Deep	Mar. 19	8....
CORONET COMEDIES		
What a Wife	Nov. 3	
DO YOU REMEMBER?		
Highlights of the Past	Apr. 9	8....
Old-Fashioned Newsreel, An	July 2	
Puffs and Bustles	Mar. 12	7.. .
FROLICS OF YOUTH		
Merrily Yours	Oct. 6	
GREAT HOKUM MYSTERY		
On the Brink of Disaster	Feb. 19	
HODGE-PODGE		
Any Way to Get There	July 16	9....
Capers in Clay	July 30	
Out of the Ordinary	May 28	
Sawdust Sidelights	June 4	10....
Women of Many Lands	Mar. 12	9....
MERMAID COMEDIES (Harry Langdon)		
Knight Duty	May 7	22....
Hooks and Jabs	Aug. 25	
Leave It to Dad	Oct. 20	
Stage Hand, The	Sept. 8	
Tied for Life	July 2	18....
MORAN AND MACK COMEDIES		
A Pair of Socks	May 14	20....
Blue Blackbirds	Aug. 18	
Farmers' Fatal Folly	Sept. 15	18....
Hot Hoofs	June 18	
Two Black Crows in Africa	Mar. 5	20....
ROMANTIC JOURNEYS		
Across the Sea	Dec. 8	
Enchanted Trail	Sept. 22	
SONG HIT STORIES		
Slow Poke	Sept. 22	1 rl..
Stepin Fetchit		
SPIRIT OF THE CAMPUS (Reinald Werrenrath)		
California	Mar. 5	10....
Georgia Tech	May 7	9....
McGill	May 28	9....
TERRY-TOONS		
Banker's Daughter, The	June 25	6....
Beanstalk Jack	Oct. 20	6....
Cinderella	May 28	6....
Down on the Levee	Mar. 5	6....
Fanny in the Lion's Den	July 23	6....
Fanny's Wedding Day	Sept. 22	
Grand Uproar	Aug. 25	
Gypsy Fiddler, A	Oct. 6	6....
Hypnotic Eyes	Aug.	
King Zilch	June 11	6....
Little Boy Blue	Nov. 30	6....
Oh! Susanna	Apr. 2	6....
Oil Can Mystery, The	July 9	6....
Pick-necking	Sept. 8	
Pirate Ship	Apr. 30	6....
Robinson Crusoe	Nov. 17	6....
Romeo and Juliet	Apr. 16	6....
Tale of a Shirt, The	Feb. 19	6....
Tropical Fish	May 14	6....
Village Blacksmith, A	Nov. 3	6....
Who Killed Cock Robin?	Mar. 19	6....
THREE-REEL SPECIAL		
Krakatoa	Apr. 23	23....
TOM HOWARD COMEDIES		
Aces Wild	July 9	10....
Honesty Pays, But Not Much	June 4	
Mouse Trapper, The	Sept. 11	
Static	Sept. 29	2 rls.
TORCHY COMEDIES (Ray Cooke)		
Torchy's Loud Spooker	June 25	20....
Torchy Turns Turtle	Apr. 23	21....
Trying Out Torchy	July 23	18....
TREASURE CHEST		
Your Life Is In Your Hands	Sept. 22	
VANITY COMEDIES		
Techno-crazy	Apr. 23	19....
Monty Collins-Billy Bevan		

FOX FILMS

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Following the Horses!	Sept. 1	
Motor Mania!	Sept. 29	
Conquest of the Air!		
Scouring the Seven Seas!		
Answering the Riot Call!		
Filming the Fashions		
MAGIC CARPET SERIES		
Rhapsody of the Rails	Feb. 19	
Taking the Cure	Feb. 26	
Down from Vesuvius	Apr. 15	
Paris on Parade	Mar. 5	
Isles of the East Indies	Mar. 12	
The Iceberg Patrol	Mar. 19	
A Gondola Journey	Mar. 26	
Broadway by Day	Apr. 2	
Sampans and Shadows	Apr. 9	
Mississippi Showboats		
Boardwalks of New York		
Pagodas of Peiping	Aug. 18	
Shades of Cairo	Aug. 25	
The Desert Patrol	Sept. 1	10....
Outposts of France	Sept. 15	
Glimpses of Greece	Sept. 29	
Playground of Pan	Oct. 13	
The Island of Malta		
Elephant Trails	Oct. 27	
MOVIE TINTYPE SERIES		
Where Is My Wandering Boy?	Aug. 18	
For the Man She Loved	Sept. 8	
Slander's Tongue	Oct. 6	
Twin Dukes and a Duchess	Oct. 27	
The Great Train Robbery		
A Moment of Madness		
Helen of the Chorus		
The Extravagant Wife		
The Girl from the Country		
Emma's Dilemma		
The Heart of Valeska		
Love's Old Sweet Song		
SPECIAL SUBJECT		
Aniakchak	Aug. 18	

MASTER ART PRODUCTS

Title	Rel. Date	Min.
EDWIN C. HILL SERIES		
1. Human Side of the News		10....
MELODY MAKERS		
Sammy Fain — With Eton Boys, N. Brokenshire and Evelyn Hoey		7....
Cliff Friend—With Peggy Healy, Jack Fulton and Pickens Sisters		9....
Benny Davis — With Roy Atwell, Charles Carlisle, Martha Ray and Jackie Green		8....
Gus Edwards—With Ralph Kirbery, Four Minute Men and John S. Young		9....
Stephen Foster—With John Hundley, Nancy McCord and Kelvin Keech		10....
Fields and McHugh—With Jack Osterman and Pickens Sisters		9....
ORGANLOGUES		
Songs of the Hills		6....
Radio Rubes		
Sally		7....
Singin' Sam-Don Wallace		
Night of Romance		7....
Donald Novis-Ann Leaf-John Young		
Tongue Twisters		7....
Irving Kaufman-Lew White		
Ship of Dreams		7....
Ralph Kirbery-Lew White-Kelvin Keech		
Melody on Parade		7....
Irving Kaufman-Lew White		
Home Again		8....
Nick Lucas-Lew White-Kelvin Keech		
Tintypes		6....
Irving Kaufman-Lew White		
Oriental Phantasy		8....
Charles Carlisle-Lew White-Kelvin Keech		
Organ Festival		9....
Lew White-Ann Leaf-Dick Liebert-Jesse Crawford		
Melody Tour		8....
Sylvia Froos-Dick Liebert-John S. Young		
Organlogue-ing the Hits		8....
Nick Lucas-Lew White-Herbert Rawlinson		
PET SUPERSTITIONS		
1. Spilled Salt		10...
Phyllis Barry-George Lewis-J. Carrol Naish		

METRO-GOLDWYN-MAYER

Title	Rel. Date	Min.
ALL-STAR SERIES		
Yeast Is West		
CHARLEY CHASE		
Arabian Tights	June 3	20....
His Silent Racket	Apr. 29	19....
Midsummer Mush		21....
Nature In the Wrong	Mar. 18	19....
Sherman Said It	Sept. 2	17....
COLORTONE MUSICAL REVUES		
Beer and Pretzels		20....
Hello, Pop!		17....
Nertsery Rhymes	Aug. 26	
Plane Nuts		20....
Rhapsody In Brew		20....
FITZPATRICK TRAVEL TALKS		
Big Ditch of Panama, The	Mar. 18	9....
Cuba, Land of the Rhumba	Feb. 25	9....
Daughters of the Sea	Apr. 8	9....
Dutch Guiana, Land of Djuka		10....
Fiji and Samoa	May 20	8....
New Zealand		9....
Over the Seas to Borneo	Apr. 29	9....
Papua and Kalabahal	June 10	9....
FLIP, THE FROG		
Bulloney		8....
Chinaman's Chance		8....
Coo-Coo the Magician	Feb. 18	8....
Paleface		8....
Soda Squirt		7....
Techno-cracked		8....
LAUREL & HARDY		
Busy Bodies		20....
Dirty Work		20....
Me An' My Pal	Apr. 22	21....
Twice Two	Feb. 25	21....
ODDITIES		
Fine Feathers		9....
Handlebars		
Happy Warriors		9....
Menu	Aug. 26	11....
OUR GANG		
Bedtime Worries	Sept. 9	21....
Forgotten Babies	Mar. 11	17....
Kid from Borneo, The	Apr. 15	19....
Mush and Milk	May 27	18....
Wild Poses		19....
TODD-KELLY		
Bargain of the Century	Apr. 8	20....
Beauty and the Bus	Sept. 16	
Maids a la Mode	Mar. 4	18....
One Track Minds	May 20	
SPECIAL		
Inflation		11....
Roosevelt, the Man of the Hour	Apr. 8	18....
SPORT CHAMPIONS		
Allez Oop	Mar. 11	10....
Auto Racing	Apr. 1	
Bone Crushers	Feb. 18	6....
Throttle Pushers	Apr. 1	9....
TAXI BOYS		
Call Her Sausage	May 13	19....
Rummy, The	June 10	18....
Taxi Barons	Apr. 1	19....
Thundering Taxis	June 24	16....
Wreckety Wrecks	Feb. 18	19..

PARAMOUNT

Title	Rel. Date	Min.
HEADLINERS		
Captain Henry's Radio Show	Aug. 11	1 rl..
Lanny Ross-Annette Hanshaw - Don Voorhees		
A Bundle of Blues	Sept. 1	1 rl
Duke Ellington		
The Little Broadcast	Oct. 27	1 rl..
Donald Novis - Arthur Tracy - Mills Bros. - Vincent Lopez-Roy Atwill		
Rumba Rhythm	Sept. 29	1 rl..
Vincent Lopez		
HOLLYWOOD ON PARADE		
No. 8	Mar. 10	11....
No. 9	Apr. 7	10....
No. 10	May 5	10....
No. 11	June 2	10....
No. 12	June 30	10....
No. 13	July 28	10....
HOLLYWOOD ON PARADE—NEW SERIES		
No. 1	Aug. 18	11....
No. 2	Sept. 8	1 rl..
No. 3	Oct. 13	
ONE REEL ACTS		
Detective Tom Howard of the Suicide Squad	June 9	11....
Tom Howard		
Jazz a La Cuba	July 7	1 rl..
Don Aspiazu		
Let's Dance	Mar. 17	10....
Burns and Allen		
Moonlight Fantasy	Apr. 14	8....
Vincent Lopez		
Walking the Baby	May 12	1 rl..
Burns and Allen		
PARAMOUNT PICTORIAL		
No. 9—A Drama of the Northland — Paramount Pictorial Presents Amelia Earhart	Mar. 17	10....
No. 10—Birth of the Year — Laboratory Sleuth — Three X Sisters	Apr. 21	10....
No. 11—Dr. Roy Chapman Andrews - Ward Wilson - Danbury Fair	May 19	10....
No. 12—Treasure Hunt — Wings of Summer—Putting One Over with Lillian Roth	June 16	10....
No. 13—Tableaux in Wax — Bird Sanctuary — Song Makers of America	July 14	10....
PARAMOUNT PICTORIAL—NEW SERIES		
No. 1 — Just a Little Dressing — The Rock Garden—Irving Mills	Aug. 11	1 rl..
No. 2—On the Trail of the Salmon—Trotting Out the Champion—Johnny Green	Sept. 8	1 rl..
No. 3—Dr. Roy Chapman Andrews. — September Morn—Harry Armstrong.	Oct. 6	1 rl..
POPEYE THE SAILOR		
I Yam What I Yam	Sept. 29	1 rl..
Blow Me Down	Oct. 27	1 rl..
SCREEN SONGS		
Aloha Oe	Mar. 17	7....
Royal Samoans		
"Boilesk"	June 9	7....
Watson Sisters		
Boo, Boo, Theme Song	Oct. 13	1 rl..
Down by the Old Mill Stream	July 21	7....
Funny Boners		
Peanut Vendor, The	Apr. 28	7....
Armida		
Popular Melodies	Apr. 7	7....
Arthur Jarrett		
Sing, Sisters, Sing	June 3	7....
Three X Sisters		
Song Shopping	May 19	7....
Ethel Merman		
Stoopnocracy	Aug. 18	7....
Stoopnagle and Budd		
When Yuba Plays the Rumba on the Tuba	Sept. 15	1 rl..
Mills Bros.		
SCREEN SOUVENIRS		
No. 9	Mar. 17	10....
No. 10	Apr. 14	10....
No. 11	May 12	10....
No. 12	June 9	10....
No. 13	July 7	10....
SCREEN SOUVENIRS—NEW SERIES		
No. 1	Aug. 25	
No. 2	Sept. 22	1 rl..
No. 3	Oct. 20	1 rl..
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
GRANTLAND RICE SPORTLIGHTS		
What Makes a Champion	Aug. 4	10....
Sporting Melodies	Aug. 25	1 rl..
Water Lure	Sept. 22	1 rl..
The March of the Champions	Oct. 20	1 rl..
SPORTS EYE VIEW		
Aggravatin' Bear, The	Apr. 28	10....
Balance	June 23	10....
Hot and Cold Thrills	Mar. 31	10....
Jabs and Jolts	May 26	10....
Over the Jumps	July 21	10....
Straight Shooters	July 21	10....
Wonder Girl, The	Mar. 3	10....
Babe Didrickson		
TALKARTOONS		
Betty Boop's Big Boss	June 2	1 rl..
Betty Boop's Birthday Party	Apr. 21	7....
Betty Boop's May Party	May 12	7....
Betty Boop's Penthouse	Mar. 10	7....
I Heard	Sept. 1	1 rl..
Don Redmond		
Morning, Noon and Night	Oct. 6	1 rl..
Rubinoff		
Mother Goose Land	June 23	7....
Old Man of the Mountains	Aug. 4	7....
Cab Calloway		
Popeye, the Sailor	July 7	7....
Snow-White	Mar. 31	7....
TWO-REEL COMEDIES		
Barber, The	July 28	21....
W. C. Fields		
Big Fibber, The	July 14	20....
Sennett Star		
Caliente Love	Mar. 10	20....
Sennett Star		

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Daddy Knows Best	June 16	22
Walter Catlett		
Dream Stuff	May 12	20
Sennett Star		
Ducky Dear	Sept. 1	2 rls.
Sidney Toler		
Fatal Glass of Beer	Mar. 3	19
W. C. Fields		
Husband's Reunion	July 7	19
Sennett Star		
Knockout Kisses	June 23	19
Sennett Star		
Marriage Humor	Aug. 18	19
Harry Langdon		
Meet the Champ	Aug. 4	2 rls.
Eugene Pallette-Walter Catlett		
On Ice	Oct. 6	2 rls.
Harry Langdon		
One Awful Night	Oct. 20	2 rls.
Pallette-Catlett		
Pharmacist, The	Apr. 21	20
Sennett Star		
Plumber and the Lady, The	Mar. 31	19
Sennett Star		
Roadhouse Queen	May 26	20
Sennett Star		
Sailors, Beware	Sept. 15	2 rls.
Catlett-Pallette		
See You Tonight	June 2	21
Sennett Star		
Sing, Bing, Sing	Mar. 24	19
Bing Crosby		
Sweet Cookie	Apr. 14	18
Sennett Star		
Uncle Jake	May 5	19
Sennett Star		

RKO-RADIO PICTURES

Title	Rel. Date	Min.
BLONDE and RED HEADS SERIES		
Flirting in the Park	Aug. 18	20
CHARLIE CHAPLIN SERIES (Re-Issues)		
The Cure	Aug. 19	20
The Fireman	Aug. 28	21
The Pawnshop	Mar. 17	21
CLARK & McCULLOUGH SERIES		
Druggist's Dilemma, The	May 5	17
Fits in a Fiddle	Oct. 20	14½
Gay Nighties, The	June 23	20
Hocus Focus	Mar. 3	20
Iceman's Ball, The	Aug. 13	20
Kicking the Crown Around	Aug. 4	19
CUBBY THE BEAR CARTOONS		
Cubby's Picnic	Oct. 6	7
GRIBBON-KENNEDY COMEDIES		
Heave Two	Mar. 10	20½
How Comedies Are Born	Sept. 8	19
Shakespeare with Tin Ears	June 30	18½
Thrown Out of Joint	May 12	21
HEADLINER SERIES		
No. 3—Hip, Zip, Hooray	Mar. 31	18½
Nat Carr		
No. 4—She Outdone Him	July 21	
No. 5—Preferred List	Oct. 6	20
MASQUERS COMEDIES		
Abroad in Old Kentucky	Sept. 9	20
Lost in the Limehouse	Apr. 7	20½
Moonshiner's Daughter, The	May 19	20
Stolen by Gypsies, or Beer and Bicycles	July 14	21
MICKEY McGUIRE SERIES		
Mickey's Big Broadcast		
Mickey's Disguise	July 28	
Mickey's Race	Apr. 14	18
MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)		
Art in the Raw	Feb. 24	19
Good Housewrecking	June 16	20
Grin and Bear It	Nov. 3	
Merchant of Menace, The	Apr. 21	19½
Quiet Please	Aug. 11	20½
MUSICOMEDIES SERIES (Ruth Etting)		
Knee Deep in Music	Sept. 22	21½
MY BRIDGE EXPERIENCES (Ely Culbertson)		
Forced Response, A	Sept. 15	17
Murder at the Bridge Table	Sept. 1	21
Society Cheaters	Sept. 29	
What Not to Do in Bridge	Oct. 13	15
Trans-Atlantic Bridge Tricks	Oct. 27	21
Three Knaves and a Queen	Nov. 10	
PATHE NEWS		
Released twice a week		
PATHE REVIEW		
Released once a month		
SOGLOW'S "THE KING" CARTOONS		
The Fatal Note	Sept. 29	7
SPECIALS		
So This Is Harris	Jan. 19,'34	28
TOM AND JERRY SERIES		
Happy Heboes	Mar. 31	7
Hook and Ladder Hokum	Apr. 28	7
In the Park	May 26	6
Panicky Pup	Feb. 24	7
Phantom Rocket	July 21	1 rl.
Puzzled Pals		7

STATE RIGHTS

Title	Rel. Date	Min.
AMKINO		
A Day in Moscow		26
Killing to Live		17
Kino Displays		10
BEVERLY HILLS PICTURES		
Coocoo Capers		
Flame of the Pacific		23
Terrors of the Amazon		29
AUDIO PRODUCTIONS		
Butterfly		10
Seed Dispersal		10
CAESAR FILMS		
Veneziana		1 rl.
CENTRAL FILM		
A Pilgrimage Through Palestine		10
Boston Common—and Proper		10
Hula		3 rls.
F. M. S. CORP.		
Newslaughs		7

Title	Rel. Date	Min.
FIRST DIVISION		
My Side of the Story	Sept. 22	10
David L. Hutton		
Strange Case of Tom Mooney	July 21	23
IDEAL		
Canal Gypsies		9
Evolution		28
Goofy Games		8
Next War, The		26
We're on Our Way		9
INDUSTRIAL		
The Silent Enemy		30
MARY WARNER		
Berlin: Its Sports and Recreation		8
Berlin: Rhythm of a Metropolis		8
Glimpses of Germany		8
Green Heart of Germany, The		20
Springtime on the Rhine		7
The Mosel		8
Trier, Oldest City in Germany		6
Vintagers' Festival in the Palatinate		10
Winter in the Bavarian Alps		1 rl.
Young Germany Goes Ski-ing		1 rl.
PRINCIPAL		
Beer Is Here		
Cuba		20
Farmers' Friend, The		6
Get That Lion		29
High Spots of New York		11
Isle of Desire		3 rls.
Isle of Peril		32
Isles of Love		1 rl.
Killing the Killer		11
Matto Grosso		24
New Western Front		25
Primitive		1 rl.
Tiger Hunt, The		20
Voodoo		36
Walpi		

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
7. Mickey's Good Deed	Dec. 9,'32	8
8. Building a Building	Dec. 20,'32	7
9. The Mad Doctor	Jan. 20	6
10. Mickey's Pal Pluto	Feb. 10	7
11. The Mellerdrammer	Mar. 3	6
12. Ye Olden Days	Mar. 24	7
13. The Mail Pilot	June 5	7
14. Mickey's Mechanical Man	June 9	6
15. Mickey's Gala Premiere	June 30	7
16. Puppy Love	Aug. 14	
17. Steeple Chase		
SILLY SYMPHONIES		
6. Babes in the Wood	Dec. 2,'32	8
7. Santa's Workshop	Dec. 30,'32	7
8. Birds in the Spring	Dec. 30,'32	7
9. Father Noah's Ark	Jan. 27	8
10. Three Little Pigs	May 26	8
11. Old King Cole	July 27	8
12. Lullaby Land	Aug. 18	7
13. Pied Piper		7

UNIVERSAL

Title	Rel. Date	Min.
GOOFYTONE NEWS		
No. 1	Aug. 28	8
No. 2	Oct. 1	10
No. 3	Oct. 30	1 rl.
OSWALD CARTOONS		
Beau Best	May 22	1 rl.
Confidence	July 31	7
Five and Dime	Sept. 18	1 rl.
Going to Blazes	Apr. 10	1 rl.
Ham and Eggs	June 19	6
In the Zoo	Oct. 16	1 rl.
Marry Old Soul	Nov. 6	1 rl.
Ocean Hop (Reissue)	Apr. 24	1 rl.
Parking Space	Nov. 20	1 rl.
Shriek, The	Feb. 27	7
POOCH CARTOONS		
Hot and Cold	Aug. 14	1 rl.
King Klunk	Sept. 4	9
Lumber Champ, The	Mar. 13	
Nature's Workshop	June 5	8
Pin Feathers	July 3	9
She Done Him Right	Oct. 9	1 rl.
RADIO STAR REELS		
Radio Murder Mystery	Mar. 6	20
Louis Sobol—No. 2		
Morton Downey—No. 4	Apr. 17	2 rls.
My Pal the Prince		
Beauty on Broadway	May 15	2 rls.
Walter Winchell—No. 2		
The Old Timers		21
Louis Sobol No. 3		
Peeping Tom	Sept. 20	2 rls.
Louis Sobol—No. 4		
SPECIALS		
Voice of the Vatican	Mar. 13	10
Your Technocracy and Mine	Apr. 15	1 rl.
World's Greatest Thrills	Aug. 18	19
STRANGE AS IT SEEMS SERIES		
No. 27—Novelty	Mar. 20	8
No. 28—Novelty	Apr. 17	8½
No. 29—Novelty	May 29	8
No. 30—Novelty	May 29	1 rl.
No. 31—Novelty	Aug. 7	9
No. 32—Novelty	Sept. 4	1 rl.
No. 33—Novelty	Oct. 9	1 rl.
No. 34—Novelty	Nov. 13	1 rl.
UNIVERSAL COMEDIES (1932-33 SEASON)		
A Quiet Night	May 31	21
Bert Roach		
Alias the Professor	Mar. 8	21
James Gleason		
All at Sea	Sept. 20	21
(Mentone No. 2)		
Big Benefit, The	Oct. 11	21
(Mentone No. 3)		
Gleason's New Deal	July 12	20
James Gleason		
His First Case	June 14	20
Vince Barnett		
Mister Mugg	May 10	21
James Gleason		
Mountain Music	Nov. 8	2 rls.
Louise Fazenda		
Not the Marrying Kind	Nov. 22	2 rls.
Sterling Holloway		
Open Sesame	Oct. 25	2 rls.
Henry Armetta		

Title	Rel. Date	Min.
On the Air and Off	Sept. 6	2 rls.
(Mentone No. 1)		
Pick Me Up	Apr. 5	19
Marie Prevost		
Room Mates	Apr. 19	20
Frank Albertson		
Should Crooners Marry?	Feb. 22	2 rls.
Frank Albertson		
Stung Again	Oct. 18	2 rls.
Louise Fazenda		
Supper at Six	Nov. 15	2 rls.
(Mentone No. 4)		
Trial of Vince Barnett	Mar. 22	20½
Vince Barnett		
Warren Doane Brevity	Aug. 9	19

VITAPHONE SHORTS

Title	Rel. Date	Min.
BIG V COMEDIES		
No. 10—Wrongorilla	Mar. 4	20
Jack Haley		
No. 11—How've You Been?	June 24	
Roscoe (Fatty) Arbuckle		
No. 12—An Idle Roomer		20
Jack Haley		
No. 13—Nothing But the Tooth	Aug. 19	19
Jack Haley		
BIG V COMEDIES (New Series)		
No. 1—Close Relations		
Roscoe (Fatty) Arbuckle		
No. 2—Salt Water Daffy		21
Jack Haley		
No. 3—Gobs of Fun		
George Givot-Charles Judels		
No. 4—Turkey in the Raw		20
Gus Shy		
No. 5—Tomalio		
Roscoe (Fatty) Arbuckle		
No. 6—In the Dough		
Roscoe (Fatty) Arbuckle		
No. 7—How D'Ya Like That?		
George Givot-Charles Judels		
BROADWAY BREVITIES		
No. 8—Sky Symphony	June 3	
Stoopnagle & Budd		
No. 9—Poor Little Rich Boy	Dec. 24,'32	18
Phil Baker		
No. 10—Hey, Hey, Westerner	Dec. 31,'32	17
Technicolor Musical		
No. 11—That Goes Double	July 29	
Russ Columbo		
No. 12—Bygones	Jan. 14	18
Ruth Etting		
No. 13—Pleasure Island	Feb. 25	18
Technicolor Musical		
No. 14—Yours Sincerely	Mar. 11	19
Lanny Ross		
No. 15—Speaking of Operations	Jan. 28	18
Pick & Pat		
No. 16—Northern Exposure	Apr. 8	18
Technicolor Musical		
No. 17—Nothing Ever Happens	Mar. 25	18
Musical		
No. 18—World's Champ	July 11	
Jack Dempsey		
No. 19—The Way of All Freshmen	Apr. 22	
Hal Leroy-Mitzi Mayfair		
No. 20—Along Came Ruth	May 6	
Ruth Etting		
No. 21—Fifi	May 20	21
V. Segal-Chas. Judels		
No. 22—The Double-Crossing of Columbus	July 15	19
Charles Judels		
No. 23—Pie a la Mode	June 19	
No. 24—Crashing the Gate	July 1	
Ruth Etting-Roy Atwell		
No. 25—20,000 Cheers for the Chain Gang	Aug. 12	19
Jerry Bergen-The Rollickers-Picken Sisters		
No. 26—The "No" Man	Aug. 26	19
Hugh O'Connell-Anne Greenway		
BROADWAY BREVITIES (New Series)		
No. 1—Rufus Jones for President		20
Ethel Waters		
No. 2—Use Your Imagination		18
Hal LeRoy-Mitzi Mayfair		
No. 3—Paul Revere, Jr.		21
Gus Shy-Janet Reade		
No. 4—Operator's Opera		21
Donald Novis-Dawn O'Day-Eton Boys		
No. 5—Seasoned Greetings		20
Lita Grey Chaplin		
HOW TO BREAK 90		
BOBBY JONES		
No. 1—The Grip	May 15	9
No. 2—Position and Back Swing	June 10	
No. 3—Hip Action	June 24	
No. 4—Down Swing	July 8	
No. 5—Impact	July 15	
No. 6—Fine Points	Aug. 5	10
LOONEY TUNES		
No. 1—Ride Him, Bosko		7
No. 2—Bosko the Drawback		7
No. 3—Bosko's Dizzy Date		7
No. 4—Bosko's Woodland Daze		7
No. 5—Bosko in Dutch		7
No. 6—Bosko in Person		7
No. 7—Bosko the Speed King		
No. 8—Bosko's Knight Mare		
No. 9—Bosko the Sheep-Herder		8
No. 10—Beau Bosko		
No. 11—Bosko's Mechanical Man		
No. 12—Bosko the Musketeer		
No. 13—Bosko's Picture Show		
LOONEY TUNES (New Series)		
No. 1—Buddy's Day Out		
MELODY MASTERS		
No. 1—Music to My Ears		10
Jack Denny and Band		
No. 2—Municipal Band Wagon		10
No. 3—Smash Your Baggage		19
Small's Paradise Band		
No. 4—The Lease Breakers		9
Aunt Jemima		
No. 5—The Yacht Party		9
Roger Wolfe Kahn's Band		
No. 6—Hot Competition		10
The Continentals-Barris-Whiteman-Ted Husing		

Title	Rel. Date	Min.
No. 7—Abe Lyman and Band		10
No. 8—"How's Tricks?"		
Jean Sargent-George Owen and Gang		
No. 9—That's the Spirit		10
Noble Sissle and Band		
No. 10—The Alma Martyr		9
Fred Waring and His Pennsylvanians		
No. 11—The Name Is Familiar		
Leon Belasco and Band		
No. 12—The Audition		
Hannah Williams-Phil Emerton's Band		
No. 13—A Castilian Garden		9
Señor Del Pozo's Marimba Orchestra		
MELODY MASTERS (New Series)		
No. 1—Vincent Lopez and Orchestra		
No. 2—Hot from Petrograd		10
Dave Apollon and Orchestra		
No. 3—Barber Shop Blues		9
Claude Hopkins and Band		
No. 4—Borrah Minnevitch and His Harmonica Rascals		
No. 5—Rubinoff and Band		10
No. 6—Eddie Duchin and Band		
No. 7—Mills Blue Rhythm Band		
MERRY MELODIES		
No. 1—You're Too Careless with Your Kisses		8
No. 2—I Wish I Had Wings		7
No. 3—A Great Big Bunch of You		7
No. 4—Three's a Crowd		7
No. 5—Shanty Where Santa Claus Lives		7
No. 6—One Step Ahead of My Shadow		7
No. 7—Young and Healthy		7
No. 8—The Organ Grinder		7
No. 9—Wake Up the Gypsy in Me		7
No. 10—I Like Mountain Music		7
No. 11—Shuffle Off to Buffalo		7
No. 12—The Dish Ran Away with the Spoon		7
No. 13—We're in the Money		7
MERRY MELODIES (New Series)		
No. 1—Torch Song		
PEPPER POT		
No. 1—R'bling Round Radio Row No. 1		
No. 2—Nickelette		
No. 3—Contact		
No. 4—If I'm Elected		
No. 5—King Salmon		
No. 6—R'bling Round Radio Row No. 2		
No. 7—Babe O' Mine		
No. 8—Dangerous Occupations		
No. 9—Out of the Past		
No. 10—Love Thy Neighbor		
No. 11—R'bling Round Radio Row No. 3		
No. 12—A Whale of a Yarn		
No. 13—Africa Speaks—English		
No. 14—R'bling Round Radio Row No. 4		
No. 15—Sea Devils		
No. 16—Parades of Yesterday		
No. 17—Breakwater		
No. 18—Little White Lies		
No. 19—R'bling Round Radio Row No. 5		
No. 20—You're Killing Me		
No. 21—Inklings		
No. 22—R'bling Round Radio Row No. 6		
No. 23—Around the World in 8 Minutes		
No. 24—Fishermen's Holiday		
No. 25—Stuck, Stuck, Stucco		
No. 26—Seeing Samoa		
PEPPER POT (New Series)		
No. 1—Walter Donaldson		10
No. 2—Little Miss Mischief		
No. 3—Rock-A-Bye-Bye, with Dr. Rockwell		
No. 4—Notre Dame Glee Club		
No. 5—Admission 5c		
No. 6—Easy Aces		
No. 7—Song Hits, with Roy Turk		
No. 8—Harry Warren		
No. 9—Laughs in the Law		
SPORT THRILLS SERIES		
TED HUSING		
No. 1—		
No. 2—		
No. 3—		
No. 4—Old Time Sport Thrills		
No. 5—		
No. 6—		
TECHNICOLOR MUSICALS		
No. 1—'Tis Spring		2 rls.
No. 2—Business Is a Pleasure		
WORLD ADVENTURES E. M. NEWMAN		
No. 1—Dancing Around the World		1 rl.
No. 2—Transportations of the World		1 rl.
No. 3—An Oriental Cocktail		10
No. 4—Curious Customs of the World		1 rl.
No. 5—From Bethlehem to Jerusalem		10
No. 6—High Spots of the Far East		10
No. 7—Main Streets		10
No. 8—Beauty Spots of the World		1 rl.
No. 9—Workers of the World		1 rl.
No. 10—Wonder Spots of the World		1 rl.
No. 11—Costumes of the World		1 rl.
No. 12—Strange Ceremonies		10
No. 13—Top of the World		10
MUSICAL WORLD JOURNEYS E. M. NEWMAN		
No. 1—Exploring the Pacific		1 rl.
No. 2—Samoan Memories		1 rl.

SERIALS

(EACH SERIAL 12 EPISODES OF 2 RLS.)

Title	Rel. Date	Min.
MASCOT		
Fighting with Kit Carson	July 6	20 (each)
Johnny Mack Brown-Noah Beery		
Three Musketeers, The	Apr. 7	
John Wayne-Ruth Hall		
Whispering Shadow	Jan. 10	
Bela Lugosi-Karl Dane-Malcolm MacGregor		
Wolf Dog, The	Sept. 30	
Rin Tin Tin, Jr.-Frankie Darro-Boots Mallory		
UNIVERSAL		
Clancy of the Mounted	Feb. 27	20 (each)
Tom Tyler-Jacqueline Wells		
Gordon of Ghost City	Aug. 14	20 (each)
Buck Jones-Madge Bellamy		
Lost Special	Dec. 5,'32	
Frank Albertson		
Perils of Pauline	Nov. 6	
Evalyn Knapp-Robert Allen		
Phantom of the Air	May 22	
Tom Tyler-Gloria Shea		

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OCTOBER 21, 1933

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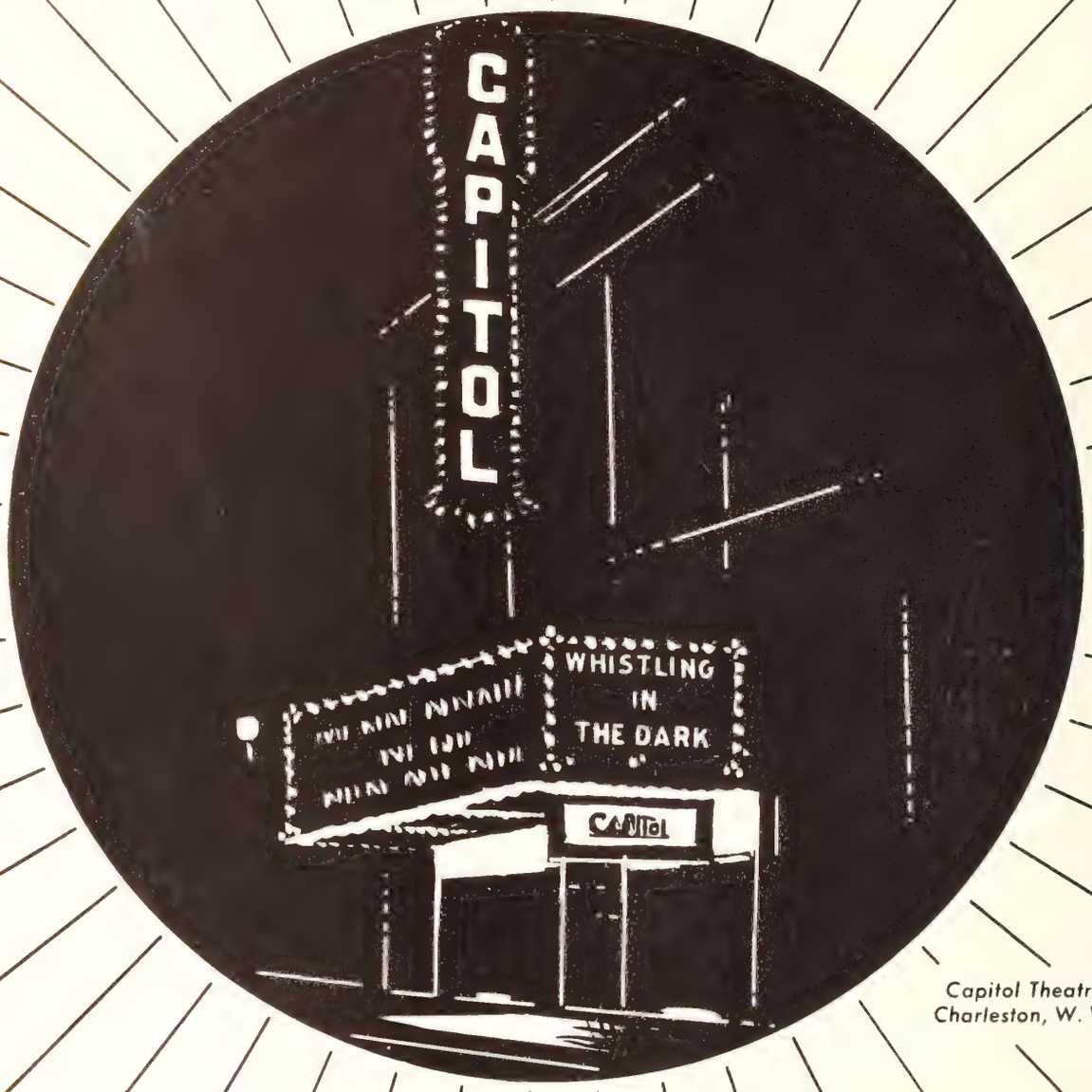

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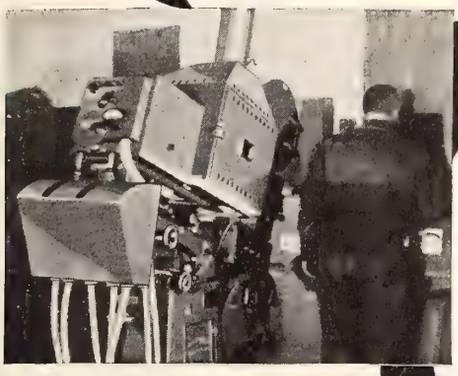

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Better Theatres

October 21, 1933
Vol. 113, No. 4

A section of Motion Picture Herald devoted to the operation . . . design . . . maintenance . . . and equipment of the motion picture theatre

GEORGE SCHUTZ, Editor
C. B. O'NEILL, Advertising Manager
RAY GALLO, Eastern Advertising Manager

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Observations

¶ It's a good idea, and we are going to adopt it right now. The suggestion occurs in a letter from N. C. Haefele of the Baltimore office of the National Theatre Supply Company, who takes stenographer at side to say that "the first month under the Blue Eagle regime has shown such a decided influx of orders, and increased the purchase of theatrical equipment to such an extent" that some publicity ought to be given to it.

Mr. Haefele's testimony is quite in line with that of the other sources of theatre equipment. And we think it has significance to the motion picture theatre owner and manager. If the equipment manufacturer and dealer has grounds for courage, faith and confidence, surely all exhibition interests have them, for from vigorous, enterprising quarters of the theatre field this confidence, this faith and courage have come.

The reports of revived activity in remodeling and general reconditioning come daily to our desk. The news columns of the motion picture press carry some of them. In front of us now is a thick sheaf of communications from editorial correspondents, enough to fill pages. From Richmond, Va., Fredericksburg, Detroit, several cities in Wisconsin and Ohio, from New York State, from New England, from the Northwest. And these are just one accumulation. The motion picture theatre business at last is doing something about its theatres,—properties representing one of the nation's greatest investments which have been so generally deprived of normal maintenance and regular modernization during the last two years.

True it is that motion picture exhibition needs a greater income. But it is also true that part of this necessary increase must come from its own enterprise. Whatever potential patronage is created by rises in employment and wages, must be gone after, won by widely interesting product and by live-looking, technically effective theatres. The theatre that appears and runs as if it had succumbed to the past can scarcely hope for an active place in the future. It is a matter of extinction or betterment to be decided in the present.

The decision, of course, is one which thousands of theatre interests must make if the motion picture is to flourish again. Therein lies the true significance of the influx of orders for equipment, furnishings and supplies. It means that the retail branch of this industry is determined to renew itself.

¶ Here is the kind of editorial we like: one already written for us! Originally it was addressed only to Hoosier showmen, as a message to members of the Association of Theatre Owners of Indiana from their headquarters. But its words of consummate wisdom apply as urgently to theatre operators everywhere. In the hope they will be more persuasive than anything on the subject that we could say, we steal them, *in toto*, as follows:

"Far too many of the smaller theatres of Indiana are dirty and grimy and look exactly as they did 15 years ago. The very nature of any form of show business is that it make a 'flash' that appeals to the public. Sometimes exhibitors sit back complacently with the feeling that they are offering a show and that the public *must* come in, and then they wonder why they are in the 'red' all the time. The theatres in Indiana today that are making money (and there are quite a number of these) are the ones where the owners are on their toes and the theatre is *attractive and clean and comfortable both inside and out.* If you cannot afford to fix up the inside, at least keep it clean and sweet-smelling, and do something to the outside. You would surprise yourself if you spent a little time, thought and money in making your theatre more inviting. Think it over and then *do something* about it—Cordially yours, Officers and Directors, Association of Theatre Owners of Indiana."

¶ Mr. Edward Filene, in speaking recently over an NBC nation-wide network, said too many words for repetition here. But some we wish to pass on — for this is an industry of union labor. Mr. Filene:

"I have been an employer throughout my life. My reaction to this labor objective [A. F. L. goal of 25,000,000 members] therefore may seem strange and paradoxical. . . . It seems to me folly, from the employer's point of view, to attempt to destroy unionism. If unionism could be destroyed, it would be necessary to build it again. The whole tendency of unions has been to give non-competitive wages and adequate buying power to their members. Business needs the stability which is conferred by standard, non-competitive wages. Business needs, to insure a steady market, adequate and distributed buying power for the masses."—*G. S.*

THE CHALLENGE OF SMALL THEATRES

By BEN SCHLANGER

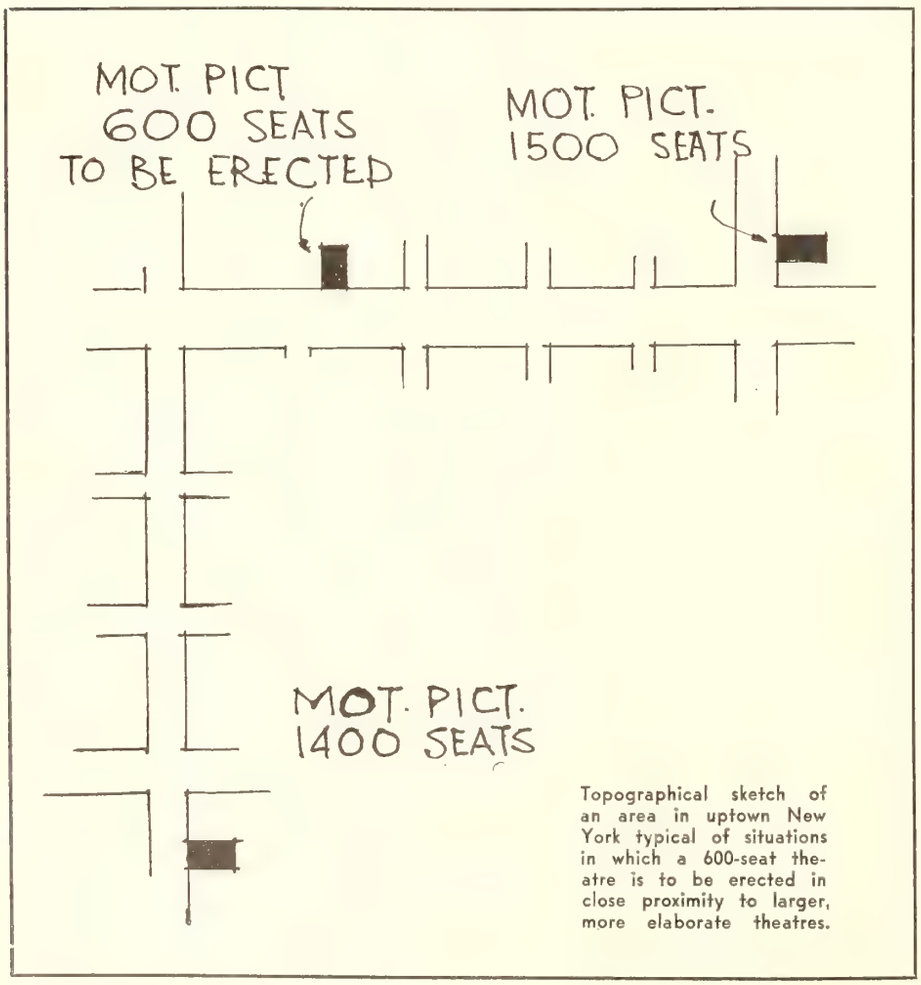
As an architect views the growing interest in 600-seat houses devoted entirely to screen entertainment

WHILE THE motion picture theatre of large seating capacity, and lavish in treatment, might have been a product of the prosperity era hysteria, it can not be said that the smaller type of theatre now becoming popular is a product of reverse economic conditions. It is more likely that financial difficulties have tended to stagnate theatre construction rather than to start a new phase of theatre building. The smaller theatre is a result of a natural evolution—it might even have appeared sooner had economic conditions at all permitted it.

We have but to analyze the initial reasons for the coming into existence of the large over-ornamented theatre to see that these reasons no longer hold any importance in the average community. The stage performance, which required a large seating capacity to insure financial returns, has been pretty well proved to be an unnecessary adjunct to the motion picture performance. The importance of the premier showing of a film, which formerly attracted large attendance in first-run theatres, has also greatly diminished. The first run of a film is now viewed by a comparatively small public, while the attendance at second- and third-run showings has by comparison, greatly increased. At the present time there is even evidence of a considerable amount of revivals of films a year and even two years old. Now a demand has evidenced itself for the smaller type of theatre to meet more effectively the new conditions under which the motion picture product is being distributed.

Some four years ago, I stated that there was a vital need for structures that would more properly house and extend the exhibition of motion pictures. In an article written at that time, the problem of appropriate and efficient seating capacities for the motion picture theatre was discussed. In this article the following question was raised: "Should there be many smaller theatres in preference to fewer larger ones?" I stressed that theatres should be more carefully placed and more scientifically planned and sized to suit the immediate communities they serve. In a subsequent article appearing in BETTER THEATRES, called "Planning Today's Simplified Cinema," I said:

"It seems that the 600-seat theatre could be popularized in both centralized and neighborhood locations. Two such units might easily serve a community that is at the present time being served by one larger unit. It is a fallacy to assume that a 1500-seat theatre alone would better answer the need of a community. The amount of seats crowded into larger theatres has created a condition known as over-seating, which might be more aptly called inefficient seating."



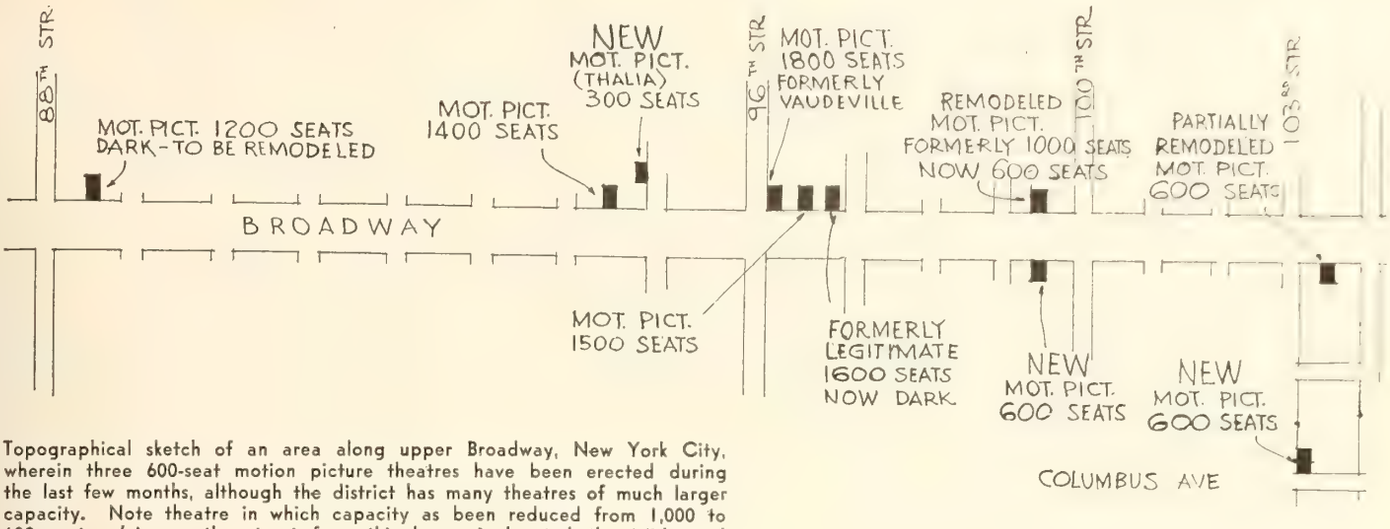
Topographical sketch of an area in uptown New York typical of situations in which a 600-seat theatre is to be erected in close proximity to larger, more elaborate theatres.

OVER-SEATING OR FAULTY SEATING?

EVIDENCE to prove that this condition of over-seating is rightfully a condition of *inefficient* seating, is rapidly presenting itself. We now find large seating capacity theatres dark or else operating under considerably reduced incomes, while smaller theatres, more appropriately sized and located, are prospering. It is encouraging to see smaller theatres being remodelled, and even being newly constructed within a very short distance from larger houses. In some instances, the larger theatres themselves are being *reduced* in seating capacity, thereby releasing surplus theatre-building areas for other rental purposes.

A considerable amount of new small theatre construction work can be carried on without actually increasing the present number of seats, since the process eventually becomes that of a redistribution of the present seating total, until each seat ultimately reaches its maximum earning power.

It should be noted that small theatres are being built even where the exhibitor knows that he will be able to exhibit films only after they are exhibited by a nearby competitor. This is because it has been proved to him that if he can maintain a high standard of exhibition and yet reduce his admission price, he can be assured a substantial income despite the fact that he must show his product later. The reasons



Topographical sketch of an area along upper Broadway, New York City, wherein three 600-seat motion picture theatres have been erected during the last few months, although the district has many theatres of much larger capacity. Note theatre in which capacity as been reduced from 1,000 to 600 seats. (Across the street from this house is located the Midtown.)

for this assured patronage to the exhibitor of the small theatre is as follows:

1. The small theatre is closer to the patron's home.
2. Minimum admission price due to minimum running costs.
3. Greater choice of and variety of program for the patron due to greater number of theatres in a given vicinity.
4. Intimacy of small theatre.
5. Physical comfort in small theatre due to ease of accessibility to seats and better sight lines.

FINANCING OF SMALL THEATRE

IT IS ENCOURAGING to find construction of new theatres in these times, when building financing generally is extremely difficult. Most theatre projects which are at the present time going ahead are being financed by an exhibitor or a builder. As yet there is very little evidence of mortgage financing for theatres from banking institutions. It is therefore evident that a theatre project today does not materialize unless a definite potential need for it is obvious.

Yet the number of projects which have gone ahead and the number that seem definitely scheduled to mature are surprisingly many. The number of projects would increase greatly in a very short space of time if there were as many builders or institutions ready to finance theatre construction as there are exhibitors who are anxious to obtain theatres in locations in which they have confidence.

An even more encouraging sign is found in the fact that the number of exhibitor-owned small theatres is increasing. The small theatre is at its best when it is built by the exhibitor who intends to personally operate it. There is a better chance that the theatre will be properly planned and designed than when a speculative builder is the landlord. The speculative builder endeavors to make a minimum investment, usually with poor results, inasmuch as his lack of knowledge of theatre operation hampers him from a judicious use of the investment. There is also usually a tendency on the part of the speculative builder to cheapen the structure in items the importance of which he may not realize.

It is because the smaller theatre involves an investment that many exhibitors can more readily finance that there can be expected a considerable program of construction. The alert exhibitor is now conscious of his opportunity. He knows that a new small theatre can now have features of comfort and effective screen presentation that even the larger expensively built theatres of the past ten years could not offer. It is a healthy sign for the motion picture itself when we find a better source of income from the economically conceived small theatres, and realize that the motion picture no longer needs the palatial background to draw its public.

PROFITABLE CAPACITY

THE SEATING capacity of theatres most recently built, and those scheduled to mature soon, all range from 200 to 800 seats, the more popular size being from 500 to 600 seats. Those having a capacity of 200 to 300 seats have proved successful only where they have been able to have at least three turnovers per day, in heavy transient locations such as a railroad station. One particular operating company has recently found it necessary to increase the unit size from 200 to approximately 400 seats. It has found that the 200 seat theatre has a running cost too high to be offset by the income derived.

Theatres having a capacity of over 600 seats require a construction of a more expensive type due to more rigid requirements of governing building codes and a more costly shape of physical structure, having wide structural spans. Air conditioning and acoustics are also much more costly and complicated in theatres of more than 600 seats. The 600-seat theatre is therefore by far a most desirable unit. In addition to its efficiency, its size itself offers a feeling of intimacy, which is not small enough to lose the effectiveness of audience reaction, an important consideration also.

Although it is desirable to limit the size of the small theatre, it is important to allow ample space for the following provisions:

(1) A large enough screen for effective vision

(2) A correct distance from the first row of seats to the screen.

(3) At least 2 feet, 10 inches from back-to-back of seats (2 inches better than common practice).

(4) An easily accessible lounge and retiring rooms.

There is no reason, of course, why the small house cannot be the equal of the large theatre in every essential respect. In fact, so far as technical provisions are concerned, there is much distinctly in favor of the small theatre.

The advantage may be such that screen entertainment could be more successfully sold in a theatre of around 600 seats than in the "palace." It is to be found in projection (well illuminated picture and small angle of projection), in acoustics (which are always difficult at best in the large auditorium), in vision (relatively narrow seating area), in traffic conditions and elsewhere.

The lower operating cost, of course, is what appeals to the individual exhibitor. But perhaps the industry as a whole should not overlook the influence of more *readily accessible* theatres on the national movie-going habit.

CLEANLINESS AS A BOX OFFICE FACTOR

By J. T. KNIGHT, JR.

Further setting forth proved methods of keeping the theatre clean—the sixth article in a series on maintenance

THE POSITION of theatre manager is basically a sales position. Pictures and stage entertainment must be sold to the public; *the theatre and its service* must be sold to the public. Any manager who overlooks any one of these as part of his responsibility to sell to the public cannot be a 100% manager.

By some peculiar twist of the mind some self-styled showmen belittle any manager who excels in selling to the public a clean theatre and a well-trained Service staff. The training of a theatre staff, which includes the janitors, ushers, cashiers and projectionists, as well as the musicians and stage hands, if there be any, requires the sustained expenditure of energy and alertness on the part of a manager and thereby demands greater reliability than is called for in the spasmodic performance of those managers who, calling themselves showmen, spend all their time on advertising, programming and staging their shows.

Emphasis is here placed on the fundamental A-B-C's of management: the training and supervision of employees and the care and cleaning of a theatre. To be a really good manager these elementary lessons must be learned well.

FUNDAMENTALS OF CLEANLINESS

ATTENTION IS here called to something that cannot be overlooked in selling a theatre to the public — *cleanliness!* Cleanliness is a sales argument. Millions of dollars are spent every year on sanitation and on experimental processes to make utensils, products and equipment clean. Cleanliness and sanitation have been the basis of the cellophane idea that has swept the country and increased the sales in many lines of industry.

A theatre, a theatre seat, or a toilet cannot be wrapped up in cellophane in order to impress a patron with its cleanliness and sanitation. Unable, then, to use cellophane, management must find some other means to impress the public.

Two of the five senses do most of the detecting of unsanitary conditions—sight and smell. Use as much light as possible in and about the theatre without detracting from the screen illumination. This will permit the patron to *see* conditions. Then make sure that the theatre is clean. There will be no obnoxious *odors* in a clean theatre.

The toilets of a theatre are the spots where the impression of cleanliness is most firmly impressed upon a patron. Toilets, lavatories and sink rooms should receive immediate attention. If these rooms are permitted to be dirty, they give off an odor. If they give off an odor, all the ventilation in the world will not overcome or correct the basic condition. Lavatories, toilets and sink rooms should be absolutely free from objectionable odors. When odors are present the rooms are dirty.

A PLAN OF CLEANLINESS

HERE IS a workable program, not based on theory but upon years of practical application which has produced results. At the beginning of the second month of this schedule a marked improvement should be noticed in the condition of toilet rooms.

To approach this program the assumption will be made that the toilet rooms *do* need immediate attention. Here is the program:

TREATING WATER

All the water used for mopping or for cleaning purposes must be treated with a disinfectant deodorant. There are any number of good disinfectants on the market.

A real disinfectant is a chemical compound which *kills bacteria.* The term is frequently and incorrectly applied to products which *cover up* an objectionable odor with another odor less objectionable.

In the wash rooms of public buildings, hotels, and some theatres, various devices are used to release odors that permeate the rooms, and in the minds of many, such odors are designed to be associated with antiseptics and disinfectants, but they still remain just odors, and perform no other function. By this means of suggestion an attempt is made to create a sense of cleanliness. In such cases, if the odors introduced are not too objectionable, the nose may be deceived, but the eyes will tell the true story of sanitation.

Many offensive and repulsive odors result from the decomposition of organic matter. Such conditions can only be overcome by preventing the accumulation of bacterial growths. Consequently a disinfectant which stops bacterial growth must be used. The daily use of disinfectant in all mop and scrub water used in cleaning toilet rooms is most important.

All managers are cautioned that *some chemical disinfectants are dangerous to use in and about a theatre.* Some have objectionable odors in addition to being highly antiseptic, others are very poisonous, while still others will corrode metals and are dangerous to the janitor using them, some will stain and discolor any porous stone, such as marble or porcelain, with which they are brought into contact.

In the average 14-quart pail of water there is generally about 10 quarts of water actually in it. One coffee cup (about 6 fluid ounces) of disinfectant is sufficient for 10 quarts of water. This practice on the part of the janitor should be an iron-clad rule; if he disobeys it, he should be summarily dismissed. This will set an example to the rest of the cleaning force.

The usual custom is to set aside a certain set of rags, mops and brushes to be used only in these rooms. These rags, mops and brushes generally are left in a filthy condition and themselves give off distinctly foul odors. It is often observed that the rags, mops and brushes are stuck underneath or behind fixtures, or in closets just off toilet rooms after being used. Every time that such rags, mops, and brushes are used they must be thoroughly washed in hot water, with soap and disinfectant. Whenever an employee is observed trying to clean in a toilet room with dirty rags or mops, the chances are that dirt is just being smeared about from place to place. That room will have an odor.

DRAIN CLEANERS

Drain cleaners might be used as a name to express a group of chemical compounds primarily used to open up clogged or sluggish drains. The best policy is to use it as a preventive rather than to correct a neglected condition. In the best regulated theatre, sink and toilet drains will sometimes become clogged. Many times this clogging is caused by an accumulation of soap, grease, various solid particles, such as matches and cigarette butts, and sometimes cotton or fabric. Such conditions gradually build up a tenacious and insoluble stoppage in the drain or trap. Unless such conditions are treated regularly they might bring about a clogging of the entire system.

Drain cleaners are a chemical product which, in combination with water, soften, dissolve and loosen the accumulations in the drain. Most drain cleaners are highly active and will burn the skin, therefore they should be handled with great care; the eyes, nose and hands (especially around fingernails), should be protected.

During the first week of the program use a half-pound of a commercial drain cleaner every day in each toilet fixture, about four ounces in each slop sink, and about two ounces in each wash bowl. After the first week set one day every two weeks, and be sure that each fixture gets its proportion of drain cleaner. It is suggested that the drain cleaner be used at night after the last performance and be permitted to stand in solution in the trap or drain until morning, at which time it should be flushed down with hot water.

BOWL CLEANERS

Bowl cleaner is a chemical mixture used to remove the coating of calcium or lime deposit which collects in the bowl and trap of all toilets and urinals. Ordinarily these coatings are detected by yellowish or brownish deposits on the porcelain of the bowl. To facilitate the usual unpleasant job of removing these stains or deposits by brushing or scrubbing, a commercial bowl cleaner is used to soften them, making their removal a simple and easy job.

Weekly, throughout this program, a commercial bowl cleaner should be used in each fixture. Best results are obtained by removing as much water from the bowl as possible by using a rubber suction cup plunger. Then pour into the fixture about 8 fluid ounces (one pint) of bowl cleaner, permit it to stand for a few minutes (10 or 15), then scrub off the deposit with the usual stiff toilet brush or mop made by wrapping a rag about the end of a stick. Follow this by flushing the fixture several times.

The composition of most commercial bowl cleaners is highly acid in nature. It will readily attack marbles, tiles and cement, any substance containing calcium or lime. The reaction is gassing and excessive boiling, *therefore wipe off any drop that might get on marble or tile floors or partitions with clear water until all gassing and boiling has stopped.* Used in this manner there will be no detrimental effect on your plumbing.

WIRE SCREENING

All wire screening used in fixtures should fit properly in order to afford complete protection for your plumbing against foreign substances thrown into the fixtures. Such screens should be cleaned daily and carefully as they are the sources of vile odors. Where possible theatres should have two sets of such screens so that they might be changed twice each week. In cleaning these screens, they should be washed and scrubbed in a strong solution made by putting a half-pound of a drain cleaner in a bucket of hot water. *Caution the janitor to be careful of his hands during this process.* After cleaning the set of screens not in use, they should be exposed to the fresh air and sunshine by putting them out on a roof, or hanging them inconspicuously from some fire-escape.

TOILETS

All *toilet seats* should be cleaned, washed daily with warm water, soap and disinfectant, both top and bottom, then thoroughly rinsed and dried. Celluloid seats have a tendency to turn yellow upon repeated cleansing with soap and water. To remove this yellowish stain it is necessary at intervals of every 30 days to clean the seats with a very fine pumice powder—50 cents worth from any drug store or paint store should last a long time.

Flush boxes should be wiped off daily with a cloth dampened in warm water with disinfectant in it.

Flush valves, piping and all nickel plating or trimmings should be polished at least twice weekly.

VERMIN

During the warm months (the fly season) use insect spray for flies before the theatre opens daily, in all toilet, wash rooms and slop sink closets, and at intervals during the day if necessary.

Exterminate all vermin. Water bugs and roaches are extremely objectionable in a toilet or wash room. Remember, *soap is food for vermin.* Do not permit it to be left exposed in sink rooms or toilets. Be on the alert to note the existence of vermin in any portion of the theatre, and use the necessary powders or liquids in order to exterminate them.

Cleanliness of toilets, wash rooms, and sink rooms is really inexpensive if this plan is followed. If odors are to be eliminated, such rooms must be *clean.* This is not a periodic program; it is a daily procedure.

It is hard to sell anything that is not clean. If toilets are dirty, the whole theatre is dirty, and the manager of the theatre has lost a contact with the patrons of the theatre and a wonderful opportunity to impress them with the class and type of theatre being operated.

THE CLEANING OF FLOORS

ANOTHER PROBLEM common to all theatres is that of cleaning floors. There are a vast variety of floors, floor materials and floor surfacing materials. The method of cleaning a floor is all-important from the standpoint of results obtained, economy of material and labor.

The first step in cleaning any floor is to remove as much as possible of the loose, free dirt that might be on the floor. This can most easily be done by sweeping. A good quality of hair broom is recommended for this work.

To clean marble, tile or terrazzo floors properly, sprinkle or wet with a mop a section of floor about 6 to 8 feet deep, and the entire width of the space to be cleaned, unless such width is excessive or interrupted by pillars, columns, gates or railings, in which cases stop at rather a natural division in the width of the space. After sprinkling with water, shake, sprinkle or scatter a cleaning scouring powder over the wetted area. The quantity of cleaning powder must be determined by the condition of the floor to be cleaned. Because 3 pounds are used tonight, it does not necessarily mean that 3 pounds must be used tomorrow night, or that 3 pounds will be enough tomorrow night. The quantity of material to be used must be determined entirely by the degree of dirtiness of the floor to be cleaned, and by the experiences of the janitor performing the task.

In the great majority of cases *too much* cleaning powder is used rather too *little.* The excess used, over and above the quantity necessary to do an efficient job, only adds to the labor. Such labor consumed in removing the excess from the floor and through additional rinsings, if the soap is to be removed from the floor, is wasted money.

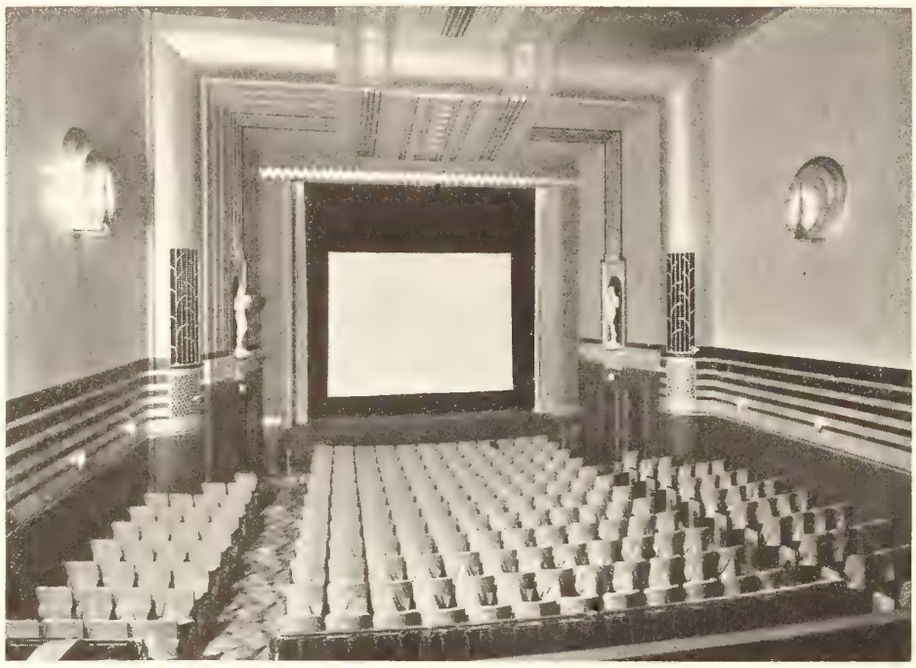
After sprinkling the cleaner on the floor, the cleaner, with the water, forms a paste-like substance. This paste-like substance should be well worked over the surface with a mop or brush; the time required for this operation depends also upon the condition of the floor.

Following this scrubbing or mopping, the mass of paste (soap, detergent, dirt and water) is pushed on to the next section

(*Continued on page* 52)

"The training of a theatre staff, which includes the janitors, ushers, cashiers and projectionists, as well as the musicians and stagehands, if there be any, requires the sustained expenditure of energy and alertness on the part of a manager and thereby demands greater reliability than is called for in the spasmodic performance of those managers who, calling themselves showmen, spend all their time on advertising, programming and staging their shows."

A METROPOLITAN THEATRE SEATING 600



A LATE expression of the new interest in motion picture theatres of reduced size (an interest that may represent a fundamental revaluation of the purposes of Exhibition) is the Midtown theatre in New York City. Located in an important business community in a densely populated residential section of the nation's largest city, the Midtown yet represents nothing essential that is not just as adaptable to the small city and town. The architects were Boak and Paris of New York.

The theatre is part of commercial building in the Nineties on Broadway, and is operated by the Lee A. Ochs circuit under a lease from the A. C. & H. M. Hall Realty Company. The area covered by the theatre and by the stores adjoining the vestibule and lobby is 50 x 100 feet. Construction is fireproof, with the exception of the roof, with terra cotta and aluminum facing at the front. Exclusive of the site, the enterprise represents an investment of $106,500, or $180 a seat. Of this amount, $31,500 was expended for equipment. All construction work was erected under a general contract awarded to J. J. Secoles, Inc.

SEATING PLAN

The Midtown is of the stadium type (see accompanying plans), with the 590 seats distributed equally between the stadium section and forward area, each of which contains 14 rows. The chairs, by American Seating Company, are of spring-edge type with both backs and seats upholstered. The distance from the first row to the screen is 9½ feet.

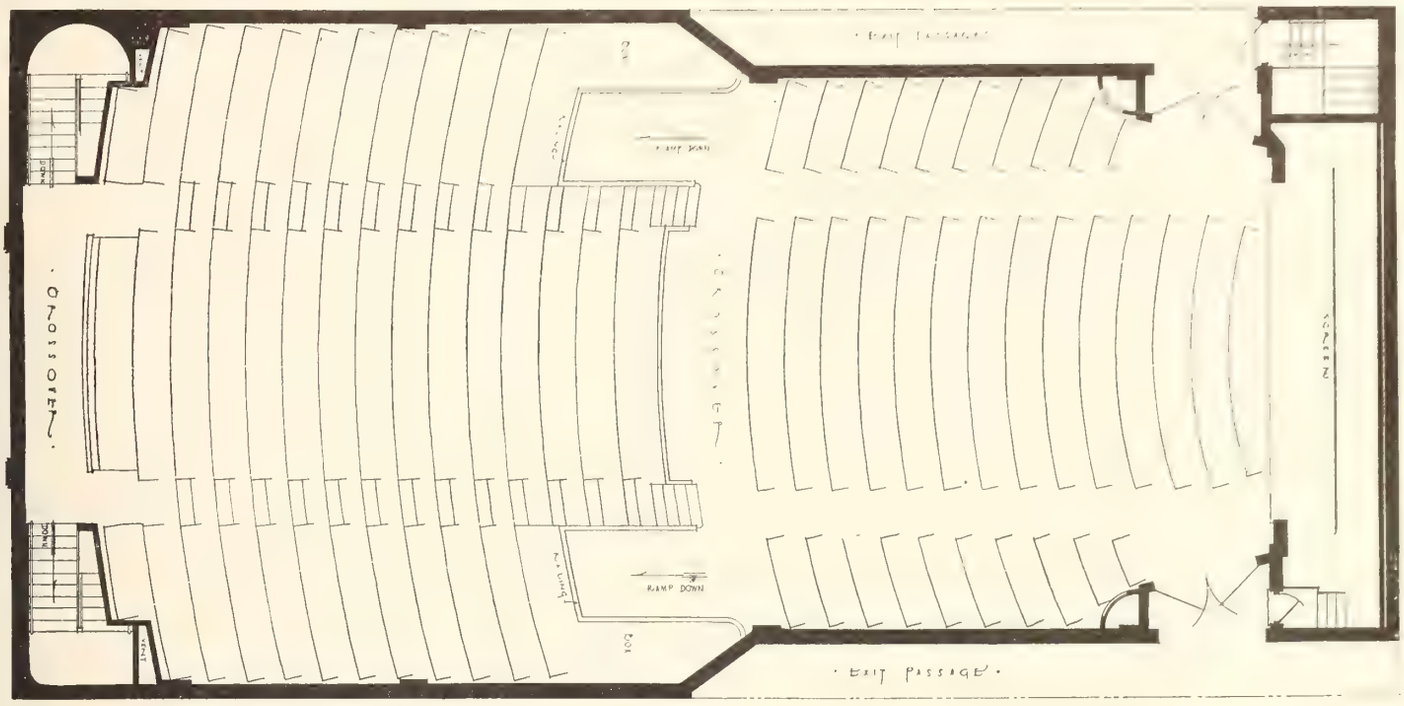
PROJECTION

The projection room, which is set into the rear of the stadium, measures 10 x 29 feet. The motor-generator and battery rooms are immediately off the projection room. Walls and ceiling of the latter are tinted a blue-green. The picture size is 16 x 20 feet, and the angle of projection is 14°. The theatre is equipped for screen entertainment only, with a proscenium opening 22 2/3 x 21½ feet. The two projectors are Simplex, while sound reproduction is by Western Electric "wide range" equipment.

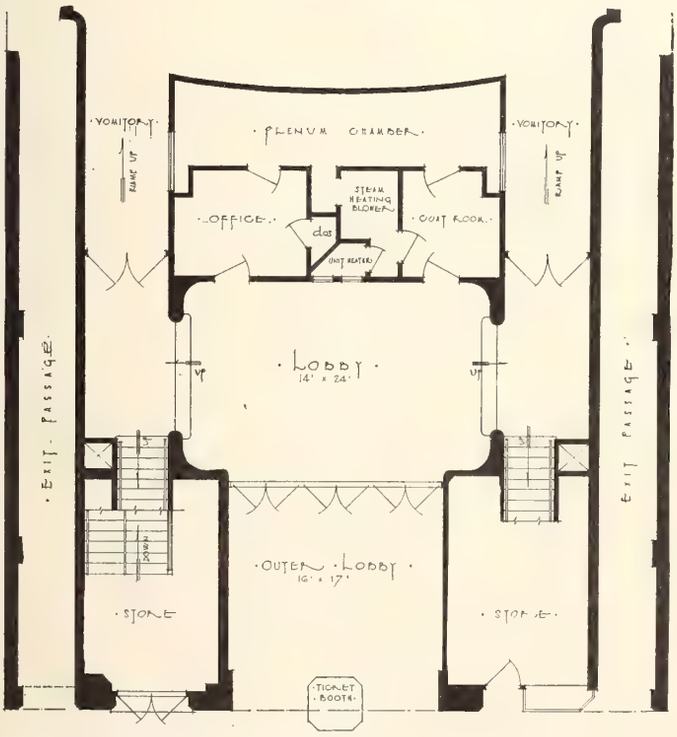
The sound apparatus in this installation is of the "two-way" type, whereby the output is divided into two frequency bands. All frequencies below 3,000 cycles are separated from those above. They are fed into different types of loudspeakers, those in the lower range feeding into dynamic units, and those above 3,000 cycles feed-

(*Continued on page* 53)

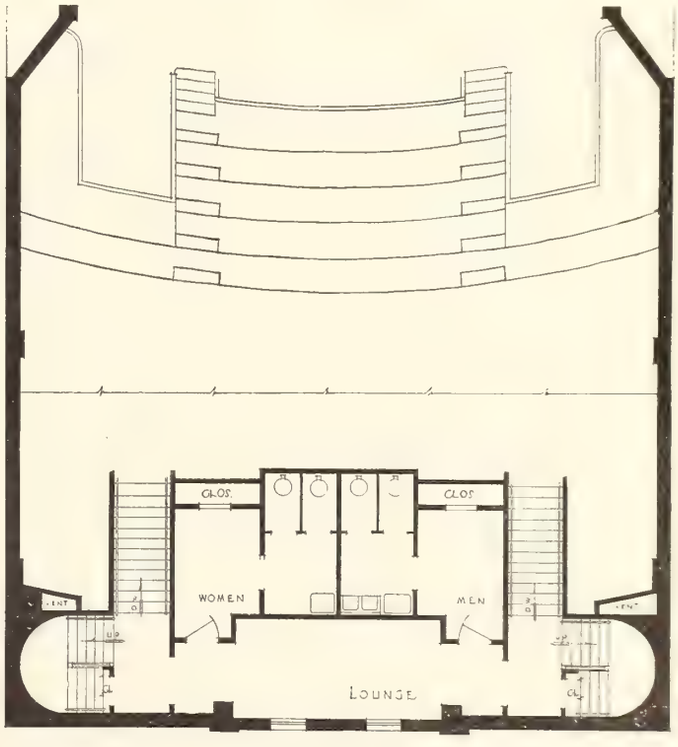
The reproduction at the top of the page offers a view of the auditorium as seen from the stadium. The lower reproductions show the façade—its terra cotta and aluminum pattern by day, and its illuminated effect with floods and neon tubes at night.



FLOOR PLAN OF THE AUDITORIUM



PLAN OF THE LOBBY

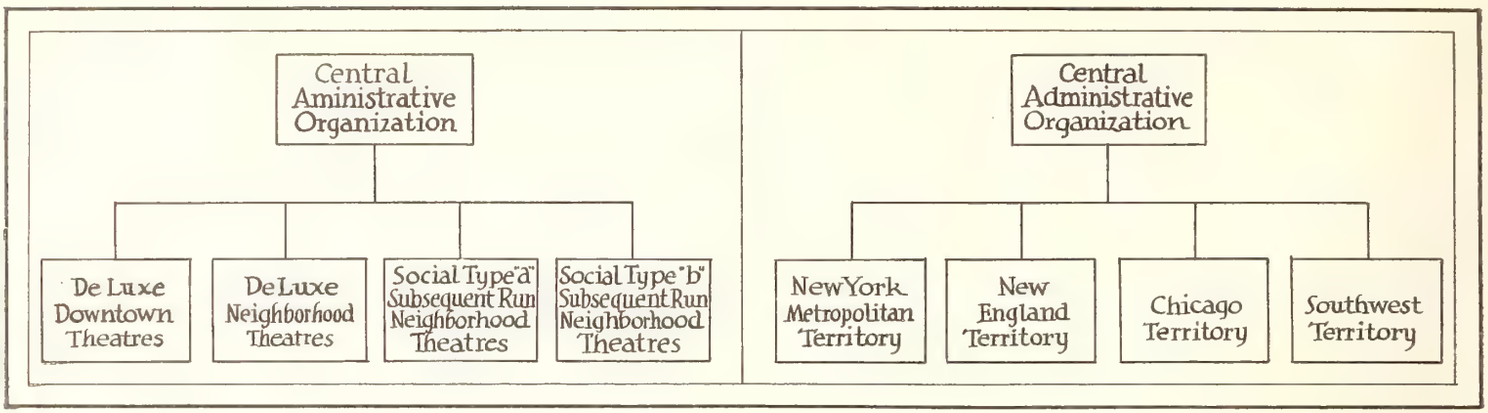


PLAN OF THE MEZZANINE

SCHEMATIC FLOOR PLANS

MIDTOWN THEATRE, NEW YORK CITY

BOAK & PARIS, ARCHITECTS



An attempt to suggest in graphic form the principle represented in the proposal presented in the adjoining discussion. The chart at left indicates a scheme of organization along the lines therein described, as compared, on the right, with the established general system of circuit administration.

A NEW SYSTEM OF CIRCUIT OPERATION

[*Presented here is a study of administrative methods in the operation of motion picture circuits. It is part of material prepared for inclusion in a thesis to be presented by a candidate for the degree of Doctor of Philosophy from a leading university. Because they are not essential here, we accede to a request not to publish their names, made on the grounds that the thesis, which will concern itself with the economics of the motion picture industry in general, has not yet been submitted. The observations made in the section given here and its proposals, are not to be associated, of course, with either the experience or the opinion of anyone in charge of this publication. They are presented merely for their possible interest—and comment is invited. The words used are the author's own, except for certain italic interruptions.*—THE EDITOR.]

NO BRANCH of the motion picture industry has felt the effects of the present business depression more intensely than that of theatre circuits (controlled in most cases by major film companies). A general drop in box office receipts was to be anticipated as a normal reaction to an economic crisis. The motion picture industry's losses due to the diminished purchasing power of the population eventually had to be absorbed by the theatres.

It is being pointed out, however, that as a rule, earnings of circuit theatres have been affected to a greater extent by the current business recession than those of independent houses. It is therefore asserted that a crisis brought to the surface the lack of soundness of theatre circuits as a system of operation.

The writer then divides criticism of circuit operation into that referring to expansion during a period of inflated prices and over-capitalization due to magnified goodwill figures; and into criticism directed against the method of circuit administration. Only the latter is involved in this particular section of the study, which describes the present structure of circuit organization as follows:

Broadly speaking, there are at present three systems of circuit organization:

(1) The highly centralized system.—In this the booking and exploitation of pictures for all districts are done directly from central headquarters (even if certain theatre managers may have some freedom in local advertising).

(2) The territorial administrative system.—Circuits with theatres spread extensively through the country found advisable to have divisions or district managers for certain territories. Their offices are responsible to headquarters for the policies of all the theatres in their respective territories.

(3) The loose control system.—In this system each theatre of a circuit forms an independent unit and its management has a free hand in bookings and exploitation.

It should be noted that in each of these systems (except the last one, which is a simple substitute for independently owned theatres) the administrative unit is the so-called district.

The districts are organized on vertical principles; i.e., each district possesses its first-run, second-run, third-run and sometimes subsequent-run houses.

A more significant fact, however, is that theatres within the same district are catering to various strata of the general motion picture audience. While one theatre of a district may be located in a well-to-do section, in another theatre's vicinity the average income per capita per family of the population seldom, if ever, exceeds $1,500 yearly. Yet the same district administration is selecting the programs and mapping out the publicity campaign of these theatres. Moreover, as districts usually belong to theatre circuits covering wide territories, differences in economic and social standards of various social strata within a district are further multiplied by economic and social peculiarities of specific parts of wide geographical area. At first glance, the above conditions may appear of little consequence; a closer examination, however, will reveal the nature of the handicaps involved.

In this respect the advantage lies with the independent theatre, it is stated, for the management of the independent house is closer to its group of customers and freer to respond readily to their interests. But—

The handicaps [of the circuit] can easily be overcome. Changes in the structure of circuit organizations, however, are required.

At present the motion picture public is considered almost as a unit. Not enough stress is laid on the fact that there is no such thing as a motion picture public. The 113,330,650 individuals (population above the age of five in 1930) composing the potential motion picture public are spread through great cities, various-sized towns, and rural districts. This population is of both sexes, of different ages, and has various occupations, financial circumstances, backgrounds and standards of living; different habits, various degrees of education and culture. It is only logical, therefore, to assume that these people are bound to split into all manner of groups and group subdivisions possessing various standards of entertainment.

It can be easily seen that it is not practical to make the same man responsible for guiding the policy of theatres whose publics come from various strata and have different conceptions of amusement.

To make a success, such a man should possess an unusually penetrating mind, besides a very vivid imagination. Even then he will be greatly handicapped. . . . Moreover, he seldom has any precise information on the attributes of the patrons in different theatres of his district. Neither has he much time or opportunity to make first-hand observations himself. . . .

In order to overcome these difficulties in circuit organization, horizontal grouping of theatres should be substituted. In other words, circuit houses located in similar types of neighborhoods, whose publics have corresponding conceptions of entertainment, should be a common administrative unit. The group-units would replace the present "district" as organization setups.

These groups, to be dependable, should be based on statistical research previously undertaken. Such research would attempt to obtain facts and data on the following points:

(*Continued on page* 53)

LATE LAW FOR THEATRE EXECUTIVES

By LEO T. PARKER

A digest of recent litigations and high court decisions involving legal questions of interest to theatre operators

A THEATRE PATRON who performs an act which is annoying to other patrons may be subject to a fine for such offense. Moreover, any person who performs an offensive act with malicious intent may be convicted and sentenced to jail, as well as being required to pay a heavy fine.

Annoyances Created by Patrons

CASE

For illustration, in the recent case of Archey v. State (59 S. W. [2d] 406, Wichita Falls, Tex.) it was alleged by a theatre owner that a patron, who was seated three rows distant from other patrons, discharged a stench bomb in the theatre which caused a very offensive odor and considerable annoyance to other persons in the theatre. The owner of the theatre swore out a warrant that the patron had violated a state law which provides:

"It shall be unlawful to break, open, or explode, or to abet in the breaking, opening, or exploding, of any stink bomb or any stinking, offensive smelling, or injurious bomb or substance with a malicious intent wrongfully to injure, molest or coerce another, or to injure the property or business of another, or to molest another in the use, management, conduct or control of his business or property."

The accused patron contended that he was not guilty of the offense. However, during the trial evidence was introduced showing that another patron of the theatre saw the accused sitting in the isolated section of the theatre, and detected the odor at about the same time that the accused arose from his seat to walk from the theatre. The witness ran down to where the accused had been sitting and found a bottle sitting there with some strong stinking liquid in it. About half of it was spilled on the floor. At the time he first saw the bottle the witness did not pick it up but ran out in front and saw the accused standing there and he pointed him out to the theatre manager.

In view of this testimony the lower court fined the accused $200 and sentenced him to serve 30 days in jail. The higher court sustained this verdict, and said:

DECISION

"Whether or not the substance in the bottle was offensive to the smell was not a contested issue in the case, the appellant's defense being solely that of an alibi. . . . The fact that the jury was permitted to smell the contents of the bottle . . . could not be regarded as harmful under the circumstances. No witness was introduced who asserted or claimed in any way that the contents of the bottle was not of an offensive stinking substance. The witness P. W. Mitchell testified without any objection that he was in the theatre on the night the alleged offense was committed and he smelled something in there that had an awful offensive stinking odor."

ENFORCED ARBITRATION

CONSIDERABLE discussion has arisen from time to time whether or not a contract is valid and enforceable by the terms of which the contracting parties agree not to enter courts for the purpose of settling any controversy, but that such controversy must be settled by arbitration. The latest higher court case involving this point of the law is Vitaphone Corporation v. Electrical Research Products (166 Atl. 255, Delaware).

CASE

In this case it was shown that the Vitaphone Corporation and the Electrical Research Products were joint adventurers in originating and developing the art of producing and reproducing talking motion pictures, in introducing talking motion pictures to the public and in making available the apparatus required therefor.

It was alleged that the Electrical Research Products was entrusted with the management and control of the joint enterprise and its assets and that the Vitaphone Corporation became entitled under the fiduciary relationship between it and Electrical Research Products to have the latter not only exercise the highest degree of good faith in the management and administration of the joint enterprise and to refrain from profiting at the expense of the Vitaphone Corporation, its co-adventurer, and from doing any acts inconsistent with or detrimental to the interests of the Vitaphone Corporation in the joint enterprise.

The Vitaphone Corporation filed suit, contending that Electrical Research Products, instead of complying with those fiduciary obligations, acted in complete disregard thereof and has been guilty of a series of breaches of trust to the great detriment of the former.

Electrical Research Products contended that the Vitaphone Corporation was not entitled to file suit in the State of Delaware for the reason that the contract between the two parties had been made in the State of New York, and that such contract clearly specified that neither party should enter the courts to settle a controversy but that such controversy would be settled by arbitration.

However, the counsel for the Vitaphone Corporation argued that the suit was filed in the State of Delaware, whose laws prohibited contracting parties from agreeing not to enter the courts, and that therefore the Vitaphone Corporation had privilege of settling its differences with Electrical Research Products before a court. In upholding this contention, the court said:

DECISION

"The question this court is required to decide is one of law, viz: Whether the arbitration covenant and statute relied on by the respondent (Electrical Research Products) constitute a bar to the action instituted in this court by the complainant (Vitaphone Corporation). . . . In the Randel Case the court said: 'Courts will not suffer themselves to be ousted of their jurisdiction by the private agreement of the parties'. . . ."

Also, the court said, "I do not say that the policy of this State is opposed to the settlement of controversies by arbitration. Such a policy would be unfortunate in these times when settlements without litigation should be encouraged in every way. . . . But I do say that courts here and elsewhere are opposed to being ousted of jurisdiction by the agreement of parties to an arbitration, no award having been made."

ANOTHER DECISION

Another important point of the law is that although no State law has been enacted which prohibits contracting parties from settling differences by arbitration, yet a contract of this nature may not be valid.

For instance, in the late case of Meacham v. Jamestown (211 N. Y. 346), it was shown that a contract provided not only that the decision of an arbitrator should be final and conclusive between the parties, but further that each party "waives all right of action, suit or suits or other remedy in law or otherwise under this contract or arising out of the same to enforce any claim except as the same shall have been determined by said arbitrator." The court in this case said:

"Tested by the principles of the cases cited, we conclude that the language em-

ployed in the contract in question is susceptible of but one construction, namely, an attempt on the part of the parties to the same to enter into an independent covenant or agreement to provide for an adjustment of all questions of difference arising between the parties by arbitration to the exclusion of jurisdiction by the courts. . . . If any exceptions to the general rule are to be admitted, we ought not to extend them to a contract where the exclusive jurisdiction has been bestowed, not on the regular courts of another sovereignty, but on private arbitrators. . . . The jurisdiction of our courts is established by law, and is not to be diminished, any more than it is to be increased, by the convention of the parties."

Therefore, it is extremely doubtful that contracts are valid by the terms of which contracting parties agree not to enter the courts for the purpose of settling difficulties.

NOTIFICATION TO FILE SUIT

ANY PERSON is liable who threatens to file suit to recover an amount due if it is shown that he had no intention of filing the suit. However, irrespective whether the debtor is in a position to pay the bill, the creditor is entitled to notify the debtor of his intention to file suit to collect an amount due.

CASE

For example, in Alamo Amusement Company v. Motion Picture Industries (147 So. 114, New Orleans, La.), it was disclosed that a motion picture equipment company sold to a theatre owner a talking picture machine for $6,500. The seller agreed to pay the theatre owner $500 provided the latter would agree to pay the whole amount, that is to say, $6,500. Why the transaction was handled in this way is not apparent, but it is immaterial. The fact is that the sale was so executed.

When the theatre owner undertook to collect the $500 the seller refused payment stating that the machine had not been properly used. However, the controversy was settled when the seller gave to the theatre owner ten promissory notes for $50 each. The seller paid two of these notes and refused to pay the other eight. The theatre owner notified the seller that if he failed to pay the notes when due suit would be filed to collect the same.

The seller failed to pay the notes and the theatre owner filed suit. The seller attempted to avoid liability on the grounds that the theatre owner had attempted to threaten him by notifying him of the intended suit. However, the higher court held the theatre owner entitled to collect the amount due, and said:

DECISION

"Our attention has been directed to no authority, and we know of none, which would support the proposition that a threat to institute suit for the purpose of collecting a claim amounts to duress. It is perfectly true, as defendant suggests, that the insistence upon payment of a claim, coupled with a threat of litigation, is often embarrassing and frequently disastrous, but it is expected that obligations are to be met and courts are established for the enforcement of just obligations."

ZONING LAW LIMITATIONS

LEGAL CONTROVERSY has arisen at various times regarding the right to construct a theatre building in a district in which a city ordinance distinctly pro-

(*Continued on page* 54)

A GUIDE TO SAFE CONTRACTS

BY M. MARVIN BERGER
MEMBER NEW YORK BAR

IT IS TO BE NOTED that business men are relying to an increasing extent in their transactions upon written rather than oral agreements. Especially in the field of employment is the written contract rapidly supplanting the oral agreement which is admittedly vague, uncertain and lacking in foresight.

For the guidance of theatre owners and managers I have prepared a number of suggestions to be considered in the drafting of employment contracts and a rough form of such a contract. The following form should not be regarded as a substitute for the services of a lawyer, but rather as a supplement to such services. Competent legal advice should always be taken in preference to blindly copying a form.

The contract of employment should begin with a statement that the parties have come to an agreement and should then state the nature of the agreement; viz.—

Agreement between A. B. (hereinafter called the employer) and C. D. (hereinafter called the employee) by which it is mutually agreed:

1. The employer agrees to employ the Employee and the Employee agrees to work for the Employer for a term of ..... years, commencing .....

The duties of the employee should be specifically set forth, allowing reasonable leeway for the performance of such other duties in the general line of employment, as the employer may direct.

2. The duties of the Employee shall be those of (here state capacity of employment) and shall include ..... and such other duties in connection with said employment as may be assigned to him by the employer.

The hours of employment and salary should follow, with provisions for overtime work, vacations and the effect of absence of the Employee on his salary.

3. The Employer will pay the Employee as compensation for his services as aforesaid, the sum of ..... dollars per week, payable at the end of each week. The regular hours of employment shall be from ..... to ..... daily, and for all time taken by the Employee from his employment, except for such periods of vacation with pay that the Employer may at his option grant the Employee, a deduction proportionate to the time so taken, shall be made in the Employee's salary. For any working time in excess of the Employee's regular hours of employment, the Employee shall be paid at the rate of ..... per .....

To insure the employee's undivided attention to his duties and to safeguard the employer against incompetent work, the following paragraphs should be included:

4. The Employee agrees during the term of his employment not to enter directly or indirectly any business or employment with or for any other person or persons, corporation or corporations, and to use his best endeavors to promote the business interests of the Employer.

5. The Employee agrees to perform his work to the satisfaction of the Employer and it is expressly agreed that if the work of the Employee shall not be performed in a manner satisfactory to the Employer, that then the Employer shall have the right at any time during the term of this agreement, to discharge the Employee and upon such discharge, the Employer shall be released of all further obligations or liabilities hereunder.

The ending of the agreement should next be provided for as follows:

6. This agreement shall terminate without further notice upon the death or incapacity of either of the parties hereto or bankruptcy of the Employer, or illness of the Employee for a period in excess of ..... weeks or the unexcused absence of the Employee and the Employer may, at his option, terminate this agreement without further notice in the event of interruption of his business.

If it is desired to give the employer or both employer and employee the right to arbitrarily end the agreement, it may be provided for as follows:

7. The Employer (or either of the parties hereto) may terminate this agreement by giving to the other party hereto, at least ..... days notice in writing.

If the employee is to hold a position of trust, he may be restrained from disclosing trade secrets by the following paragraph:

8. The Employee agrees that he will not disclose information or trade secrets concerning his Employer's business during or after the period of this employment.

Where circumstances make it desirable, the contract may contain a non-competing clause as follows:

9. The Employee agrees not to compete directly or indirectly with the business of the Employer within an area of ..... miles for a period of ..... years after the termination of this agreement.

In addition to the signatures of the parties the agreement should contain the signature of at least one witness.

AIR CONDITIONING—AND MANAGEMENT

A discussion supplementing the four Air Conditioning Guide Sheets previously presented

AIR CONDITIONING has become a most important consideration for all employers of large groups who perform their work indoors, and for all proprietors of businesses that serve the general public. The fact that the relation of moisture content of air, heat and air motion does affect the human comfort and physiological efficiency, has been accepted by business men, doctors and engineers.

This places the general problem of air conditioning in a fair way to become one of the important industries during the next decade. It also is the handwriting on the wall, so to speak, that theatre owners and managers must face the problem squarely, or face a continual decline in box office grosses during those months of the year when the outside atmospheric conditions are unfavorable to them.

There is no easy and inexpensive way to true air conditioning or really good ventilation. Money spent toward obtaining a proper air condition in a theatre is many times wasted in an attempt to install a system that is merely cheap, and just enough of a system to permit the theatre manager to meet his competitor advertising on air comfort within the competitor theatre. The old attitude in the motion picture industry of "keeping up with your competitor" has been responsible for much of the general progress of the industry, but on the other hand, it also has been the reason for many horrible mistakes involving the loss or waste of thousands of dollars.

Each unit of this business, right down to the single theatre, presents definite problems that are *individual* to that particular phase of the industry. *The effort in the past to standardize the solution to these individual problems has proved a decided failure. In many quarters, even after the tragic experiences of the past three and one-half years, the idea still persists that an executive other than the theatre manager and more removed from the problems of the theatre than the manager can best meet and solve the problems confronting that particular situation.*

These points are made here to emphasize that the individual theatre manager, whether owner-manager or an employed manager, must ultimately become and be recognized as the backbone of this business of exhibiting motion pictures. The theatre manager must be now, or must become a rounded-out, trained, trustworthy, intelligent, capable business man whose opinions and decisions will carry the weight of that operation. There is a definite influence that must be injected into the operation of theatres through the complete development of each manager as a business man, not only an expert on publicity and exploitation.

VALUE OF CHARTS

With this conception of the modern theatre manager in mind, four articles on ventilation and air conditioning have been presented in BETTER THEATRES. These articles were prepared to give each manager the opportunity to become skilled to some degree in analyzing the problem of ventilation or air conditioning as it is presented to him by his own theatre. This has been a step towards rounding out the technical or mechanical side of your training. A study of these articles will permit recommendations for a particular theatre to be made, based upon authentic data and sound reason. One of the most pitiful requests for ventilation is when a manager states that something must be done, because a competitor has put in a "cooling system." Such a request indicates that the competing manager is a leader, progressive and alive to his problems. Such a request becomes a self-indictment of the manager making it.

If improved ventilation or air conditioning was unsound economically before competition presented itself the chances are that it is going to be equally unsound in meeting and overcoming that competition; but competition has put you in the nine hole and you are forced to follow. This old game of follow the leader has in the past pyramided successes in some cases (minority) and trebled losses (majority) in other cases.

Permit this emphasis once more: Investments are not justified when based solely on keeping up with competition (you may be competing with something too big and out of your class). Investments for improvements must be based on the definite benefits to be derived by your theatre.

TRUE COMFORT FACTORS

Researches by several scientific and engineering groups have definitely established the relation between moisture, heat and motion in air. The mathematical curves representing these relations have been presented to you. These curves show the required conditions that must exist to result in a given effective temperature. It has been shown that *temperature,* by itself, even when automatically controlled, *does not determine human comfort.* Humidity is equally important. The proper relation between temperature and humidity can only be obtained and maintained by *complete* air conditioning. This is a fact though some will state otherwise. However, it also has been brought out that a very satisfactory apparent temperature condition can be created by a complete understanding of *air velocities,* within certain limits.

Some managers may ask, is it necessary to have all these charts and go through all this to determine the air conditions in a theatre? The answer is yes. There is no one instrument yet devised as an indicator of comfort. An instrument attempting to accomplish this has been devised by Dr. Leonard Hill of England, and is known as the Kata-Thermometer. Under conditions of high humidity this instrument is a reliable indicator, but it does not record with sufficient precision the effective temperatures under the varying conditions met in theatre operation.

AIR DISTRIBUTION

In all these discussions there is one of great concern to the theatre manager that has not as yet been directly discussed. The *distribution of air* within an auditorium is of great importance. To tackle this problem intelligently certain characteristics of air must be understood. (1) Air can be pushed or pulled, (2) it can be compressed, (3) it has a tendency, regardless of quantity, to uniformly fill any space into which a given quantity of it is put.

Because of the first characteristic we can move air about from place to place, but because of the third characteristic we must provide a path for that air or it will not go where we want it to go. Because of the second quality, in order to control air change in an auditorium, there must be provided some definite control or means of getting rid of air that we push into the auditorium by means of the delivery fans. Of course there are always many ways in which air forced into an auditorium leaks out; but this is largely uncontrolled.

Air is generally best distributed by pushing it into an auditorium, then pulling it to the desired spots. Therefore, where air conditioning is not installed and the *apparent* cooling effect must be obtained from air change or air velocity, *it is necessary to positively direct the incoming air and attempt to pull it to desired spots by exhaust fans or gravity vents.*

When a satisfactory distribution has been obtained with fans at full speed, don't attempt to adjust for conditions within the theatre by changing the fan speeds. Make the adjustments reducing the quantity by reducing the delivery opening into the auditorium. This can be done by louvres or slides, which will cut down the size of the opening. This method permits the remaining quantity of air to enter at approximately the original speed or velocity and thereby disturbs the distribution balance least.

SPECIAL PROVISIONS

In lieu of exhaust fans it becomes necessary to provide definite openings through which air delivered into an auditorium may escape. The location of such openings and their size is all-important. When such openings are provided some means must be installed to regulate the quantity of air that may escape through them.

When there is no air conditioning equip-

(*Continued on page* 53)

EQUIPMENT AFFAIRS

Equipment News and Comment

CIRCUITS RECONDITION

● Reconditioning activities among the circuits have in many cases been worked out into extensive programs, either begun or to be initiated soon. Radio-Keith-Orpheum, for example, has already carried out many improvements, which are listed in some detail by Mr. Arthur J. Benline, supervising engineer, of that circuit. His communication includes some significant observations of the value of planned reconditioning at this time, and we therefore have asked for the privilege of quoting him:

"After a period of a number of years, when the work of maintaining the RKO theatres was limited to only such minor patching as could be done for the least possible expense, we have been proceeding with some improvements and replacements.

"Modernistic box offices were placed in front of many theatres, including five houses in Brooklyn, Proctor's in Troy, Proctor's in Albany, Keith's in Boston, Keith's Lowell and the Palace in Rochester. In each instance these new accessibly located box offices replaced old, inside box offices that were found by the patrons with the greatest difficulty. They improve the appearance of the theatres, and in each instance there has been a decided improvement in business probably due in some part to the new box offices, among other things. Other old box offices were reconstructed, frames installed and otherwise improved.

"In a number of theatres new rubber mats in attractive colors were placed in the lobbies, replacing old, worn-out black mats. The new mats cost somewhat more than replacement with the same type of black mats would have cost, but they greatly improve the appearance of the lobby.

"There has been considerable replacement of carpet. Instead of inserting small patches throughout the house, as was the practice in the past, entirely new carpeting was installed—and at a very little difference in expense. We completely recarpeted the first area seen by patrons, in each theatre—main lobby, main foyer, rear of first floor seating area, etc. In each instance black carpet was replaced with carpet of bright attractive colors, consistent with the architecture of the theatre. A long list of houses were so improved, eight of them located in Greater New York, five in New York State, one in Boston, one in Lowell, one in Providence, six in Cincinnati, one in Dayton and one in Columbus. Smaller carpet repairs, of course, were made in practically every other RKO theatre.

"Marquee and attraction signs not previously painted for three or four years, were cleaned and thoroughly repainted and decorated. Through a mistaken artistic sense, RKO theatres had black marquee soffits, and these were painted with white enamel. Painting and decorating is now in progress at many RKO theatres.

"Boilers and heating systems have also been overhauled, some of them for the first time since the theatres were constructed. This has been reflected in the decreased consumption of fuel and the increased heating efficiency.

"The staffs in each theatre were trained and encouraged to take care of the routine maintenance that was previously neglected or done by an expensive home office staff.

"Records made by our managers on the cost of these repairs, in comparison to former costs for similar work, indicated that almost $100,000 worth of work has already gone into RKO theatres.

"It is difficult to estimate on the cost of alterations, but these examples might prove interesting. Box offices cost from $200 to $300 apiece. Rubber mats ranged from $250 to $1,000 per theatre. Carpet installations cost from $500 to $1,500, while painting ran between $100 and $500 per theatre.

"I think that the most interesting thing to point out is that all of this work improves the appearance and efficiency of our theatres and does not cost much more than mere patch work. In other words, it is entirely a case of intelligent purchasing and maintenance, rather than piecemeal replacement."

Warner Brothers Theatres has also begun a broad program of replacement, covering some 500 houses. According to Mr. Herman R. Maier, chief of construction and maintenance for the circuit, the work is being done on the basis of a six-months program. It consists in general redecorating of about half the houses in the circuit, recarpeting about 200 theatres, and re-seating and re-upholstering in about 20 houses. This part of the reconditioning program is being conducted in conjunction with repairs to heating plants, electrical apparatus, etc.

Herman R. Maier

Mr. Maier disclosed that during the first six months it is planned to spend about $200,000. Thinking of the relationship of this expenditure to the unemployment problem, Mr. Maier adds:

"This amount should give about 150,000 man-hours of employment, figuring it at $1 an hour. This is only an average, of course, for in some places the rate would be higher, and in others lower.

"Even with this expenditure we have only started to do the work which is actually necessary. If conditions permit, for the first six months of 1934 we will put another half-million dollars back into our theatres—which, figured on the same basis, will give about 350,000 man-hours of work."

IMPROVEMENTS MADE

● A single branch office of the National Theatre Supply Company—Baltimore—has made an impressive report of reconditioning activity in that territory. Among the houses supplied have been the following:

Baltimore.—Columbia: Eugene McCurdy, owner; motor-generator. . . . Regent: Isaac Hornstein, owner; Walker screen. . . . New: Morris A. Mechanic, owner; marquee and neon sign. . . . Hippodrome: Isadore Rappaport, owner; two Simplex projector heads. . . . Alpha: Oscar Coblentz, owner; two Simplex projector heads. . . . Little (new theatre): Herman A. Blum, owner; complete projection room and stage equipment, including two Simplex projector heads and two Peerless lamps. . . . Boulevard: Durkee Circuit; two Simplex projector heads. . . . Avon (new house): Durkee Circuit; complete projection room and stage equipment, including two Simplex projector heads and Peerless lamps. . . . Aldine: James Rydzewski, owner; complete drape job, carpet, stage equipment, neon sign and marquee. . . . Ritz: Louis Gaertner, owner; complete redecorating, paint and drape job.

Belair, Md.—Argonne: Earl Burkins, owner; curtain control.

Bethesda, Md.—State: John H. Hiser, owner; Walker screen.

Washington, D. C.—Roosevelt (new theatre); Marcus Notes, owner; complete projection equipment, including two Simplex projector heads and two Peerless lamps.

Danville, Va.—Virginia: J. F. Falls, owner; two Simplex projector heads.

Fredericksburg, Va.—Colonial: Benjamin T. Pitts, owner; two Simplex projector heads, Walker screen.

Richmond, Va.—Venus: Morton Thalheimer Interests; Walker screen, changeover mechanisms. . . . State (new house): Morton Thalheimer Interests; complete projection room equipment, including two Simplex projector heads, Peerless lamps, motor-generator and stage equipment.

Charlestown, W. Va.—Opera House: Benjamin T. Pitts, owner; two Simplex-Acme sound projectors, screen and other equipment.

SOUNDHEAD

● The latest sound head developed by the LeRoy Sound Equipment Corporation shows the following main features of design:

The front edge guide is a removable ring adjustable to approximately 100 positions. It is made of tool steel, ground and chromium-plated. The sound gate is of the drum or turtleback type. It is made of seamless tubing ground to within .00025 of an inch and chromium-plated. It can be replaced in the field without readjustment of the optical unit.

Film guide rollers are full-ball bearing throughout. The optical unit employs a mechanical slit. The exciter lamp is adjustable to two positions. Two fabric belts transmit the motor power to the soundhead flywheel, while the projector head drive is effected by a silent link chain from a sprocket on the flywheel shaft of the soundhead to sprocket and pinion assembly on the projector head.

RECTIFIER TUBE

● A rectifier tube for theatre use has been added to the line of the Gordos Products Company. This mercury vapor bulb is of the hot cathode type but depends on mercury vapor for its rectifying action.

Equalization of pressure at charging rates of from ¼ ampere to 6 amperes is sought by the addition of a chamber designed to add a cooling member to the bulb which at the same time holds the surplus mercury not needed for rectifying action. This bulb can be used as a replacement element for any battery charger or sound rectifier.

Gordos mercury vapor rectifier tube.

Other recently developed items in the Gordos tube line are amplifier tubes, including one for use in pre-amplifiers. The 242 and 211 amplification tubes are constructed with carbon plate and Tungsten filament. The G-205 is designed to work as a power output tube and intermediate amplifier tube. A carbonized plate support four pillars with straight supports to the elements, re-enforced at the top for rigidity.

LOUDSPEAKER UNIT

● A loudspeaker unit of high-frequency type employing a piezo-electric diaphragm, has been brought out by the Electrophone Corporation. The self-actuating diaphragm is made of Rochelle salt crystals. The unit includes an exponential horn and in addition a self-contained coupling device.

The speaker is designed to be used in conjunction with a low-frequency loudspeaker unit, with which, according to the design, it may be connected in parallel without the use of extra networks or filters.

DUAL AMPLIFIER

● An amplifier for sound-on-film reproduction has been brought out by the Operadio Manufacturing Company with a dual feature consisting of two complete independent amplifiers having individual power supplies. They are interconnected by cord and plug and connect with a common control panel.

The amplifier is a.c. operated and sup-

LINCOLN THEATRE
Rimersburg, Pa.
Oct. 6, 1933.

Wright-DeCoster, Inc.,
St. Paul, Minn.

Gentlemen:

Send me one Model 265 monitor. Enclosed you will find check. The 309 is certainly wonderful. It has improved my sound 100% and I wouldn't take $500.00 for it.

M. SERVENTI,
Proprietor.

Model 309 Full Range Reproducer

"Improved My Sound 100%"

IT IS other people's opinions that count! One recommendation by a user has more weight than anything we can say. Read the letter shown at the left.

The full force of this letter can be more clearly understood when one realizes that the complete Model 309 Reproducer with Horn, Rack and Field Supply was shipped with the understanding that a full refund of the cost of the unit would be made if it was not satisfactory.

Modernize your sound equipment. Our theatre reproducer covers the full range of the latest types of recordings. Write for complete information.

WRIGHT-DECOSTER, Inc.
2225 University Ave., St. Paul, Minn.

EXPORT DEPT:
M. SIMONS & SON CO., 25 Warren St., New York
Cable Address: Simontrice, New York

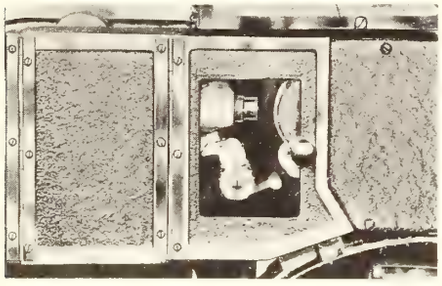
Model 309 Horn

plies photoelectric cell voltage and exciter lamp current. An indicating meter is also provided. It is designed to operate with any sound-on-film apparatus using standard caesium type cells, and to match any 500-ohm stage line. A 110-volt a.c. outlet, controlled by the main amplifier switch, is provided for energizing speakers. It is adapted to exciter lamps of 10 volts, 7½ amperes; 10 volts, 5 amperes; or 8 volts, 4 amperes.

An interesting feature is a visual tone control designed to make possible a visual determination of the quality of the sound coming from the stage speakers. The amplifier, which is declared suitable for 500-seat theatres, is furnished with an inbuilt monitor speaker of electro-dynamic type, for which volume control is provided independent of the stage speakers.

SOUNDHEAD

● To meet the new requirements of extended frequency reproduction, the Weber Machine Company has developed its Model D Syncrofilm soundhead. It is framed in cast aluminum with a black



Syncrofilm head on Simplex projector.

enamel finish, and all working parts are chromium-plated. The optical system is rated to cut up to 10,000 cycles. The Model D standard head is in addition to this same company's Model E portable sound projector.

H.-F. LOUDSPEAKER

● A high-frequency speaker of dynamic type for use with extended frequency reproduction equipment to cover a frequency range of from 3,000 to 12,000 cycles, has been marketed by the Racon Electric Company, Inc. It is supplied with a horn, which is an integral part of the loudspeaker, the assembly being mounted as a unit. Other characteristics are: Field rating, 6 volts or 110 volts, as specified; voice coil impedance, 15 ohms; overall height, 6¾ inches; horn bell, 3 inches.

SOUNDHEAD UNIT

● A soundhead for installation of the principal projectors has been developed by the Langsenkamp-Wheeler Brass Works. The head is mounted on a heavy-duty base casting and is enclosed in an aluminum case.

The photoelectric cell is situated behind the aperture plate so that the p.e. cell plate is nearly covered by the exciter lamp beam. The p.e. cell is enclosed in an aluminum housing. The aperture plate is semi-cylindrical in form and is made of chromium-plated steel.

Current is supplied the exciter lamp through a spring metal contact. The constant speed shaft is supported by two double-race ball bearings. Drive is through a groove in the flywheel, with power transmission through a silent chain.

The film passes under a tension roller to guide rollers, then is drawn over the aperture plate by the constant speed sprocket, and next through a loop to a hold-back sprocket, which is directly driven by gears from the main shaft. The sprocket assembly includes the sprocket, pad roller and stripper plate. All steel parts are finished in cadmium, and the casing finish is black crackle baked enamel.

SELECTING HORNS

● Prompted by the rapid increase in the number of extended frequency reproducing equipments installed, Mr. D. W. Wright, president of Wright-DeCoster, Inc., manufacturer of speakers and horns, writes in this timely observation of a consequent condition:

"With the advent of wide range film recording, theatre owners came suddenly awake to the fact that it was necessary for them to install in their theatres equipment capable of reproducing the high and low frequencies present on the film.

"Naturally, there were many owners of theatres that felt they could not afford to make a change at this time because of the position they were in due to the past depression. Those who were lucky enough to have speakers installed in the past which were capable of reproducing a wider range of frequencies than they were receiving, were able to get by with the new recording.

"However, those theatres in which the common ordinary theatre speakers were installed found themselves in a most embarrassing position because the sound which they considered satisfactory a short time ago was proving antiquated.

"Some manufacturers deemed it necessary to have three different units installed behind the screen; one for the low notes, another for the middle register, and a third for the high frequencies in order to properly reproduce the wide range recording. This combination was usually made up with a cone type speaker for the low notes, an air column horn for the middle register, and a small horn commonly called a 'tweeter' for the high register. There were others who seemed to feel they could get satisfactory results with two speakers; one for the low register, and one for the high register.

"Yet, there is no possibility of denying that the ideal reproducer is one which is capable of reproducing the high, middle, and low registers with equal fidelity. Such an instrument will have no so-called lapping by one unit reproducing over a portion of the same scale that another unit is covering. It can easily be seen when such a thing occurs that the portion of the musical scale covered by both units would be more accentuated than the portion of the scale covered by only one unit. In other words, it would be impossible to have even volume over the entire scale.

"This unevenness which has just been referred to, would generally go unnoticed as it would be hard for the human ear to detect, but there are bound to be certain places in the reproducing of pictures where this slight accentutation of a certain portion of the scale would jar and unconsciously, perhaps, destroy the rapt attention and enjoyment of the audience.

"Another item of serious importance towards securing the type of sound necessary to insure restfulness and enjoyment by the audience is the horn or projector used in which the reproducer is installed.

"In some theatres where the acoustic treatment has reduced the echoing to a point where it is not objectionable, the ordinary flat baffle may be used.

"However, it is generally found that some type of horn must be used in order to confine the beam of the sound waves to just cover the audience and reduce the reflecting effect of walls and ceiling.

"A great deal of care should always be used in selecting the proper type of horn. A horn which is completely manufactured with insulating material has walls which are not hard enough to keep from absorbing some high frequencies, while a horn constructed with hard smooth walls usually has resonant vibratory periods which accentuates certain low frequencies. Therefore, the ideal horn is one made of non-resonant material having a hard smooth inner surface."

BOOK ON WIDE RANGE

● A booklet of considerable beauty has been issued by Electric Research Products, Inc., on Western Electric wide range reproduction. It tells the story of the development of this equipment, and very decoratively illustrates the text with photographs which, while rather subtle in import, nevertheless have obvious pictorial appeal. In addition it tells what wide range reproduction means to the theatre patron and, as an installation problem, to the exhibitor. The booklet contains 13 numbered pages, in addition to the covers, and is handsomely printed on enamel stock.

SOUND TUBES

● The line of the recently organized Amplex Electronic Products, Inc., has now been extended to include all tubes of the types required for theatre reproduction. In addition to 264-A and 205-D amplifier tubes, the line includes exciter lamps of special types as well as of the four common types; charger bulbs, photoelectric cells (caesium argon gas filled type) designed especially for use with Western Electric equipment, and also p. e. cells for use with Photophone, Pacent and Powers portable systems.

WHITE BOWL LAMP

● An incandescent lamp of white bowl type, but with the enamel on the inside of the bulb instead of on the outside (where some maintenance engineers declare it collects dust), has been developed by the Hygrade Sylvania Corporation. These lamps, for general illumination use, may be procured for all voltages in wattages from 150 to 1,500.

THE EQUIPMENT INDEX

A COMPLETE CATALOG OF ARTICLES OF THEATRE EQUIPMENT AND THEIR MANUFACTURERS AND DEALERS, ARRANGED ALPHABETICALLY BY PRODUCT

Accounting Systems

BOOKKEEPING systems taking into consideration specific requirements of the theatre have been developed to care for the operation of motion picture houses. These may be had either in loose leaf form or in solid book form covering an entire year's operation. These systems are designed to cover fully receipts and disbursements, film used, tickets sold, etc., and enable the exhibitor to check with promptness and accuracy his daily, weekly business or the business for the year. Prices range from $1.50 to $7.50.

Easy Method Ledger System, Seymour, Indiana.
The National Theatre Supply Company, 92-96 Gold Street, New York, N. Y.

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Acoustical Products and Engineering

PROPER acoustics is today a subject of outstanding importance in motion picture theatres. The introduction of sound films has necessitated the establishment of a more exact standard of acoustics than was necessary when motion picture theatres simply had the acoustical problem involved in orchestral and incidental music, because speech demands a more exact acoustical condition than music. In addition, the use of sound films made possible a range of volume never before possible, and made it necessary as well to reproduce carefully every shade and inflection of the human voice.

An auditorium that is faulty in acoustical properties is incapable of being used with any degree of satisfaction for sound films. Due also to the limitations of the recording and reproducing apparatus it is essential that the acoustical properties of the theatre in which sound films are reproduced shall aid in the quality of the reproduction rather than introduce added distortion and confusion. The problem of acoustics in auditoriums has been reduced to a science, and proper acoustics may be provided in new theatres or in existing theatres. Extensive research has produced types of interior finish which combine the desirable acoustical characteristics with excellent decorative possibilities.

The problem of acoustics in theatres has resulted in special consideration of them by certain manufacturers who have established special departments, headed by experts, to cooperate with theatre owners and architects in the acoustical treatment of theatre buildings.

The Celotex Company, 919 N. Michigan Avenue, Chicago, Ill.
General Insulating & Manufacturing Company, Alexandria, Ind.
The Housing Company, 40 Central Street, Boston, Mass.
The Insulite Company, 1212 Builders Exchange, Minneapolis, Minn.
Johns-Manville Corporation, 292 Madison Avenue, New York City.
Macoustic Engineering Company, Ninth and Euclid Avenues, Cleveland, O.
National Rug Mills, Inc., 2494 S. Fifth Street, Milwaukee, Wis.
Union Fibre Sales, Inc., Winona, Minn.
United States Gypsum Company, 300 W. Adams Street, Chicago, Ill.
Universal Gypsum & Lime Company, 105 W. Washington Street, Chicago, Ill.
Western Felt Works, 4029-4133 Ogden Avenue, Chicago, Ill.
Weyerhaeuser Forest Products, Merchants National Bank Building, St. Paul, Minn.
The Wood Conversion Company, 360 N. Michigan Avenue, Chicago, Ill.

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Adapters, Mazda

THE Mazda lamp adapter is a device for converting a projector using the carbon arc to the use of Mazda projection lamps. It can be installed in any carbon arc housing by fastening it to the lower carbon jaw. It will operate for both pictures and stereoptican slides. The device consists of a bracket, an adjustable arm and reflector located behind the lamp. Prices range from $10 up.

Best Devices Company, Film Building, Cleveland, O.
Monarch Theatre Supply Company, 154 E. Calhoun Avenue, Memphis, Tenn.

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Addressing and Duplicating Machines

IN machines of this type for the automatic addressing of house organs, programs, special promotional letters and other literature, as well as sales letters, there are two methods employed in making stencils. One is known as the typewriteable address card system which may be prepared on a typewriter, and the other is the embossing of names and addresses on metal plates. Exhibitors will find that addressing machines may be purchased on time, and will be given demonstrations without cost or obligation.

The Addressograph Company, E. 40th Street and Kelley Avenue, Cleveland, O.
Elliott Addressing Machine Company, 117 Leonard Street, New York City.
Rapid Addressing Machine Company, 117 Leonard St., New York City.

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Admission Signs

Refer to SIGNS, DIRECTIONAL

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Advertising Novelties

THE thing to be accomplished through the use of advertising novelties, of one type or another is the chief consideration in their selection. Among the popular novelties, however, which have been used by theatres for stimulating matinee business, building up juvenile performances or bolstering business on week nights are balloons, thermometers on which are imprinted pictures of stars, buttons, badges, pennants, confections, toys, etc. A popular children's matinee stunt can be obtained by giving away a variety of novelty toys. These can be had in boxes containing 100 toys ranging in value from 5c to 15c at a cost of $3.00.

Brazel Novelty Manufacturing Company, 4005 Apple Street, Cincinnati, O.
Colgate-Palmolive-Peet Company, Theatre Premium Coupon Department, 105 Hudson Street, Jersey City, New Jersey.
Gemsco, 692 Broadway, New York City.
Henkel Edgelite Corporation, 900 No. Franklin Street, Chicago, Illinois.
The Hoo-Ray Game Company, 710 Cooper Bldg., Denver, Colorado.
Kamen-Blair, 729 Seventh Avenue, New York City.
Edward I. Plottle Company, Scranton, Penna.
Pyroloid Sales Company, Athol, Mass.
Slack Manufacturing Company, 124-26 West Lake Street, Chicago, Ill.
Theatre Merchandising Service, 506 South Wabash Avenue, Chicago, Ill.
The Vitaprint Company, 729 S. Wabash Avenue, Chicago, Ill.

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Advertising Projectors

Refer to PROJECTORS, ADVERTISING

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Air Conditioning and Cooling Equipment

AIR CONDITIONING in the theatre has already arrived at a degree of importance making it one of the necessary adjuncts of the modern motion picture theatre. Because in the theatre people are closely associated physically in great numbers, and for the purpose of realizing enjoyment, the atmospheric conditions of the auditorium especially must not be dependent upon the weather or on any other chance factor. Enjoyment of the entertainment is closely connected with comfort, and the popularity of the theatre is of course influenced by its effect upon health.

Air conditioning does not only mean facilities for cooling a theatre during the hot months, but involves distribution of fresh, clean air at proper temperatures and pressures, and without drafts in the breathing zone. This may mean that the system should be capable of functioning in connection with the heating apparatus as well as with the cooling facilities.

Local conditions influence to some extent the kind of an air conditioning system required in any specific theatre. Some could achieve some measure of good air conditions with equipment costing as low as a few thousand dollars. Others require more elaborate apparatus.

The cooling method in the more elaborate apparatus requires a refrigeration chamber, in which the air is drawn through water vapor, the water having been cooled by means of a gas compressor, the re-

frigeration agent being carbon dioxide or other chemical of similar action.

Adams Engineering Company, 119 W. 21st Street, New York City.
Auditorium Conditioning Corporation, 17 E. 42nd Street, New York City.
Carrier Engineering Corporation, Chrysler Building, New York City.
Frigidaire Corporation, Dayton, Ohio.
General Air Conditioning Company, Inc., 155 East 44th St., New York City.
Kroeschell Engineering Company, 2306 No. Knox Avenue, Chicago, Ill.
B. F. Reynolds & Company, 609 N. LaSalle Street, Chicago, Ill.
Tiltz Engineering Company, 480 Lexington Avenue, New York City.
The Typhoon Air Conditioning Co., 235 W. 42nd Street, New York City.
United States Air Conditioning Corp., Northwest Terminal, Minneapolis, Minn.
Wittennmeier Machinery Company, 850 N. Spaulding Avenue, Chicago, Ill.
York Ice Machinery Company, York, Pa.

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Amplifiers

AMPLIFIERS are electrical devices for increasing the loudness of sound. Technically, they are instruments which increase the electrical energy produced in the pickups. They are used in all motion picture sound systems, public address systems, with non-synchronous devices, etc.

Amplifier Engineering Co., 47 Church St., Boston, Mass.
Audio Research, Inc., 105-107 East 16th Street, New York City.
Bud Speaker Company, 1156 Dorr Street, Toledo, Ohio.
Canady Sound Appliance Co., 1776 Broadway, New York City.
Coast to Coast Radio Corporation, 125 W. 17th Street, New York City.
Herman A. DeVry Company, 1111 Center Street, Chicago, Illinois.
Federated Purchaser, Inc., 23-25 Park Place, New York City.
Full Range Laboratories, P. O. Box 112, Rochester, N. Y.
Gates Radio & Supply Co., Quincy, Ill.
Hygrade Sylvania Corp., Clifton, N. J.
LeRoy Sound Equipment Corp., 421 Lyell Avenue, Rochester, N. Y.
H. H. Lipman, 76 Van Braam St., Pittsburgh, Pa.
Mellaphone Corporation, 714 University Avenue, Rochester, N. Y.
Operadio Mfg. Company, St. Charles, Ill.
The Radiart Corporation, 13229 Shaw Avenue, Cleveland, Ohio.
RCA Victor Company, Inc., Photophone Division, Camden, N. J.
Samson Electric Company, Canton, Mass.
S. O. S. Corporation, 1600 Broadway, New York City.
The Webster Company, 3825 West Lake Street, Chicago, Ill.
Weber Machine Corporation, 59 Rutter Street, Rochester, N. Y.
Wireless Egert Engineering Company, 179 Varick Street, New York City.

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Arc Regulators

AS THE NAME implies the arc regulator regulates the voltage at the arc through automatic feeding as the carbon is consumed and the gap between the carbons increases. The result of this automatic action is a steady light on the screen pronounced superior to that which it is possible to produce by hand. The arc control, as it is frequently called, feeds the carbons in an even manner.

Chicago Cinema Equipment Company, 1736-1754 N. Springfield Avenue, Chicago, Ill.
The J. E. McAuley Manufacturing Company, 554 W. Adams Street, Chicago, Ill.
S. O. S. Corporation, 1600 Broadway, New York City.

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Arc Lamps, Reflecting

Refer to LAMPS, REFLECTOR ARC

▲

Arc Lamps, High Intensity

Refer to LAMPS, REFLECTOR ARC

▲

Automatic Change-Overs

Refer to CHANGE-OVERS

▲

Automatic Curtain Control

Refer to CURTAIN CONTROL MACHINES.

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Automatic Sprinklers

SPRINKLING SYSTEM located in ceiling which goes into operation in case of fire through melting of fusible sprinkler link by heat.

Automatic Sprinkler Corporation of America, 114 E. 32nd Street, New York City.
Globe Automatic Sprinkler Company, 250 Park Avenue, New York City.
Grinnell Company, Providence, R. I.

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Batteries

BATTERIES FORM important units of sound reproducers and are generally furnished by the manufacturer with the sound apparatus. Non-synchronous devices do not use them, but synchronous methods must have them in order to eliminate the hum of the alternating current. Any standard make of batteries can be used, but it is always best to use the make furnished or recommended by the manufacturer of the sound apparatus.

Another important use of batteries in motion picture theatres is in emergency lighting systems which augment the regular source of light power as a safeguard against breakdown of the local system. They are installed for instant service upon such a breakdown, being placed in operation automatically. Besides giving the necessary power for lighting, they are capable also of affording the projector motors power for some time. Prices depend on the nature of the installation.

Burgess Battery Company, 111 W. Monroe Street, Chicago, Ill.
Electric Storage Battery Company, Philadelphia, Pa.
Philadelphia Storage Battery Company, Ontario and C Streets, Philadelphia, Pa.
Willard Storage Battery Company, 246 E. 131st Street, Cleveland, O.

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Blocks, Pulleys, Stage Rigging

Refer to HARDWARE, STAGE.

▲

Blowers, Organ

Refer to ORGAN BLOWERS

▲

Bolts, Panic

A HORIZONTAL lock placed on the inside of exit doors which automatically releases on slightest pressure.

Vonnegut Hardware Company, Indianapolis, Ind.

▲

Bookkeeping Systems, Theatre

Refer to ACCOUNTING SYSTEMS

Booth Equipment, Projection

Refer to PROJECTION BOOTHS and EQUIPMENT

▲

Booths, Ticket

Refer to TICKET BOOTHS

▲

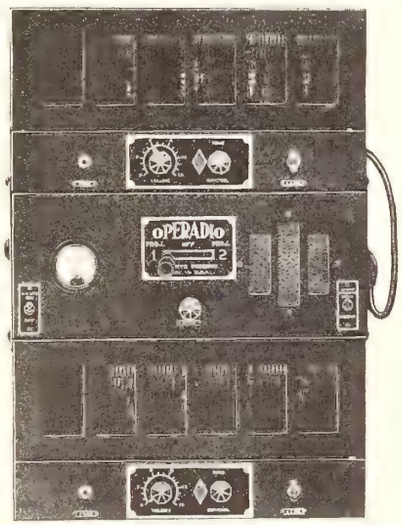
Brass Grilles

Refer to GRILLES

▲

Brass Rails and Ornamental Bronze

BRASS RAILS have many uses in motion picture theatres—for separating sections of the lobby and foyer for proper control of traffic, as a means of protection at the edge of the balcony, around the orchestra pit, and so on. Frequently



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Furnished complete with inbuilt matched Monitor

Provides every essential need for true reproduction between output of photo-electric cell and stage speaker

OPERADIO MANUFACTURING CO.
ST. CHARLES, ILL.

they are sheathed in plush, especially in winter. Such rails can be procured in various finishes, such as bronze, verde antique, oxidized brass, oxidized copper, nickel, brushed brass, etc.

Ornamental bronze has extensive use in motion picture theatres, sometimes merely decoratively, as in the form of placques, but most commonly for a combined utilitarian and decorative purpose, as represented by organ grilles and other gratings, box office wickets, lighting fixtures, display cases, etc.

American Brass Company, Waterbury, Connecticut.
Daniel Ornamental Iron Works, 4435 W. Division Street, Chicago, Ill.
General Bronze Company, Long Island City, N. Y.
Newman Manufacturing Company, Norwood Station, Cincinnati, O.
F. P. Smith Wire & Iron Works, 2346 Clybourne Avenue, Chicago, Ill.
Zero Valve & Brass Corporation, 634 Fourth Street, Buffalo, N. Y.

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Candy Machines

Refer to VENDING MACHINES and SCALES

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Canopies, Theatre

USE OF ARTISTIC canopies by motion picture theatres is general. Canopies serve a number of practical purposes. They offer theatres an excellent advertising medium while giving to the house an attractive and inviting entrance. During inclement weather they offer protection to waiting patrons.

Canopies are usually constructed of sheet metal and may be obtained in a variety of designs. They are furnished with glass roof or with steel ceiling and metal roof. Numerous interesting standard designs have been developed by marquee manufacturers especially for theatre use. These are easily installed and are shipped to theatres in convenient sections. Suggestions for attractive designs are available. Inquiries should be accompanied by approximate measurements of the front of the building where the canopy is to be used.

The Artkraft Sign Company, Lima, O.
Covington Metal Products Corporation, 17 W. 8th Street, Covington, Ky.
Edwards Manufacturing Company, 5th, Culvert and Butler Streets, Cincinnati, O.
Metal Products, Inc., 1434 N. 4th Street, Milwaukee, Wis.
Newman Manufacturing Company, Norwood Station, Cincinnati, O.
W. F. Overly & Sons, Greenburg, Pa.

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Carbons

MOTION PICTURE projection carbons might possibly be considered one of the most staple products in the operation of the moving picture theatre.

There is no factor, indeed, which can claim any more attention in the successful operation of the theatre than the light which is used for projection, and quite a little depends on both the quantity and quality of projector carbons kept on hand in the projection booth.

Modern projection demands the best in quality in projection carbons today, and this demand is being met by the carbon manufacturers through their scientific and research departments with products that have kept pace with modern progress.

Arco Electric Company, 112 W. 42nd Street, New York City.
Bond Electric Corporation, Lancaster, Ohio.
Carbon Products, Inc., 324 W. 42nd Street, New York City.
Kliegel Brothers, 321 W. 50th Street, New York City.
National Carbon Company, Inc., Madison Avenue and W. 117th Street, Cleveland, O.
Noris Carbon Company, Inc., Mohawk Bldg., 160 Fifth Avenue, New York City.

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Carpets

BECAUSE of the hard wear to which theatre carpets are subjected it has been found that there is no saving in the selection of cheap carpets. Generally, floor coverings and carpets should give an impression of stability and foundation upon which one may walk with security. A carpet that is fuzzy, light in color and overdecorated has a tendency to give the impression that it is not resting—but rather floating. Obviously this is an unfavorable impression. Carpet padding used under the carpet not only provides a softer and more comfortable feeling to the foot but reduces friction and adds many years to the life of the carpet by keeping it away from direct contact with the hard floor.

Carpets also should be selected with a view to the acoustics of the theatre.

Bigelow-Sanford Carpet Company, Inc., 385 Madison Avenue, New York City.
Charles P. Cochrane Company, Kensington Avenue & Butler Philadelphia, Pa.
Collins & Aikman Corporation, 25 Madison Avenue, New York, N. Y.
Congoleum-Nairn, Inc., 195 Belgrove Drive, Kearny, N. J.
Decorative Arts Co., 300 W. Austin Ave., Chicago, Ill.
Hardwick & Magee Company, Lehigh Avenue and Seventh Street, Philadelphia, Pa.
Mohawk Carpet Mills, Inc., Amsterdam, N. Y.
Roxbury Carpet Company, Central Street, Saxonville, Mass.
W. & J. Sloane, 577 Fifth Avenue, New York City.
Alexander Smith & Sons Carpet Company, 285 Fifth Avenue, New York City.
M. J. Whittal Associates, Brussels Street, Worcester, Mass.

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Carpet Cushioning

IN THEATRES, where continuous coming and going of patrons subjects the carpets in aisles, stairs and foyers to unusual wear a cushioning under the carpets has been found to add many years to their life. In addition to this practical advantage carpet cushioning gives a delightful sensation of richness and luxury which is important in creating a desirable atmosphere in the theatre. Carpet cushioning is a product made of finely combed, tufted vegetable fibre interlaced through a burlap backing or of animal hair felted under pressure. It is made in thicknesses varying from ¼ to ¾ of an inch. Carpet cushioning also has a bearing upon acoustics.

The Celotex Company, 919 N. Michigan Avenue, Chicago, Ill.
Clinton Carpet Company, Merchandise Mart, Chicago, Ill.
John Crone, 103 Park Avenue, New York, N. Y.
Greater N. Y. Export House, Inc., 250 W. 49th Street, New York City.
National Rug Mills, Inc., 2494 South Fifth Street, Milwaukee, Wis.
E. W. Sutton Carpet Lining Corp., 53 Sedgwick Street, Brooklyn, N. Y.
Union Carpet Lining Co., 18 Broad Street, New London, Conn.
Western Felt Works, 4115 Ogden Avenue, Chicago, Ill.

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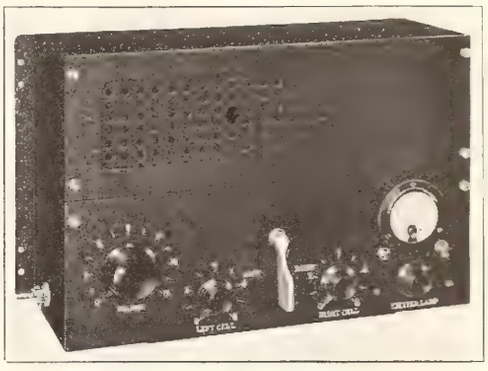
Silent change over

AUTOMATIC VOLTAGE CONTROL TO INSURE CONSTANT VOLUME

Exceptional tone range

QUICKLY ACCESSIBLE FOR CLEANING, INSPECTION, AND REPLACEMENT OF PARTS

Exceptional gain, Practically inaudible hum



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Chairs, Theatre

TO EQUIP a theatre properly, the first requirement is a thorough understanding of the uses to which the building is to be put. Having determined that, a seating diagram or layout should be made to insure the maximum seating capacity consistent with comfort, safety, facility of entrance and exit, compliance with local or state building requirements, proper sight lines, elevations and other mechanical adaptations and adjustments

The arrangement and width of aisles and passageways should be such that transient patrons may move about with a minimum of disturbance to those who are seated. For this reason, the number of seats in each row between aisles should be kept as low as is possible and consistent with the desired seating capacity. It is well to have not more than ten or twelve seats in a row between each aisle, although this number may, if necessary, be increased slightly. Many theatres, however, have established a maximum of fourteen seats.

The distance between rows varies between 30 and 36 inches. Experience has demonstrated that this distance is necessary to accommodate all sizes of patrons, and to facilitate entering and leaving the center seats of a row while others are seated.

In planning the seats for a theatre, it is a safe policy to plan for the accommodation of persons who are above the average in size, since seating that is too large does not produce discomfort. In the larger theatres, therefore the majority of the seats are 20 inches wide with an occasional 19-inch chair to fill in. An exception to this ruling is the seating for loges, which frequently is as much as 24 inches wide.

The placing of chairs in rows and the arrangement of the aisles, to make ingress and egress as easy, speedy and safe as possible and to conform in every way with the building and fire ordinance of each community, is another important point requiring careful thought and planning.

Talking pictures have injected another element into the problem of seating for higher efficiency, i. e., acoustics. The acoustical properties of the theatre chair are now very important, and for sound-equipped houses upholstered seats have become a necessity due to their sound-absorbent quality. Veneer backs and seats are likely to induce sound reverberation of obnoxious character and may easily mar an otherwise perfect acoustical condition. Therefore, in the selection of seating facilities, the subject of acoustics must now be given most serious consideration.

American Seating Company, Grand Rapids, Mich.
The A. H. Andrews Company, 107 S. Wabash Avenue, Chicago, Ill.
Arlington Seating Company, Arlington Heights, Ill.
Decorative Arts Co., 300 W. Austin Ave., Chicago, Ill.
General Seating Company, 2035-49 Charleston St., Chicago, Ill.
Heywood-Wakefield Company, 174 Portland Street, Boston, Mass.
Ideal Seating Company, Grand Rapids, Mich.
Illinois Theatre Seat Exchange, 1024 So. Wabash Avenue, Chicago, Ill.
The Irwin Seating Company, Grand Rapids, Michigan.
National Seating Company, 276 West 43rd Street, New York City.
Standard Manufacturing Company, Cambridge City, Indiana.
Union City Body Company, Union City, Ind.
Wisconsin Chair Company, Port Washington, Wis.

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Chair Covers

IN ADDITION to giving a pleasing and inviting appearance to the auditorium, chair covers serve the practical purpose of coolness and sanitation. An interior otherwise drab may be transformed into a cool, clean, cheerful looking place through their use.

There are several things that should be borne in mind in connection with the use of chair covers. It should be remembered that auditorium and balcony chairs as a rule require two distinct and different styles of covers. The auditorium chair should be equipped with a cover which covers the entire chair back while the balcony chair need only have a quarter back. This is because of the slope on which balcony chairs are placed.

Working from blue prints provides the most satisfactory way of assuring a perfect fit of the cover for each chair.

Chair pads for veneer seats are also obtainable, and there are also special chair materials which are intended to be used as aids to acoustics.

Allied Cloth Specialties Company, Greenville, O.
S. M. Hexter & Company, 2400 Superior Avenue, Cleveland, O.
Florence Bedding Co., Florence, S. C.
The Hodes-Zink Mfg. Company, Fremont, O.
Kelly-Springfield Tire Co., 1775 Broadway, New York City.
Windowcraft Valance & Drapery Company, 328 Superior Avenue, N. W., Cleveland, O.

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Chair Fastening Cement

CEMENT of this kind is for firmly attaching into the floor the metal pieces to which the theatre chair is bolted. Into a hole made in the floor, the metal piece itself, or bolt for its attachment, is inserted, then around it is poured the melted cement. In about ten minutes this cement hardens and holds the metal piece or bolt firmly in place.

When used in reseating, the old metal piece or bolt is removed, a new one inserted and the cement poured around it. Such cement can be procured for around $7.50 per 12-pound can.

General Seating Company, 2035-49 Charleston St., Chicago, Ill.
Illinois Theatre Seat Exchange, 1024 So. Wabash Avenue, Chicago, Ill.

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Change Makers

SPEED AND ACCURACY are obtained at the box office through the use of coin changing machines which in addition to their time saving facilities offer a valuable protection against annoying mistakes in making change to patrons. With the coin changing machines a light touch at the keyboard is all that is necessary to deliver the correct number of coins to the patron who easily scoops them up from a cup at the side of the change maker. Coins may be delivered either from the right or left side and these automatic cashiers as developed for theatres have been improved in recent months until now they are available in sizes which occupy only about 81 square inches of space in the box office.

In the handling of crowds the coin changer plays a particularly important part in reducing to a minimum delay at the ticket window, and some are equipped with safety locks to prevent short changing when a channel is empty. Fumbling of coins and the dropping of them is also eliminated.

Joseph F. Arvid Company, 22 W. 32nd Street, New York City.
Brandt Automatic Cashier Company, Watertown, Wis.
Hedman Manufacturing Company, 1158 Center Street, Chicago, Ill.
Hoefer Change-Maker Company, 3700 E. 12th Street, Kansas City, Mo.

First Choice

"Best by Test"
Big Savings
Complete Satisfaction
Better Light
Slower Burning

Carbon Savers
(patent pending)
Burn Hilow and High Intensity down to 2 inches and less

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No inconvenience whatsoever to the operator

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Now Used Exclusively By
R.K.O. RADIO CITY
ROXY THEATRE — MUSIC HALL
and other leading theatres

CARBON PRODUCTS, Inc., 324 West 42nd Street, N. Y. C.

Changeable Sign Letters

CHANGEABLE SIGN LETTERS are widely used by theatres in the marquee and have proved especially popular, because of the flexible manner in which they permit billing of a current or coming attraction. Changeable sign letters are generally made of cast aluminum with the letter part cut out. When used on the marquee these letters can be moved to make an attractive announcement. They are obtainable in large and small sizes and, in addition, numerals of the same character are also available.

Ben Adler Signs, Inc., 5119 Kimbark Avenue, Chicago, Ill.
Crystallite Products Corporation, 1708 Standard Avenue, Glendale, Calif.
Friedley-Voshardt Company, Inc., 761 Mather Street, Chicago, Ill.
Metal Products, Inc., Milwaukee, Wis.

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Change-Overs

A DEVICE for changing from one projection machine to another or from projector to stereopticon which is accomplished by pressing a button.

Apasco System, 3510 Greensward Rd., Los Angeles, Calif.
Basson & Stern, 749 E. 32nd Street, Brooklyn, N. Y.
Dowser Manufacturing Company, 225 Broadway, New York City.
Essannay Electric Manufacturing Company, 823 South Wabash Avenue.
GoldE Manufacturing Company, 2013 Le Moyne Street, Chicago, Ill.
Guerico & Barthel, 1018 S. Wabash Avenue, Chicago, Ill.
E. W. Hulett Manufacturing Company, 1772 Wilson Avenue, Chicago, Illinois.
International Projector Corp., 88-96 Gold Street, New York City.
U. S. Electrical Tool Co., 2488-96 West Sixth Street, Cincinnati, Ohio.

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Choppers, Ticket

Refer to TICKET CHOPPERS

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Cleaners, Film

Refer to FILM CLEANING MACHINES

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Cleaning Compounds

THEATRE REMODELING and rejuvenation go hand in hand with a general clean-up, to which houses are periodically subjected. In this connection cleaning compounds are available for use, not only for the exterior of the house, but for cleaning painted surfaces, marble, tile, terrazzo and mosaic. These latter materials, much in use in theatre buildings, may be brought back to a pleasing state of newness through the use of proper detergents.

J. B. Ford Company, Wyandotte, Mich.
Skour-Nu, Inc., 158 West 22nd Street, New York City

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Composition Flooring

MANY PARTS of a theatre especially call for a floor covering other than woven materials, and often composition flooring may adequately take the place of expensive tiles, terrazzo, etc. Indeed, in some of the most elegant theatres, the new types of composition flooring, which is now made in raised sections and patterns suggestive of tile and other kinds of mineral flooring, have been effectively adopted.

Composition flooring is made by a number of companies specializing in this product, and all have their own processes. It may be said, however, that the basic materials are cork or rubber, and natural gums. For the coloring is added color pigments according to the design. The resulting mass is attached to burlap backing. Composition flooring comes in varying thicknesses, depending on the use to which it is to be put, and it may be especially designed.

Armstrong Cork and Insulation Co., Lancaster, Pa
Bonded Floors Company, Inc., Kearny, N. J.
Imperial Floor Company, 59 Halstead, Rochester, N. Y.
St. Clair Rubber Company, 440 Jefferson Avenue, East Detroit, Mich.
Stedman Products Company, South Braintree, Mass.
U. S. Rubber Company, 1790 Broadway, New York City.
Zenitherm Company, Inc., Kearny, N. J.

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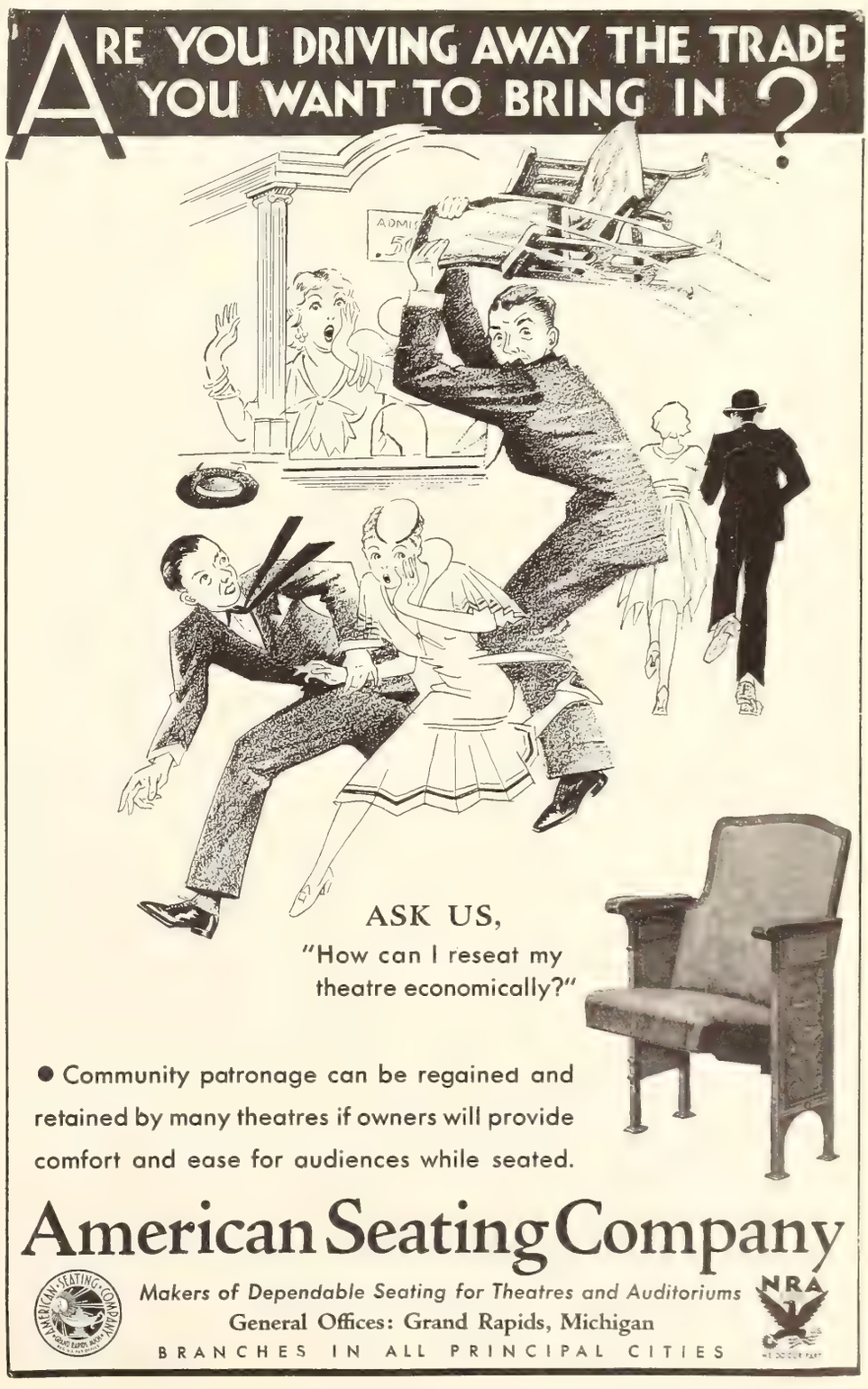
Condensers (Lenses)

CONDENSERS are single glass lenses, unmounted. They are made in various diameters from 2¼ inches to 8 inches in diameter; the 4½ inches diameter and the 8 inches diameter being used mostly in motion picture work. The condenser is located in the front end of the lamphouse to gather the rays of light from the light source, and bend them, or condense them into a spot of light on the aper-


ARE YOU DRIVING AWAY THE TRADE YOU WANT TO BRING IN ?
ASK US,
"How can I reseat my theatre economically?"
● Community patronage can be regained and retained by many theatres if owners will provide comfort and ease for audiences while seated.
American Seating Company
Makers of Dependable Seating for Theatres and Auditoriums
General Offices: Grand Rapids, Michigan
BRANCHES IN ALL PRINCIPAL CITIES
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AT LAST!

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or tearing up from the floor.

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Renew your carpets with LUSTRATE at a cost of less than one-third of a cent per square foot. Easily applied by anyone without interfering with your daily performances. Guaranteed to bring back the original luster.

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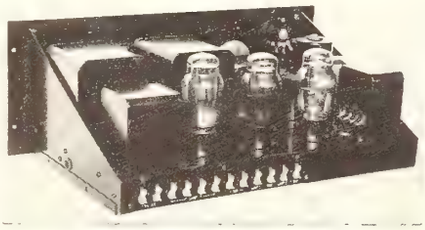

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Export Dept.: 44 Whitehall St., N. Y. C.

ture. They are made in different shapes, some being Plano Convex some Meniscus or Moon shape and others Bi-Convex.

Condenser breakage and trouble has been greatly reduced through the perfection and development of heat resisting glass which is tempered and processed to withstand extreme changes of temperature. This, it is declared, has been accomplished without any sacrifice of light on the screen and without impairment of photographic values.

Focal lengths for motion picture work are usually 6½-7½-8½ and 9½ inches; 5 inches, 6 inches and 8 inches diameter condensers are usually used for spotlight projection.

Within recent years there has been a development of what is known as the Parabolic condenser, which has made possible the gathering of more light, and a sharp, concentrated spot on the aperture of the picture machine. These Parabolic condensers have been developed for regular arc projection, high intensity arc projection, and mazda projection. They are a little more expensive than the regular type of condenser, but the results obtained are well worth the price. Prices from $1.50 to $12.

Aerovox Wireless Corporation, 70 Washington Street, Brooklyn, N. Y.
Bausch & Lomb Optical Company, Rochester, N. Y.
Brenkert Light Projection Company, 7348 Saint Aubin Avenue, Detroit, Mich.
Fish-Schurman Corp., 230 E. 45th St., New York City.
Kliegl Brothers, 321 W. 50th Street, New York City.
Polymet Mfg. Corporation, 829 E. 134th Street, New York City.
Sussfeld, Lorsch & Schimmel, 153 W. 23rd Street, New York City.

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Curtain Control Machines

FEW THINGS leave a finer impression on the theatre audience than the smooth and silent opening and closing of the curtain. This is accomplished by curtain control machines which operate automatically. The curtain can be controlled from the booth or from back stage by the simple process of pressing a button.

Curtain control equipment consists of track equipped with cable and snaps to which the curtain is fastened. In opening and closing the curtain may be stopped at any desired point across the stage and may also be reversed at will.

The motor for operating the curtain is usually placed on the stage or it may be placed in the grids or mounted on a platform. This permits the machine, track and curtains to be flied in addition to open from the center.

Theatres of all sizes are now employing automatic curtain control equipment and mechanism of this type has been developed to a high grade of efficiency, contributing immeasurably to audience enjoyment of the program. The price of curtain control machines is around $225 with the track selling at approximately $3 per foot.

A type of curtain control machine specially designed for small theatres with tracks up to 40 feet in length, has been put on the market at a price considerably lower than that of the larger machines.

Automatic Devices Company, Samuels Building, Allentown, Pa.
J. H. Channon Corporation, 1455 West Austin Avenue, Chicago, Ill.
Peter Clark, Inc., 544 W. 30th Street, New York City.
The Econoquipment Manufacturing Company, Akron, Ohio.
Robert E. Power Studios, 1717 Cordova Street, Los Angeles, California.
Richards-Wilcox Manufacturing Company, Aurora, Ill.
Alvin Seiler, Chrysler Bldg., New York City.
Tiffin Scenic Studios, Tiffin, O.
Twin City Scenic Company, 2819 Nicolette Avenue, Minneapolis, Minn.
Vallen Electrical Company, Inc., 225 Bluff Street, Akron, O.
Weaver Brothers Manufacturing Company, 221 West Grand Avenue, Watts, Calif.

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Curtain Tracks

THE TYPE OF curtain track installed is important for several reasons. It cannot be a makeshift affair, for if it is it may ruin an otherwise good program. Naturally, it must be noiseless and must function smoothly and with little or no effort. A moving curtain attracts attention, therefore that motion must not be accompanied by vibration.

Acme Stage Equipment Company, 191 Lafayette Street, New York City.
Automatic Devices Company, Allentown, Pa.
Bruckner-Mitchell, Inc., 132 W. 44th Street, New York City.
J. H. Channon Corporation, 1455 West Austin Avenue, Chicago, Ill.
J. R. Clancy, 1010 W. Belden Avenue, Syracuse, N. Y.
Peter Clark, Inc., 544 W. 30th Street, New York City.
Klemm Manufacturing Corporation, 1455 West Austin Avenue, Chicago, Ill.
Robert E. Power Studios, 1717 Cordova Street, Los Angeles, California.
Twin City Scenic Company, 2819 Nicollett Avenue, Minneapolis, Minn.
U. S. Scenic Studios, Inc., Film Exchange Building, Omaha, Nebr.
Perkins Curtain Carrier Company, Waterloo, Ia.
Vallen Electrical Company, Inc., 225 Bluff Street, Akron, O.
Volland Scenic Studios, Inc., 3737 Cass Avenue, St. Louis, Mo.

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Curtains, Fireproof

LAWS IN MOST states now require an asbestos curtain on the stage. In some cases a combination of steel and asbestos curtains is required by the law.

Wm. Beck & Sons Company, Highland and Dorchester Avenue, Cincinnati, O.
J. H. Channon Corporation, 1455 West Austin Avenue, Chicago, Ill.
J. R. Clancy, Syracuse, N. Y.
Peter Clark, Inc., 544 W. 30th Street, New York City.
Johns-Manville Corporation, 292 Madison Avenue, New York City.
Klemm Manufacturing Corporation, 1455 W. Austin Avenue, Chicago, Ill.
Lee Lash Studios, 707 Broadway, New York City.
Tiffin Scenic Studios, Tiffin, O.
Twin City Scenic Company, 2819 Nicollett Avenue, Minneapolis, Minn.
Volland Scenic Studios, Inc., 3737 Cass Avenue, St. Louis, Mo.
I. Weiss & Sons, 445 W. 45th Street, New York City.

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Dimmers

THE BEAUTIFUL lighting effects achieved in motion picture theatres is accomplished through dimmers which are capable of complete illumination control making possible soft changes and color blending of lights to create a restful and pleasing atmosphere. Dimmers are used by small theatres as well as the large motion picture palaces. They are usually placed at the side of the stage. In instances of smaller installations the dimmer may be operated by the projectionist from the booth.

The magical effect of lighting control and blending as achieved with dimmers is one of the outstanding features of the modern theatre today. On the stage and throughout the theatre dimmers give producers and managers one of their most effective means of creating marvelous effects which unquestionably are important factors at the box office.

Frank Adam Electric Company, St. Louis, Mo.
Century Lighting Equipment, Inc., 419 West 55th Street, New York City.
Cutler-Hammer, Inc., 12th Street and St. Paul Avenue, Milwaukee, Wis.
Dimmerette Switchboard Co., 108 W. 46th Street, New York City.
General Electric Company, 1 River Road, Schenectady, N. Y.
Hub Electric Company, 2219 K, Grand Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.
Reynolds Electric Company, 2650 W. Congress Street, Chicago, Ill.
Saltzman Brothers, Royale Theatre, New York City.
Ward-Leonard Electric Company, 37 South Street, Mt. Vernon, N. Y.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.
Wm. Wurdack Electric Manufacturing Company, 4444 Clayton Avenue, St. Louis, Mo.

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Disinfectants, Perfumed

THE NECESSITY of eliminating disagreeable odors in a theatre has led to the development of disinfectants which not only serve to eradicate the odors but leave in the room a delightful perfume fragrance.

A deodorant which acts as a solvent for the scale forming in urinals and toilets, is also obtainable.

Hewes Gotham Co., 520 W. 47 St., New York City.
The Huntington Laboratories, Inc., Huntington, Ind.
Rochester Germicide Company, Inc., Rochester, N. Y.
West Disinfecting Company, 42-16 Barn Street, Long Island City, N. Y.

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Doors, Fireproof

Refer to FIREPROOF DOORS

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Draperies

Refer to STAGE SCENERY AND DRAPERIES

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Driers, Hand

Refer to HAND DRIERS

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Drinking Cups, Paper

THE PAPER drinking cup, in its handy container, is an adjunct to the sanitary equipment of a theatre. In some instances containers are included in the cost of the cups. Where it is necessary to buy a container, the price will range from about $4 up.

American Lace Paper Company, 4425 No. Port Washington Rd., Milwaukee, Wis.
Lily-Tulip Cup Corporation, 122 E. 42nd Street, New York City.
Individual Drinking Cup Company, Inc., Easton, Pa.
Ideal Cup Corporation, 317 N. Wells Street, Chicago, Ill.

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Drinking Fountains

EIGHTEEN drinking fountains about evenly divided between the wall and pedestal type are installed in just one metropolitan theatre alone. While the house is one of the country's largest houses, the drinking water facilities provided easily emphasize the importance of this feature in any theatre.

Drinking fountains should be placed as conveniently as possible for the patron entering and leaving the theatre. In small houses at either end of foyer is a place frequently used. Whether the wall or pedestal type fountain is used depends upon space available, the wall type being used where space conditions are more limited. The wall type is designed with special decorative and illuminating features.

In the finer theatres drinking fountains form an integral part of the decorative scheme of the theatre, being designed in harmony with the balance of the surroundings and in conformity with the architectural treatment of the house.

Batchelder-Wilson Company, 2633 Artesian, Los Angeles, Cal.
Century Brass Works, 962 N. Illinois Street, Belleville, Ill.
The Crane Company, 836 E. Michigan Avenue, Chicago, Ill.
General Electric Company, 1 River Road, Schenectady, N. Y.
Rundle-Spence Manufacturing Company, 52 Second Street, Milwaukee, Wis.
Standard Sanitary Manufacturing Company, Bessemer Building, Pittsburgh, Pa.
Voigt Company, 1743 N. 12th Street, Philadelphia, Pa.

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Earphones

EARPHONES consist of sound receivers attached to head bands and means for connection of the receivers to the main sound system of a theatre so that persons who are hard of hearing may hear the sounds of the picture as well as a normal person. These systems for the hard-of-hearing have made the talking picture as much of a source of entertainment to the person with impaired hearing as the silent picture was before, and through the device, the partially deaf person has been retained as a patron of the motion picture theatre.

The Fortiphone Corporation, 535 Fifth Avenue, New York City.
Hearing Devices Corporation, Times Square Building, New York City.
Mears Radio Hearing Device Corporation, 45 W. 34th Street, New York City.
Sonotone Corporation, 19 West 44th Street, New York City.
Western Electric Company, 250 W. 57th Street, New York City.

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Effect Machines

EFFECT MACHINES are an integral part of motion picture exhibition, especially when a policy of stageshows has been adopted. The effects in lighting which may be obtained are almost phenomenal, are always a source of curiosity and pleasure on the part of the public. There is a wide range of prices on these machines, depending upon the effects desired. There is a also a new product which not only produces the usual effect but a wide variety of others.

Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
Century Lighting Equipment, Inc., 419 West 55th Street, New York City.
Chicago Cinema Equipment, 1736-1754 N. Springfield Avenue, Chicago, Ill.
Display Stage Lighting Company, 442 W. 45th Street, New York City.
Kliegl Brothers, 321 W. 50th Street, New York City.

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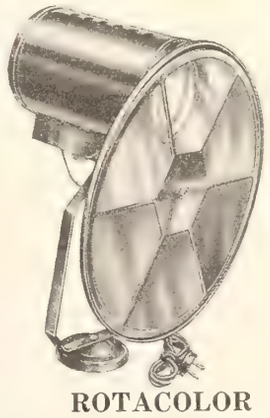
Electric Measuring Instruments

THE DEVELOPMENT and improvement in theatre lighting and projection have thrown onto the shoulders of the electrician, as well as the projectionist, many responsibilities. At their command are factors which make or break the show. With enormous switchboards to control, emergency lighting plants, motors, generators, arcs, dimmers, transverters, magnetic appliances and many other involved and sensitive electrical instruments, it devolves on the theatre to provide adequate equipment for their correct operation. In the list of necessary measuring instruments are ammeters, voltmeters, vacuum tube testers and the like. All these and others tend toward improving lighting.

Amthor Testing Instrument Co., Inc., 309 Johnston Street, Brooklyn, N. Y.
General Electric Company, 1 River Road, Schenectady, N. Y.
Heyer Products Company, Inc., 197 Grove Street, Bloomfield, N. J.
Weston Electrical Instrument Company, Waverly Park, N. J.



Booth, Stage and Orchestra Equipment

WHEN buying new equipment for your remodeling job, it will pay you to consult us. We *manufacture* a complete line of booth accessories,—Simplex parts — cabinets — automatic rewinds, tables, effect machines, arc lamps and Mazda spotlights, border lights, stage towers, and the most complete line of music stands available anywhere. CCE products are sold by every reputable supply dealer in the United States and Canada. *Investigate!*

CHICAGO CINEMA EQUIPMENT CO.

1730 N. Springfield Avenue, Chicago, Illinois

NRA WE DO OUR PART

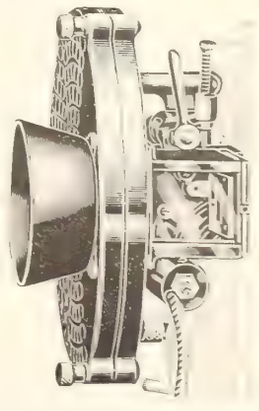
WRITE FOR CATALOG

ROTACOLOR

ROTACOLOR is a 400 watt Mazda spotlight with an electric motor-driven 6-color wheel which changes colors every ten seconds. Self-starting motor; 4½" condenser; adjustable size spot or flood; includes combination suspension bracket and support base. Compact and easy to install—just plug into any convenient receptacle. For AC current, $16.00 less bulb. For DC current, $25.00 less bulb. Beautify your lobby displays and theatre with Rotacolor!

IMPROVED REAR SHUTTER

COOLS the film, prevents buckling and distortion by drawing a stream of air from the interior of the head, not from the lamp side of the projector. Improved features comprise a 3 point ball bearing mounted in the bracket, and shutter framing plus lens framing handles, which are easily accessible at front of machine. Easy to install, no vibration, does not interfere with operation of fire shutter or framing of film. Your dealer will gladly demonstrate.



Electric Fans

THIS TERM is used to designate fans ranging in size from 5 to 16 inches, which are usually portable and are made in both oscillating and non-oscillating types. They are operated by connection to the light socket. Prices range from $5 to $35. Ceiling fans are also often desirable in theatres not well equipped for good ventilation.

Century Electric Company, 1806 Pine Street, St. Louis, Mo.
General Electric Company, 1 River Road, Schenectady, N. Y.
Robbins & Meyers Company, Springfield, O.
Wagner Electric Corporation, 6400 Plymouth Avenue, St. Louis, Mo.
Western Electric Company, 50 Church Street, New York City.

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Engineering Service

THE ADVENT of sound pictures, with all the attendant problems and requirements has necessitated a special kind of engineering service. Men engaged in such works are usually known as consulting engineers and are qualified to act in an advisory capacity on electrical and acoustical problems as well as to supervise sound installations and operation.

Kansas City Sound Service Co., 130 W. 18th St., Kansas City, Mo
S. S. Sugar, 8 W. 40th Street, New York City.
Theatre Supply & Service Co., 603 W. 43rd St., New York City.

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Exit Light Signs

EXIT LIGHT SIGNS are required by law in all theatres, the Chicago theatre building ordinance specifying them as follows: "The word 'EXIT' shall appear in letters at least six inches high over the opening of every means of egress from a theatre and a red light shall be kept burning over such a sign."

Ben Adler Signs, Inc., 5119 Kimbark Avenue, Chicago, Ill.
Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
Brenkert Light Projection Company, 7348 Saint Aubin Avenue, Detroit, Mich.
E. E. Fulton Company, 1018 S. Wabash Avenue, Chicago, Ill.
Hub Electric Company, 2219 W. Grand Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
Lu-Mi-Nus Signs, Inc., 2736 Wentworth Avenue, Chicago, Ill.
Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.
Rawson & Evans Company, 710 W. Washington Street, Chicago, Ill.
Viking Products Corporation, 422 W. 42nd Street, New York City.
The Voigt Company, 1745 N. 12th Street, Philadelphia, Pa.

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Fans, Electric

Refer to ELECTRIC FANS

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Film Cabinets

THERE ARE various types of film cabinets having storage capacity from three to twelve reels per unit of various forms of construction so that the reel is elevated or brought within grasp by the opening of the cover. They are generally of double metal wall construction, so that should one reel become ignited in the cabinet, the others are insulated from this heat, and thus saved from any damage. Some of them are constructed so that they can be ventilated to the outside by means of piping.

American Film-Safe Corporation, 1800 Washington Boulevard, Baltimore, Md.
Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
E. E. Fulton Company, 1018 S. Wabash Avenue, Chicago, Ill.
Neumade Products Corporation, 440 W. 42d Street, New York City.

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Film Cabinet Stands

THERE ARE various size stands which accommodate one up to three cabinets, and hold the film cabinets so that they are more convenient as well as allowing them to be moved about more easily for cleaning or relocating purposes. Some of them also make the film cabinets more safe by holding the film cabinet at an angle so that a reel of film cannot be laid on top of it.

Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
E. E. Fulton Company, 1018 S. Wabash Avenue, Chicago, Ill.

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Film Cement

A SPECIAL preparation for splicing motion picture film used in theatres, laboratories and film exchanges. Film Cement sells at about 20 cents a bottle.

Bell & Howell Company, 1801 Larchmont Avenue, Chicago, Ill.
F. B. Griffen, Oshkosh, Wis.
Hewes Gotham Co., 520 W. 47 St., New York City.
Rosco Laboratories, 367 Hudson Avenue, Brooklyn, N. Y.

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Film Cleaning Machines

A BLOCK containing pads which are saturated with a film cleaning liquid through which the film is run, dirt and grit being removed from it in the process. Prices range from $7.50 up.

Andre DeBrie, Inc., 115 W. 45th Street, New York City.
Blue Seal Products Co., 260 Wyckoff Street, Brooklyn, N. Y.
Consolidated Film Industries, 1776 Broadway, New York City.
Rex Film Renovator Mfg. Company, 73 E. Naghten Street, Columbus, O.

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Film Inspection Machines

PERFECT PROJECTION is impossible unless the film itself is in perfect mechanical condition. Today the public demands good screen and sound results and the projectionist can accomplish this only when proper inspection has been given to the film. The film inspection machines manufactured today are adding efficiency to this work.

Andre DeBrie, Inc., 115 W. 45th Street, New York City.

NEW FOR OLD

Transform your old chairs with our cushions for both veneered and squab seats. Not novelties, but thoroughly practical cushions which actually render comfort and beauty at reasonable cost.

Chair back covers to match. We guarantee fits.

Ask us about them

FLORENCE BEDDING CO.

SPEC. DEPT. — BOX 303

FLORENCE, S. C.

Film Reels

Refer to REELS

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Film Rewinders

THIS DEVICE is used for rewinding films after they are run through the projectors, and are made in two general patterns, the bench and fire-proof enclosed type. The bench or open rewind is made in one piece types with the dummy and geared end complete in one unit, and others are made so that they can be clamped to a bench or shelf, while some are permanently fastened by means of bolts. Some are made with plain bearings and some have their spindles mounted on ball bearings.

The enclosed rewinds are made in various patterns, both hand drive and motor drive models. The motor drive type is generally automatic in its operation, stopping at the end of the film or should the film break. Some are made with plain bearings and some have their spindles mounted on ball bearings. Some motor drive types also have multiple speed ranges and accommodate either one- or two-thousand-foot reels. One type recently brought on the market also has a detachable grinding and polishing attachment for aiding the operator in keeping his equipment in first class shape as well as keeping his arc lamp in good working order.

Andre DeBrie, Inc., 115 W. 45th Street, New York City.
Atlas Metal Works, 2601 Alamo Street, Dallas, Tex.
Automatic Film Rewinder, Harrisburg, Pa.
Bass Camera Company, 179 W. Madison Street, Chicago, Ill.
Bell & Howell Company, 1827 Larchmont Avenue, Chicago, Ill.
Chicago Cinema Equipment Company, 1736 N. Springfield Avenue, Chicago, Ill.
Erker Brothers Optical Company, 608 Olive Street, St. Louis, Mo.
Film Inspection Machine Company, Inc., 33 W. 60th Street, New York City.
E. E. Fulton Company, 1018 S. Wabash Avenue, Chicago, Ill.
GoldE Manufacturing Company, 2013 LeMoyne Street, Chicago, Ill.
International Projector Corp., 88-96 Gold St., New York City.

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Film Processing Machines

A DEVICE for protecting the projector from emulsion of green film. It is placed between rewinds, the film passing through the waxing machine and waxing the sprocket holes while being rewound. Prices range from $15.00 up.

Andre DeBrie, Inc., 115 W. 45th Street, New York City.
Blue Seal Products Co., 260 Wyckoff Street, Brooklyn, N. Y.
Consolidated Film Industries, 1776 Broadway, New York City.
Malcom Film Laboratory, 244 W. 49th Street, New York City.
Rex Film Renovator Mfg. Company, 74 E. Naghten Street, Columbus, O.

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Film Splicing Machines

EQUIPMENT of this type is used mostly in film exchanges, studios and laboratories for the purpose which the name states. Smaller models are made for theatres. Prices range from $6.00 up.

Andre DeBrie, Inc., 115 W. 45th Street, New York City.
Bell & Howell Company, 1801 Larchmont Avenue, Chicago, Ill.
E. E. Fulton Company, 1018 S. Wabash Avenue, Chicago, Ill.

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Fire Doors

Refer to FIREPROOF DOORS

Fire Extinguishers

THERE ARE for theatres four types of fire extinguishers: the one quart size hand extinguisher, containing carbon tetra-chloride; the 2½-gallon soda and acid extinguisher; the 2½-gallon foam type, and the portable carbon Dioxide hand type. Good ones of these types are manufactured by many companies. Instructions from fire inspectors should be carefully followed in distributing these through the theatre building. Prices range around $12.00.

American-LaFrance and Foamite Corporation, Elmira, N. Y.
Fyr-Fyter Company, 221 Crane, Dayton, O.
Harker Manufacturing Company, 121 W. Third Street, Cincinnati, O.
International Fire Equipment Corporation, W. New Brighton, N. Y.
Pyrene Manufacturing Company, 560 Belmont Avenue, Newark, N. J.

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Fire Prevention for Projectors

IMPORTANT equipment has been developed which it is said definitely prevents a film fire in the projection machine. This equipment is a safety control device, that is easily installed and which is operated on the regular line voltage. The main control unit and dowser are mounted on the cone of the lamphouse and act as the main light cut off, taking the place of the regular dowser. The dowser is operated from five distinct points of contact, covering every avenue through which a fire could start in the projector while it is in operation or at a standstill with the film in it. All contact points are very sensitive, and the dowser is instantaneous in its action, yet does not depend upon springs to actuate it.

Blue Seal Products Co., 260 Wyckoff Street, Brooklyn, N. Y.
Duo Manufacturing Company, 1049 N. Hermitage Avenue, Chicago, Ill.
N. A. N. Automatic Light Control Company, P. O. Box 207, Johnstown, Pa.
Pyrene Manufacturing Company, 560 Belmont Avenue, Newark, N. J.
Rosco Laboratories, 367 Hudson Avenue, Brooklyn, N. Y.
Sentry Safety Control Corporation, 13th and Cherry Street, Philadelphia, Pa.

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Fireproof Shutters

AGAIN ENTERING into lower insurance rates are fireproof shutters for the projection booth. Such equipment in the modern theatre has placed the patrons beyond the danger line, so to speak. These safety shutters are so constructed that they drop when film breaks. Certain designs work automatically, while others operate through a release effected by the projectionist. The list price of the shutters range from $9.00 up, depending on size.

Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
Best Devices Company, Film Building, Cleveland, O.
H. B. Cunningham, 964 University Avenue, St. Paul, Minn.
W. G. Preddey, 187 Golden Gate Avenue, San Francisco, Cal.

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Fireproofing Materials

INTO EVERY FACTOR of theatre construction, there should enter fire resisting material. Through such construction, the exhibitor is safeguarding his investment and his clientele. Fireproofing compounds have been prepared for coating scenery, drapes and curtains and other inflammable materials. Today through the use of specially prepared wood, compounds, asbestos, cement, steel and other fire resisting material the owner may feel assured of the safety of his building.

Canvas Proofing & Striping Company, 925 W. Chicago Avenue, Chicago, Ill.
Fireproof Fabrics Sales Corp., 2846 Emerald Street, Philadelphia, Pa.
Hewes Gotham Co., 520 W. 47 St., New York City.
Johns-Manville Corporation, 292 Madison Avenue New York, N. Y.
Macoustic Engineering Company, 782 Union Trust Building, Cleveland, O.
Universal Gypsum Company, 105 W. Washington Street, Chicago, Ill.
U. S. Gypsum Company, 300 W. Adams Street, Chicago, Ill.

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Floor Coverings

Refer to CARPETS and COMPOSITION FLOORING

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Flowers, Artificial

Refer to ARTIFICIAL FLOWERS AND PLANTS

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Footlights

MANY TYPES OF footlights are made for the average theatre. They are designed in the portable type, disappearing type, and the regular kind of permanent installation. Footlights can be bought already wired for various combinations of color circuits, in single or double rows.

Frank Adam Electric Company, 3650 Windsor Avenue, St. Louis, Mo.
Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
Buckeye Distributing Company, 7016 Euclid Avenue, Cleveland, O.
Chicago Cinema Equipment Company, 1736-1754 N. Springfield Avenue, Chicago, Ill.
Chicago Switchboard Manufacturing Company, 426 S. Clinton Street, Chicago, Ill.
Hub Electric Company, 2219 W. Grand Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.
Wheeler Reflector Company, 275 Congress Street, Boston, Mass.
Wm. Wurdack Electric Manufacturing Company, 4444 Clayton Avenue, St. Louis. Mo.

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Fountains, Drinking

Refer to DRINKING FOUNTAINS

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Fountains, Ornamental

Refer to ORNAMENTAL FOUNTAINS

Furnaces, Coal and Oil Burning

Refer to HEATING SYSTEMS

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Furniture, Theatre

A NUMBER OF factors should guide the exhibitor in the selection of his furniture. Comfort and restfulness are among the first considerations. Upholstering materials offer a splendid opportunity for accents in the color scheme of the room. Over-elaborateness and that which breathes of the gaudy should generally be avoided.

All furniture depends upon the finish. A glassy varnish finish on any piece cheapens the quality of the framework. It scratches easily and shows dust more readily. A soft finish is always desirable, and this holds particularly true of gold furniture, which looks cheap unless nicely toned down.

Furniture for the men's room should always be of a heavy type, giving a manly and clubby appearance. Leather upholstering is quite proper. Women's rest room should be dainty and more genteel. Cane furniture is appropriate here.

The Ficks Reed Company, 424 Findlay Street, Cincinnati, O.
S. Karpen & Brothers, 636 W. 22nd Street, Chicago, Ill.
Mandel Brothers, Inc., State and Madison Streets, Chicago, Ill.
Marshall Field & Company, Chicago, Ill.

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Generators, Motor

THIS ELECTRICAL device is designed to produce direct current for the arc lamp on the projection machine, spotlights or double dissolving stereopticon. It consists of an alternating current motor, directly connected on a shaft to a direct current generator. Motor generators are made for every current requirement to deliver amperages from 20 amperes to 800 amperes.

There are 20 and 30 ampere outfits for reflecting arc lamps; 40, 60 and 80 ampere outfits for the ordinary arcs, and 80, 100, 150 ampere and larger generators for use with high intensity lamps.

Motor generators are made in two types, the series generators and the multiple arc generators.

The series arc is for use with two pic-

Used in Leading Theatres Everywhere. Sold by Dealers Everywhere or order direct.

·SONOLUX·

·EXCITING LAMPS·

"Perfects Sound Performance"

A Size and Type for Every Theatre Sound Reproducing System

Cost less per operating hour because their life is longer.

UNCONDITIONALLY GUARANTEED

THE SONOLUX COMPANY

3 CENTRAL AVENUE EAST NEWARK, N. J.

ture machine arcs. It is so designed that for the period of time needed to warm up the second picture machine arc, preparatory to changing from one picture machine to the other, it will carry both arc lamps at the same amperage without danger of losing the light on the arc lamp on the running picture machine.

Multiple arc generators are designed and built to generate direct current for many arcs. They are used in the motion picture booths where there are two arcs on the picture machines, one or more spotlights and a double dissolving stereopticon and effect machine. The multiple arc generator correctly built, will carry the entire battery or arc lamps and various amperages. The variance in amperage is controlled by the necessary rheostats.

Automatic Devices Company, Allentown, Pa.
Century Electric Company, 1806 Pine Street, St. Louis, Mo.
Electric Specialty Company, 211 South Street, Stamford, Conn.
General Electric Company, 1 River Road, Schenectady, N. Y.
Hertner Electric Company, 12690 Elmwood Avenue, Cleveland, O.
Hobart Brothers Company, Troy, O.
Ideal Electric & Manufacturing Company, Mansfield, O.
Imperial Electrical Company, Inc., Ira Avenue, Akron, O.
Marble-Card Electric Company, Gladstone, Michigan.
Northwestern Electric Company, 409 S. Hoyne Street, Chicago, Ill.
Robbins & Meyers Company, Springfield, O.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

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Hand Driers

WHAT IS KNOWN as the sanitary hand drier for the lavatories of theatres is an electrically operated blower type of drier, through which a current of warm air evaporates the water on the hands. Driers of this type are built of cast iron with a heavy white porcelain finish with the metal parts of nickel plate. These driers stand about 46 inches high with full 360-degree swivel nozzle and are operated by a foot lever or automatic cut-off push button which turns the switch on and off.

Airdry Corporation, Groton, N. Y.
Industrial Dryer Corp., Stamford, Conn.
Sani Products Company, Merchandise Mart, Chicago, Ill.

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Hardware, Stage

WITH THE GROWING popularity in theatres of presentation acts a need is apparent for equipment to meet the varied physical requirements in the way of stage hardware to accomplish this purpose. The subject of stage hardware takes in many items, large and small, which are equipment essentials in the stage that is to be prepared to house a variety of acts or talent.

Under the heading of stage hardware are included such items as blocks and pulleys of all types, counterweights and arbors, belay pins, cleats, curtain tracks, keystones and corners, pin rails, pin wire, rope, manila and wire, rope locks, sand bags, smoke pocket stage screws, trim clamps, winches, carriers for extra-large screens and horns. Steel curtains and counterweight rigging are also important items of the equipment in the modern stage.

Acme Stage Equipment Company, 191 Fafayette Street, New York City.
J. H. Channon Corporation, 1455 W. Austin Avenue, Chicago, Ill.
J. R. Clancy, 1010 W. Belden Avenue, Syracuse, N. Y.
Peter Clark, Inc., 544 W. 30th Street, New York City.
Great Western Stage Equipment Company, 817 Holmes Street, Kansas City, Mo.
Klemm Manufacturing Corporation, 1449-55 W. Austin Avenue, Chicago, Ill.
Lee Lash Studios, 707 Broadway, New York City.
Novelty Scenic Studios, 340 W. 41st Street, New York City.
Robert E. Power Studios, 1717 Cordova Street, Los Angeles, California.
Tiffin Scenic Studios, Tiffin, O.
Volland Scenic Studios, 3737 Cass Avenue, St. Louis, Mo.
Yale & Towne Manufacturing Company, Stamford, Conn.

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Hearing Devices

Refer to EARPHONES

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Heating Systems

THERE ARE A number of types and arrangements of theatre heating systems, each designed to fit the individual building. One of the systems is known as the fuel-to-air method whereby the transmission of the heating effect from the fuel is obtained without the intermediate processes of transmission through piping and radiators. The volumes of outdoor air entering the system are heated quickly and uniformly, producing comfortable heating and invigorating ventilation in all seasons of the year. The heating units most generally used to warm the incoming air are commonly known as unit heat generators.

American Foundry & Furnace Company, 915 E. Washington Street, Bloomington, Ill.
Grinnell Company, Providence, R. I.
P. H. McGirl Foundry & Furnace Company, Bloomington, Ill.
B. F. Reynolds Company, 609 No. LaSalle Street, Chicago, Ill.
Supreme Heater & Ventilating Company, 1915 Pine Street, St. Louis, Mo.

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High Intensity Lamps

Refer to LAMPS, HIGH INTENSITY

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Holders, Ticket

Refer to TICKET HOLDERS

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Hoods, Color

Refer to COLOR HOODS

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Horn Lifts and Horn Towers

A HORN LIFT is an automatically controlled electric driven elevator used to raise and lower sound horns to their proper places behind the screen. They operate on the hydraulic, cable and drum and screw lift principle, and when the stage is needed for acts, the lift lowers the horn down under the stage. The portion of the stage flooring directly above the lift is attached to the lift, becoming a part of it, and any stage setup located over the lift goes up with it and is ready for use the instant the lift returns to the low level.

Horn towers are structural steel towers on which the horns are fastened. These towers are generally on rubber-tired, ball bearing casters so that they may be moved about silently to properly locate the horns behind the screen. When the horns are not in use the towers can be pushed out of the way.

Bud Speaker Company, 1156 Dorr Street, Toledo, Ohio.
Bruckner-Mitchell, Inc., 132 W. 44th Street, New York City.
Gates Radio & Supply Company, Quincy, Ill.
Littleford Brothers, 501 E. Pearl Street, Cincinnati, O.
Macy Engineering Co., 1451 39th Street, Brooklyn, N. Y.
United Radio Manufacturing Company, 191 Greenwich Street, New York City.
Vallen Electrical Company, Inc., 225 Bluff Street, Akron, O.

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Interior Decorations

INTERIOR DECORATION of the motion picture theatre has developed specialists in this important phase of construction. These companies have made a thorough study of the type of decorative scheme best suited for audience appeal. The originality of theatre decoration has played no small part in the success of this form of entertainment for it takes the public into a new world.

Decorative Arts Co., 300 W. Austin Ave., Chicago, Ill.
Eastman Brothers Studios, Inc., 36 W. 46th Street, New York City.
Interstate Decorating Company, 1458 S. Wabash Avenue, Chicago, Ill.
Mandel Brothers, Inc., State and Madison Streets, Chicago, Ill.
Marshall Field & Company, Chicago, Ill.
Novelty Scenic Studios, 340 W. 41st Street, New York City.
Robert E. Power Studios, 1717 Cordova Street, Los Angeles, California.
J. A. Torstenson & Company, 860 Fletcher Street, Chicago, Ill.
I. Weiss & Sons, 445 W. 45th Street, New York City.

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Iron and Bronze Work, Ornamental

Refer to BRASS RAILS and ORNAMENTAL BRONZE

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Labels, Film

Refer to GUMMED LABELS

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Ladders, Safety

THE SAFETY LADDER is a safeguard, both for the employer and the employe. It minimizes the risk of accidents and the possibility of becoming involved in costly law suits. The safety ladder has the approval of the Underwriters Laboratories. Sizes range from 3 feet to 16 feet, and the list price ranges from $9.50 to $32. Because of the rigidity of these ladders, they are time-savers.

Dayton Safety Ladder Company, 121 W. Third Sreet, Cincinnati, O.
Durabilt Ladder Corporation, Coxsackie, N. Y.
The Patent Scaffolding Company, 1500 Dayton Street, Chicago, Ill.

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Lamps, Exciter

THE PURPOSE of exciter lamps is to supply the light energy which actuates the photoelectric cell. It is located in the sound head in such adjustment that its beam of light rides upon the sound track, transmitted or interrupted according to the variations of the track. It is a basic element in the mechanism of sound-on-film reproduction and should be durable and precisely adapted to the particular design of the apparatus used.

Amplex Electronic Products, Inc., 79 Washington St., Brooklyn, N. Y.
Gordos Products, Inc., 17 W. 60th St., New York City.
Hygrade Sylvania Corp., Clifton, N. J.

The Sonolux Company, 3 Central Ave., East Newark, N. J.

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Lamps, High Intensity
Lamps, Exciter
Story

IT IS VERY encouraging, indeed, to note the many recent improvements in the high intensity lamp for moving picture propection.

With playhouses of every increasing seating capacity and consequent increase of projection range or "throw," the high intensity lamp has rapidly become a necessity with very few alternatives for light source in the larger houses.

The high intensity lamp, just a few years ago, while considered a necessity in the larger houses, was also looked upon as a rather troublesome piece of apparatus to be gotten along with because there was nothing else that could serve its purpose. But today the high intensity lamp has been perfected in such measure that it is no longer troublesome or intricate from an operating standpoint, and gives satisfactory results.

Ashcraft Automatic Arc Company, 4214 Santa Monica Boulevard, Los Angeles, Cal.
Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
Hall & Connolly, Inc., 24 Van Dam Street, New York City.
Imperial Electric & Manufacturing Co., 1062 North Orange Grove, Los Angeles, Calif.

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Lamps, Incandescent, Projection

THIS TERM may be confusing as there are lamps for motion picture projection as well as lamps for spotlight, searchlight, floodlight, and stereopticon projection. Some are quite different, and each should be used in the service it is designed for.

There are two lamps made especially for theatre projection with professional apparatus. The 900 watt, 30 ampere, 30 volt lamp and the 600 watt, 20 ampere, 30 volt lamp. They cannot be used on the ordinary lighting circuit without a regulator or transformer to change the current to the correct amperage and voltage.

For portable projectors such as are generally classed as "amateur" there are several types of projection lamps in very wide use. There are the 50, 100 and 200 watt lamps for use on 115 volt circuits and the 200 and 250 watt, 50 volt lamps which are operated with a regulator.

All of these lamps are designed to project the most possible light on the screen. The 900 watt lamp produces enough light to work efficiently on throws up to 100 feet. The 600 watt lamp is used for throws shorter than 80 feet. The other lamps are for short throw work, generally with 16-mm. film.

Other lamps designed for spotlight service can be had in wattages of from 100 watts to 10,000 watts for use on 115 volt lines. The 100 and 200 watt sizes are all standard and are carried in stock. There is a standard lamp of 1,000 watts for use on 115 volt lines for motion picture projection. It is not, however, as efficient as the 30 volt type for motion picture work and is generally used for non-theatrical service.

Edison Lamp Works, Division of G. E., Harrison, N. J.
International Projector Corp., 88-96 Gold St., New York City.
National Lamp Works, Nela Park, Cleveland, O.
Westinghouse Lamp Company, 150 Broadway, New York City.

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Lamps, Mazda

THE USE of the Mazda lamp has broadened in recent years, and today these lamps are used in projectors in the theatres and on stages of the studios. It has been said, and perhaps rightly, that light sells the show. Especially is this true in the cities where scores of theatres are vying with each other for patronage. In the display signs, in the strip signs, in the marquise, in the lobby and in the theatre proper, the Mazda lamp has made the White Way, whether in the metropolitan centers or in the small towns, whiter. It is being used in the studio as well as theatre. Durable colored lamps may now be purchased with coloring on the inside, permitting the lamps to be washed.

Champion Lamps, Davers, Mass.
Edison Lamp Works, Division of G. E., Harrison, N. J.
General Electric Company, 1 River Road, Schenectady, N. Y.
Hygrade Sylvania Corp., Salem, Mass.
National Lamp Works, Nela Park, Cleveland, O.
Westinghouse Lamp Company, 150 Broadway, New York City.

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Lamps, Reflector Arc

A CARBON arc lamp for motion picture projection using a reflector for projecting the light through the aperture of the picture machine.

The complete lamp contains as a part of the unit an automatic arc control adjusted to operate at a variance of a fraction of a volt at the arc. The advantage of the reflecting arc lamp is that it will operate at from 20 to 25 per cent of the electrical current necessary to operate the old style arc lamp. The carbons used are much smaller in size, making an additional saving. The reflector arc is now accepted as a necessity by progressive exhibitors, because, in addition to saving electric current, it produces a flat even field of bright crisp white light which is very desirable in motion picture projection.

Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
Hall & Connolly, Inc., 24 Van Dam Street, New York City.
International Projector Corp., 88-96 Gold St., New York City.
Kliegl Brothers, 321 W. 50th Street, New York City.
The J. E. McAuley Manufacturing Company, 554 W. Adams Street, Chicago, Ill.
Morelite Company, Inc., 600 W. 57th Street, New York City.
W. G. Preddey, 187 Golden Gate Avenue, San Francisco, Cal.
Strong Electric Corporation, 2501 LaGrange Street, Toledo, O.
S. O. S. Corporation, 1600 Broadway, New York City.

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Lantern Slides

Refer to SLIDES

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Lenses

FOR MOTION PICTURE theatre service there are projection lenses and condensing lenses. The latter are also used in projection but are placed in the lamphouse and condense the rays to a spot on the aperture. Projection lenses are objective lenses placed in the projector head.

The prime requirement of a projection lens is to give a bright, well defined picture on the screen without any distortion or color rays. These lenses are made in four sizes: Eighth, quarter, half and three-quarters (diameters, respectively, of 1 11/16, 1 5/16, 2 25/32 and 3¼ inches).

The one-eighth and one-quarter sizes are furnished in equivalent focii of two inches E. F., to eight inches E. F. The half-size is furnished in equivalent focii of four and

Bring On Your Tough Projection Jobs!

To deliver an abundance of crisp, white light . . . . silently . . . . automatically . . . . economically . . . . without trouble. Full, even screen brilliance . . . . depth and definition . . . . superior projection are assured.

STRONG

High Intensity Automatic Reflector Arc Lamps

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For Sale by Independent Supply Dealers

The Strong Electric Corporation

2501 Lagrange St. Toledo, Ohio

Export Office: 44 Whitehall St. New York, N. Y.

a half inches E. F. to ten inches E. F., and the three-quarters in equivalent focii of from six inches E. F. to ten inches E.F. There is also procurable a bifocal projection lens with a range of from one-half to three-quarters of an inch in focal length, designed to eliminate the change of lenses in shifting operation from sound to silent films, and vice versa. All the sizes named are standard. Focal lengths are determined by the size of the picture desired.

Bausch & Lomb Optical Company, Rochester, N. Y.
Fish-Schurman Corp., 230 E. 45th St., New York City.
G. P. Goerz American Optical Company, 485 5th Avenue, New York City.
Graf-Lens Division, General Scientific Corporation, 4829 So. Kedzie Avenue, Chicago, Illinois.
G. O. Hansen & Bros., 4021 Armitage Avenue, Chicago, Ill.
Ilex Optical Mfg. Company, 726 Portland Avenue, Rochester, N. Y.
Kollmorgen Optical Corporation, 767 Wythe Avenue, Brooklyn, N Y.
Hugo Meyer & Company, 245 West 55th Street, New York City.
Projection Optics Company, Inc., 330 Lyell Avenue, Rochester, N. Y.
Semon Bache & Company, 636 Greenwich Street, New York City.
Simpson Instrument & Lens Company, 1737 N. Campbell Avenue, Chicago, Ill.
Wollensak Optical Company, 872 Hudson Avenue, Rochester, N. Y.

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Lifts and Elevators for Orchestra, Organ, Stage and Horns

WITH THE ADVANCE in showmanship many new types of equipment have become factors in motion picture presentation and its supplementary entertainment. Not the least of these new factors are the lifts and elevators which play such an important part in the success of programs today. The modern theatre has this equipment.

Acme Stage Equipment Company, 191 Lafayette Street, New York City.
Peter Clark, Inc., 544 W. 30th Street, New York City.
Otis Elevator Co., 11th Avenue and 26th Street, New York, N. Y.

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Lighting Control Equipment

THE MODERN theatre with a well balanced and effective lighing system, has made many demands on the manufacturers of lighting control equipment. Elaborate color effects must be possible and to change the lighting and gradually merge the light from one color to another without attracting the audiences a very flexible control system is required. Even the small control systems permit the operator to produce hundreds of color shades. Generally each color group has its own master control which is cross-interlocked with the ground master wheel device. Efficient control systems are available for every size house, no matter how small or how large.

Frank Adam Electric Company, 3650 Windsor Avenue, St. Louis, Mo.
Century Lihting Equipment, Inc., 419 W. 55th Street, New York City.
Chicago Switchboard Manufacturing Company, 426 S. Clinton Street, Chicago, Ill.
Cutler-Hammer, Inc., Milwaukee, Wis.
Hub Electric Company, 2225 W. Grand Avenue, Chicago, Ill.
Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.
Saltzman Brothers, Royale Theatre, New York City.
Ward Leonard Electric Company, 37 South Street, Mt. Vernon, N. Y.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.
Wm. Wurdack Electric Mfg. Co., 4444 Clayton Avenue, St. Louis, Mo.

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Lighting Fixtures and Decorative Lighting

WHILE lighting fixtures constitute one of the outstanding features of the theatre today their style and application are obviously best determined by the individual treatment of the theatre and its requirements. It is significant, however, that a number of leading manufacturers have established special departments to give time and attention to the subject of theatre lighting and fixtures.

Art Lamp Mfg. Company, 1433 So. Wabash Avenue, Chicago, Ill.
Barker Brothers, Seventh Street, Flower and Figueroa, Los Angeles, Calif.
Curtis Lighting Company, Inc., 1119 W. Jackson Boulevard, Chicago, Ill.
The Frink Corporation, 23-10 Bridge Plaza, Long Island City, N. Y.
I. P. Frink, Inc., 239 Tenth Avenue, New York City.
The Edwin F. Guth Company, 2615 Washington Street, St. Louis, Mo.
Henkel & Best, 431 N. Michigan Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
The Voigt Company, 1743 N. 12th Street, Philadelphia, Pa.

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Lighting, Flood

Refer to FLOOD LIGHTS

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Lighting, Stage, Equipment

Refer to STAGE LIGHTING EQUIPMENT

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Lighting and Power Plants

EMERGENCY lighting plants are equipment designed to furnish power for supplying illumination and operating the show in the event of a failure of the local power supply. It is said that the financial loss suffered by admissions returned by a theatre through only one power failure a year would more than compensate for the cost of equipment of this type. In addition to financial loss, a power failure during a performance frequently results in loss of life and property through the resultant panic.

Emergency lighting plants are made in several types such as the gasoline engine type, water turbine type, motor generator and battery type. In the case of the motor generator type several sources of power are provided to meet every contingency, which, together, form an interlocking type of protection.

The first source of power for the emergency lights of the theatre is the regular power supply, either from central station lines or from private generating plant. In the case of the private electric plant, if it is automatically operated, it can be so installed with an automatic transfer switch that the instant the regular supply of current fails, the private electric plant is automatically started. The electric plant then supplies the electrical needs of the theatre to the extent of its capacity. This it continues to do for as long as the regular supply is shut off. When this service is again resumed, the plant automatically stops.

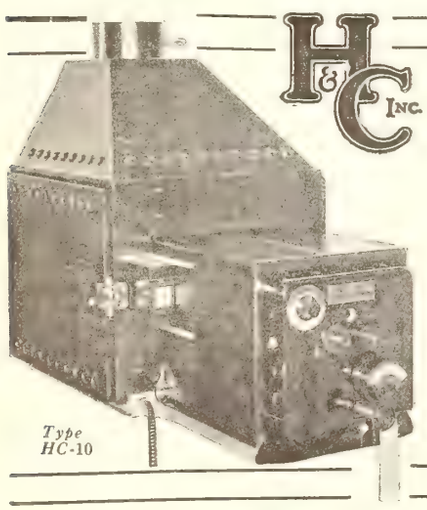
The second source for the emergency, exit or hazard line circuits, is a special heavy duty glass jar storage battery, which is automatically kept charged by a motor generator set or rectifier. The capacity of the plant depends upon the total necessary load and the length of time protection is desired. The normal alternating current is fed through the transfer switch direct to the lighting lines and in the event of power failure, the batteries to the lighting lines. The batteries than supply the necessary power until the normal service is resumed, or until the batteries are discharged.

In some states the emergency, exit and hazard light circuits must be of a lower voltage than that of the normal power supply lines. In such cases, a transformer is used to step-down the supply line voltage to that of the emergency circuit voltage.

The third source of supply for the emergency circuits is the motor generator set itself. In case the A.C. transformer circuit, which normally feeds the 32-volt lights, should fail the motor generator set is operated from the man power supply line and connected to the emergency exit light circuits through its battery circuit. The battery will carry the lights only as long as necessary to start the motor generator set. After the motor generator is started the battery floats on the line.

The heavy-duty storage battery is kept continuously charged by means of a motor generator set, which is operated from the regular power lines, on an individual circuit separate from the emergency circuits.

Century Electric Co., 1806 Pine St., St. Louis, Mo.
Delco Appliance Corporation, Rochester, N. Y.
The Electric Storage Battery Company, Philadelphia, Pa.
Kohler Company, Kohler, Wis.
Universal Motor Company, Oshkosh, Wis.
Weir-Kilby Corporation, Station H, Cincinnati, O.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.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THE identification of "H & C" with Perfection in Projection Lighting is the result of many years of research and the active technical skill in the manufacture of "H & C" products.

HALL & CONNOLLY, INC.
24 VAN DAM STREET NEW YORK, N. Y.

Write for Illustrated Booklet

Lights, Exit

Refer to EXIT LIGHT SIGNS

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Lights, Spot

ARE MADE in arc and incandescent types for use on stage—in the booth—in cove lighting, and for head spotting. Most spotlights on the market can be used for spot lighting and for full flood. The arc types are made in sizes of 3 ampere up to 150 ampere. They come complete with stand and attachment cord and connecter. Within the last year, the high intensity spot has appeared. It is an adaptation of the high intensity lamp to spot and flood lighting.

The incandescent spotlights are in sizes of from 250 watt to 2,000 watt. The sizes usually used are 250, 400, 500 and 1,000 watt.

The small head spots of 250 watts are used for cove lighting or spotting the head of a singer or organist. The incandescent spotlights come either with floor standard or pipe hangers for border lighting batons.

In stage work spotlights are frequently banked one above the other on a stand and used for flood-lighting from the wings. Prices range from $12 to $500.

Frank Adam Electric Company, 3650 Windsor Avenue, St. Louis, Mo.
Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
Best Devices Company, Film Building, Cleveland, O.
Brenkert Light Projector Company, 7348 St. Aubin Avenue, Detroit, Mich.
Chicago Cinema Equipment Company, 1736-1754 N. Springfield Avenue, Chicago, Ill.
Chicago Switchboard Manufacturing Company, 426 S. Clinton Street, Chicago, Ill.
Crown Motion Picture Supplies, 311 W. 44th St., New York City.
Hall & Connolly, Inc., 24 Van Dam Street, New York City.
Hub Electric Company, 2225 W. Grand Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
Major Equipment Company, 4063 Fullerton Avenue, Chicago, Ill.
W. G. Preddey, 187 Golden Gate Avenue, San Francisco, Cal.
Reflector & Illuminating Company, 1431 W. Austin Avenue, Chicago, Ill.
Westinghouse Lamp Company, 150 Broadway, New York City.
Wm. Wurdack Electric Manufacturing Company, 4444 Clayton Avenue, St. Louis, Mo.

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Lobby Decorations

Refer to INTERIOR DECORATIONS

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Lobby Display

AN ATTRACTIVE lobby is a boon to business. To conform to the beauty in lobby decoration, colorful and attractive lobby displays have been created. Automatic poster displays in polished bronze are constructed for convenient display of standard stills and photographs, featuring current and coming attractions. Art glass today is advantageously used, making a striking and effective display. Many artistic endeavors have been directed toward the lobby with the result that today few shoddy lobbies greet the patron.

American Display Corporation, 475 10th Avenue, New York, N. Y.
Davis Bulletin Company, Lock Street, Buffalo, N. Y.
The Goldman Co., 715½ Cherry St., Chattanooga, Tenn.
Igoe-Roemer Corp., 600 West Van Buren Street, Chicago, Ill.
S. Markendorff' Sons, Inc., 159 W. 23rd Street, New York City.
National Studios, Inc., 226-232 W. 56th Street, New York, N. Y.

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Lobby Display Frames

LOBBY ADVERTISING is an obviously effective business stimulant and in this connection the use of lobby display frames easily ranks first in appearance. With the effective display frames now available it is possible not only to obtain a maximum advertising value from their use but also to add materially to the appearance of the lobby. The front of the theatre may now be "dressed up" in excellent fashion with these frames. In the case of new theatres it is common practice to design lobby frames in conformity with the architectural style of the house.

American Display Corporation, 475 10th Avenue, New York, N. Y.
Igoe-Roemer Corp., 600 West Van Buren Street, Chicago, Ill.
Libman-Spanjer Corporation, 1600 Broadway, New York City.
S. Markendorff' Sons, Inc., 159 W. 23rd Street, New York City.
Northern Theatre Supply Company, 19 Glenwood Avenue, Minneapolis, Minn.
Sterling Pictorial Service, 151 W. 46th Street, New York City.

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Luminous Signs

Refer to SIGNS, DIRECTIONAL

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Machines, Pop Corn

Refer to POP CORN MACHINES

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Machines, Ticket

A MOTOR driven device for dispensing tickets which are automatically registered as to the number of each denomination sold. These machines are made in two unit, three unit, four unit and five unit sizes. A two unit will dispense two tickets of different denominations such as children and adults. Each unit is controlled by a series of five buttons, making it possible to sell from one to five tickets.

Arcus Ticket Company, 348 N. Ashland Avenue, Chicago, Ill.
General Register Corporation, 81 Prospect Street, Brooklyn, N. Y.
Standard Ticket Register Corporation, 1600 Broadway, New York City.
U. S. Ticket Company, Fort Smith, Ark.

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Marquees

Refer to CANOPIES, THEATRE

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Mazda Lamps

Refer to LAMPS, MAZDA

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Mazda Regulators

THIS IS an electrical device for changing 110 volt or 220 volt current to 30 volt, 30 amperes current for use with 900 watt incandescent projection lamps.

The Garver Electric Company, Union City, Ind.
International Projector Corp., 88-96 Gold St., New York City.

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Motor Generators

Refer to GENERATORS, MOTOR

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Motors, Projector

MOTORS for projection machines are usually 110 volts, 25 to 60 cycles and of 1/10, 1/8 or 1/6 horse power. They may be obtained with variable speed adjustments giving a range of speed of from 150 r.p.m to 4,000 r.p.m.

Bodine Electric Company, 2254 W. Ohio Street, Chicago, Ill.
Fidelity Electric Company, 331 N. Arch Street, Lancaster, Pa.
Peck Television Corp., 115 W. 45th Street, New York City.

It's not only what they see . . . but HOW they see it!

HOW your patrons see your attractions is becoming increasingly important. With the return of better times, audiences are more critical—harder to satisfy.

Clear sharp pictures, with even definition right to the very edge of the screen are the kind your patrons expect—the kind you can give them with Super-Cinephor Lenses. The patented B & L Condenser system increases the amount of light that reaches the screen and gives a brightness to your features that audiences like.

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Remember—Just one more patron a day pays for a Super-Cinephor in a year.

Free booklet sent on request.

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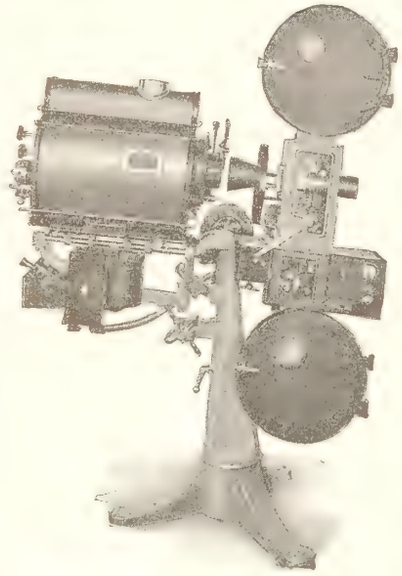
679 ST. PAUL STREET ROCHESTER, N. Y.

NRA WE DO OUR PART

SUPERIOR
PROJECTOR



Improved Model U
Most Durable, Lower Maintenance and Most Perfect Performance of any projector built.
Adapted to all standard types of sound reproducing equipment.
Satisfaction Guaranteed
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COXSACKIE, NEW YORK

SUPER-LITE LENSES
and
PRO-JEX SOUND UNITS
ARE GIVING UNIVERSAL SATISFACTION
IN
LEADING THEATRES
PROJECTION OPTICS CO., INC.
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Rochester, N. Y. U. S. A.

Decorative Arts Company
300 West Austin Avenue
Chicago
Whitehall 6494
Interior Decorating
Carpets
Theatre Chairs
Draperies

Music Stands

MUSIC STANDS are made in a number of styles, from those of simple design for smaller houses to more pretentious and ornamental ones for the elaborate theatres.

J. H. Channon Corporation, 1455 W. Austin Avenue, Chicago, Ill.
Chicago Cinema Equipment Company, 1736-1754 N. Springfield Avenue, Chicago, Ill.
Klemm Manufacturing Corporation, 1455 W. Austin Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
The Liberty Music Stand Company, 1960 E. 116th Street, Cleveland, Ohio.

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Novelties, Advertising

Refer to ADVERTISING NOVELTIES

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Orchestra Lifts

Refer to LIFTS AND ELEVATORS for ORCHESTRA, ORGAN AND STAGE

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Organs

ASIDE from detail considerations, the important thing to bear in mind in the purchase of a theatre organ is whether or not the instrument is designed and built to meet theatre requirements. Demands upon an organ to be used in a theatre and in a church, for example, are obviously at variance. The result is that organs for theatres are built along exacting lines, expressly for the work they are intended to perform.

Chromolux, Inc., care Arthur P. Marr, 15 Park Row, New York City.
Geo. Kilgen & Sons, Inc., 4016 N. Union Boulevard, St. Louis, Mo.
W. W. Kimball Company, 308 S. Wabash Avenue, Chicago, Ill.
The Link Organ Company, Binghamton, N. Y.
Page Organ Company, 519 N. Jackson Street, Lima, O.
The Rudolph Wurlitzer Company, 121 E. Fourth Street, Cincinnati, O.

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Organ Blowers

THE ORGAN BLOWER is an important piece of equipment, and is manufactured in sizes suitable for organs of all types. They may be obtained in units ranging from 1/6 h.p. to 75 h.p., which are multi-stage, multi-pressure machines. These machines are made so as to give the proper wind supply for the size organ for which it is desired.

Coppus Engineering Corporation, Worcester, Mass.
Kinetic Engineering Company, Landsdowne, Pa.
Spencer Turbine Company, Hartford, Conn.
Zephyr Electric Organ Blower Company, Orrville, O.

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Organ Lifts

Refer to LIFTS AND ELEVATORS for ORCHESTRA, ORGAN AND STAGE

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Organ Slides

Refer to SLIDES

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Paint, Plastic

Refer to PLASTIC PAINT

Paint, Screen

A PAINT for refining a screen surface. This paint comes in flat white and metallic. Five pounds of flat white is sufficient to coat a 9x12 screen with two coats. Prices range from $1.75 to $3.50.

Da-Lite Screen Company, 2715 N. Crawford Avenue, Chicago, Ill.
Hewes Gotham Co., 520 W. 47 St., New York City.
Walker-American Corporation, 800 Beaumont Street, St. Louis, Mo.

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Panel Boards

WITH lights playing such a prominent part in the operation of a theatre, the theatre owner must look to his lighting equipment for consistent service. The panel board with its multi-circuits and its easy accessibility gives to the theatre a lighting system which is endurable, elastic and efficient.

Frank Adam Electric Company, 3650 Windsor Avenue, St. Louis, Mo.
Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
Bull Dog Electric Products Company, 7610 Joseph Campeau Street, Detroit, Mich.
The Cleveland Switchboard Company, 2925 E. 79th Street, Cleveland, O.
General Electric Company, 1 River Road, Schenectady, N. Y.
Hoffmann-Soons, 387 First Avenue, New York, N. Y.
Hub Electric Company, 2225 W. Grand Avenue, Chicago, Ill.
Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.
Metropolitan Electric Mfg. Co., East Avenue & 14th Street, Long Island City, N. Y.
The Trumbull Electric Manufacturing Company, Plainville, Conn.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

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Paper Drinking Cups

Refer to DRINKING CUPS, PAPER

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Paste, Poster and Labelling

LENDING to efficiency in a theatre organization is a prepared wheat powder, which, when mixed with cold water, mixing easily and offering an adhesive paste for all types of poster billing.

Hewes-Gotham Co., 520 W. 47th Street, New York City.
Arthur S. Hoyt Company, 90 Broadway, New York City.

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Peanut Roasters and Popcorn Machines

Refer to POP CORN MACHINES

Perfumed Disinfectants

Refer to DISINFECTANTS, PERFUMED

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Perfumes and Perfumers

DISAGREEABLE odors are unfortunately a usual concomitant of crowds, particularly in such compact enclosures as the motion picture auditorium. These odors may be effectively eliminated by the use of highly aromatic perfumes, method of diffusion is the simple one of which are diffused throughout the air. One placing the perfume in decorative cones, resembling a vase, at various places along the walls. These cones are made of clay and readily absorb the perfume, which may be said to saturate the cones, and the odor radiates from the latter to quite a large area beyond.

Another widely used method is to spray the air with a perfume at suitable intervals.

A trifle less simple and perhaps more effective method is that of placing perfume in a disseminator located at the ventilating fan so that the evaporated liquid or solidified perfume will carry its fragrance through the auditorium along with the fresh air.

Hewes-Gotham Co., 520 W. 47th St., New York City.
The Huntington Laboratories, Inc., Huntington, Ind.
West Disinfecting Co., 42-16 Barn St., Long Island City, N. Y.
Pag Company, Professional Bldg., Wallingford, Conn.

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Photoelectric Cells

THE FUNCTIONS of the photoelectric cell in sound installations is to transform light into electrical energy in the reproduction of sound-on-film.

Amplex Electronic Products, Inc., 501 Madison Avenue, New York City.
Arcturus Radio Company, 255 Sherman Avennue, Newark, N. J.
Cable Radio Tube Corporation, 84-90 North Ninth Street, Brooklyn, N.Y.
Continental Electric Company, St. Charles, Ill.
Duovac Radio Tube Corporation, 360 Furman Street, Brooklyn, N. Y.
G-M Laboratories, Inc., 1731-35 Belmont Avenue, Chicago, Ill.
Herman A. DeVry Company, 1111 Center Street, Chicago, Illinois.
Hygrade Sylvania Corp., Clifton, N. J.
International Projector Corp., 88-96 Gold St., New York City.
Lumotron Vacuum Products Division, General Scientific Corporation, 4829 South Kedzie Avenue, Chicago, Illinois.
Marvin Radio Tube Corporation, 76 Court Street, Irvington, N. J.
Sylvania Products Company, Emporium, Pa.
Western Electric Company, 250 West 57th Street, New York, N. Y.

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Pipe Organs

Refer to ORGANS

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Plastic Paint

PLASTIC PAINT is extensively used for decorating auditorium walls, lobbies and foyers of theatres. With this paint almost any sort of rough texture can be developed from the most refined stipple to the shaggiest Spanish palm finish. Sand swirl, two-tone and other effects can also be obtained in a number of colors and color combinations.

Plastic paint comes in the form of a white powder. Before application it is mixed with water; sometimes, also, with coloring matter. It may be tinted with dry colors before application, or the plastic paint may be sized and then glazed with an oil glaze tinted with oil colors. It may be applied on any type of surface and when thus properly applied and treated it can be washed from time to time with soap and water.

Architectural Decorating Company, 1600 S. Jefferson Street, Chicago, Ill.
Architectural Plastering Company, 624-26 First Avenue, New York City.
The Craftex Company, 37-39 Antwerp Street, Brighton Station, Boston, Mass.
Hewes Gotham Co., 520 W. 47 St., New York City.
H. B. Wiggin's Sons Company, Bloomfield, N. J.

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Plumbing Fixtures

EVERY PART of the theatre should be in keeping with the general architectural beauty of the theatre. Also, those parts of construction which are under cover of plaster and other exterior coverings must meet the requirements of building codes. The value of hidden fittings of high quality cannot be too strongly stressed as a factor in efficient and economical theatre operations. Included in these specifications are plumbing fixtures, both exposed and concealed.

Plumbing fixtures play an important part, both in the decorating scheme of a theatre and the cost of insurance. They should, therefore, be investigated by the theatre owner, remembering that they may be had in both white and in colors, and with various distinguishing sanitary features.

The Crane Company, 836 S. Michigan Avenue, Chicago, Ill.
Kohler Company, Kohler, Wis.
Standard Sanitary Manufacturing Company, Bessemer Building, Pittsburgh, Pa.

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Portable Projectors

PORTABLE PROJECTORS are motion picture projection machines which are designed to be set up only temporarily and not for permanent installation in a regular theatre, as a rule, although used there. They are particularly adapted for use in schools, clubs, etc., and may be obtained for installation in connection with leading makes of sound equipment or with sound apparatus built in. There is a model with a heavy pedestal for permanent installation.

Semi-portable projectors are standard motion picture machines which may be utilized for either temporary or permanent installations. That is to say, these machines, while sturdily constructed, are comparatively light in weight and may be moved from room to room or from one building to another. Specially designed carrying cases are also provided at slight additonal cost for convenience in transporting for longer distances. For permanent installations, the model with the heavy pedestal no doubt has its advantages. Sound apparatus specially constructed for portable machines is available. Also available are sound-on-film unit projectors of portable type for both 35-mm. and 16 mm. film.

The Ampro Corporation, 545 Fifth Avenue, New York City.
Bell & Howell Company, 1801 Larchmont Avenue, Chicago, Ill.
The Cincinnati Time Recorder Company, 1733 Central Avenue, Cincinnati, Ohio.
Andre Debrie, Inc., 115 W. 45th Street, New Yor' City.
Herman A. DeVry Company, 1111 Center Street, Chicago, Illinois.
The Holmes Projector Company, 1815 Orchard Street, Chicago, Ill.
International Projector Corp., 88-96 Gold St., New York City.
RCA Victor Company, Photophone Division, Camden, N. J., and 411 Fifth Avenue, New York City.
Royal Zenith Projectors, Inc., 33 W. 60th Street, New York City.
Victor Animatograph Corporation, Davenport, Ia.
Safety Projector Company, 310 W. Second Street, Duluth, Minn.
Weber Machine Corporation, 59 Rutter Street, Rochester, N. Y.

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Poster Lights

THESE ARE TUBULAR shaped reflectors to be fastened to the poster frame for illuminating poster displays. They come completely wired, with bracket for attaching. Prices range from $16 up.

Kliegl Brothers, 321 W. 50th Street, New York.
Metal Products, Inc., 1434 N. Fourth Street, Milwaukee, Wis.
The Voigt Company, 1743 N. 12th Street, Philadelphia, Pa.

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Poster Paste

Refer to PASTE, POSTER AND LABELING

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Poster Projectors

THESE MACHINES are projectors operated similarly to steropticons, except that instead of employing transparent slides, matter printed on opaque surfaces can be projected upon a screen. They are used in the making of posters for lobby displays and similar purposes. The artist projects a drawing or photograph from a press sheet or other prepared advertising matter, upon the surface on which he is to make his own drawing, controlling the image size by moving the projector nearer to or farther from the objective. The system of mirrors and lenses in the projector gives an image of the same direction and proportions as those of the original. The artist then merely traces along the projected lines, filling in the colors as indicated.

Poster projectors usually allow the use of original subjects as large as six or seven inches long by five or six inches high. Subjects larger than that can be projected and copied in sections.

GORDOS

Type MM-48

6 Ampere
MERCURY
Vapor
RECTIFIER
BULBS

for all standard makes of chargers and rectifiers.

LONG life, instant starting, balanced bulbs that will not harden, insuring greater life and more efficient rectifying for battery replacement rectifiers and chargers.

This is accomplished by the introduction of Mercury and a cooling chamber at the same list, $8.00.

GUARANTEED FOR 1,000 HOURS
Inquiries Invited

GORDOS
PRODUCTS COMPANY
17 West 60th St., New York, N. Y.

Bausch and Lomb Optical Co., Rochester, N. Y.
F. D. Kees Manufacturing Company, Beatrice, Neb.
A & B Smith Company, 63 Smithfield Street, Pittsburgh, Pa.
Yankee Sales Company, 491 Sixth Avenue, North Troy, N. Y.

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Power Plants

Refer to LIGHTING AND POWER PLANTS

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Projection Booths and Equipment

THE PROJECTION room, or booth, because of the fact that it is one of the nerve centers of the motion picture theatre, is becoming standardized. Not in size, naturally, but in general construction, and the high standard of equipment, etc. The projection booth, because of the very nature of the purpose it serves, must be fireproof and ideally ventilated. Though standardized in the general meaning of the word, the booth, in its placement, construction and equipment, should have individual treatment for each theatre. The skilled projection engineer should be consulted on this vital phase of motion picture presentation.

There are many things to keep in mind in the purchase of projection room equipment. Certain parts of this equipment must conform to the building codes, it must be practical, it must satisfy the projectionist and it must lend itself to better projection. It is wise in a majority of instances to consult a skilled projectionist before purchasing this equipment, for his knowledge of completeness and product is broad. The projection booth today is an efficiency room with an expert in charge, and the equipment purchaser should be selected with that in mind.

The design and layout of the projection room should have the careful attention of the architect or builder at the time the plans for the theatre are being prepared. The co-operation of projection machine manufacturers or their distributors can profitably be called into use in the planning of a projection room and in considering its equipment. A number of instances are known where the design of the projection room, relegated to last-minute consideration by the architect or owner, has necessitated expensive remodeling when it has been found that beams and other constructional features made proper projection impossible.

The desirable projection room may vary in size but to acommodate two projectors, it should be at least 15 feet by 10 feet, with 12 foot ceiling. This size will also care for a spotlight and slide dissolver. By all means toilet facilities should be provided and a shower bath is highly desirable.

For construction, a floor of 6 inch cement slab is recommended with 4 inch tile wall. Doors, windows and casings should be of steel. There should be two entrances to the booth. A room adjacent to the booth, at least 8 by 8 and well ventilated should be provided for the generator.

It is important that in the event of fire the flame or smoke be kept out of the auditorium and for this reason the aperture on the front wall of the booth should be lined with steel and fitted with steel covers which will automatically drop when a fusible link melts that is over each projector, releasing the aperture covers.

Atlas Metal Works, 2601 Alamo Street, Dallas, Tex.
Coxsackie Holding Corporation, Coxsackie, N. Y.
Enterprise Optical Manufacturing Company, 4431 West Lake Street, Chicago, Ill.
E. E. Fulton Company, 1018 S. Wabash Avenue, Chicago, Ill.
Holmes Projector Company, 1815 Orchard Street, Chicago, Ill.
International Projector Corporation, 90 Gold Street, New York City.
The National Theatre Supply Company, 92-96 Gold Street, New York City.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

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Projection Machines

PROJECTORS HERE referred to are the standard non-portable machines designed for permanent installation, usually in theatres. It is the expressed belief of theatre owners and projectionists that practically ideal projection is possible with equipment available at present, provided it is in the hands of a competent operator. Modern projection machines are the result of many years of improvement and development to meet the ever-growing requirements for the best possible screen results.

Noticeable in the latest developments are the efforts of the manufacturers to keep abreast of the exacting requirements for projection in conjunction with sound reproduction. A type of shutter designed to eliminate the heat from the film and to provide air currents tending to draw dust and dirt from the film, are among the latest developments.

All late model standard projectors are either constructed specially for sound picture projection or are readily adapted to any make or model of sound apparatus, either for sound-on-disc or sound-on-film. The latter method, due to greater thickness and density of film requires the use of much more amperage at the arc and this factor has been met with lamps and lamphouses of greater illuminative output capacitv. Also the use of the perforated sound screen has to a very great extent added to the necessity of greater illumination. Moving picture projectors are now constructed more acurately and sturdily than ever before due to the more exacting requirements of talking picture projection and greater area of picture surfaces.

CETRON

PHOTO CELLS WILL IMPROVE YOUR SOUND

Before blaming your amplifier, if your sound is not right, try a pair of those fine CETRON Cells. The results will amaze you! Clearer tone! Greater volume! Longer Life!

CETRON Cells have so thoroughly proven their superiority that they have been adopted by many manufacturers and hundreds of distributors as standard equipment.

Order a pair of CETRON Cells today! Your local independent theatre supply dealer has them.

SATISFACTION GUARANTEED

CONTINENTAL ELECTRIC CO.

St. Charles Illinois, U. S. A.

While thousands of dollars are frequently spent in many other departments of the theatre an apparent indifference to the importance of the best possible projection has been shown by too many theatre owners in the past. Fortunately, this attitude is undergoing a very marked change and projection is beginning to receive due attention.

The motion picture theatre, despite the many trimmings connected with its construction today, offers to the public as its chief attraction the film story on the screen. Even sound has not made clarity of image less important. That the projected image should be as bright and steady as it is possible to produce by modern machinery and engineering skill goes without saying.

One of the handicaps to the securing of proper projection in the past has been in the delay given this phase of the theatre at the time plans for the house are made. In a measure responsibility for this may be placed with the architect who, in his desire to create a palace of beauty and grandeur has apparently failed to consider that such facilities are without purpose unless the thing which the public pays its money to see—the picture on the screen—is of a quality to produce the highest type of entertainment.

It is not the desire nor the intention here to go into any technical details concerning projection machines. It is rather aimed in these columns to impress upon the exhibitor who is not already alive to the fact that projection in his theatre should have his keenest attention. The picture is the main attraction practically always and any skimping in its quality ultimately will be reflected in decreased receipts.

Baird Motion Picture Machine Company, 31 E. Runyon Street, Newark, N. J.
The Coxsackie Holding Corporation, Coxsackie, N. Y
Andre Debrie, Inc., 115 W. 45th Street, New York City.
Enterprise Optical Manufacturing Company, 4431 W. Lake Street, Chicago, Ill.
E. E. Fulton Company, 1018 S. Wabash Avenue, Chicago, Ill.
Holmes Projector Company, 1815 Orchard Street, Chicago, Ill.
International Projector Corporation, 90 Gold Street, New York City.
Sam Kaplan Mfg. & Supply Company, 729 Seventh Avenue, New York City.
The Pathe Company, Bound Brook, N. J.
Royal Zenith Projectors, Inc., 33 W. 60th Street, New York City.

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Projection Machine Parts

NO MACHINE is stronger or more efficient than its parts. Replacements in projection machines are a more important phase of showmanship today than ever before, with the constantly growing demands of both the industry and the public for the best possible projection of motion pictures. Concerns dealing in parts for projection machines have their experts and the wise exhibitor gets their opinion.

Chicago Cinema Equipment Co., 1736-54 No. Springfield Avenue, Chicago, Ill.
Coxsackie Holding Corp., Coxsackie, N. Y.
Crown Motion Picture Supplies, 311 W. 44th St., New York City.
Fogelburg Engineering Company, 129 So. Clinton Street, Chicago, Ill.
Fuerstenberg & Company, 327-29 So. Market Street, Chicago, Ill.
E. E. Fulton Company, 1018 S. Wabash Avenue, Chicago, Ill.
Globe Reliance Corporation, 29 Glenwood Avenue, Minneapolis, Minn.
GoldE Manufacturing Company, 2013 Le Moyne Street, Chicago, Ill.

Guercio & Barthel, 1018 S. Wabash Avenue, Chicago, Ill.
International Projector Corp., 88-96 Gold St., New York City.
Sam Kaplan Mfg. & Supply Company, 729 Seventh Avenue, New York City.
Lavezzie Machine Works, 160 N. Wells Street, Chicago, Ill.
Motion Picture Machine Company, 3110 West Lisbon Avenue, Milwaukee, Wis.
The National Theatre Supply Company, 92-96 Gold Street, New York City.
Precision Machine Company, 368 Milwaukee Street, Milwaukee, Wis.
S. O. S. Corporation, 1600 Broadway, New York City.

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Projectors, Advertising

EXPLOITATION IN THE theatre lobby by means of an advertising projector using trailers from curent or forthcoming attractions is a means of theatre publicity that is growing in popularity. Projectors for this purpose are available together with a trailer service. By means of recessing the screen daylight projection has been made possible. Continuous and automatic action is a feature of many of the advertising projectors now available. They may be had with or without facilities for sound.

Excelsior Illustrating Company, 226 W. 56th Street, New York City.
Geier & Bluhm, Inc., Troy, N. Y.
Holmes Projector Company, 1815 Orchard Street, Chicago, Ill.
International Projector Corp., 88-96 Gold St., New York City.
RCA Victor Company, Photophone Division, Camden, N. J., and 411 Fifth Avenue, New York City.
Yankee Sales Company, 491 Sixth Avenue, North Troy, N. Y.

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Projectors, Portable

Refer to PORTABLE PROJECTORS

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Public Address Systems

PUBLIC ADDRESS SYSTEMS provide a means of electrically amplifying the voice. The microphone picks up the ing to the original sound waves, these "words" are carried through amplifiers to the speakers, where they are transformed into their original physical form as sound waves, only now of much greater intensity than when merely created by the human vocal mechanism. Public address systems are used principally in the theatre for announcements, though it is adaptable to many related purposes. Microphonic attachment may be made at several points in the system, making its function available to the manager in his office as well as backstage.

GORDOS

AMPLIFIER TUBES

Featuring the new carbon plate, having rigid six point support insuring maximum efficiency.

Complete line of power tubes, rectifier tubes and photo-cells.

Inquiries Invited

GORDOS PRODUCTS COMPANY
17 W. 60th St., N. Y. C.

G.-211 and 242

Associated Engineering Laboratories, Buffalo, N. Y.
H. J. Baier & Son Public Address Systems, Inc., 2134 Lee Road, Cleveland, O.
Federated Purchaser, Inc., 23-25 Park Place, New York City.
Full Range Laboratories, P. O. Box 112, Rochester, New York.
Gates Radio & Supply Company, Quincy, Ill.
LeRoy Sound Equipment Corp., 421 Lyell Avenue, Rochester, N. Y.
Macy Electric Mfg. Company, 1451 39th Street, Brooklyn, N. Y.
The Martin Band Instrument Co., Elkhart, Indiana.
Operadio Mfg. Company, St. Charles, Ill.
RCA Victor Company, Photophone Division, Camden, N. J.
Samson Electric Company, Canton, Mass.
Racon Electric Company, Inc., 52 E. 19th Street, New York, N. Y.
Western Electric Company, 250 W. 57th Street, New York City.

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Radium Paint

RADIUM PAINT is a substance which gives a spectacular effect to the stage when the house is darkened. Its application has been simplified, and it is used with frequency in the stageshows of the country's motion picture theatres. It may be obtained in different shades, and offers a colorful background for the show.

Lester, Ltd., 18 W. Lake Street, Chicago, Ill.
A. Strobl, 35 West 25th Street, New York, N .Y.

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Railings, Bronze and Iron

Refer to BRASS RAILS and ORNAMENTAL BRONZE

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Rails, Rope

Refer to AISLE ROPE

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Rectifiers

AN ELECTRICAL rectifier is a device for adapting 110 volt or 220 volt alternating current to direct current for use with motion picture projection low intensity reflecting arc and hand fed arc lamps. It produces up to 30 amperes of steady D. C. supply. Rectifiers have a price range from $125 up.

American Transformer Company, 178 Emmet Street, Newark, N. J.
Century Electric Co., 1806 Pine St., St. Louis, Mo.
P. E. Chapman Electrical Works, 1820 Chouteau Avenue, St. Louis, Mo.
Delta Manufacturing Company, 39 Osborne Street, Cambridge, Mass.
Fidelity Electric Company, Lancaster, Pa.
Forest Manufacturing Corp., 145 Valley Street, Belleville, N. J.
Garver Electric Company, Union City, Ind.
General Electric Company, Schenectady, N. Y.
International Projector Corp., 88-96 Gold St., New York City.
Interstate Electric Company, 4339 Duncan Avenue, St Louis, Mo.
Radio Receptor Company, 106 Seventh Avenue, New York City.
Reynolds Electric Company, 2650 West Congress Street, Chicago, Ill.
Sarvas Electric Company, Inc., 22-14 40th Avenue, Long Island City, N. Y.

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Reels

THERE ARE VARIOUS types of these made, from the 10-inch, as used by film exchanges, to the accurately constructed type used on the projector machines. Some have machine embossed sides, wire welded sides, and still another type has die cast sides. Most of the types offered for use on the projectors have large diameter film hubs, which greatly aid in relieving the strain on the projector as well as giving more even take-up tension.

E. E. Fulton Company, 1018 S. Wabash, Chicago, Ill.
Globe Machine & Stamping Company, 1250 W. 76th Street, Cleveland, O.
Goldberg Brothers, 1646 Lawrence Street, Denver, Colo.
Neumade Products Corporation, 427 W. 42nd Street, New York City.
E. J. Schaub, 30 No. Railroad Avenue, Corona, Long Island, N. Y.
Universal Electric Welding Company, 9-16 Thirty-seventh Avenue, Long Island City, N. Y.
W. & W. Specialty Company, 159 West 21st Street, New York City.

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Reel End Alarms and Film Indicators

A MECHANICAL DEVICE placed on the upper magazine of a picture machine to warn the operator that the end of the reel of film is near, takes the name of Reel End Alarm. They are so constructed that they can be set to ring a warning at any distance from the end.

At all times, the amount of film on the upper reel is shown.

E. W. Hulett Manufacturing Company, 1772 Wilson Avenue, Chicago, Ill.
W. G. Preddey, 187 Golden Gate Avenue, San Francisco, Cal.

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Reflectors

REFLECTORS ARE MADE for Mazda Projectors, Reflecting Arc Lamps, and for Spotlights. Various sizes are made with different spherical curves, as well as parabolic curves. Prices range from $3.75 to $20.

Bausch & Lomb Optical Company, Rochester, N. Y.
Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
Curtis Lighting Company, Inc., 1119 W. Jackson Boulevard, Chicago, Ill.
Fish-Schurman Corp., 230 E. 45th St., New York City.
Hub Electric Company, 2219 W. Grand Avenue, Chicago, Ill.
International Projector Corp., 88-96 Gold St., New York City.
Kliegl Brothers, 321 W. 50th Street, New York City.
Sunlight Reflector Company, Inc., 226-228 Pacific Street, Brooklyn, N. Y.
Wheeler Reflector Company, 275 Congress Street, Boston, Mass.

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Reflector Arc Lamps

Refer to LAMPS, REFLECTOR ARC

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Reproducing Devices for Sound and Music

Refer to SOUND EQUIPMENT, COMPLETE

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Rewinders

Refer to FILM REWINDERS

The old projectionist talks . . .

"In all my days in a booth I've never used a keener bit of equipment than the Garver Kurrent Changer. It has eliminated all my change-over troubles and actually saves 20 to 30 per cent juice in changing A.C. to D.C. It delivers 15 to 30 amps of constant pure white light, quietly, dependably and without sound interference. We got ours after having had it recommended by leading lamp manufacturers. Cost $125 complete. Better write today to Garver Electric Co., Union City, Indiana. They have representatives in all principal cities."

NRA

Rheostats

AN IMPORTANT item of projection equipment is the Rheostat. A rheostat may be described as a resistor provided with means for varying resistance (opposition). The resistance may be varied by having a contact lever or slider moved over a number of stationary buttons or segments between which sections of the rheostat are connected, by compressing a number of carbon or graphite disc or parts, by using a number of levers or knife-switches for cutting in and out resistance.

Charles Bessler Co., 131 E. 23rd Street, New York City.
Cutler-Hammer, Inc., Milwaukee, Wis.
General Electric Company, 1 River Road, Schenectady, N. Y.
The Hertner Electric Company, 12690 Elmwood Avenue, Cleveland, O.
Hoffman-Soons, 387 First Avenue, New York City.
International Projector Corp., 88-96 Gold St., New York City.
Kliegl Brothers, 321 W. 50th Street, New York City.
Metropolitan Electric Mfg. Co., East Avenue & 14th Street, Long Island City, N. Y.
Ward Leonard Electric Company, Mt. Vernon, N. Y.
Westinghouse Electric & Mfg. Co., East Pittsburgh, Pa.

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Rigging, Stage

Refer to HARDWARE, STAGE

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Safes, Box Office

THIS IS A SAFE anchored inside the box office into which the cashier may drop silver coins and bills as received from patrons beyond what is needed for purposes of making change. This type of safe has been developed as a result of the many "stick-ups" of theatre box offices in which the robber has obtained receipts running into several thousand dollars. It is widely used in several other trades, the idea, in brief, being that with this type of safe in the box office a theatre is likely to lose only the amount which it is keeping exposed for making change.

Box office safes are made of steel and provided with a slot into which surplus receipts are placed as received, or are equipped with a chute through which the surplus receipts may be dropped. Safes of this type usually make possible the lowest rates of burglary insurance.

Gunite Foundries Corporation, Rockford, Illinois.
Herring-Hall-Marvin Safe Co., 400 Broadway, New York, N. Y.
York Safe & Lock Company, York, Pa.

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Sanitary Specialties

THE THEATRE in its modern clothes, and to meet local health board regulations, must adopt a strict policy of sanitation. Such a policy encourages patronage and, what is just as important, it will eliminate complications with local authorities.

Arthur Beck Chemical Manufacturing Company, 4743 Bernard Street, Chicago, Ill.
Creco Company, Inc., 36-06 43rd Avenue, Long Island City, N. Y.
Huntington Laboratories, Inc., Huntington, Ind.
U. S. Sanitary Specialties Company, 435 S. Western Avenue, Chicago, Ill.

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Scenery, Stage

Refer to STAGE SCENERY AND DRAPERIES

Scenic Artists Service

OFTENTIMES AN exhibtor is in need of someone to paint a front drop or curtain, or do some special building and painting of sets for a stage prologue. There are several reliable firms that make a specialty of this kind of work. They will design and decorate the set to suit the exhibitor's needs and often will recommend lighting combinations that will do a lot to increase the beauty of the set.

Philip Gelb Studios, 10 W. 47th Street, New York City.
Novelty Scenic Studios, 340 W. 41st Street, New York City.
Tiffin Scenic Studios, Tiffin, O.
Vollard Scenic Studios, 3737 Cass Street, St. Louis, Mo.

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Schools

THEATRE MANAGEMENT and theatre organ playing are no longer hit-or-miss propositions. Both have become highly specialized. The theatre manager must be trained in administration duties, advertising and technics, and the organist must be able to dramatize the music to accompany the screen attractions. So valuable do chain organizations consider the trained man or woman that they are demanding those persons who have become skilled through graduate work in schools.

The Del Castillo Theatre Organ School, 209 Massachusetts Avenue, Boston, Mass.
New York Institute of Photography, 10 W. 33rd Street, New York City.
RCA Institutes, Inc., 75 Varick Street, New York City.
Theatre Managers Institute, 325 Washington Street, Elmira, N. Y.

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Screens

THERE ARE THREE types of screens for motion picture projection, metallic surfaced, white surfaced and beaded surfaced. Sound screens are perforated to permit the issuance of the sound waves from the horns behind.

The metallic surfaced screens are built in various finishes, from a smooth surface to a heavy pebbled surface. The smooth surfaced screen has perpendicular reflective characteristics, while the heavy pebbled surfaces somewhat diffuse the light. In wide houses, the best image is obtained on the latter type. Metallic surfaces, as a rule, are built to fit the requirements of each house.

PERFECTION
REMOTE CONTROL
RHEOSTAT
IN *PERFORMANCE*
IN *QUALITY and*
IN *MAKE*
A name that enjoys the full confidence of theatre owners from coast to coast.
Sold by Leading Dealers
HOFFMANN-SOONS
Electrical & Engineering Corp.
387 FIRST AVENUE, NEW YORK CITY

Flat white or diffusing type screens in most cases are used with high intensity projection. Screen surfaces are made to meet the requirements of mazda, reflecting arc, regular arc and high intensity projection. Prices of screen range from 50 cents to $2 per square foot.

Screens for sound pictures are used with most sound apparatus. They differ from silent screens in that they are porous. When the horns are located behind the screen, a tightly woven canvas would retard or muffle the sound. These screens are perforated or otherwise made porous. Some are coated with a silver finish and are constructed to lace into a frame.

Da-Lite Screen Company, 2715 N. Crawford Avenue, Chicago, Ill.
Keasbey & Mattison Company, Ambler, Pa.
Minusa Cine Screen Company, 2665 Morgan Street, St. Louis, Mo.
Ortho-Krome Screen Co., 331 Madison Avenue, New York City.
Raven Screen Company, 147-51 E. 24th Street, New York City.
Schoonmaker Equipment Company, 276 Ninth Avenue, New York City.
Theatre Screen Corp., Roosevelt, L. I.
Walker Screen Company, 238 Sixth Street, Brooklyn, N. Y.
Whiting & Davis, Plainville, Mass.

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Screen Frames

AFTER ALL, THE picture's the thing, and without stability and solidity of the screen frame the picture is being shown at a disadvantage to both theatre owner and projectionists, to say nothing of the patron. Billowing of the screen is a blow to good projection. Now, too, there is the added element of the steel frame as another form of equipment development.

Da-Lite Screen Company, 2715 N. Crawford Avenue, Chicago, Ill.
Schoonmaker Equipment Company, 276 Ninth Avenue, New York, N. Y.

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Screen Masks

LARGER SCREENS HAVE come into rather general vogue recently, due to the elaborate type of productions now being produced which, with the use of special lenses have enabled theatres to present outstanding scenes with greater effect and scope. The many opportunities to use the full screen to give added value to important scenes have brought about the development of the screen modifier, or mask which, automatically operated, permits framing of the screen at any desired size. The screen modifier, or mask, was first used in connection with sound-on-film to compensate for the sound on the edge of the film. This equipment is now being used in many other ways, especially in achieving ingenious opportunities for titles, announcements and special trailers.

Peter Clark, Inc., 544 W. 30th Street, New York City.
Robert E. Power Studios, 1717 Cordova Street, Los Angeles, California.
Vallen Electric Company, Inc., 225 Bluff Street, Akron, Ohio.

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Screen Paint

Refer to PAINT, SCREEN

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Screen Resurfacing

TO INSURE proper screen illumination without increasing power consumption or incurring the risk of glare,

the screen surface should be kept as reflective as possible. In spite of regular cleaning routine, however, screens gradually get soiled, and in instances in which it is not felt that a new screen is warranted, one has recourse to resurfacing.

When the screen surface was solid, resurfacing presented only the problems represented by the necessity for uniform whiteness and proper reflection and diffusion. The sound screen, however, is perforated (except in rare instances in which the horns may be located elsewhere than behind the screen), and in resurfacing means must be employed to keep the perforations free of the new material. A vacuum cleaner has been used successfully for this purpose.

Exhibitors have used a flat white paint to resurface their screens. However, due to the greater necessity today for an immaculate screen, the practice of resurfacing is increasing, and as a result specific materials and expert methods are available. One of these materials is sprayed on, after the screen is washed, and is of such character that it does not clog the perforations, and that it restores to the screen a high reflective power. One of the characteristics cited in a resurfacing material now on the market is its penetrability, causing it to permeate the texture of the screen fabric, restoring its original tightness.

Burdick's Re-Nu Screen Surface Co., 823 South Wabash Avenue, Chicago, Ill.
The Motion Picture Screen Resurfacing Company, 4169 Pearl Road, Cleveland, Ohio.
Raytex Screen Process Company, 14117 Merchandise Mart, Chicago, Ill.

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Seat Covers

Refer to CHAIR COVERS

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Seat Indicators, Vacant

Refer to USHER SIGNAL SYSTEMS

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Seats, Theatre

Refer to CHAIRS, THEATRE

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Shutters, Metal Fireproof

THE PORT SHUTTER is made entirely of metal with a metal sliding suspended on a cord in which is connected a fusible link. In case of fire, the fusible links melts and the fire shutter automatically drops over the port hole in the booth. They are made to fit standard openings, such as projection port holes, stereopticon port holes and spotlight port holes. Prices range from $9 to $25.

Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
Best Devices Company, Film Building, Cleveland, O.
H. B. Cunningham, 964 University Avenue, St. Paul, Minn.
The Moeschl-Edwards Corrugating Company, Inc., 411 E. Fifth Street, Cincinnati, O.
W. G. Preddey, 187 Golden Gate Avenue, San Francisco, Cal.

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Signs, Directional

TAKE THE CASE of a patron who comes from the auditorium and asks for directions. If the theatre owner has had this experience he realizes the embarrassment and other inconvenience. The patron is paying his way into the theatre and he deserves every consideration. The modern theatre today is equipping itself with the directional sign. Every business building is doing likewise.

Signs may be considered in two general groups—those that are illuminated and those which are etched on metal or wood without illumination. The illuminated signs, which are highly artistic in finish and construction, are made to read either from one side or both. The lettering in the signs is chipped into the glass and silvered, making it easy to read in daylight. The letters glow in a soft greenish color. Illumination is accomplished with 25-watt showcase lamps. Signs are fitted with lamps, cord and plug ready for attaching to light socket.

Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
Guercio & Barthel, 1018 S. Wabash Avenue, Chicago, Ill
Hub Electric Company, 2219 W. Grand Avenue, Chicago, Ill.
The Ideal Sign Company, Inc., 149 Seventh Street, Brooklyn, N. Y.
Kliegl Brothers, 321 W. 50th Street, New York City.
Lu-Mi-Nus Signs, Inc., 2736 Wentworth Avenue, Chicago, Ill.
Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.
Metal Products, Inc., 1434 N. Fourth Street, Milwaukee, Wis.
Q-R-S Neon Division, General Scientific Corporation, 4829 So. Kedzie Avenue, Chicago, Illinois.
Rawson & Evans, 710 W. Washington Street, Chicago, Ill.
Tablet & Ticket Company, 1015 W. Adams Street, Chicago, Ill.
Viking Products Corporation, 422 W. 42nd Street, New York City.
The Voigt Company, 1745 N. 12th Street, Philadelphia, Pa.

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Signs—Electric

MOTION PICTURE theatres are dealers in the use of electrical advertising, the usual electric signs at some of the metropolitan houses being the most elaborate of their kind. Since the sign must necessarily be made with consideration for the size of the theatre facade and facilities for anchoring it, the matter is usually given individual consideration, and sketches prepared for the specific building to which the sign is to be fastened.

Ben Adler Signs, Inc., 5119 Kimbark Avenue, Chicago, Ill.
American Signs Corporation, Kalamazoo, Mich.
The Artcraft Sign Company, Box 86, Lima, O.
Claude Neon Lights, Inc., 41 E. 42nd Street, New York City.
Eagle Sign Company, 575 Albany Street, Boston, Mass.
Federal Electric Company, 8700 S. State Street, Chicago, Ill.
Ideal Sign Company, Inc., 149 Seventh Street, Brooklyn, N. Y.
Kliegl Brothers, 321 W. 50th Street, New York City.
Lu-Mi-Nus, Inc., 2736 Wentworth Avenue, Chicago, Ill.
Metal Products, Inc., 1434 N. Fourth Street, Milwaukee, Wis.
Q-R-S Neon Division, General Scientific Corporation, 4829 So. Kedzie Avenue, Chicago, Illinois.
Rex Electric Sign Mfg. & Supply Co., Inc., 795 Main Ave., Passaic, N. J.
Textile Electric Sign Company, Inc., 500 Fifth Avenue, New York City.
The Philadelphia Sign Company, 338 N. Randolph Street, Philadelphia, Pa.
United Signs Corporation, 3728 30th Street, Long Island City.
U. S. Electric Sign Company, 208 E. 27th Street, New York City.

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Signs, Exit

Refer to EXIT LIGHT SIGNS.

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Signs, Marquee and Attraction Board

ELECTRIC ILLUMINATION is a bonanza to the program. Presenting the program in the marquee or in the attraction board is a box office asset. The electric presentation of a theatre and a program is an invaluable adjunct to the theatre attendance. Large and small theatres,

Ben Adler Signs, Inc., 5119 Kimbark Avenue, Chicago, Ill.
American Signs Corporation, Kalamazoo, Mich.
Artcraft Sign Company, Box 86, Lima, O.
Claude Neon Lights, Inc., 41 E. 42nd Street, New York City.
Eagle Sign Company, 575 Albany Street, Boston, Mass.
Hub Electric Company, 2219 W. Grand Avenue, Chicago, Ill.
Ideal Sign Company, Inc., 149 Seventh Street, Brooklyn, N. Y.
Kliegl Brothers, 321 W. 50th Street, New York City.
Lu-Mi-Nus Signs, Inc., 2736 Wentworth Avenue, Chicago, Ill.
Metal Products, Inc., 1434 N. Fourth Street, Milwaukee, Wis.
Q-R-S Neon Division, General Scientific Corporation, 4829 So. Kedzie Avenue, Chicago, Illinois.
Rex Electric Sign Mfg. & Supply Co., Inc., 795 Main Ave., Passaic, N. J.
Texlite, Incorporated, 500 Fifth Avenue, New York City.
United Signs Corporation, 3728 30th Street, Long Island City, N. Y.
U. S. Electric Sign Company, 208 E. 27th Street, New York City.

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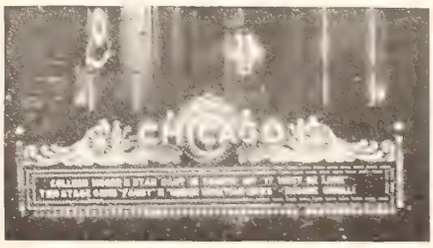
Slides

SLIDES ARE DIVIDED into four different classes: Song slides, advertising slides, announcement slides and special advertising slides. Song slides have come into vogue within the last few years.

A patented slide, having a paper frame and a composition transparency flexible enough to be placed in a typewriter, permits the management to prepare its own

Chicago Theatre, Chicago, a leading unit of the Balaban & Katz Theatres Corp. Just one of the many theatres of this group, using these advanced letters.

ADLER CAST ALUMINUM CHANGEABLE SIGN LETTERS



Modern, rigid, solid aluminum letters give uniform brilliance, easy readability from any angle, day or night. Handle easily—no bending or breaking—no maintenance. Find out about them—sample and prices on request.

SIGNS, new or remodel, designed and built—or designs only. 15 years' experience. Write us.

BEN ADLER SIGNS, Inc.
5119 Kimbark Ave., Chicago Ph. Fairfax 2196

slides, at a moment's notice if need be, and is thus particularly useful for special announcements.

Kae Studios, 112 W. 44th Street, New York City.
Kansas City Slide Mfg. Co., 1717 Wyandotte, Kansas City, Mo.
National Studios, 226 W. 56th Street, New York City.
Quality Slide Company, 6 E. Lake Street, Chicago, Ill.
Radio-Mat Slide Company, 1674 Broadway, New York, N. Y.
Ransley Studios, 108 N. Dearborn Street, Chicago, Ill.
Sterling Pictorial Service, 151 W. 46th Street, New York City.
The U. S. Slide Company, 14 E. 8th Street, Kansas City, Mo.
Victor Animatograph Corporation, Davenport, Ia.
Visual Service Company, Inc., 245 W. 55th Street, New York City.

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Soaps, Liquid

Refer to SANITARY SPECIALTIES

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Sound Equipment, Complete

MUSIC and sound reproducing devices are of two types, synchronous and non-synchronous. The latter use phonograph records, which are cued to the picture. The majority of these machines, which have from two to four discs for the records, are operated from the pit or other location in view of the screen. The synchronous type, however, is operated from the projection booth, employing disc records or film recordings made in conjunction with the picture

Among the developments in motion picture sound is the increase in the employment of the sound-on-film method of reproductoin. Experiment has eradicated many of the disadvantages of this method and increased its advantages.

Associated Engineering Laboratories, Buffalo, N. Y.
Bestone, Incorporated, 1514 Davenport Street, Omaha, Neb.
The Cincinnati Time Recorder Company, 1733 Central Avenue, Cincinnati, Ohio.
Cleveland Sound Equipment, Cleveland, Ohio.
Cremonim-Wood Corp., Fisk Bldg., New York City.
Dependix Equipment Corp., P. O. Drawer 4286, Jacksonville, Fla.
Herman A. DeVry Company, 1111 Center Street, Chicago, Illinois.
Electrical Research Products, Inc., 250 W. 57th Street, New York City.
Electrophone Corp., 2019 Rittenhouse Sq., Philadelphia, Pa.
Enterprise Optical Mfg. Company, 4431 W. Lake Street, Chicago, Ill.
Full Range Laboratories, P. O. Box 112, Rochester, N. Y.
Gates Radio & Supply Company, Quincy, Ill.
General Talking Pictures Corporation, 218 W. 42nd Street, New York City.
Good-All Electric Manufacturing Company, Ogallala, Neb.
Gries Reproducer Corp., 485 East 133rd St., New York City.
International Projector Corporation, 90 Gold Street, New York City.
The Kolograph Company, 309 N. Illinois Street, Indianapolis, Indiana.
The Langsenkamp-Wheeler Brass Works, 1200-66 Shelby Street, Indianapolis, Ind.
LeRoy Sound Equipment Corporation, 421 Lyell Avenue, Rochester, N. Y.
The Lincrophone Company, Inc., 127 Pleasant Street, Utica, N. Y.
H. H. Lipman, 76 Van Braam St., Pittsburgh, Pa.
The Martin Band Instrument Company, Elkhart, Indiana.
Mellaphone Corporation, 714 University Avenue, Rochester, N. Y.
Photo-Vox Sound Equipment Co., Box 22, Memphis, Tenn.
Platter Sound Products Company, North Vernon, Ind.
Powers-Cinephone Equipment Corporation, 723 Seventh Avenue, New York City.
Royal Zenith Sound Projectors, Inc., 33 W. 60th Street, New York City.
RCA Victor Company, Photophone Division, Camden, N. J.
Scott-Ballantyne Company, 916-18 Redick Tower, Omaha, Nebraska.
Sono Equipment Corporation, 1200 Shelby Street, Indianapolis, Ind.
S. O. S. Corporation, 1600 Broadway, New York City.
Ultraphone, Inc., 1223 So. Wabash Avenue, Chicago, Ill.
Weber Machine Corporation, 59 Rutter Street, Rochester, N. Y.
Western Electric Company, 50 Church Street, New York City.

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Sound Equipment Accessories

ACCESSORIES for music and sound reproducing devices are many and varied. This comparatively new phase of the motion picture business has brought new demands upon the theatre. In the word "theatre" are included the exhibitor and the projectionist. These new phases of theatre operation must be studied, and included in the product necessary to operation of such equipment are: Pick-ups, motors, needle cups and covers, automatic stops, headsets, turntables, volume controls (rheostats), electric filter, amplifiers, (power packs), radio tubes, loud speaker units, speakers (magnetic or electro-dynamic), horns (exponential), rotometers, stroboscopic discs, cabinets and cabinet hardware. A well balanced set is imperative and for such a set there are equipment requirements which cannot be overlooked.

There has also been brought out a rectifying device for use with the exciter lamp on the projector. This device eliminates the use of batteries or rectifiers for supplying D. C. current to the filament of the lamp. It consists of a transformer, chokes and condensers, and uses Argon gas tubes for the rectifying unit.

Blue Seal Sound Devices, Inc., 723 Seventh Avenue, New York.
Bodine Electric Company, 2254 W. Ohio Street, Chicago, Ill.
A. Bodelson, 5060 40th Street, Long Island City, N. Y.
Canady Sound Appliance Company, 1776 Broadway, New York City.
Chicago Cinema Equipment Company, 1736-54 N. Springfield Avenue, Chicago, Ill.
Electrical Research Laboratories, 22nd and Paulina Streets, Chicago, Ill.
Full Range Laboratories, P. O. Box 112, Rochester, N. Y.
G-M Laboratories, Inc., 1731-35 Belmont Avenue, Chicago, Ill.
Good-All Electric Mfg. Company, 251-263 Spruce Street, Ogallala, Nebraska.
E. W. Hulett Manufacturing Company, 1772 Wilson Avenue, Chicago, Illinois.
Kellogg Switchboard & Supply Company, 1024-70 W. Adams Street, Chicago, Ill.
LeRoy Sound Equipment Corp., 421 Lyell Avenue, Rochester, N. Y.
Oliver Manufacturing Company, 1607 East 21st Street, Cleveland, Ohio.
The Operadio Manufacturing Company, St. Charles, Illinois.
RCA Victor Company, Photophone Division, Camden, N. J.
S. O. S. Corporation, 1600 Broadway, New York City.
Sangamo Electric Company, 122 E. 42nd Street, New York City.
The Sono Lux Company, Inc., East Newark, N. J.
The Square D Company, 6060 Rivard Street, Detroit, Michigan.
Victor Animatograph Corporation, Davenport, Iowa.
Wenzel Company, 2507-09 South State Street, Chicago, Ill.

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Speakers and Horns

HORNS AND SPEAKERS used in sound installations are air columns with a belled outlet, or magnetic or electro-dynamic cones (in baffles or horns), used to project the sound waves created by the amplified electrical pulsations. They are attached to amplifiers and usually number two or more, depending on the size of the theatre.

Bud Speaker Company, 1156 Dorr Street, Toledo, Ohio.
Herman A. DeVry Company, 1111 Center Street, Chicago, Illinois.
Federated Purchaser, Inc., 23-25 Park Place, New York City.
Fox Electric & Manufacturing Co., 3100 Monroe Street, Toledo, O.
Full Range Laboratories, P. O. Box 112, Rochester, N. Y.
Gates Radio and Supply Company, Quincy, Ill.
Jensen Radio Manufacturing Company, 6601 S. Laramie Avenue, Chicago, Ill.
LeRoy Sound Equipment Corp., 421 Lyell Avenue, Rochester, N. Y.
Macy Electric Mfg. Co., 1451 39th Street, Brooklyn, N. Y.
Magnavox Company, Ltd., 2131 Bueter Road, Fort Wayne, Indiana.
The Martin Band Instrument Company, Elkhart, Ind.
Operadio Mfg. Company, St. Charles, Ill.
Racon Electric Company, Inc., 52 E. 19th Street, New York, N. Y.
The Rola Company, 4250 Hollis Street, Oakland, Cal.
Stromberg-Carlson Telephone Manufacturing Company, 1060 University Avenue, Rochester, N. Y.
Wholesale Radio Service Company, Inc., 100 Sixth Avenue, New York City.
Wright-DeCoster, Inc., St. Paul, Minn.

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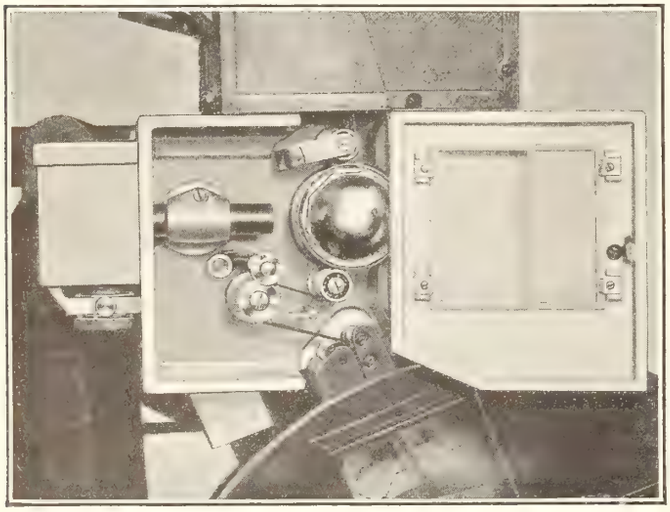
Speed Indicators

SPEED INDICATOR — an electrical device with an indicator which can be located in the booth, on the orches-

N R A "No Regrets After" BUYING Le ROY



No exhibitor using LeROY sound equipment has ever regretted having chosen LeROY sound heads.

No repairs or replacements to worry about, first cost last cost.

Although there are lower priced equipments on the market, none can equal LeROY for reproduction with true fidelity and never-failing operation.

Look over all the other makes, then carefully investigate LeROY sound heads.

Full particulars on request.

There is a distributor in your territory.

LE ROY SOUND EQUIPMENT CORP.
421 LYELL AVENUE ROCHESTER, NEW YORK

tra director's table and in the manager's office, with the meters or speedometers attached to the picture machine to register at what rate of speed the film is being run through the machine. It indicates feet per minute and also may show minutes per thousand feet. In modern theatres where the performances are run on a schedule with everything synchronized, speed indicators are a necessity. Prices range from $15 a unit, up. Generators extra.

Barbour-Stockwell Company, 100-300 Broadway, Cambridge, Mass.
Chicago Cinema Equipment Company, 1736-1754 N. Springfield Avenue, Chicago, Ill.
Cinema Specialty Company, Inc., P. O. Box 1037, Gary, Ind.
Essannay Electric Manufacturing Company, 1049 No. Hermitage Avenue, Chicago, Ill.
International Projector Corporation, 90 Gold Street, New York City.
Stewart-Warner Speedometer Corporation, 1826 Diversey Parkway, Chicago, Ill.
Weston Electric Instrument Corporation, Waverly Park, N. J.

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Splicing Blocks

A DEVICE USED in theatres and exchanges for splicing motion picture films. Splicing blocks sell for as low as $7.50.

Bell & Howell Company, 1801 Larchmont Avenue, Chicago, Ill.
Craig Splicer Co., 1031 S. Broadway, Los Angeles, Calif.

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Spotlights

Refer to LIGHTS, SPOT

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Sprinklers, Automatic

Refer to AUTOMATIC SPRINKLERS

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Stage Hardware

Refer to HARDWARE, STAGE

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Stage Lighting Equipment

UNDER THE HEADING of Stage Lighting Equipment come strip lights, proscenium strips, footlights, border lights, floodlights, stage effects. There are so many details in connection with stage lighting that we suggest getting in touch with the manufacturers of such equipment for specific information.

Frank Adam Electric Company, 3650 Windsor Avenue, St. Louis, Mo.
Belson Manufacturing Company, 802 Sibley Street, Chicago, Ill.
Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
Century Lighting Equipment, Inc., 419 West 55th Street, New York City.
Chicago Cinema Equipment Company, 1736-1754 N. Springfield Avenue, Chicago, Ill.
Chicago Switchboard Manufacturing Company, 426 S. Clinton Street, Chicago, Ill.
C. W. Cole & Company, Inc., 320 E. 12th Street, Los Angeles, Cal.
Display Stage Lighting Company, Inc., 410 W. 47th Street, New York City.
Hall & Connolly, Inc., 24 Van Dam Street, New York, N. Y.
Hub Electric Company, 2219 W. Grand Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
Lee Lash Studios, 707 Broadway, New York City.
Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.
Metropolitan Electric Mfg. Co., East Avenue and 14th Street, Long Island City, N. Y.
Reynolds Electric Company, 2650 W. Congress Street, Chicago, Ill.
Ward-Leonard Electric Company, 37 South Street, Mt. Vernon, N. Y.
J. H. Welsh, 503 W. 43rd Street, New York City.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.
Wheeler Reflector Company, 275 Congress Street, Boston, Mass.
Wm. Wurdack Electric Manufacturing Company, 4444 Clayton Avenue, St. Louis, Mo.

Stage Rigging

Refer to HARDWARE, STAGE

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Stage Scenery and Draperies

DRAPERIES ARE an important feature of theatres today. They accent color and give softness and richness to an interior. Architectural lines of doorways and archways are usually distinctively hard and draperies are the mediums by which these lines are softened to give a pleasing appearance.

Beck & Sons, Highland Avenue and Dorchester, Cincinnati, O.
Robert F. Brunton, 449 West 49th Street, New York, N. Y.
Peter Clark, Inc., 544 W. 30th Street, New York City.
Collins & Aikman Corporation, 25 Madison Avenue, New York, N. Y.
Continental Studios, 100 E. Ohio Street, Chicago, Ill.
Dazians, Inc., 142 W. 44th Street, New York City.
Decorative Arts Co., 300 W. Austin Avenue, Chicago, Ill.
DuPont Fabrics Service, Newburg, N. Y.
Amelia Grain Theatrical Scenery, 819 Spring Garden St., Philadelphia, Pa.
Great Western Stage Equipment Company, 817 Holmes Street, Kansas City, Mo.
Phil Gross Theatrecraft, 108 W. 46th Street. New York City.
S. M. Hexter & Company, Inc., 2400 E. Superior Street, Cleveland, O.
Interstate Decorating Company, 1458 S. Wabash Avenue, Chicago, Ill.
Landish Studios, Inc., 40 Ames Street, Rutherford, N. J.
Lee Lash Studios, 707 Broadway, New York City.
Mandel Brothers, Inc., State and Madison Streets, Chicago, Ill.
Novelty Scenic Studios, 340 W. 41st Street, New York City.
The Orinoka Mills, 183 Madison Avenue, New York City.
Robert E. Power Studios, 1717 Cordova Street, Los Angeles, California.
Tiffin Scenic Studios, Tiffin, O.
Twin City Scenic Company, 2819 Nicollett Avenue, Minneapolis, Minn.
Universal Scenic Studios, Inc., 1218-24 No. Fifth Street, Milwaukee, Wis.
Volland Scenic Studios, Inc., 3737 Cass Avenue, St. Louis, Mo.
Windowcraft Valance & Drapery Company, 328 Superior Avenue, N. W., Cleveland, O.

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Stereopticons

STEREOPTICONS are used for the projection of lantern slides and effects, illumination being supplied by incandescent or arc lamps. They are made in single units and also for double and triple dissolving. Many unusual effects are possible with the modern stereopticon as developed for theatre use. They can be obtained for as low as $26.00 for Mazda type.

Best Devices Company, Film Building, Cleveland, O.
Brenkert Light Projection Company, 7348 St. Aubin Avenue at Grand Boulevard, Detroit, Mich.
Kliegl Brothers, 321 W. 50th Street, New York City.
National Pictures Service, Inc., 324 E. 3rd Street, Cincinnati, Ohio.
Victor Animatograph Corporation, Davenport, Ia.

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Switchboards

CONTROL OF LIGHTING through the use of switchboards makes possible the wonderful lighting effects achieved in motion picture theatres today. Switchboards for this work are built in many capacities. Scenes for unusual lighting effects may be pre-selected by such a board and the theatre flooded with appropriate lighting scheme at a proper cue

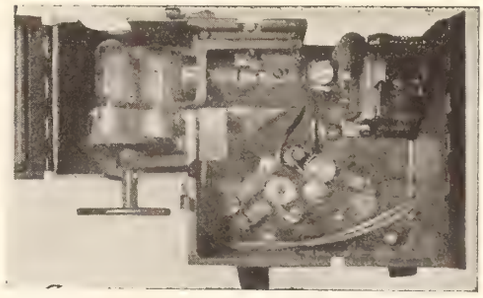
LIQUIDATION

— A Limited Quantity While They Last —

Genuine Brand New **RCA** *Photophone*

WIDE RANGE SOUND HEADS

for Powers or Simplex



Priced at a fraction of Manufacturing Cost, it will pay you to discard your old equipment and buy this GUARANTEED Model.

--Absolutely Complete With--

Genuine RCA UX-868 Photocell, G.E. Exciter Lamp, Bausch & Lomb Wide Optical System, Motor Drive Assembly, Triple Exciter Turret, Efficient Filtering Dampener, Holdback Sprocket, all ready for—

AC or DC Operation with any Make of Amplifier May be bought outright—No Strings!

Parts available thru us or R.C.A. Victor Co., Inc.

Originally Priced — $1200.00 —

Every Case Bears RCA Nameplate and Serial Number

CLOSE OUT PRICE

$295.00

Trades Taken—Liberal Allowances

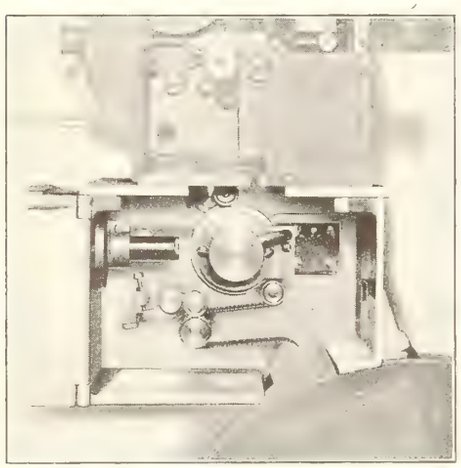
CORPORATION

1600 BROADWAY, NEW YORK, N. Y.

by the simple method of throwing a switch. Lighting control systems are being adopted by theatres of lesser size that heretofore have considered such installations as being only for the larger metropolitan houses.

Manufacturers of this type of equipment are glad to furnish engineering service and consult with exhibitors and architects on various phases of these lighting control systems.

Frank Adam Electric Company, 3650 Windsor Avenue, St. Louis, Mo.
Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
Chicago Switchboard Manufacturing Company, 426 S. Clinton Street, Chicago, Ill.
Cleveland Switchboard Company, 2925 E. 79th Street, Cleveland, O.
Cutler-Hammer Manufacturing Company, 12th and St. Paul, Milwaukee, Wis.
Dimmerette Switchboard Co., 108 W. 46th Street, New York City.
General Electric Company, 1 River Road, Schenectady, N. Y.
Hub Electric Company, 2225 W. Grand Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.
Nomad Electrical Engineers, 239 West 30th Street, New York, N. Y.
Trumbull Electric Manufacturing Company, Plainville, Conn.
Ward Leonard Electric Company, 37 South Street, Mt. Vernon, N. Y.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.
Wm. Wurdack Electric Manufacturing Company, 4444 Clayton Avenue, St. Louis, Mo.



4 Times The Clarity

Syncrofilm

SOUND EQUIPMENT

EXCLUSIVE with Syncrofilm is the optical system which throws four times the usual amount of light through the sound track. It has been widely, but never successfully, imitated. It places Syncrofilm in a class by itself. It brings out the smallest overtones at *all* frequencies, producing a naturalness of sound that is perfect.

There you have the cause of Syncrofilm's world-wide and growing reputation as a box-office producer. Every owner of Syncrofilm has been satisfied, and you know there's only one thing that satisfies a showman—good gate receipts. Every theatre that installed Syncrofilm immediately became a better earner. We guarantee that you will get your money back if you aren't satisfied.

Give Syncrofilm a tryout. Or ask us for the address of the nearest installation. Hear Syncrofilm deliver pure, true natural tone under actual working conditions. Talk with the owner. Apply any test you choose. We are not afraid. Name your projection machines by make and model. Let us tell you how little Syncrofilm costs.

Write today.

WEBER MACHINE CORP.
59 RUTTER STREET, ROCHESTER, N. Y.
Cable Address: "Romos," New York
Export Office: 15 Laight Street, New York City
Distributors in All Principal Cities

DISTRIBUTORS IN
IOWA, KANSAS, OKLAHOMA AND MISSOURI
Kansas City Sound Service Co.
130 WEST 18th STREET KANSAS CITY, MO.

Switches

NEVER in the history of the theatre has electrical equipment played as vital a role as it does today. From projection room to stage and to manager's office, electricity to a large extent runs the show. With the program on a minute schedule, electrical switches in turn have an important duty to perform.

Frank Adam Electric Company, 3650 Windsor Avenue, St. Louis, Mo.
Dowser Manufacturing Company, 225 Broadway, New York City.
Hart Manufacturing Company, Hartford, Conn.
Hoffman-Soons, 387 First Avenue, New York City.
Kohler Company, Kohler, Wis.
Metropolitan Electric Mfg. Co., East Avenue and 14th Street, Long Island City, N. Y.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

Telephones, Inter-Communicating

Refer to INTER-COMMUNICATING TELEPHONES

Temperature Control Apparatus

TEMPERATURE control apparatus are devices for automatically controlling the temperature of the auditorium, organ chambers or any part of the theatre where a uniform heat must be maintained. In a control for an auditorium the device is a small thermostat, which actuates a valve on an air-line, which in turn operates the shutters in the air ducts. In the average size theatre several of these will be located at various places and each will operate independently of the other, thus relieving hot or cold spots in any one section. Controls for organ chambers turn on or off electric heaters and also work on the thermostatic principle.

The Foxboro Company, Neponset Avenue, Foxboro, Mass.
Johnson Service Company, 149 E. Michigan Avenue, Milwaukee, Wis.
National Regulator Company, 2301 N. Knox Avenue, Chicago, Ill.
Powers Regulator Company, 2720 Greenview Avenue, Chicago, Ill.

Theatre Accounting Systems

Refer to ACCOUNTING SYSTEMS

Theatre Seats

Refer to CHAIRS

Tickets

THEATRE TICKETS are available and used in many forms as roll tickets, folded tickets, reserved seat tickets, and ticket coupon books. Roll and folded tickets of the more usual denominations are carried in stock. Tickets are commonly sold in even multiples of 10,000, the price decreasing with additional thousands ordered.

Tickets are made for use with ticket issuing machines and are consecutively numbered. This enables accurate check of tickets sold for each day. Stock tickets may be obtained for 50 cents a roll. Specitl printed roll or center hole folded tickets range in price from $8 for 10,000 to $158 for a million. The admission price must be printed on each ticket, by order of the government.

Arcus Ticket Company, 348 N. Ashland Avenue, Chicago, Ill.
Columbia Printing Company, 1632 N. Halsted Street, Chicago, Ill.
Daly Ticket Company, 506-508 Vandalia Street, Collinsville, Ill.
Globe Ticket Company, 116 N. 12th Street, Philadelphia, Pa.
Hancock Brothers, Inc., 25 Jessie Street, San Francisco, Cal.
International Ticket Company, 50 Grafton Avenue, Newark, N. J.
Keystone Ticket Company, Shamokin, Pa.
National Ticket Company, Shamokin, Pa.
Showman's Press, 416 So. Dearborn Street, Chicago, Ill.
The Standard Ticket Register Corp., 1600 Broadway New York.
Weldon, Williams & Lick, Fort Smith, Ark.

Ticket Booths

KEEPING PACE with advancement in theatre design the box office has been developed from a rather unsightly necessity to a thing of beauty, modernly equipped for speedy and accurate sale of tickets. It is usually designed in harmony with the design of the theatre.

Atlas Metal Works, 2601 Alamo Street, Dallas, Tex.
The Caille Brothers Company, 6210 Second Boulevard, Detroit, Mich.
Libman-Spanjer Corporation, 1600 Broadway, New York City.
Lobby Display Frame Corporation, 549 W. 52nd Street, New York City.
S. Markendorff' Sons, Inc., 159 W. 23rd Street, New York City.
Newman Manufacturing Company, Norwood Station, Cincinnati, O.
The Nurre Companies, Inc., Bloomington, Indiana.
Stanley Frame Company, 630 Ninth Acenue, New York City.

Ticket Choppers

A MACHINE FOR punching tickets dropped in box as patron enters theatre. The ticket chopper guards against the resale of tickets. Mutilation of the ticket consists of perforations made on the ticket, which, however, is done in a manner that does not prevent acurately checking results. Ticket choppers are made in several wood and metal finishes, and are operated by electricity, or hand and foot. Prices range from $75 to $250.

Automatic Simplex Register Corporation, 1018 S. Wabash Avenue, Chicago, Ill.
Caille Brothers, 6210 Second Avenue, Detroit, Mich.
General Register Corporation, 81 Prospect Street, Brooklyn, N. Y.
Newman Manufacturing Company, Norwood Station, Cincinnati, O.
Standard Ticket Register Corporation, 1600 Broadway, New York City.

Ticket Holders

THERE ARE various forms any types of these made for both the single and coupon ticket rolls and generally constructed so that the roll of tickets is automatically held under tension, which prevents the roll of tickets from unwinding. The prices range from $0.50 to $1.50.

General Register Corporation, 81 Prospect Street, Brooklyn, N. Y.
Standard Ticket Register Corporation, 1600 Broadway, New York, N. Y.

Ticket Machines

Refer to MACHINES, TICKET

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Tool Kits

TOOL KITS, or outfits, are made complete with a set of tools for use on the picture machine. They usually contain "V" Block, Split Screw Driver, Driver Pins, Taper Pin Reamer, Taper Pin Remover and Sprocket Puller. Price is $5.

Enterprise Optical Mfg. Company, 4431 West Lake Street, Chicago, Ill.
International Projector Corporation, 90 Gold Street, New York City.
Millen Mfg. Company, 7 Water St., Boston, Mass.
Utility Sales Service, 367 Hudson Avenue, Brooklyn, N. Y.

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Transformers

Refer to GENERATORS, MOTOR

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Uniforms

THEATRE PRESTIGE emphasized through the training of ushers, doormen and other attendants, is greatly enhanced by costumes worn by such employees.

Uniforms should be made to individual measurements to assure perfect fit and neatness at all times. Special catalogues are available containing appropriate suggestions for theatre attendants' uniforms.

Angelica Company, 1419 Olive Street, St. Louis, Mo.
Brooks, 143 W. 40th Street, New York City.
Browning, King & Company, 260 Fourth Avenue, New York City.
Chicago Uniform & Cap Company 208 East Monroe Street Chicago Ill.
The Costumer, 238 State Street, Schenectady, N. Y.
Gemsco, 692 Broadway, New York City.
Lester, Ltd., 18 W. Lake Street, Chicago, Ill.
M. C. Lilly & Company, 293 E. Long Street, Columbus, O.
Maier-Lavaty Company, 2139 Lincoln Avenue, Chicago, Ill.
Mandel Brothers, State and Madison, Chicago, Ill.
A. G. Meier and Company, 205 W. Monroe Street, Chicago, Ill.
National Uniform Company, 12 John Street, New York City.
The James E. Richards Company, Dayton, O.
Marcus Ruben, Inc., 625 S. State Street, Chicago, Ill.
Russell Uniform Company, 1600 Broadway, New York City.

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Upholstery Material

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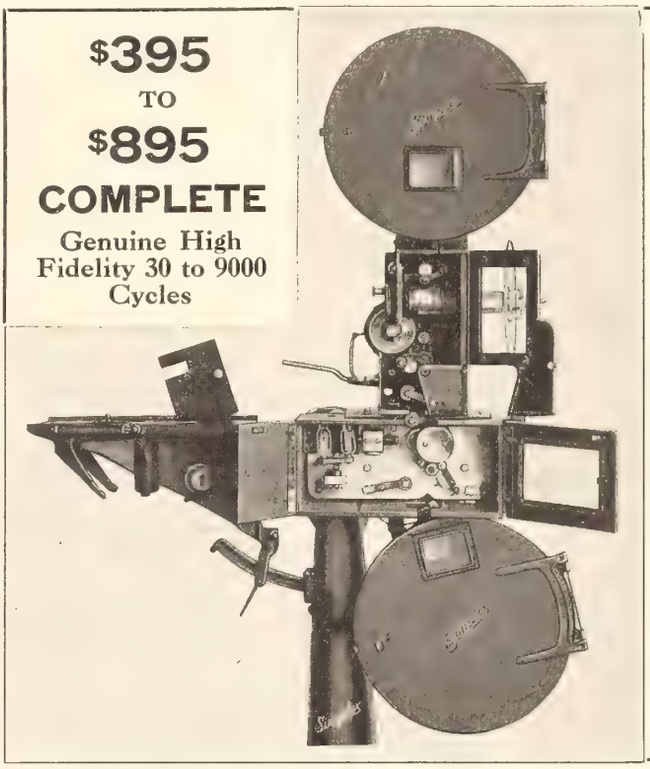

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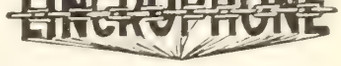

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By J. E. VOLKMANN

Treatment of new equipment demands, explained by a member of the RCA Victor acoustics engineering service staff

WHAT IS *extended frequency sound,* and what are the general acoustic requirements imposed on the theatre equipped to reproduce such sound?

These are natural questions asked by theatre owner and exhibitor. The performance of the latest types of sound-reproducing equipments is a step closer to ideal or perfect sound reproduction and has been brought about by (1) an extended frequency range, (2) an extended volume range, (3) a reduction in distortion, and (4) to a limited degree, an improvement in "sound perspective"—that is, in the illusion of sound as originating at the screen.

These improvements in equipment result in a more faithful reproduction of the original sound, thereby enhancing the quality, naturalness and intelligibility of the sounds reproduced at the loudspeakers. To reproduce a faithful likeness of the original sound at the ear, of course, involves the *acoustics of the theatre auditorium.*

The acoustic requirements of the theatre equipped with "high fidelity sound" (or however it may be termed) are not *radically* different from those employed in the past. The same principles and precautions are observed as in all good room acoustic design. The requirements for good acoustics have been defined by the late Professor Wallace Clement Sabine, and in more recent years by Professor F. R. Watson. The following is quoted from Professor Sabine:

"In order that hearing may be good in any auditorium, it is necessary that the sound should be sufficiently loud, that the simultaneous components of a complex sound should maintain their proper relative intensities; and that the successive sounds in rapidly moving articulation, either of speech or music should be clear and distinct, free from each other and extraneous noises. These three are the necessary, as they are the entirely sufficient, conditions for good hearing."

These acoustic conditions hold for any auditorium, whether the sound therein is original or reproduced. However, to meet these conditions in the case of *reproduced* sound, a lower reverberation period (the time it takes for an ordinary sound to die out) is required than in the case of *original* sound, because the loudness upon which reverberation is dependent may be made greater for the reproduced sound in order to realize maximum intelligibility of speech.

It should here be pointed out that the naturalness and intelligibility of speech-sounds depend greatly on their loudness, and for this reason some sound reproducing equipments furnish a remote volume control which may be installed at a convenient observation point in the auditorium and which may be operated as required to give the *optimum* level and hence the greatest fidelity of sound.

LET US CONSIDER some of the most common acoustic defects, how they affect the acoustic conditions of auditoriums, their relation to high fidelity sound and methods of remedy and prevention. These acoustic defects are reverberation, echo, resonance, poor distribution (dead and loud spots), and noise.

REVERBERATION

Reverberation, which is the "hanging on" effect of the residual sound in the auditorium, depends directly on the size of the auditorium and loudness of sound, and inversely on the amount of sound absorption within the auditorium. If the reverberation period is too long, speech and music become blurred due to the overlapping of successive syllables and notes. For good acoustics the reverberation period should be short. This means the auditorium should *contain sufficient sound-absorbing materials* and *not be any greater in size than necessary.*

Experience indicates that the problem of reverberation, which ordinarily is the worst offender, is not seriously intensified in the case of high-fidelity reproduction, especially if directional loudspeakers are used which practically confine their radiation within the seating area. However, due to the extension of the low frequency range of the new reproducing equipments, greater precaution should be observed in choosing sound absorption materials and treatment which will efficiently absorb low frequencies. Most material companies and sound engineers today are prepared to make the necessary calculations on reverberation for a *range* of frequencies, instead of only for the *pitch* 512 (Middle C), which has been the custom in the past.

The choice of an efficient material will insure a proper frequency balance in the auditorium. Some materials, like hairfelt, have a selective absorption characteristic and absorb a particular range of frequencies better than others. The use of such materials in the past has often made it necessary to alter the response characteristics of the sound equipment with a resultant impairment in quality. The use of upholstered seats to minimize the change in reverberation due to changes in audience absorption is desirable.

Another factor which enters in, due to high frequency extension, is the absorption of sound by the air—*the dryer the air the greater the absorption. Thus theatres with controlled humidity will give the greatest uniformity in performance.* This factor would be most noticeable in reverberant auditoriums.

ECHO

Echo consists of a distinct repetition, sometimes several rapid repetitions, of the original sound. *Echo is most often en-*

countered in large auditoriums, particularly those with large curved ceilings and walls or other surfaces which are sufficiently remote to cause a definite time interval between the original and reflected sounds. Echoes are very annoying and their effect, like reverberation, is to blur speech and music. A multiple or flutter echo (several distinct repetitions) is most often caused by parallel walls with smooth hard surfaces. Echo can be detected easily by making a sharp report, such as a "hand-clap." If a serious repetition of the report can be heard in any part of the seating areas when such a report is made on the stage, it would pay the exhibitor, in general, to have an investigation made by a competent engineer and the offending surfaces treated.

With the extension of the high frequency range, the problem of echo and sound concentration is somewhat intensified because the high frequencies or high-pitched notes are more easily reflected by small smooth surfaces on account of their small wave length.

However, the high frequency echoes from these small surfaces are highly localized and may be easily eliminated by the usual methods—that is, by means of very *light drapes* or other sound absorbing materials, or by *coffering* or otherwise breaking up the regularity of the offending surfaces, thereby dispersing or scattering the sound striking them.

Since directional loudspeakers are generally used with sound equipments, the offending surfaces causing echo are usually the rear walls and corners of the auditorium, or large projections from the ceiling and side walls, having a concave curvature or other shape, which tends to locally concentrate or direct the sound.

RESONANCE

The phenomena of resonance, or the ability to vibrate best at certain frequencies may occur in structures or in the air in rooms. Everyone, no doubt, at some time or other, has noticed the tendency of certain notes to be overemphasized in a powerfully resonant room, such as in a small tiled room or marble alcove.

Structural resonance usually is not harmful unless the resonant body is mechanically coupled close to the source of sound. For this reason, loudspeakers are suspended freely.

Resonance is sometimes a virtue; for example, the resonance of wood paneling in an auditorium is often a factor which improves the excellence of rooms, especially for music. But this appears to be because the resonance does not occur at any *one* frequency, but rather over *many* different frequencies—that is, the individual panels have many resonance frequencies and do not all tune to the same fundamental resonance frequency. Again, the virtue of a resonant floor under an orchestra is well recognized.

Resonance in air chambers such as the rear orchestra section under a balcony, alcoves, foyers, and even the auditorium itself, does not occur very often unless

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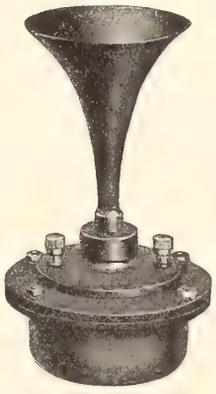

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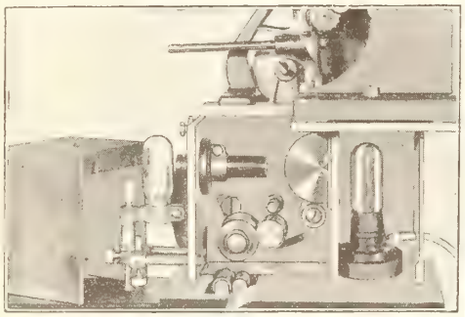

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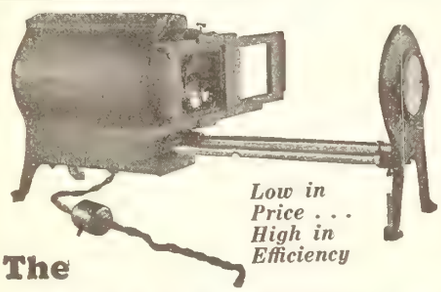

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such chambers are bare of furnishings and have hard reflecting surfaces (usually parallel). To eliminate such resonance conditions on the stage, as well as to help reduce reverberation on the stage and the transmission of sound from stage to auditorium, *absorbing material should be draped in the region around the loudspeakers.*

POOR DISTRIBUTION

With the exception of the high-frequency sound concentrations already discussed, poor distribution of sound, the loud and dead spots due to the shape of an auditorium) can in most, though not all cases, be *overcome by directional loudspeakers.*

In those theatres which present stage shows as well as sound movies, the problem of poor distribution and inadequate loudness in remote seating areas can be solved, in general, only by sound re-enforcement. Suitable sound re-enforcement equipment of true naturalness is available today which increases the scope of musician and stage artist, thus delivering their joy and harmony to all the audience. The same acoustic conditions should obtain in the auditorium for sound re-enforcement equipment as for reproducing equipment.

NOISE

Noise may be defined as those sounds which are unpleasant and annoying—either of foreign origin or otherwise. Noise is undesirable, not only because it detracts from the enjoyment of the entertainment offered, but because it has a masking and a frequency discrimination effect on the desirable sounds which, therefore, *require added loudness (or power) and even changed frequency characteristics to override the noise.* Loud noises may also seriously limit the usable volume range of sound, thereby preventing a full realization of naturalness.

A theatre with good acoustics has its walls insulated against the transmission of outside noises into the auditorium. The transmission of sound is of two kinds—(a) aerial, and (b) structural. Small openings due to doors, windows, port holes, etc., transmit sound to a great degree. *Thus, all the joints between walls, doors, windows, etc., should be made as air-tight as possible.*

Transmission of sound through structures, such as the noise from vibrating motors and machinery, can be minimized by using (1) massive walls and floors, and (2) by separating all vibrating bodies from their supporting structures with sound insulating materials, such as cork, lead, and rubber.

Massive walls are not always necessary to obtain sufficient sound insulation. A double wall of fairly light construction will give good sound insulation *provided the two walls are not closely coupled mechanically by nails or cross members*—that is, provided the walls are kept insulated or separated from each other.

The absorption treatment of the walls and ceiling inside the projection room, which has heretofore been neglected, is very desirable. Such treatment would result in the (a) reduction of noise in the booth, (b) reduction of noise transmitted to auditorium, (c) increased efficiency of those working in the booth, and (d) possibility of better control of the volume by the projectionist because of the improved hearing conditions in the projection room.

THE FOLLOWING recommendations on the acoustic treatment, which will give the theatre owner or exhibitor the best performance from his sound equipment, are offered merely as a guide. The services of a qualified engineer should be relied upon for the exact specifications relative to the proper type, amount and location of absorbing material, size and shape of auditorium, and type and amount of sound insulation.

GUIDE TO REMEDIES

(1) All chairs should be of the heavily upholstered type.

(2) Heavily padded *carpeting* should be used in all aisles and corridors.

(3) The *rear wall* should be diffusively reflective (coffered) or lined with an efficient type of sound-absorbing material.

(4) *Curved surfaces* should be avoided as much as possible. If employed they should be coffered or treated with sound-absorbing material and their radii of curvature should be as great as possible.

(5) *Large unbroken surface areas,* except when used for beneficial reflection, such as reflection from the splayed ceiling and walls at the proscenium, should be avoided.

(6) *Long narrow auditorium, high ceilings,* and *excessively long and low balcony overhangs,* should be avoided.

(7) The *cubical content of the auditorium* should be made as small as possible, compatible with the seating capacity and architectural design.

(8) A *rising slope in the orchestra floor* should be used to give unobstructed "sound" lines as well as "sight" lines.

(9) *All auditorium walls* should be treated with sufficient sound insulation to avoid the transmission of outside noises into the auditorium.

(10) The *projection* room should be lined with absorbing material and its walls sound insulated.

(11) All *machinery and ventilating noises* should be isolated from the auditorium.

The foregoing treatment will, in most cases, be sufficient for small-sized auditoriums of the balcony type.

Small-sized auditoriums of the single-floor type, and moderate-sized auditoriums of the balcony type, in general, will require acoustic treatment of the side walls with sound-absorbing material of a moderate absorption coefficient.

Moderate-sized single-floor houses and large size balcony houses, in general, will require side wall treatment with a highly efficient absorbing material.

Auditoriums larger than these should have acoustic treatment at ceiling too.

F. H. RICHARDSON'S COMMENT

• • AND ANSWERS TO INQUIRIES •

MAKE YOUR EQUIPMENT FIT; YOUR BUSINESS DEMANDS IT

DURING THE LAST couple of years of our very depressed depression, many thousands of exhibitors were compelled to trim overhead expense to the bone, avoiding every purchase that did not seem to them absolutely necessary. We all knew that and felt inclined to place small blame for it, so long as no injury be worked upon the *bone* itself. But there lies the difficulty, for many did cut not only to the bone, but into the sustaining structure itself by permitting their projection equipment not only to get more or less out-of-date, but also to fall into varying stages of disrepair, which unfortunate state of affairs is right now present in very many theatres.

You, I, and everyone else now recognize the fact that when projection equipment is not kept right up-to-date, especially unless it be kept in as nearly as possible a perfect state of repair, both visual effects and sound are in the very nature of things going to suffer. Neither will have the perfection or the snap and pep it might and should have. The entertainment and amusement values contained in the films cannot and will not be placed before audiences at their full values. That being true, it means that your out-of-repair equipment cannot be made to produce results that will bring you the patronage you should and might have. *It means loss at your box office.*

In considering this matter, do not forget that when a patron leaves your theatre he or she will feel like coming again and soon, exactly in proportion to how excellent he or she has found the entertainment to be. That is sound reasoning, is it not? Suppose you have some outstanding production. The films contain a mixture of strong appeals capable of pleasing your audiences immensely, sending them home in a satisfied frame of mind that makes them patrons of the motion picture and friends of your theatre.

The films, let us say, contain that possibility, but unfortunately you have permitted the light source apparatus to get into bad condition, so that the projectionist finds it impossible to keep shadows off the screen, or a carbon breaks, stopping the show, of course, because of the roughened, pitted carbon jaw contacts, which should have been but were not replaced by new ones. The projector mechanism gears and shaft bearings are worn so that the shutter has back-lash, setting up faint travel ghost and thus making the eyes of patrons uncomfortable. The intermittent sprocket is worn so that the picture is not quite steady. The old batteries are weak or (and) the exciter lamp filament is not quite straight.

Any one of a dozen possible other things may not be in the pink of condition, so that the sound is unsatisfactory, and possibly rather terrible. Do your patrons then go forth with as keen a desire to return as they would had your projectionist been able to place before them a picture projected as it was intended to be?

Praise be, conditions are now generally admitted to be decidedly on the up-grade. How steep that grade will be and therefore how fast we will be able to climb out of the hole will largely depend upon the speed with which business is created by buying and buying *now*. It takes a certain amount of faith to dig in and spend out of our shrunken money bags, but if the spending seems likely to help us individually in one or more ways, surely it would be rather stupid not to do it.

Buying now will help every exhibitor in two ways. First of all, the replacement of out-of-date projection equipment, or the putting of present out-of-repair equipment in proper operating condition, will certainly enable the projectionist to present a better show, and certainly better shows are what will bring the public to the box office. Secondly, buying equipment or equipment parts now helps business in general and the country as a whole. Take inventory, see just what is needed, then *be NRA*—buy now to make your theatre fit for the job it has *got* to do!

Other Articles

In addition to the material on this page, Mr. Richardson's columns of this issue also contain:

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DISTORTION PROBLEM

W. M. RUSSEL of the Southern Coal and Coke Company of Boothton, Ala., has a troublesome problem which he describes as follows:

"Have kept up closely with your department in BETTER THEATRES for a number of years while operating a silent film theatre for the Welfare Department of the company. I am at present expecting to install sound pictures, as we are unable to get the silent product. Have been closed on that account.

"Am up against the proposition of enlarging the projection room, which heretofore has had to accommodate only one projector. The room is in the center of the balcony, where we accommodate our colored men and their families. Behind the projection room is waste space which we need badly, as fully 65% of our attendance will be colored.

"It has occurred to me that a better arrangement could be had by moving the projection room over against the left wall, where we could make it 10 x 10 feet in dimensions. This would, however, throw the projectors, possibly, 10 to 12 feet off center with screen. As against this we could give it ample ventilation, and would have the center space for seating. A larger projection room where the one now is, is impossible.

"Our theatre is not a commercial one. It is run wholly for the benefit of employees of the Southern Coal and Coke Company.

We know very little about such matters and need your help."

Were you to move the projection room as suggested and project to a centrally located screen you would get heavy side distortion. You have not advised me as to how many feet above the screen your lens now is, but whatever it may be, it would add vertical distortion to side distortion. It would be very much better to move the screen itself over to the left wall if you move the projection room.

The plan you sketched is not very complete. You have not told me what the width of your picture is (and in considering such a matter that point is of importance), or why it is not possible to hang the projection room from the ceiling against the rear wall, leaving room under it for seats. The latter is not a thing I would commend, as it increases the projection angle, hence vertical distortion, but that it is far better than a mixture of vertical and horizontal distortion. A still better scheme (assuming it to be practicable) would be to locate the projection room outside the rear auditorium wall. If there is an adjoining building the necessary space for it might be arranged.

If the above plan is impracticable, however, then why not do this: Run the balcony aisle straight back to the rear wall. If, as seems likely, it runs to an exit, then run a cross aisle along the rear wall from the aisle to the door and locate the projection room with its back wall against this cross aisle. That would give you a longer projection distance and thus reduce the distortion. Then move the screen over as far as the stage will permit to the left —not to exceed 10 feet, however.

This screen arrangement would at first seem a bit strange, but as soon as you had run a few shows and your people had got accustomed to it, I do not think they would mind it at all. The lengthened projection distance and screen location, plus the fact that a 10- or, at most a 12-foot wide picture would be sufficient in your theatre, would appreciably minimize the distortion. In addition you could get an aperture plate from the manufacturer of your projector, and file it to make the side and bottom and top parallel on the screen.

ILLUMINATION AT THE SCREEN

R. V. KING, house manager of the Latonia theatre in Oil City, Pa., shows a spirit of true co-operation in the following letter:

"Our local power company is demonstrating to its large customers the value of various light bulbs and lighting systems. Their equipment consists of a wattmeter, a Weston photronic foot-candle meter, and various bulbs, etc. Their demonstrator here is a young college graduate and very well informed. After his regular demonstration be asked permission to look over the equipment, and of course I was very glad to show him. It is not too often that the fellows who make the wheels go 'round get much attention. After his inspection he offered the use of his equipment for any purpose, and we accepted his offer.

"After further discussion we decided to check the screen illumination, and I am sending you a copy of the results. The tests were made at the surface of the screen with the projector running without film. We were not certain as to the procedure you follow in your tests, and so selected this as the most convenient method. Both machines were tested, and the enclosed figures are the average. The machines compare very favorably.

Foot-candles at screen

6.1	6.2	6.3	6.3	6.3	6.3	6.1	6.
6.2	6.3	6.4	6.4	6.4	6.4	6.2	6.
6.2	6.3	6.4	6.5	6.5	6.4	6.3	6.1
6.2	6.3	6.4	6.5	6.5	6.4	6.3	6.1
6.1	6.2	6.3	6.4	6.4	6.3	6.2	6.
6.	6.2	6.1	6.2	6.2	6.1	6.	5.9

Tabulation of Mr. R. V. King's screen illumination measurements.

"Taking the amount of light reflected toward the center of the house as 100%, the seats at the side of the house get about 96%.

"The machines are Motiograph DeLuxe on Western Electric bases. Peerless lamps drawing 65 amperes. Throw 128 feet, projection angle 18 degrees. Screen is perforated and was coated with Artone Nu-Life about eight months ago. Needs it again.

"Incidentally I checked the machines for speed by letting the light on the screen from both machines at once while running up to speed. I was rewarded with a flicker which appeared and disappeared about every two seconds, thus showing the machines to be very closely synchronized."

The screen illumination is remarkably even, evidence of two things: (a) all of the beam from the projector aperture is entering the projection lens, and (b) the optical train is composed of the right elements, which are correctly adjusted with relation to each other.

GLASS THAT REFLECTS HEAT

ORVAL E. SELLERS of the Hower Trade School in Akron, Ohio, writes, "Although I have read your columns since the beginning of their publication, and have your Bluebooks, I have never before had to ask questions. Your material is written in such plain, easy-to-understand fashion that it may always be assimilated without necessity for questions.

"I am stumped now, however. In our school system we have about 50 Acme portable 35-mm. silent projectors. In front of the aperture of each is a gold glass screen that automatically rises out of the way when the projection speed reaches almost normal. Its purpose is to permit stopping the projector at any desired point, keeping any particular scene upon the screen indefinitely for the purpose of lecturing upon it. It in fact takes the heat out of the light. Now here is my question:

"What is in the glass that is different from other types of glass? Is it only the royalty that causes its high price for this small bit of glass—$10 for a piece 1.5 inches in diameter? Why cannot it be made colorless, instead of tinted yellow? Where may I obtain information concerning this glass?"

The International Projector Corporation has the exclusive right to manufacture this product in the United States and Canada. The process of manufacture is well covered by patents and the license fee is pretty stiff. That, of couse, adds very materially to the cost.

The material used is pure gold. The process of incorporating the gold in the glass is very intricate, resulting in many rejections. It is applied to heat-resisting glass in a vacuum, by means of a high frequency ionic bombardment. After the gold is applied, galvonometer tests are made to determine the efficiency of each piece of finished product, all of which tends to make the manufacture of it expensive.

The heat is neither absorbed nor dissipated. The glass and its gold coating actually reflect back the heat rays, or a very high percentage of them, at the same time passing a high percentage of the light rays. Screens have been made that reflected back as high as 95% of the heat rays, passing well over 50% of the light. They may be made to take care of any heat-light problem.

I am indebted to Herbert Griffin of the International Projector Corporation, for this very lucid explanation of the matter.

TWO METHODS THAT SAVED

L. VANBUSKIRK and E. Kroll, projectionists of the Maltz theatre in Alpena, Mich., thus describe two stunts they have discovered:

"Speaking of W. E. sound equipment and the 110-volt a.c. snap switches on panels of the 42A and 43A amplifiers, it may be found that after a period of time they will cease to shut with a 'snap,' instead sliding into contact when they are turned on. This is caused by dirt and dry switch contacts. Under this condition the contact is not as good as it should be. We have known cases where the switches were discarded and new ones installed, which was wholly unnecessary and represents waste, unless it is found some part of the switch is broken or burned. If inspection shows the switch to be all right except for lack of 'snap,' remove its cover and, using a toothpick as a 'brush,' rub a little vaseline on the contacts, whereupon in all human probability the switch will work just as well as ever. Such lubrication will last a long while."

May I bust in to say that unless the switch blade be smooth, it would be well (provided you can get to it) to polish its surfaces with 00 sandpaper.

"And now another thing: Our sound installation includes 12 Type-13 EPG Philco glass batteries. After three years of use the space beneath the plates was filling up with sediment. In fact, so much was this the case that at the sides it was touching the plates, which soon would produce a short. Not believing the life of the batteries was finished, we concluded to try an experiment.

"Disconnecting them we lifted each jar out of the rack, set it on a suitable pillow to prevent jar, and rocked it back and forth several times, afterward replacing it in the rack.

"We found the sediment settled down to about one-half its former depth. The battery works just as well as ever. We believe this to be a good stunt and advise other projectionists to follow suit when the sediment gets too high in their batteries. We believe we have prolonged the life of the batteries by possibly two years."

You were quite correct in assuming that the sediment touching the battery plates would produce a short, and that such short would ruin the battery cell. Your experiment was 100% okay, though I doubt if you have prolonged the battery life quite as much as you think.

RADIO CITY PROJECTION

RECENTLY THROUGH courtesy of S. L. Rothafel (Roxy), friend daughter and I visited Radio City Music Hall. Arriving at approximately 1.30 p.m., we found every seat in the huge 6,000-seat theatre filled. While waiting for seats we paid a visit to the projection domain and there met and talked with Charles F. Horstman, supervisor of Projection for RKO.

The projection work was excellent all the way through. They are projecting a Magnascope picture measuring 46 feet wide by 35 feet, 5 inches high. It is not only well illuminated, but also, so far as we were able to judge, as sharp as the average screen image clear out to its corners. I congratulate Supervisor Horstman and his associates.

The projection lens is a 3.25 inches. E. F. Cooke Apermax, handled by the Bell and Howell Company. Its "F" value (relation of free diameter to focal length) is 1.9. The projection distance is 190 feet.

The projector aperture is of standard dimensions (.825x600 inches), yet they are using 180 amperes d.c. at 85 arc voltage. The positive carbon is 13.6 Sun Studio. How it was possible to get so much light through such an aperture puzzled me. It seemed the light source would be so large that to concentrate it at the aperture in a spot of standard dimensions would be impossible. I took this matter up with Supervisor Horstman and learned something I did not know.

It seems that the Sun Studio carbon of the kind used has a very hard exterior shell containing a high percentage of graphite to increase carrying capacity. This results in a deep crater with slow burning walls, which retains the high intensity gas ball while the high amperage is concentrated on it, and by reason of the chemicals contained in its gasses the high current density actually does increase the brilliancy of the light source (gas ball) per unit area above—how much above I was unable to ascertain—that of the ordinary high intensity light source.

WHERE IT'S CHILLY AT 90 IN THE SHADE

IN A LETTER from K. Prouse Knox of the Fox Film Corporation, Ltd., Calcutta, India, the following occurs:

"I note you have been having Indian weather in the Big City, but brother, you only had a spell of it, whereas if the temperature drops below 90° here we put mufflers on. Frequently we have it 120 in the shade—only there is no shade. Anyhow I guess that licks your little spasm of 141 in the sun in Central Park. Anyhow, to be in Central Park instead of Calcutta I frequently feel that 150 would not be too much to take in punishment."

ALL COMMUNICATIONS TO F. H. RICHARDSON SHOULD BE ADDRESSED AS FOLLOWS:

F. H. Richardson,
No. 3, Tudor Lane,
Scarsdale, N. Y.

SOUND HELPED BY EXCITER CHANGE

LLOYD PEARSON, exhibitor of Petersburg, Ill., has tried an experiment with beneficial results. He writes:

"Dear Mr. Richardson: Recently I was in receipt of a circular from a lamp company offering a different type of exciter lamp, among which was one of 10 volts, 5 amperes capacity.

"Now I have an all-electric equipment, using eliminators. The exciter is 10-volt and supplies as high as 10 amperes. Until a few days ago I was using a 10-volt, 7.5-ampere exciter lamp. I got one of the offered 10-volt, 5-ampere lamps and was much gratified at the improved results. The volume was increased two points on the fader, and I have better sound than before.

"I then installed the 10-volt, 5-ampere lamp in a De Forest equipment, which, as you know, recommends only a 10-volt, 7.5-ampere lamp, with equally fine results. In the case of an old battery outfit there would, of course, be less drain on the battery and at the same time improved results in sound. If you think this bit of information will be of benefit to any exhibitor, please pass it along."

I pass this along without comment, save to thank Friend Pearson for telling us.

NON-INFLAMMABLE SCREEN COATINGS

WHILE THIS writer regards the demand for flame-proofing of screens (other than those coated with a highly inflammable substance such as celluloid) as rank nonsense, save only where such screens are to be used on a stage on which plays or vaudeville acts are shown and therefore much scenery used, still it is demanded, and so long as the demand continues it must be adhered to. It has been reported that certain screen manufacturers are supplying alleged flame-proof samples of screens which it is proposed to install, and that later, in some cases at least, such screens have proved not to be in any degree flame-proof.

If the charges are true such a practice is indeed reprehensible. Should a fire occur and the screen burn, then automatically all insurance would be voided.

I would suggest that the "non-flam" requirement be curtailed to include only (a) screens used upon stages, and (b) screens having a highly inflammable coating. I would further suggest that authorities who demand the installation of flame-proof screens require that screens to be installed within their jurisdiction have at least one strip of the material extend three inches beyond the edge of the screen proper, to the end that that portion of the actual screen may be tested.

Cleanliness as a Box Office Factor

(*Continued from page* 11)

of floor to be cleaned by means of a rubber squeegee. The use of an 18- or 20-inch squeegee permits the rapid transfer of this paste on to the adjoining section of floor to be cleaned and leaves very little material behind to be removed by rinsing. Now use another mop and clean water, rinse the floor with clean water; then with the mop wrung dry, go over the floor, picking up remaining detergent, soap and water. Continue this rinsing until the floor is clean, free from dirt and any remaining detergent and soap film.

The same process is followed on that area of floor that received the cleaning paste from the first section. Small amounts of cleaning powder are added from time to time as needed or necessary to replace that quantity left on the floor by the squeegee.

The mop used in the rinsing process should be kept specially for that purpose, and the rinsing water should be changed frequently.

It follows that by these successive steps in cleaning a floor that a minimum of material is used. *Just enough water is added from time to time to keep the paste fluid and working easily under the mop or brush.*

If the size of the floor to be mopped is substantial, it will be much more economical to have a crew of two men work on this cleaning program. Number 1 janitor sweeps the floor, then just as soon as he has sufficiently swept, number 2 janitor starts the wetting and mopping process. Then number 1 janitor starts with the clean mop and water on the rinsing process and completes the final part of the cleaning program.

THE CLEANING OF CARPETS

PARTICULARLY since the advent of talking pictures, carpets have become a common maintenance problem to practically all theatres. The installation of carpet represents a substantial investment in money, and any care or maintenance that can prolong the life of carpet is very much worth while.

Probably the most important factor in determining the life of carpet, next to the selection of the right quality initially to be laid in the theatre, is the daily cleaning that is given the carpet.

From the theatre manager's standpoint, the most satisfactory method to clean carpet is by vacuum. Brushing or sweeping with a corn broom is not desirable. If a broom must be used, don't permit the carpets to be swept hard with a digging motion of the broom; insist that it *be swept lightly in the direction of the pile.* Such sweeping causes the broom straws to split and form miniature barbs, which are very sharp. These barbs catch in the threads of the carpet. By breaking this surface yarn of the carpet the corn broom materially damages the carpet.

If because of lack of equipment the carpet must be swept with a corn broom, it should be done carefully. To remove the dirt and grit that has worked into the carpet, it is good practice to resort to the use of the old-fashioned wire or wicker carpet beater. By beating the carpet lightly —not hard enough to raise a cloud of dust—with the beater, much of the grit and dirt is brought to the surface. It can then be removed by light sweeping.

A good make of carpet sweeper (large size) is a great help in caring for carpets. Its frequent use removes surface dirt very satisfactorily. Unless a carpet sweeper is used frequently it accomplishes very little, as it cannot remove dirt imbedded in a carpet.

A good vacuum cleaner is a worthy investment if there is a reasonable quantity of carpet installed in the theatre. The vacuum cleaner should be used *daily* on all aisles, foyers and stepping where traffic during the day has justified the cleaning.

Unless the accumulation of grit and dirt is removed from the carpet, continual traffic on the carpet will work the grit and dirt down through the pile to the back of the carpet. Continued traffic then causes the gritty substances to cut the threads and in that way the wearing out process is hastened.

New carpets of the pile variety will shed sometimes for several months after they have been laid. This is not of great importance and does not generally indicate any defect in the manufacture of the carpet. This shedding is caused by the many short fibres that remain in the tufts of the carpet after it was clipped to give its tufts a uniform height and thereby a smoother and more regular appearance.

In smaller theatres, where the units of carpet are not excessively large, and where the expense of labor to remove the carpet and restretch it and lay it again is not prohibitive, it is recommended as good practice to have it cleaned by a reputable cleaning establishment—if possible, once each year. Up to the present time there is no process for cleaning the carpet without removing it from the floor that can be generally recommended.

Grease spots rot the fabric of carpets, therefore grease spots should be removed immediately. Such spots usually occur about doors and result from carelessness while lubricating door checks, door check arms and hinges. If these spots are taken care of immediately they can generally be removed with carbon tetrachloride. This should be applied with a soft, clean cloth. Take up the grease or oil as it is dissolved with a very absorbent, clean cloth, or a clean blotter.

Small, dirty spots (not grease or oil), such as chocolate or candy, may be removed by sponging with warm water and a neutral soap suds. Care must be taken to continue to rinse with clean, warm water until all soap is removed. *Use as little water as possible; do not saturate the carpet.*

All carpet, regardless of quality, should be laid on padding at least one-quarter inch thick. Generally one-half inch is much more satisfactory.

Chewing gum must be removed from carpets daily. Most of the commercial chemical cleaner companies manufacture a solvent for chewing gum. Some such fluid should be procured. The easiest way to remove gum spots from carpets is to put some of the gum solvent fluid in a good-sized clean oil squirt can. The janitor then takes this can and goes over the carpet putting a few drops around the edge of each gum spot. After he has covered all the spots, the discs of gum may literally be picked up off the carpet with the aid of a dull putty knife or a round-nosed knife similar to a table knife.

INSTRUCTING THE JANITORS

IN CONCLUDING, experience has definitely shown that the average run of janitors do not take the painstaking care as outlined here. Janitor forces must have definite instructions and explanations of the processes and systems required in caring for a theatre. Some times this reaches them through a very intelligent chief janitor, who takes his responsibilities seriously, but it is to be expected that it should come from the manager.

There is nothing that impresses a worker so much as to have the "boss" interested in his work and know what he is doing. *The results to be accomplished by a word or a criticism from the manager cannot be replaced by the most careful supervision of any other employee of the theatre.*

The manager is the guiding force, the motivating energy for the entire theatre. His personality soon becomes the personality of the theatre. As manager, don't delegate too much authority.

Run your theatre with your brains, your energy and your showmanship; don't feel or be above the humblest detail necessary in the operation of your theatre.

Postponed

On account of space conditions enforced by the equipment requirements of a Buyers Number, the fourth article in the series, "Constructing Theatre Advertising," has been postponed until the November 18th issue of BETTER THEATRES. *The article is the first dealing directly with layout and involves a large amount of illustrative material. Also because of space conditions, it has been necessary to omit an editorial cross-index to previous issues.*

A Metropolitan Theatre Seating 600

(*Continued from page* 12)

ing into high-frequency units. In this class of installation the combination consists of two dynamic type units and high-frequency unit, all mounted on an 8 x 11-foot flat baffle. The baffle is mounted so that center line of the two low-frequency units is approximately two-thirds of the picture height in order to obtain the proper illusion.

AIR CONDITIONING

Ventilation and temperature control in the Midtown is effected by means of a blower system forcing fresh air from points on both sides of the forward wall, with sufficient pressure to pull the air back over the heads of patrons, the air descending to the breathing zone and being drawn off at the floor. In winter the heated air is introduced through grilles. The lobby is heated by a unit heater.

ACOUSTICS

The rear portion of the ceiling, and the rear wall of the auditorium are surfaced with acoustic plaster. In addition, the chairs are fully upholstered, and the aisles are carpeted.

Auditorium illumination is semi-indirect, with three-color effects on a dimmer system. The exterior is floodlighted at night from projectors located on the roof of the marquee.

DESIGN

The entire theatre is of modern design. The facade is modernistic, employing metal and luminants in a pattern of geometric harmonies (see accompanying pictures). The terra cotta facing of the facade is in pearl, red and black, with decorative figures of terra cotta 9 feet high, embellished with aluminum. The marquee is done in red and black with polished steel embellishments and neon lighting effects, the latter especially entering into the luminous pattern at night. The soffit of the marquee is also decoratively treated with neon lighting. The base of the building is of black marble.

The vestibule walls are done in Formica with horizontal band effects. The base is of black marble, while the ceiling is tinted and trimmed in aluminum.

The lobby walls are of wood with aluminum bands. The ceiling is done in plaster and formed to receive indirect lighting sources extending almost the full length of the room. The floor is carpeted in vivid colors, and furniture has been added in the same spirit.

On either side of the lobby are stairs leading to a mezzanine level which admits patrons to the auditorium. That portion of the lobby between the stairs leads to the area beneath the stadium used for the manager's office, apparel room and space for unit heaters and blowers. The lounge and retiring rooms are located on the mezzanine level.

The mezzanine lounge is treated in Salubra wall covering of modern design, colored in cream, black and silver. The ceiling is finished in a painted red and silver pattern. The floor is covered with carpeting of the same design as that used throughout the theatre.

The auditorium is decoratively simple in a scheme of modern elements. The colors consist in various shades of blue-green, dark blues and silvers. The entire wainscoting is of deep blue leather capped with aluminum bands. At the side walls the lighting fixtures have been made a part of the entire decorative plan (see accompanying pictures). The chairs have seats of blue leather and backs of blue-green mohair. The end standards are etched in a pattern of modern design and finished in blue and silver.

Air Conditioning—and Management

(*Continued from page* 17)

ment in a theatre, and no exhaust fans and no gravity vents through which delivered air can escape, and little uncontrolled leakage from the auditorium, air distribution becomes a very difficult and serious problem. Fans used in theatres are not generally designed to work against much pressure. Under such conditions a pressure equal to that of the fan would be built up inside the auditorium and the fan would only labor against its own created pressure, thereby accomplishing practically nothing from a ventilation standpoint. There are such installations, and many times conditions can be materially improved, by opening aisle doors at the rear of the auditorium, or an emergency exit door in the top of the balcony.

Theatre managers must get all the results possible out of their equipment. An understanding of ventilation and air condition will enable them to do this. A theatre manager must have some means of positively determining whether or not that which has been done has improved the condition. An understanding of the charts covered in this series provides that measure of results.

Finally, your recommendations for improvements to the ventilating system must be based upon conditions that now exist. Conditions as they now exist can only be determined by the collecting and analyzing of data. With such data and with an understanding of the basic principles involved you will be able to assure proper changes being made or proper equipment installed.

The full appreciation on your part of the value of ventilation at the box office, and your efforts to understand the whys and wherefores of it means that you are developing towards that complete theatre manager that is some day going to be recognized as indispensable to our branch of the motion picture industry.—J. T. KNIGHT, JR.

[*The above was prepared by Mr. Knight to supplement his explanations of the air conditioning and ventilation factors represented by and involved in the series of four charts presented through the courtesy of the publication,* Heating & Ventilating, *and the American Society of Heating & Ventilating Engineers, and adapted by Mr. Knight to the purposes of the motion picture theatre.*—THE EDITOR.]

A New System of Circuit Operation

(*Continued from page* 14)

(1) Classification of the public into groups (large enough to be reckoned with both by the circuit management as well as by motion picture producers) of a more or less common conception of entertainment.

(2) To find the correlation of these groups to each other.

(3) To weight approximately the contributions of the respective groups to the box office.

(4) To measure the average number of attendances of different groups as contrasted with the approximate contributions to the box office. (In other words, some people, while willing and able to spend 25c to 50c at a neighborhood theatre, will seldom attend an expensive first-run house.)

(5) To follow the ups and downs in attendance from the various strata of the public in response to changes of economic conditions.

(6) If possible (a rather difficult task) to determine the entertainment potential purchasing power of the various groups.

(7) To mark out theatres whose publics (a) belong to equivalent social strata, and (b) have similar conceptions of entertainment expressed in terms of box office figures.

(8) To measure the average seasonal fluctuations of attendance and gross receipts.

(9) To mark the sections and communities of the country which contribute as an average most heavily to the box office receipts.

(10) To weight by comparison (a) the business value of individual theatres, and (b) the comparative efficiency of their managements.

The analysis completed, theatres whose publics have similar cultural and educational levels, or similar social backgrounds; i.e., theatres whose publics have common amusement standards, would be drawn into common administrative units. Independent executive bodies would be placed at the head of each theatre group. They would select the programs and map out the exploitation policy for all theatres within each group.

The study lists certain objections that might be raised, which, however, would tend to be overcome or balanced by the several values of the so-called horizontal system of circuit organization. These advantages are stated or implied as follows:

The object of such a system of circuit administration would be to equalize the standards of entertainment for all theatres within each group. This would be possible as each theatre within a group would cater to patrons possessing similar standards of amusement. This in turn, it should be obvious, would greatly simplify the task of the administrators. With a definite knowledge of the background and daily life of the public in all the theatres of the group, the group management would have clearly in mind the type of programs each house (and consequently the total group) requires. Of course, small differences would still exist, but they would be of relatively minor importance and would require little attention.

The efficiency of this type of theatre administration would be further enhanced by the elasticity of this system. Thus, an exceptionally capable showman as group manager, by having definite knowledge of the type of public in the theatres of his group, could extend his talent as effectively from his distant office as if he were at the head of each theatre in person.

This system would also facilitate the task of central headquarters in defining the qualities (and possible limitations) required of a man for the position of a theatre executive. Knowing precisely the type of background of the public in each theatre group, they would select a man whose mental equipment and personality would correspond exactly with the average of the patrons of the group for which he is considered. Certainly such differentiation are being made now, but as the headquarters can have at present no precise knowledge of the variations of the types of audiences in different theatres (each district or territory dealing, besides, with several strata of the population), they cannot have a clear-cut idea of the type of man required for the respective houses.

Late Law for Theatre Executives

(*Continued from page* 16)

vides that only residences shall be constructed therein.

Generally speaking, in order that a theatre may be operated in a zone in which theatres are not permitted, it is necessary that the intended operators of the theatre shall receive proper authority from the city council by enaction of a new ordinance rezoning the district in which the theatre is to be constructed.

CASE

For illustration, in Morris v. Lunsford (167 S. E. 297, Atlanta, Ga.), it was shown that the city council refused to pass a new ordinance rezoning a specified district. However, the building inspector, on the advice of the city attorney, granted a building permit to a company to erect its business building at the selected location. Certain property owners within the district filed suit and asked the court to grant an injunction against construction of the building. In granting this injunction, the court said:

DECISION

"In the present state of the record, we are of the opinion that the Court erred in refusing an injunction. When the building inspector refused to grant a permit to build the structure, and this refusal on appeal was affirmed by the board of zoning appeals, and the property had not been zoned, the building inspector could not issue a permit, with the conditions remaining the same."

LIABILITY FOR RENTAL

CONTRARY TO THE opinion of the majority of persons, a theatre owner may be liable for failure to pay an agreed rental, although the landlord breaches a contract to perform certain repair work on the theatre building.

CASE

For instance, in Community Theatres v. Weilbacher (57 S. W. [2d] 941, San Antonio, Tex.), it was shown that a theatre operator leased from a landlord a theatre building and agreed to pay $300 per month in advance. Also, the landlord agreed to keep the building in good repair. When the theatre operator failed to pay the rent in accordance with the contract the landlord filed suit to collect the amount due. The theatre operator contended that he was not required to pay the rent for the reason that the landlord had failed to fulfill his agreement to maintain the building in repair. However, the higher court held the theatre operator liable for the rental, and said:

DECISION

"The defenses set up by the appellant (theatre operator) were wholly immaterial, as the covenant to pay rent on the part of appellant and the covenant to repair on the part of appellee (landlord) were independent covenants, and the defendant (theatre operator) could not defeat the plaintiff's suit for rent by merely showing that plaintiff had not kept the premises in good condition. . . . Accordingly, the breach by the landlord of his covenant (if there was any) does not justify the refusal of the tenant to perform his covenant to pay rent."

However, it is well settled that any person who breaches a valid contract is liable in damages for such breach. Therefore, the theatre operator had the legal right to file suit and collect from the landlord an amount of money equal to the damages sustained as a result of the landlord's failure to fulfill his obligation to keep the theatre in good repair.

AUTHORITY OF GENERAL MANAGER

THE LEGAL question often has arisen whether or not a theatre corporation is liable on contracts made by its general manager without direct authority of the Board of Directors. It is important to know that the courts have held that where the power of a general manager is *not* limited, he has *implied* authority to bind the corporation by contracts made in good faith and within the scope of the corporation's business.

CASE

For example, in Warren v. Littleton (168 S. E. 226, North Carolina), it was disclosed that a man named Carter, who was general manager of a corporation, entered into a contract for the purchase of real estate to be used by the corporation. The contract was signed as follows:

"Signed: N. W. Warren.
"Signed: Littleton Co.
"By C. E. Carter.
"Witness: R. W. Carter, Jr."

Later it was contended by the counsel for the corporation that a contract signed in this manner by Carter was not valid for the reason that he had no authority from the Board of Directors to make the contract. However, since it was shown that the Board of Directors had not limited the power of Carter to transact business for th corporation, the court held the corporation liable on the contract, and said:

DECISION

"A general manager, if his authority is not limited, has power to bind the cor-

(*Continued on page* 58)

PLANNING THE THEATRE

A SERVICE CONDUCTED BY PETER M. HULSKEN, A. I. A.

The Question:

I AM managing the S—— theatre of this city, which is suburban house seating 490 people. It is 85 feet long by 31 feet wide by an average of 18 feet high. The ceiling has six ventilators in same and the roof is 2½ feet above the ceiling and the roof not ventilated.

We have been figuring on putting in some kind of a cooling system adequate to take care of this kind of a room and in the most economical way that it can be done. We thought probably that you may have in your files some very valuable information in regard to what has been found the cheapest and best, and also from description above might be glad to offer suggestions in regard to same.—A. D. J.

The Answer:

BY LOOKING OVER issues of BETTER THEATRES, you will find advertisements of concerns specializing in theatre cooling systems. Many of these concerns also manufacture units for small theatres such as you describe yours to be. These units are easily installed. By investigating the premises their representatives could be able to suggest to you the best method of installation and also give you an estimate of the cost.

Of course there are several ways of cooling a theatre, and the cost varies a great deal. Cooling air by refrigeration is rather expensive and prohibitive for such a small house as yours. The next system would be by washing the air. To obtain the best results the temperature of the water used should be below 60 degrees. Now if the water in your city is below that in the warm weather you could use it. If it is above that you would have to drill a deep well, as the cooler the water the better the results. If your theatre is equipped with a ventilating system of the proper size and there is plenty of room in the fan room you could install an airwasher and provide diffusers at the outlets of the air ducts, provided these ducts are in the proper location. The best location for them would be at each side of the proscenium arch about 8 or 9 feet above the auditorium floor.

The six ventilators which are now located in the ceiling are of no good use and should be closed up. In place of those install three ventilators of the proper size, evenly spaced, in ceiling near the rear wall and connect them directly with roof ventilators. The ceiling grilles should be provided with adjustable louvres so that they can be closed when the cooling system is not in use. It would be well to insulate the ceiling with 3½ inches of mineral wool, as according to your description it must be a veritable hot box in the summer time.

To obtain the best results the air must be circulated and the warm air must be exhausted, therefore it would be better to connect the ceiling registers with a fan chamber, or install fan-equipped ventilators. This system can be installed very economically. If the theatre is not equipped as described above it would be necessary to construct a fan and airwasher room on top of the auditorium roof, right in front of the stage wall. This would be cheaper than to build it in the basement as it will save a lot of galvanized iron duct work, because the fresh air can be taken directly through the wall of the pent house and the cool air can be directly supplied through one duct above the proscenium arch.

I further would advise you to use a three-speed motor for the fan and be sure to have the cool air properly diffused to prevent direct drafts, and have all ducts and grilles of the proper sizes so that you do not have to force the system. Consult the State code pertaining to ventilation so that the required volume of air is supplied for each person in the theatre, as these codes vary in different states.

If according to my suggestions you investigate these different systems I am sure you will be able to install a cooling system at a very reasonable amount of money.

•

The Question:

WE HAVE just purchased a theatre which has been started and due to financial conditions, same is not completed. At present we are confronted with the problem of decorating the interior. It will be a 1,500-1,700-seat house. Any suggestions or data that you have to offer will be appreciated.—F. Q.

The Answer:

THIS DEPARTMENT does not claim to be able to solve all theatre problems, but it aims to give the subscribers of this magazine advice and suggestions in different building problems to its best ability.

Your inquiry is not very plain to me and I am at a loss to know just what kind of information you really require. You state that due to financial conditions your theatre is not completed, and further on you mention that you are confronted with the problem of decorating the interior. I therefore presume that you wish to be informed regarding the cost of same. If this is the case why not consult with a few theatre decorators. They will be able to give you the necessary information.

If your house is executed in the modernistic style you will be able to obtain a very low price as for such a design blending and shading of colors is about all that is necessary. The wall surfaces are generally broken and there would be no need of murals or a great amount of stencil or free-hand work.

My advice to you is to make the decorative scheme as plain as possible, using soft and warm tones. Avoid gaudy stencils and colors so that the effect may be quiet and soothing. A lot of money has been wasted on decorating, as a great many houses are gaudy and in bad taste. Remember that the house is mostly dark. Be sure to have your decorator spend his best efforts in lobby and foyer as that is the first impression your patrons obtain. Select a good decorator who is familiar with theatre work, inspect some of his executed work to be sure that you have the right party. I believe that from $2,000 to $3,000 would give you an attractive decorative scheme.

NOTE:

IN THIS department Better Theatres will be glad to answer questions pertaining to the preliminary consideration involved in the planning of a new theatre or in the remodeling of an existing one. Only requests for ideas will be answered, since this department cannot assume the practical functions of an architect. All communications intended for this department should be addressed to "Better Theatres," 1790 Broadway, New York. They will be answered in this department. None will be answered by mail. Although only initials will be used in signing the questions published, it is a requirement that all letters bear the signature and address of their writers. The replies will be prepared personally by Mr. Hulsken, who is a practical architect and a member of the American Institute of Architects.

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Among Contributors to This Issue:

¶ Ben Schlanger (*The Challenge of Small Theatres*) *is a New York architect who has made intensive studies of the architectural problems of the motion picture theatre, especially in its functional bearing upon the proper public exhibition of the motion picture. Many of these studies have been revealed in the pages of this publication.*

¶ J. T. Knight, Jr. (*Cleanliness as a Box Office Factor*) *is a theatre maintenance engineer whose present contribution is one of a series of articles on motion picture theatre maintenance. Mr. Knight was one of the industry's principal developers of a method in this branch of theatre operation, and is now in charge of maintenance for the Paramount Publix circuit.*

¶ Leo T. Parker (*Late Law for Theatre Executives*) *is a regular contributor to* Better Theatres *on legal phases of theatre operation. He is a Cincinnati attorney.*

¶ J. E. Volkmann (*Acoustic Requirements for Extended Frequency Reproduction*) *is an engineer on the staff of the acoustics department of RCA Victor at Camden, N. J. As such he is of course intimately familiar with the acoustics problems peculiar to the sound-picture theatre, while in addition, through his association with one of the developers of extended frequency reproduction, he has had constant practical experience with the special acoustic problems which this innovation created.*

BETTER THEATRES CATALOG BUREAU

"Better Theatres" offers on this page an individual service to its readers. Detailed information and catalogs concerning any product listed herewith will be sent to any theatre owner, manager, architect or projectionist. Just fill in the coupon below and mail to "Better Theatres" Division of Motion Picture Herald. Readers will find that many of the products listed by this Bureau are advertised in this issue.

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4 Adding, calculating machines.
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6 Addressing machines.
7 Advertising novelties.
8 Advertising projectors.
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10 Aisle lights.
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14 Arc regulators.
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18 Automatic sprinklers.

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27 Booths, ticket (portable).
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30 Brass rails.
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"BETTER THEATRES" DIVISION, Motion Picture Herald,
1790 Broadway, New York

[7-1-33]

GENTLEMEN: I should like to receive reliable information on the following items:

(Refer to Items by Number)

....

....

Remarks: .....

.....

Name ..... Theatre ..... City .....

State ..... Seating Capacity .....

Late Law for Theatre Executives

(*Continued from page* 54)

poration by contracts made in good faith and within the corporate power, without any resolution of the Board of Directors expressly authorizing the contracts. . . . Upon the undisputed evidence we are of opinion that the authorization of the directors was not essential to the validity of the contract."

PAYMENT OF INSURANCE

GENERALLY SPEAKING, an insurance company never is liable for more than the actual value of the destroyed or damaged property. This is true although the insured may have for many years paid insurance on higher valuation. Therefore, it is important to know how a court determines the true cash value of insured property.

CASE

For illustration, in Travellers Indemnity Company v. B. & B. Company (58 S. W. [2d] 640, Louisville, Ky.), it was shown that a company held an insurance policy for protection against boiler explosion. The policy contained a clause which stated that in no case shall the company be liable for more than the *true cash value* of the property.

The question arose as to the legal meaning of the term "true cash value." During the trial the evidence disclosed that the original cost of the boiler was $1,500. The cost of setting and encasing it was about $1,500, making the total cost of the boiler $3,000 at the time it was damaged. It had been in use six or seven years.

A trial before a jury resulted in a verdict in favor of the company for $1,800. The insurance company appealed to the higher Court on the ground that the "true cash value" of the boiler was *not* $1,800. In upholding this contention and reversing the jury's verdict, the court said:

DECISION

"The term 'cash value' is the price which the boiler will bring when offered for sale by one who desires to sell, but is not compelled to do so, and is bought by one who desires to purchase, but is not compelled to do so."

RAILROAD'S LIABILITY FOR TRANSIT DAMAGE

DISCUSSION HAS arisen from time to time whether or not a railroad company may be relieved from liability for loss or damage to shipped goods where a contract is entered into between the railroad company and the shipper specifying that the railroad company shall not be liable for negligence of its employes. This point of the law was discussed in the late case of Bernardi Greater Shows v. Boston & M. R. R. (165 Atl. 124, Farmington, N. H.).

The facts of this case are that a theatrical company and a railroad company entered into a contract by the terms of which the railroad company agreed to transport goods and the theatrical company agreed to relieve the railroad company from liability for loss or damage to the equipment, although such loss or damage should result from negligence of the railroad employes.

The goods were damaged while enroute and the theatrical company filed suit against the railroad company to recover damages. The counsel for the railroad company contended that no liability existed because the contract was made to relieve the railroad company from liability.

However, the evidence indicated that the loss resulted from negligence of the railroad company's employes. Therefore, the higher court held the railroad company liable and explained that a contract of this nature is not valid, saying:

DECISION

"It has been definitely established that the validity of any limitation upon the liability of a common carrier with reference to interstate transportation of goods, involving as it does the construction of this statute, presents a federal question depending for its solution upon the acts of Congress and the common-law rules accepted and applied in the federal courts. . . . The question submitted for decision, viz., whether the contract between the railroad and the show company 'is a bar to the maintenance of all or any of the foregoing actions,' is therefore answered in the negative."

EMPLOYER LIABLE FOR TRANSPORTATION

IT IS WELL established law that any person who employs another is liable for payment for the services performed, although the former has a written contract with another person by the terms of which the latter agreed to pay the charges.

CASE

For instance, in the late case of Israel v. Fanchon & Marco (58 S. W. [2d] 774, Kansas City, Mo.), it was disclosed that a theatre corporation was engaged in the business of producing stage entertainment or shows to be exhibited in theatres owned by others. The corporation made a contract with the owner of a theatre in Kansas City by the terms of which it was agreed that the corporation would furnish shows for exhibition, including talent, costumes, scenery, etc., for a stated period and price. One provision of the contract was that the theatre owner agreed to pay for all charges in connection with the transferring of scenery, costumes and baggage from the railway station to the theatre and return.

A transfer company, which was in the habit of doing practically all the hauling for the corporation, was notified by an employe of the corporation that the scenery and equipment should be transferred from the railway station to the theatre. After the transfer company had performed this work the corporation refused to pay the bill because of the above mentioned contract by the terms of which the owner of the theatre had agreed with the corporation to pay the transfer charges. The transfer company filed suit against the corporation and in holding the latter liable, the court said:

DECISION

"The testimony in behalf of plaintiff (transfer company) tends to show that this service was rendered solely at the instance and request and under the direction of the agent of the defendant (corporation), and that plaintiff received no request or direction from the Charno Amusement Company (theatre owner) at any time to transfer any of the property."

NEGLIGENCE IN INJURY

THE LEGAL question often has arisen whether or not the owner of a theatre building is liable in damages for injuries sustained by a patron or other person, where it is shown that the theatre owner violated a city ordinance, and also that the injured person was careless or contributory negligent in receiving the injury. This point of the law was discussed in the late case of Blankertz v. Mack & Company (248 N. W. 889, Ann Arbor, Mich.).

CASE

In this case it was shown that a city ordinance provides: "It shall be the duty of the owner, agent or lessee to provide or cause to be provided at all elevator openings proper trap or automatic doors or automatic gates so constructed as to open and close by the action of elevators either ascending or descending. . . ."

The owner of a building failed to comply with this ordinance with the result that a person who entered the building was seriously injured in an elevator. He filed suit against the owner to recover damages. However, during the trial testimony was introduced showing that the injured person was familiar with the premises and knew that the elevator was not equipped with automatic gates.

Therefore, although the lower court held the owner of the building liable in damages, the higher court reversed, saying:

DECISION

"Admitting that defendant (owner) was guilty of negligence in failing to comply with the above-quoted statute, none the less we think it convincingly appears from this record that plaintiff (injured person) was also guilty of negligence which was a contributing proximate cause of his misfortune. . . . If he fails to use the care that an ordinarily careful person would have used . . . he must bear his own misfortune."

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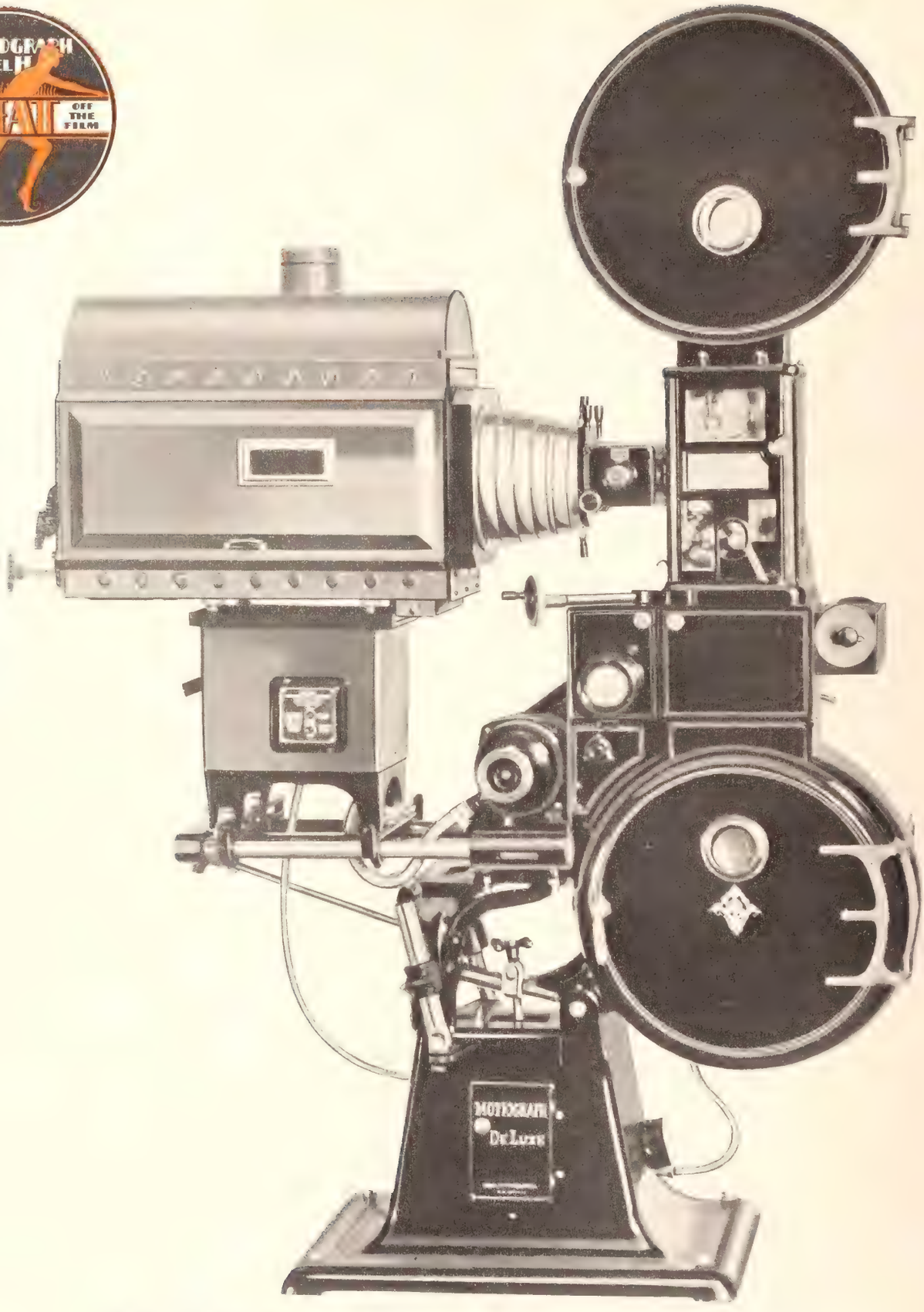

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MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

ANNUAL NEW PRODUCT NUMBER

Hollywood Goes "Showmanship"

Vol. 113, No. 5 — *Entered as second-class matter, January 12, 1931, at the Post Office at New York, N. Y., under the act of March 3, 1879. Published Weekly by Quigley Publishing Co., Inc., at 1790 Broadway, New York. Subscription, $3.00 a year. Single copies, 25 cents.* — October 28, 1933

YOU'LL

remember

NOVEMBER!

M-G-M CHAMPIONSHIP MONTH

Step out with Leo—

SEE PAGE 27

Again

THE GREAT MUNI LASHES OUT...WITH ALL THE FURY OF MAN WRONGED BY WOMAN!

He smashed the gangster in "Scarface"... and the nation winced! ● He unmasked the shame of the chain gangs in "Fugitive" ... and the nation gasped! ● Now see him strip bare the brutal truth about the crumbling morals of Womankind today ... Creating, in the frenzy of his genius, the mightiest role of his career!

PAUL MUNI

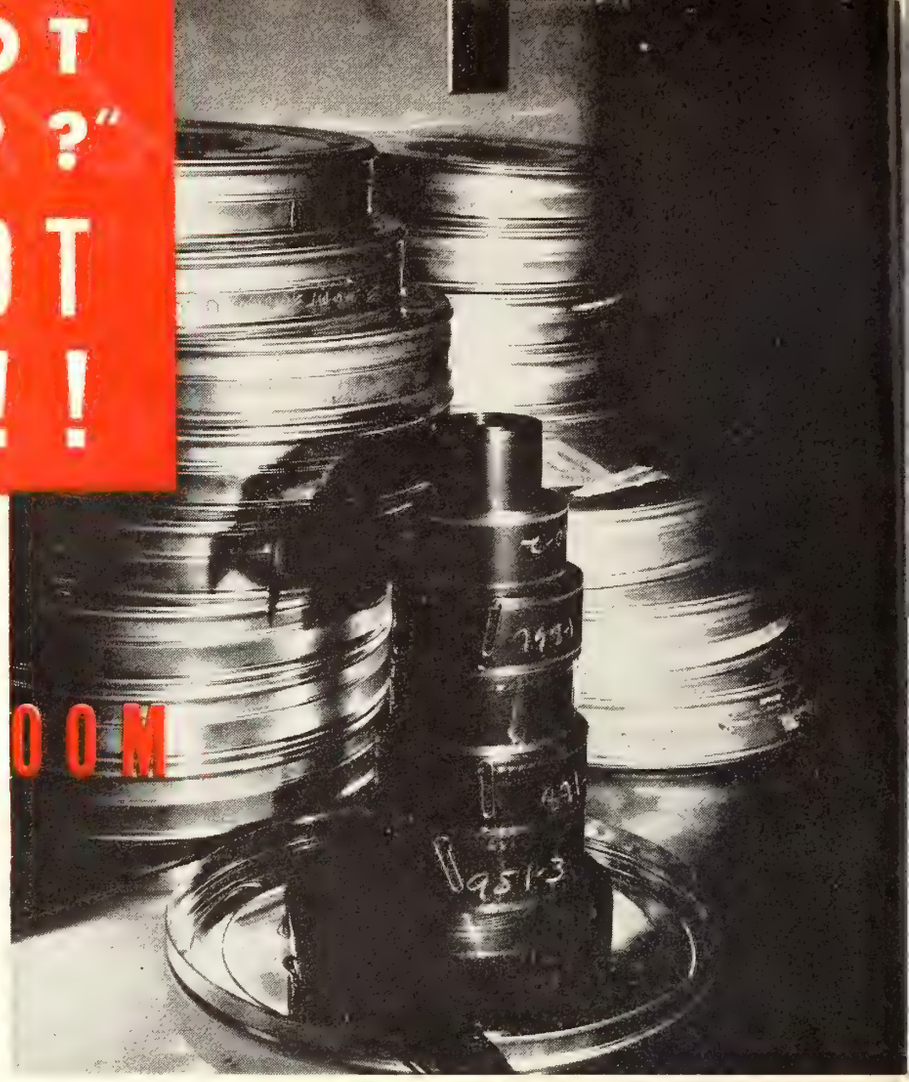
"THE WORLD CHANGES"

A First National Picture, Directed by Mervyn LeRoy

WARNER BROS. REGISTERED THEIR MOST IMPORTANT DRAMATIC TRIUMPH SINCE "I AM A FUGITIVE" LAST NIGHT AT N. Y. HOLLYWOOD

"HAVE WE GOT PICTURES???"

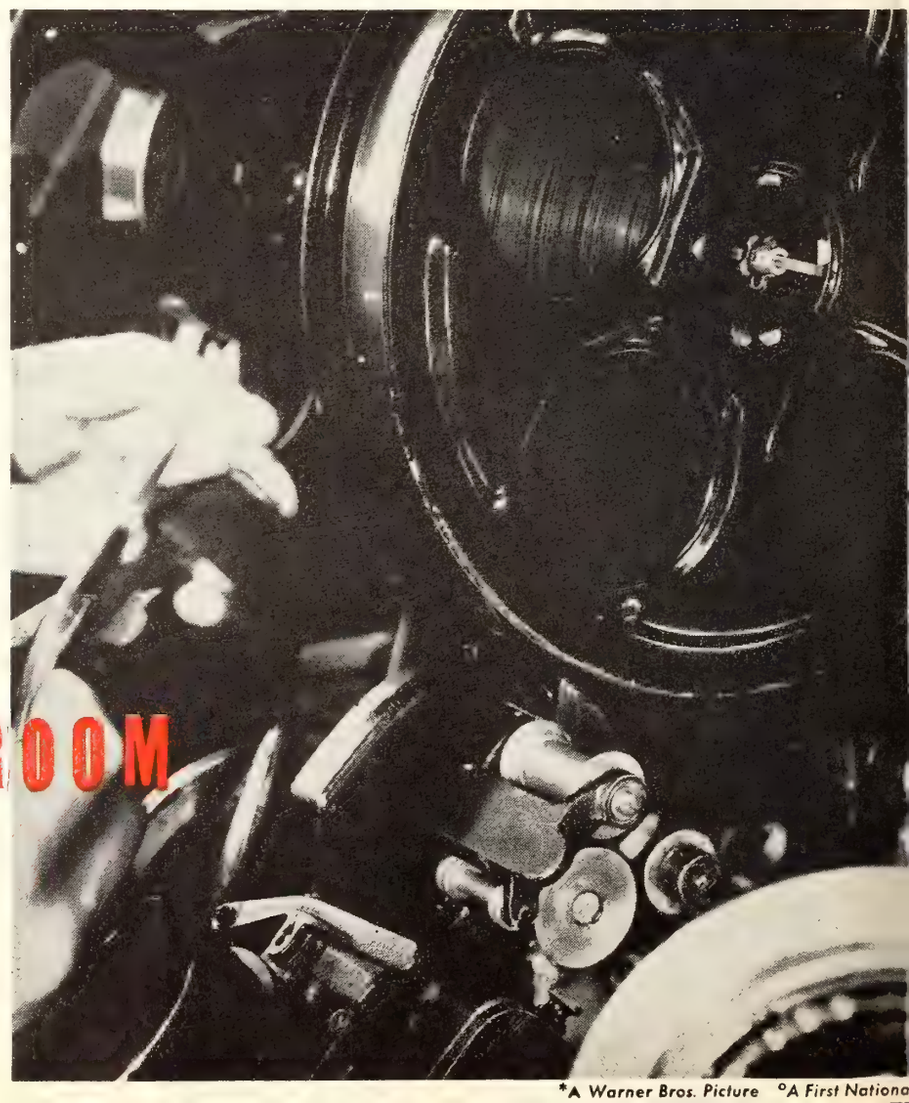
HAVE WE GOT PICTURES!!!



Ask the boys

IN THE STOCK ROOM

"THE WORLD CHANGES" . . . PAUL MUNI°
"FOOTLIGHT PARADE" . . . . . 20 STARS*
"KENNEL MURDER CASE" . . WM. POWELL*
"FEMALE" . . . . . RUTH CHATTERTON°
"EVER IN MY HEART" . . . . . STANWYCK*
"HOUSE ON 56TH STREET". KAY FRANCIS*
"COLLEGE COACH" . . . . . 4 STARS*
"HAVANA WIDOWS" . . . . . 6 STARS°
"FROM HEADQUARTERS". . . . . 4 STARS*



IN THE CUTTING ROOM

"LADY KILLER" *(Tentative Title)* . JAMES CAGNEY*
"DARK HAZARD" . . . EDW. G. ROBINSON°
"SON OF A SAILOR" . . . . JOE E. BROWN°
"CONVENTION CITY" . . . . . 10 STARS°
"THE BIG SHAKEDOWN" . . . . . 5 STARS°

*A Warner Bros. Picture °A First Nationa

ON THE STUDIO STAGES

"WONDER BAR". . . . . ALL-STAR°
"MASSACRE". . . . . BARTHELMESS°
"MANDALAY". . . . . KAY FRANCIS*
"KING OF FASHION" . . WILLIAM POWELL*
"HI, NELLIE" *(Tentative Title)* . . . . . PAUL MUNI°
"BEDSIDE". . . . . 6 STARS°
"EASY TO LOVE". . . . ADOLPHE MENJOU°

IN PREPARATION . . .

"BRITISH AGENT" . . . . . LESLIE HOWARD°
"AS THE EARTH TURNS" . . . . . ALL-STAR*
"SWEETHEARTS FOREVER". D. POWELL-KEELER*
"NAPOLEON". . . . . EDW. G. ROBINSON°
"HEIR CHASER". . . . . JAMES CAGNEY*
"THE CROWNED HEAD" . . JOE E. BROWN°
"JOURNAL OF CRIME" . . . . CHATTERTON°
"BROADWAY AND BACK". . . STANWYCK*

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THRILL DRAMA RIPS LID OFF SNATCH RACKET

- Alert FOX manpower first with smash hit showing aroused public's finish fight with kidnap gangs... front-paged by every American newspaper!
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- Timely drama that hits home...and box office!
- Absorbing thrills guarantee sure-fire preferred-time clean-up for any man's house!

EVERY NEWSPAPER IS A HERALD FOR YOUR SHOW

THE MAD GAME

SPENCER TRACY

CLAIRE TREVOR

RALPH MORGAN

Directed by Irving Cummings

JOIN THE UPSWING WITH FOX

OCT 28 1933

©CIB 204867

MOTION PICTURE HERALD

Vol. 113, No. 5 October 28, 1933

HAIL THE CUSTOMER

IN an era of doubt and misgivings, of flutterings and dreads, this, the annual New Product number of Motion Picture Herald, with its impressive presentation of sincere box-office endeavor, is an earnest of substantiality in this industry.

Even the most casual reading of the enumeration of pictures, 504 detailed and 510 scheduled, makes apparent that a genuine effort in behalf of the box office is being made, that the production department of the industry is at work now on a realization that the customer is the ultimate consumer. Hollywood has spent a lot of time and many a million doing "something for the boss," something for the circuit and all kinds of things. But now there is evidence, not too much, but some, that there is an understanding creeping, seeping, into the production community that maybe the customers are important.

One can go no headlong distance, yet, but there is promise that motion pictures are increasingly to be made for the entertainment of the public rather than for the pursuit of the intramural concerns of Hollywood. And hectic as Hollywood is in the pursuit of notions, it may become the rage.

△ △ △

CURRENT ructions in the office of NRA bring along the discovery that the Press Gallery in Washington is open only to correspondents of "daily newspapers or newspaper associations requiring telegraphic service," with a recent slight broadening of the rule to admit correspondents of daily trade publications. It is obvious, of course, that special recognition should be given to publications engaged in circulating the affairs of Mutt and Jeff, Moon Mullins and the race track returns, as opposed to papers that are concerned only with the industries which employ the millions.

△ △ △

HOW WE ARE FAVORED

WRITING in *Motion Picture Daily*, Mr. Red Kann has the temerity to set forth that from the NRA point of view the motion picture industry has been specially favored, because " . . . the history of other codes hasn't allowed for anything like the scrimmages that have been entered on the record in the picture business," and pointing out that the oil men got short attention and an iron hand. One would assume from that that something had been settled in the oil business. We would remark that if there have been any favors to the motion picture industry in the code conferences they will test out to something less than 3.2 per cent. Also, there are a lot of things in a can of film that are not to be found in a can of oil.

The farther the NRA Eagle flies up the canyon the more apparent it becomes that it has not yet sighted the answers. If the NRA has found itself in a mess of complexities concerning the screen, it is its own fault. The Act was presumed to be concerned with the problem of unemployment and the spread of buying power. If the Eagle decided to take under its wings also such matters as too much money for Miss Goodie Two Shoes and the zoning of Bad Axe, Wahoo and Snohomish, double bills in Bird Center and the distribution of crockery on family nights, that was its own fault.

Eagles ought to attend to the business of eagling. Let Hugh hew to the line.

△ △ △

SMALLER AND MORE OF THEM

WHAT is commonly described as the over-seating problem of the motion picture industry is held by Mr. Ben Schlanger, architect and contributor to the current issue of Motion Picture Herald's Better Theatres section, to be really *inefficient seating*.

Some months ago this page complained of a number of things concerning the motion picture under the title of "Too Damned Big."

Now we are entertained, not to say encouraged, to find Mr. Schlanger discovering the rise of the six-hundred-seat theatre, even under today's conditions so adverse to new enterprise, right in the face of and in competition with the larger houses. He sees in the smaller theatre advantages of location, closer to the patrons' homes, minimum admission prices due to minimum operating costs, audience intimacy, better screen shopping because of the larger array of programs in a given territory, and better exhibition because of size, the accessibility of seats and better sight lines.

All of this relates to our frequent contention that the motion picture can prosper by endeavor toward making theatregoing a habit and part of the week's routine for a large proportion of the customers. The industry was vastly prosperous when the patrons came in, and it got into difficulties when it became so very necessary to go out to get them.

△ △ △

THE wires say that Joan Blondell wants to change her name to Barnes. The other day the press related that a chap by the name of Barnes had changed his name to Kelley—"Machine Gun" Kelley—and now they've taken that away and have given him a number.

△ △ △

THE stories that come out of the stock market investigation in Washington lead us to anticipate that most any day now Mr. Albert Wiggin of the Chase National Bank will break down and say that he "learned it at the movies."

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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THIS WEEK - - - -

BLIND, PENNILESS

From out of the Galignani home for old and impoverished savants at Neuilly, in France, and the still keen mind of a blind, penniless scientist inmate, has come new promise of practicable third dimensional motion pictures. Seventy-eight-year-old Auguste Baron, who patented many a sound film invention in the United States and Europe, long prior to its realization, working in recent years with his daughter, has evolved a method which shows characters in relief, as persons on a stage. Only one film, one camera are needed with little change in present apparatus necessary. Success at last may yet be the deserved portion of Auguste Baron's declining years. . . .

LINE OF DUTY

"In line of duty" should read the epitaph on the grave of one William Casel, of Brooklyn, N. Y., who, though on regular assignment, must rank with the boldest of intrepid newsreel cameramen. At the U. S. Army's Fort Myer, Va., last week was Cameraman Casel, there to shoot scenes for "Rodney," with Walter Huston. Set was he with his camera to "catch" a charging horse-drawn gun caisson. On came the horses, plunged past the camera, left William Casel prone, lifeless, beaten under hoofs, the scene "shot." . . .

CENSOR QUESTIONED

Ever and anon into the news creeps a story concerning one or another of the country's scissoring state censors, as they clip away at Hollywood's output. This week was the ire of Universal's James R. Grainger aroused to the point of ordering his Kansas City exchange to file suit to test the Kansas board's authority in the recent slicing of "Love, Honor and Oh, Baby," he contending they placed too vivid an interpretation on dialogue, plot. Rare is such a suit, though appeals are commonplace—and usually unavailing. . . .

FIRM GRIP

Totally inferior to Hollywood's output is that small quantity which comes from South America's native studios, last week in New York declared Universal's South American manager, Monroe Isen. "Quality pictures" in English, from Hollywood, is the demand of Latin American film-goers, preferring the original, foreign language and all, to that same product, "dubbed" in Spanish. From the U. S. comes 90 per cent of all films screened in South America, claims Mr. Isen, with comedies best able to hurdle the language barrier. Slow in reaching southward was the depression. Firm in their grip, apparently, do U. S. producers hold the broad South American market.

AMBITION

Perennial is the ambition of the dramatic actor to immortalize Shakespeare's famed "Hamlet" as it never has been immortalized before. No exception is the "royal" Barrymore family's John. At least unusual will be his rendition of the unhappy prince of Denmark. With costumes, scenery from the East, a Hollywood cast familiar with the play, Barrymore will render Hamlet in no less a setting than the huge, open air amphitheatre which is the Hollywood Bowl, on completion of a current RKO Radio role in "Long Lost Father." That should satisfy the Barrymore ambition. . . .

TURN ABOUT

Turn and turn about, whether fair play or not, is in the offing where Broadway stage and Hollywood set is concerned, thinks Al Jolson, Coast arrival this week to do "Wonder Bar" for Warner. With New York theatres on the "comeback," Broadway "is going to hit back at Hollywood and conduct some of those famous talent raids. . . . Before long Hollywood is going to lose many stage favorites that have been here during the lean days on Broadway." Broadway still has a distance to travel. . . .

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Give advertising code of ethics real meaning, Martin Quigley urges at AMPA meeting — Page 10

Pictures must recapture youthful patrons, Emanuel Cohen tells Terry, Ramsaye — Page 15

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DISTURBED SAVANT

Far-reaching, significant is the prediction last week voiced in Chicago by Professor Howard Mumford Jones, author, University of Michigan English professor, when he told the American Library Association the motion picture some day may absorb all other modes of education and entertainment. Low, possibly becoming lower, certainly influenced by cinema, is America's mass level of reading taste, declared Professor Jones. Wanting to kill time, people "prefer going to the 'talkies' to idling over a book. And their example is spreading," reports the obviously disturbed savant. Singularly undisturbed is the motion picture industry, ever ready with "time-killing" material. . . .

GOOD SAMARITAN

Upon herself last week, the curved, flamboyant Mae West took the role of Good Samaritan, appealing to California's Governor Rolph to refuse extradition for one Ben Jones, film projectionist, wanted in South Carolina, allegedly escaped from a prison camp while serving life sentence for murder. Miss West: ". . . Now, Jim, you know that I know men and if there ever was a man who appeared innocent, it is Jones. . . . A job awaits him here." With her "I know men" contention, "Jim" Rolph of California is unlikely to disagree. . . .

OPPORTUNITY

"Ample Opportunity" for young screen star prospects is behind the Fox studio organization of a training school of dramatic acting, physical education, looking toward screen roles, tests. To Morris Ankrum, writer-player-director, Lillian Barkley, dramatic coach, has gone the responsibility. From Fox president Sidney R. Kent comes explanation: "It is easy to discover picture possibilities in young people, but it is difficult to build them." For strictly construction purposes, via one-act plays, has Fox's training school been developed. . . .

FUTURE'S THEATRE

Hardly necessary is it as yet for theatres to install equipment for television performances, though progress in the field is unquestionably a fact. Yet is the "radiovision" theatre, offering programs transmitted by television, nearer perfection than is commonly realized, appreciated, in the opinion of R. G. Tannehill, of First National Television, Inc., Kansas City. From RCA-Victor's Camden, N. J., laboratories and its Dr. Vladimir K. Zworykin recently came the "iconoscope" tube, superphotocell, importantly concerned in the unappreciated "near perfection." The talking motion picture was once a joke. . . .

STUDIOS COMPLETE FOURTH OF PRODUCT AND THEY'RE FIRING AT BOX OFFICE

Exhibitors with an eye to the sufficiency of product to fill their programs down through the last week of the 1933-34 season need have no fear of a shortage of pictures emanating from the studios in Hollywood. Supporting that assurance, companies both major and independent, by October 20 had completed 130 or 25 per cent of the 510 features listed for the new showmanship year.

Since the start of the new picture-making season in August, one-fourth of the entire quota has been wiped off the production slate. During a similar period last year, when a slightly higher grand total had been announced, only 97 pictures, or 18 per cent of the complement, had been finished.

The larger companies announced 387 pictures for 1933-34. On October 20, 29 per cent or 111 units on their programs had been completed. Independent producers, laboring under the uncertainty of Code provisions, particularly with regard to the status of double featuring, were traveling at a slower clip. They, having made plans for about 125 pictures, had completed 19, which is 16 per cent of their entire allotment.

Columbia Pace Balanced

Among the majors, Columbia is proceeding on what is at once the slowest yet most evenly balanced pace. Forty-nine features were catalogued by that company, of which five or just a bit more than 10 per cent had been checked off during the 12-week period. Last summer the same number had been completed at that time.

Of the two companies that announced the most pictures, Paramount and Warner Brothers, each of which listed 60 productions, 36 either have left the studios or are in such condition that they can be quickly shipped to distribution centers. Paramount has written finis to 20 pictures, 33 1-3 per cent of its grand total, and Warners have checked off 16 finished productions, which is nearly 27 per cent of the announced output. Nine of these 16 will be released under the W. B. trademark, the remaining seven coming under the First National banner. A year ago Paramount had 16, or four less, wrapped up; while Warner Brothers, with the same number announced, were one ahead of this year's mark with 17 out of the way.

Fox ranks highest in the proportionate number of pictures completed. Fifty-two were announced, 21 are through the mill. Thus 40 per cent of the year's work at the Westwood Hills Movietone City and Western Avenue plant is in the vaults. This is a decided jump in comparison with last year's figures, when only 11 pictures were ready for delivery during the August 1-October 20 shooting period.

While the total number of productions on the Metro-Goldwyn-Mayer program has been slightly shaved, the studio has turned out four more pictures to date this year than last. Of the 46 announced, 14 completed give this studio a 30 per cent chunk of its grand total. Last year at this time only 10 pictures had been cleared at MGM.

At Radio, where 50 pictures will be made, the percentage of completions is the same as MGM's. Fifteen productions completed by October 20 tops by three last year's number when 12 had been finished.

In the case of United Artists, where foreign-made pictures scheduled for distribution are not included in these figures, seven of the known 20 productions that will be made are complete, which clocks this studio at a 35 per cent speed. Five of these pictures are credited to the newly formed 20th

(Continued on page 36)

Hollywood Has Gone Showmanship

Out of the Successive Cycles of "Hey-Hey" and "Boom-Boom" Pictures, "Stock Ticker" Pictures, "Depression" Pictures, Comes the New Showmanship Product

by VICTOR M. SHAPIRO
Motion Picture Herald Hollywood Bureau

With the fog of depression lifting throughout the country, the spirit in Hollywood is also mounting.

Today Hollywood producers are looking facts eye to eye. They are analyzing. They are planning productions and planning for the box office.

More than ever before, Hollywood is injecting showmanship into pictures—surrounding pictures with showmanship and relaying them to New York with the old-time ballyhoo of showmanship. The spirit is there, the sincerity is unquestioned and the yardstick seems accurate.

Hollywood today is being guided by the avoidable and unavoidable mistakes of the last few years. It wants to profit by the missteps of the past. It well remembers the "hey-hey" pictures of the prosperity boom when anything went. Even a celluloid collar run through a projection machine could have made money in 1928.

Producers are not producing "boom-boom" pictures today. They know the public is selecting and rejecting. They know showmen won't book "boom."

Then again, Hollywood painfully recalls the "stock ticker" pictures—when stars, directors, cameramen, grips and prop boys had one ear on the set and both eyes and an ear on the tape.

The box office silently—and the exhibitor audibly—gave Hollywood the answer to the ticker-tape films—and Hollywood remembers.

Now they're shaking off the depression pictures—pictures produced when the air was charged with bankruptcies, receiverships and shattered morale. For over three years the minds and hearts of the creative artists were just as troubled as those of the public. Naturally, films reflected the times. And the hope today is that those days are gone forever.

Plenty of evidence is at hand to show the tide has turned in Hollywood. Popularity of the new musicals gave the first indications that the nation wanted gayer things.

Theatre reopenings gave another spur to Hollywood activity. The psychological change that swept the nation after the bank holiday is definitely reflected in the production boom that is proceeding with such confidence today.

Outstanding showmanship productions like "Lady for a Day," "Morning Glory," "The Bowery," "Dinner at Eight," "My Weakness," "Bombshell," "Footlight Parade," "I'm No Angel," "A Man's Castle," "Prizefighter and the Lady" are heralds of the new day and the new deal. Hollywood has gone showmanship.

GIVE ADVERTISING CODE MEANING, SAYS QUIGLEY

Tells AMPA Members of Responsibility To Rid Industry of Criticisms of Its Advertising and Its Publicity

A new opportunity and responsibility to give meaning to the advertising code of ethics in order that the motion picture industry "shall no longer merit the sort of criticism which has been leveled against its advertising and publicity," was pointed out to members of the Associated Motion Picture Advertisers by Martin Quigley, editor-in-chief of Quigley Publications, at the weekly luncheon-meeting at Sardi's in New York last Thursday.

Mr. Quigley characterized the original code of advertising ethics, formulated in 1930, as a "hollow and insincere gesture to satisfy certain quarters of outraged public opinion," and urged the membership of the AMPA to demand the rights which their responsibility under the NRA motion picture code has given them.

He reminded the group that under the NRA, trade associations are intended to fulfill a more important function than has been possible in the absence of such a law. Failure to take this responsibility upon itself, Mr. Quigley cautioned, would result in activity in other quarters of the industry to take over those responsibilities which properly belong to the Association. Such a consequence would limit the present and future effectiveness of the Association, he said, and at the same time would limit the effectiveness of the AMPA members.

The publisher made specific reference to the clause in the advertising code of ethics which states: "Nudity with meretricious purpose, and salacious postures, shall not be used."

Urges Clauses Be Rewritten

"There can be no proper use of nudity in the advertising of a picture," declared Mr. Quigley. "Rules which apply to the Museum of Art have nothing to do with us. I urge very strongly that the weight of this Association be put behind an effort to rewrite that clause and rewrite it in a measure that will cause it to mean something."

Mr. Quigley indicated regret that the AMPA had not been adequately represented at the code-formulation conferences in New York and Washington, but pointed out that with the inclusion in the code of a clause pledging the industry to "maintain the best standards of advertising and publicity procedure," members were accorded a new opportunity and responsibility for service to the industry.

Cites Rejection of Newspaper Ads

He expressed the belief that if adequate progress were to be made toward solution of the problem posed by the criticism leveled against film advertising, it would be necessary that such progress be made by the AMPA. The impressions of the motion picture industry held by the public in general are largely as a result of the work of the members of the association, Mr. Quigley said, and he indicated a serious state of affairs had been reached when large newspapers in the United States refuse to publish certain motion picture advertisements. He added that several bill posting companies had rejected motion picture posters.

Action of the persons concerned will be necessary to give the advertising clause, as well as other clauses in the code, real meaning, Mr. Quigley indicated. If it is to function effectively, he said, it will be vital to have appropriate rules and regulations within the industry governing the conduct of those involved. Mr. Quigley recommended to the membership of the AMPA that it take immediate steps to formulate such rules as will bring about the proper functioning of advertising and publicity for the best interests of the industry.

AMPA Refutes Charges Brought by Columbia Staff

Officers of the Associated Motion Picture Advertisers, at the regular weekly luncheon-meeting at Sardi's, New York, last week, refuted charges by members of the Columbia publicity and advertising department in a letter to John Flinn, AMPA president, that the organization is "wanting in usefulness," and was deteriorating from the original purpose in permitting membership other than active advertising and publicity men.

Hal Horne, former president, presented an analysis of membership, in which he noted that of 147 total membership, 100 are accredited advertising and publicity men, 24 are press representatives, six are artists, eight are mechanically employed and nine are lay members.

It was understood that an echo of the Goldberg-Columbia-AMPA dispute will be heard Thursday when the regular weekly luncheon of the AMPA will be held behind closed doors. Mr. Goldberg, it was said, will air his views further on the association's policies.

Southeastern Exhibitors Meet in Atlanta Oct. 29

The annual convention of Southeastern Theatre Owners' Association will be held in Atlanta October 29-31, Col. Thomas E. Orr, president, announced last week. Invitations were extended to the Tri-States Theatre Owners' Association and the North and South Carolina Theatre Owners.

Tri-State held its annual convention October 22-23 at Hotel Chisca, Memphis.

A. S. Metzger in San Diego Managing New Spreckels

Arthur S. Metzger, former manager of the Paramount-Publix real estate department, Midwest division, has been appointed manager of the New Spreckels, San Diego. His brother, Lou Metzger, operates the house.

Paramount's Plan To Be Ready Soon

A plan for reorganizing Paramount Publix Corporation will be submitted soon to creditors and security holders' committees, Sir William Wiseman, of Kuhn, Loeb & Co., bankers for the corporation, announced last week. Sir William said operating results in the past few months had encouraged the belief that reorganization within a reasonable time was possible.

"Further progress in straightening out the company's affairs must be made, however, before a comprehensive reorganization plan for the entire Paramount Publix enterprise can be definitely worked out and submitted," Sir William said.

Klein Reported Making Plan

The plan referred to in the Wiseman statement is understood to be that in preparation by Dr. Julius Klein, former assistant secretary of commerce in the Hoover administration, who, as the representative of the Paramount bondholders' protective committee of which Frank Vanderlip is chairman, has been receiving the cooperation of the trustees on a reorganization plan for the past two months.

Kuhn, Loeb & Co., Chase National, and First National Bank of Chicago are among Dr. Klein's principals. The bondholders' committee which he represents holds approximately $24,000,000 in Paramount bonds.

Although a final tabulation of claims filed against Paramount has been completed, counsel for the trustees last week declined to make public either the aggregate amount, or the principal claims, many of which, it was said, have either been filed in duplicate or are characterized as "discredited."

Ask Zukor and Hertz Be Called

Request that Adolph Zukor, president, and John Hertz, former chairman of the Paramount finance committee, be called to testify at the corporation's bankruptcy hearings before Referee Henry K. Davis, was made last week by Saul E. Rogers, counsel for a creditors' group.

Mr. Rogers said the testimony of these witnesses was desired to throw further light on the company's affairs, and Samuel Isseks, attorney for the trustees, said he would take the request under advisement.

Herschel Stuart, recently in charge of Paramount Publix's Detroit theatres for the company's theatre reorganization department, will be assigned to similar work on the Rickards & Nace circuit, Publix Arizona division.

Mr. Stuart returned to New York last week from Detroit. The 10 Publix houses there are now being operated by George W. Trendle on a salary and percentage basis in accordance with a management deal recently concluded between him and the company's trustees. Mr. Stuart leaves for Arizona this week.

Paramount Gets Dowling Film

Paramount has acquired distribution rights to the first Eddie Dowling-Arthur Hopkins production, titled "The Great Adventure." The picture was produced at the Eastern Service Studios, and features Lillian Gish and Roland Young. Mr. Hopkins and William deMille directed.

FILM CODE GOES TO WHITE HOUSE; SALARY INQUIRY IS MADE GENERAL

Exhibitors in Towns Under 2,500 and Employing Not More Than Five Persons Exempted from Recovery Codes

Late Wednesday, as this edition of Motion Picture Herald closed, Sol A. Rosenblatt, deputy commissioner of the NRA in charge of the motion picture code, expected to deliver the fourth and final draft of the document for the signature of President Roosevelt within a few hours. It was a possibility that the code might go to the White House Wednesday night, but a larger probability that it would be some time Thursday.

In view of the considerable contact that has been had between President Roosevelt and both General Hugh Johnson and Mr. Rosenblatt on various aspects of the motion picture code, it is expected that it will be signed promptly.

Upon submission of the code, Mr. Rosenblatt expected to announce the appointment of the members of the Code Authority, which will follow the slate previously presented in Motion Picture Herald.

Wednesday there were no indications that the final draft of the code would differ in any important respect from the third version.

The motion picture industry will not see a copy of the code in its final form until after its approval by the President, when it will be made public, as a printed document, by the National Recovery Administration, in routine manner.

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by FRANCIS L. BURT
Washington Correspondent

That the recovery code for the film industry will go to General Hugh S. Johnson, administrator, and then to President Roosevelt, before the end of the week, was confidently predicted Wednesday by Deputy Administrator Solomon A. Rosenblatt.

With reports and recommendations on the document received from all three of the advisory boards of the NRA—labor, industrial and consumers—Mr. Rosenblatt cleared his desk for the writing of his review of the negotiations leading up to the approval of the third revision and his analysis of the contents of the code, for submission to General Johnson and, through him, to the President for approval.

A number of changes have been made in the third revision of the code and more may be incorporated before it leaves Mr. Rosenblatt's hands, but it is understood that these amendments, in the main, are of minor importance, principally changes in phraseology. It is doubtful whether details of the changes will be available to the industry generally until the code has been signed by the President and the approved version made public in printed form by the NRA.

The past week was marked by a number of outstanding code developments at Washington, at least one of which demonstrates that the motion picture industry has not been unduly discriminated against by the President, as has been charged by various Hollywood interests, as in the matter of star salaries.

That the film industry will be put on a footing with all others in matters of federal policy was made clear with the announcement last week that the Federal Trade Commission, acting under a senate resolution passed last session, was making a survey of the salaries and other emoluments of corporation executives with a view to submitting a report to Congress.

A questionnaire, asking for information as far back as 1928, has been sent by the commission to all corporations engaged in interstate commerce, except public utilities, having assets of $1,000,000 or more, whose securities are listed on the New York stock or curb exchanges. Returns of the questionnaires are due on Thursday at Washington but the information developed will not be made public.

Defining salaries as including "any compensation, fee, bonus, commission or other payment, direct or indirect, in money or otherwise, for personal services," the commission demands information as to the total assets, net sales and net income of the corporations, the number of directors and executive officers and the total compensation to each for the years 1928 to 1932, inclusive; the name and official positions of directors and officers and the compensation of each last year; the cash value of all compensation other than salaries, at the time such compensation was paid or delivered to directors or officers, last year; a description of any special compensation to directors and officers, and the rates of compensation of directors and officers in effect Sept. 1, 1933.

Included in the list of corporations to which the questionnaire is sent will be a number of motion picture companies, according to the listings of the stock and curb exchanges.

The question of salary control, it was developed, has been under study by the President for a considerable period and he has received from his attorney general a voluminous report, in which such control is held to be feasible but requiring definite action by Congress. The implication is that the President's message to Congress in January will outline a plan for restriction of salaries, possibly through the medium of heavy taxes on excessive remuneration. Excessive star salaries undoubtedly would be included.

Although no indication was made as to what extent the exhibition field would be affected, a rather unusual order came from the White House in the week decreeing that exhibitors in communities of less than 2,500 population which are not parts of the trading area of larger centers, and having not more than five employees, may be relieved of the increased costs of operation which will result from application of the labor provisions of the code.

The executive order was issued by President Roosevelt and made public on October 23 by the National Recovery Administration. It practically withdraws from small establishments in small towns all necessity for compliance with recovery codes or the President's reemployment agreement.

The President's action was dictated by the showing that compliance with maximum hour and minimum wage requirements by such business places would be ruinous. In addition, any attempt to comply would result in raising prices so high in such communities as materially to affect farmers.

Joseph Schenck and Goldwyn Quit Coast Producers' Association in Protest Against Distributor Dictation

Liberal Interpretation Expected

No official interpretations of the order, as to whether all classes of business are covered, have yet been issued, but it is understood that the administration will construe it in the most liberal manner.

Of direct interest to those members of the industry who are primarily interested in the progress of the film code, visits of Deputy Rosenblatt in the last few days to the Department of Justice and to the White House indicate that the whole Roosevelt Administration is taking a deep interest in the effort to "harness" the picture business.

During his visit to the Justice Department, the deputy administrator conferred with officials of the anti-trust division, although he refused to make known the points that were covered. Going to the White House on Monday, he conferred at length with the President's three secretaries, but again maintained secrecy as to the subject of the conversation.

It was inferred that both visits were connected with the socalled salary penalty clause of the film code, although there are other phases of the agreement which might involve anti-trust angles and, therefore, are of interest to Justice Department officials.

Salary Situation Indefinite

The situation with respect to the salary clause continues to be rather indefinite, with Mr. Rosenblatt still denying that it covers salaries, although admitting that the effect naturally would be to instill fear among producers and influence them in their discussions of salaries with actors. On the other hand, Administrator Johnson continues steadfast in his stand that the recovery act does not empower the Government to place maxima on prices or salaries.

This clause, however, was again explained as being an unfair trade practice—that of attempting to induce employees of competitors to change employers by offering excessive salaries and not as designed to place any restriction upon an employer in fixing the compensation of a person already in his employ.

However, this explanation then brings up the question whether a code may set what might appear to be an unduly severe penalty in the face of the fact that the recovery act stipulates clearly just what penalties shall be meted out for violations of the code.

The Administration's desire to curb high salaries, while it obviously is not approved by actors and directors, who fear for their future, is meeting the approbation of a group to which apparently little attention has been paid in the past. A large volume of correspondence has been received at NRA headquarters from stockholders, giving unqualified approval to the move and even suggesting that it might go further.

Omission from the code of provisions cover-

(Continued on page 16)

ALLIED PUTS CODE UP TO ROOSEVELT; SCORES ROSENBLATT; SEEKS LEADER

Six Hundred Exhibitors Hear Deputy Administrator Accused of Reversing Himself on Protection of Independents

Al Smith, Senators Reed and Copeland Mentioned to Lead Fight; Steffes' Proposal for Theatre "Strike" Defeated

by EDWIN S. CLIFFORD
Chicago Correspondent

Rumblings of resentment which have been heard in Washington among independent exhibitor interests against Solomon A. Rosenblatt's version of a motion picture code, broke out on Tuesday like roaring thunder, when some 600 members of Allied States Association, reputedly representing 1,762 theatres, met in the large ballroom of the Congress Hotel, in Chicago, to discuss the code and code drafting tactics of the NRA deputy.

Highlights of the meeting were:

Six hundred exhibitors voted an appeal to President Roosevelt to take the code out of the hands of Solomon Rosenblatt, NRA deputy.

Al Smith, Senator Reed and Senator Copeland were mentioned as possible leaders in Allied's fight against the Rosenblatt code.

A motion to carry the code fight to the public failed to carry, despite Al Steffes' demand that they "turn the heat on and keep it on until Mr. Rosenblatt will be glad to resign."

Mr. Steffes' motion for a nation-wide independent theatre strike in December, if the code is not changed, was shouted down.

Colonel Cole told the exhibitor gathering that Gabriel L. Hess, of the Motion Picture Producers and Distributors of America and not Deputy Rosenblatt had written the code.

Deputy Rosenblatt was charged with "suddenly reversing himself completely" in his supposedly avowed beliefs that independent interests needed protection in the code from so-called "malpractices."

It was only a one-day session—short, but very, very snappy. And, on Wednesday morning, when the smoke had cleared, the more conservative leaders of Allied looked ruefully back and speculated as to whether the heated affair had been a help or a hindrance to the organization's determined fight against the adoption of the code in its present form.

Anyway, the meeting appeared to be a tremendous success in at least one respect. The almost 600 theatre owners who appeared as delegates of the various Allied state associations, undoubtedly exceeded expectations, especially in face of the rather meager advance reservations at the Congress hotel.

NRA SILENT ON ALLIED ANALYSIS

Whether the final code draft will be influenced to any extent by Allied's 48-page analysis and compilation of "suggestions" was not made known at Washington this week. A summary of the analysis — the filing of which was followed on Tuesday by Allied's special code meeting at Chicago — appeared on page 33 of the October 21st issue of Motion Picture Herald.

Two principal pieces of business were disposed of—with much cheering. Both took the parliamentary form of resolutions. One was a direct vote of confidence in Allied's leaders and their code campaign, expressing unanimous faith in the controlling executives. The other was an appeal to the President of the United States to take the motion picture code out of the hands of Mr. Rosenblatt. With that resolution went various charges, hurled from all directions.

In the heat and the excitement of a severe verbal lambasting given Mr. Rosenblatt, the discussion leaped the ordinary confines when the extraordinary suggestion was made from the floor of hiring a "prominent Democrat" as the best means of reaching the ear of Franklin D. Roosevelt. The idea was debated, wrangled over and finally tossed out, but only insofar as its discussion from the floor was concerned. The matter was placed in the hands of a special committee.

Before cooler heads could take command of the situation, the names of Senator James Reed, Mo.; Senator Royal S. Copeland, N. Y., and Al Smith, were proposed as presenting possibilities for a general of the Allied forces in the code battle. The climax came when a telephone call or two were put through in an effort to reach one of these figures, but the calls were not completed.

Myers Quiets Delegates

At this point, Abram Fern Myers, general counsel, jumped to the floor and pointed out the "folly" of discussing the idea for a national leader at an open meeting, decrying the unfortunate publicity which would attend it. He suggested that the meeting confine itself to what it wanted done and to leave the decision of how it should be done to an executive committee. Immediately there was calm in the meeting chamber.

Later, a motion was carried to erase all reference to the three nationally known Democrats from the record. But the incident pyramided, starting with a general expression that distributors were represented by men more easily heard in high places than the Allied representatives. As the debate progressed, the need was expressed for the services of a man important enough to call the President "by his first name over the telephone or have breakfast with him."

The discussion reached its crescendo when Al Steffes broke out with the statement: "We have got to get the best Democratic lawyer available to assist Mr. Myers. I mean a man powerful and influential enough to get our protest direct to the President. For example, a man like Jim Reed."

There was no intimation made that this "powerful man" should or could get Allied any unmerited advantages.

Theatre "Strike" Proposed

Mr. Steffes then made the suggestion that a theatre strike be called for December, if the code were not changed to include Allied's much publicized demands for corrected trade practices.

"If you close your theatres, you will get the bankers behind you and then you'll get the kind of a code you want," said Mr. Steffes. His idea was placed in resolution form, but it failed to get sufficient support to justify a vote.

Col. H. A. Cole, fiery Texan, broke into the limelight with the charge that Mr. Rosenblatt did not write the code, as is generally understood. In his vigorous attack, which brought cheers from the delegates, Colonel Cole said: "If you ask me, Rosenblatt never wrote the code. I'll tell you who did. It was Gabe Hess, of the Hays office."

"If it is possible to deal with Administrator Johnson direct, or with any other accredited representative," said Mr. Cole, "I am willing to go on, but never with Rosenblatt. It is utterly useless, and I consider him unreliable. He has done an about-face and has gone back on his promises. He reversed himself, and, for one, I don't care to meet with him any more. Furthermore, I won't withdraw a single word of this accusation."

A move to take Allied's case against the code before the public, by means of trailers and newspaper advertisements, stirred wide debate when moved by Mr. Steffes, who said: "Let's use the means at our disposal to show the public what Rosenblatt is trying to do to their entertainment. Let's turn the heat on and keep it on until Mr. Rosenblatt will be glad to resign."

The motion was voted down with cheers after Mr. Myers, Joe Friedman, of St. Paul, and others spoke against it.

Mr. Steffes then declared he would never sign the code, but would close his houses first.

Attacks Grievance Board Clause

Mr. Myers attacked Mr. Rosenblatt's view that the grievance board clause gives exhibitors a source of relief on many points omitted in the code.

"There is propaganda underway," Mr. Myers said, "to make you believe that this clause takes care of such problems as the right to buy and other important Allied considerations and this reason is being advanced as to why you should sign the code. I can't see where our problems are covered by this clause or how relief can be enforced this way."

The code was characterized by H. M. Richey as an "insult to the independent."

Allied has placed all its code problems in the hands of Mr. Myers, Mr. Richey, James C. Ritter, Mr. Steffes, Sidney Samuelson, Col. Cole, M. B. Horwitz, Lester F. Martin, Aaron

(Continued on page 20)

THE CAMERA REPORTS

MEMBERSHIP CAMPAIGN ANNOUNCED FOR SMPE. Members and guests of the Society of Motion Picture Engineers at the fall convention banquet at the Edgewater Beach Hotel in Chicago, at which Dr. A. N. Goldsmith, president, described a plan to seek a membership of 2,000 distributed through the key cities of America. This program, to be approved soon, calls for a reduction in membership dues, economies in operation, and the institution of five vice-presidents for supervision of various activities.

A STATE FAIR. Fox Movietone News in the garden of the Villa Torlonia, residence of Mussolini, where Romano, son of Italy's premier, took advantage of this occasion to find out from Senor Villani, of the Movietone organization, how to cinematograph his little sister, Anna Maria.

GUESTS OF FILM INDUSTRY. Guglielmo Marconi, inventor of wireless telegraphy, forerunner of radio and sound, and his wife at a luncheon in New York given in their honor by the motion picture industry. At their left is B. B. Kahane, president of RKO Radio, who made the welcoming address.

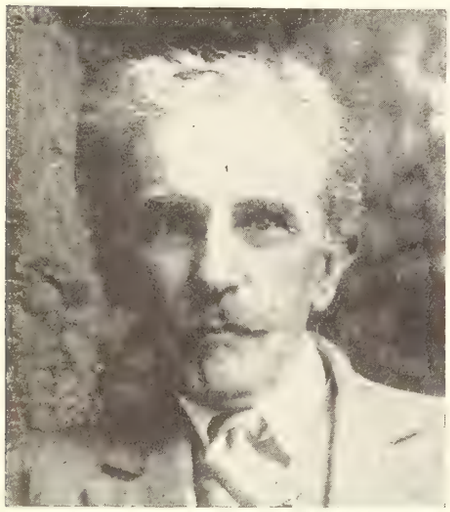
HONORED IN PARIS. Carl Laemmle, president of Universal, at a reception in his honor at the Cinema Caumartin, where Universal's "Back Street" has been playing since January 6. At right is shown Max Laemmle, nephew of the Universal chief and head of the company's organization in France.

NATURE STUDY. (Below) Human and otherwise, which is precisely the theme of "Malibu," MGM production, while on location for which Jean Parker thus stepped into a cool mountain stream.

AIDS DEBUT. Patricia Ellis, one of the screen's newer feminine personalities, who has been assigned an important role in "Convention City," which is Adolphe Menjou's first production as a Warner Brothers star.

SIGNED. Lenore Ulric, dynamic star of many a stage hit, who has been signed by RKO Radio, first story yet to be selected. She is starring currently in the Broadway stage play, "Her Man of Wax."

FETE NOTED WRITER. (Below) Samuel Goldwyn, United Artists producer, and his guests at a luncheon in honor of Emil Ludwig, German author, in Hollywood. Left to right: Darryl Zanuck, Herr Ludwig, Eddie Cantor, Mr. Goldwyn, Dr. A. H. Gianini and Joseph M. Schenck.



ELECTED. W. K. Laurie Dickson, who was named honorary member of the SMPE at the society's Chicago convention for his activities during development of the motion picture, and involving the Edison Kinetoscope.

Propose Plan to Help Musicians

Unemployed musicians may benefit by a system which would provide at least partial employment and which is now under discussion between circuit representatives and Joseph N. Weber, president of the American Federation of Musicians. It is understood the plan was proposed in large measure by Sol A. Rosenblatt, deputy administrator for amusements under the National Recovery Act, when he recently asked circuit heads to cooperate with the musicians to the extent of working out some form of plan to alleviate the widespread unemployment among theatre musicians.

The present plan, according to Mr. Weber, provides for a 25 per cent replacement of new musicians at prevailing wage scales, and in some instances, entirely new orchestras may be engaged in those houses which still use them every fourth week. Under the plan substitutes might be put in on the basis of one week in every four, with the possible exception of key orchestra men.

The plan, it is indicated, would be beneficial to both exhibitor and musician alike, as in no instance would it cause any overhead increase to theatre operators and musicians would be given partial employment, with employed musicians accepting slightly reduced incomes to help their less fortunate fellow workers.

A second suggestion would provide for adjustment of prevailing scales to permit de luxe neighborhood theatres to augment their orchestras over weekends by one or more men. The third proposal under consideration also affects existing scales and directly concerns situations where theatre men incline toward the diversification of straight picture policies by injecting occasional stage units requiring orchestras. Exhibitors have expressed themselves on more than one occasion to the effect that their policies would be infinitely more flexible if unions would cease their efforts to capitalize on this occasional policy by seeking to force contracts over longer intervals of time. The American Federation probably will present these issues to its membership throughout the country before taking any direct action on them, according to Mr. Weber.

Schoen, Pioneer Exhibitor, Dead in New York at 62

Robert Schoen, pioneer motion picture theatre operator, died suddenly of a heart attack Monday at his home, 44 Central Park West, New York. He was 62 years old. Upon his arrival in New York, 29 years ago from Latvia, Mr. Schoen engaged in the retail trade and later went into theatre operation and building, in partnership with his nephew, Morris Kutinsky.

Mr. Schoen and Mr. Kutinsky built the Universal theatre on the Bowery and later leased the Plaza in Brooklyn, following which they leased the Academy of Music in Jersey City and the Eureka in Hackensack, N. J. They built nine houses in Jersey City, including the Capitol, Tivoli, Rialto, Fulton and Cameo, and the Pascack in Westwood, N. J. These and several houses on Long Island they operated for a time. Surviving Mr. Schoen are his widow, Mrs. Dora Schoen, a daughter and two sons.

RECAPTURE THE YOUNG, SAYS EMANUEL COHEN

Paramount Production Chief Declares Mae West Sells Only Comedy; Says Pictures Must Serve the Big Masses

by TERRY RAMSAYE

"The most serious problem of the motion picture industry is the recapture of the interest of youth."

Out of a long conversation with Emanuel Cohen, production chief of Paramount, that sentence is outstanding. He is the very aggressive and positive, and rather young man who is responsible currently for the output of the concern which founded the feature picture industry—the company of Lasky, Zukor and DeMille of yesteryear—and this season something over ten per cent of the screen entertainment of the world.

With a grin he commented on some of his views by saying: "I have had forty years of New York and one year of Hollywood—it may get me yet."

As for the Young Customer

It might just as well as not be set down here that for a considerable number of years Mr. Cohen, to you, "Manny" to me, and I were poisonous contemporaries and competitors on Broadway as opposed, oh so very opposed! makers of newsreels, in and for various corporations and causes; that eventually he went to Paramount because Sidney Kent wanted something like Pathe News; that he stayed because he could talk to Adolph Zukor eye to eye, that he was promoted to production leadership by Sam Katz, and that he has continued on his own.

"This problem of getting and holding the attention of the young people," observed Mr. Cohen, "is all tied up with difficulties that we got, along with the special opportunities, with sound. The silent picture let the spectator write his own dialogue, his own story, according to his own capacities. He could dream something to fit his mental state and fancy better than anybody can make it for him.

"Now, whatever else we do about it, I am sure that we shall have to pay special attention to seeing that pictures are motion pictures.

"On this problem of what you might call the-young-notion, I am just now especially anxious about our 'Alice'."—meaning of course "Alice in Wonderland."

Mae West Sells Laughs

Mr. Cohen ventured to remark that his angling for the young idea did not precisely square with some sex manifestations of Paramount product, now and then, admitting the while that he had been quoted as saying that sex just possibly might have been overworked, here and there. Naturally, very naturally, the name of Miss Mae West came into this sector of the conversation.

"Listen," said Mr. Cohen—and I was watching him out of the corner of a skeptical eye when he said it—"she is not selling sex at all. She sells laughs. Mae West is not sex, she's comedy. 'She Done Him Wrong,' and 'I'm No Angel' do not send anybody away from the theatre with anything but an impulse to laugh. And you can't laugh and—" We didn't go into that. "Anyway Mae West is comedy, pure comedy—Oh well, comedy anyway—just comedy."

"Do you suppose," I propounded, "that there will come a time when the motion picture industry will begin to make pictures for less than all the people all the time—that is, that there can be a classification of audiences and productions so you can escape the great common denominator?"

"Not now," he disagreed. "The pictures belong to the big masses. We cannot follow the theatre into the service of the minorities. We shall have to continue to try to make our pictures for all the people all the time—costs are like that."

"And then, considering the stage as a source of material for the screen, about how much do you think you can expect to get from it?"

Mr. Cohen did some counting on his fingers. "Ten per cent—and I do not see why that should not go on indefinitely."

Second Stringers and Values

The conversation turned around to production costs, and salaries, which at the moment seemed to be so much the concern of NRA.

"The salaries paid to real box office draws are not a problem," observed Mr. Cohen. "The salaries that run up the costs without relation to the box office are those that are paid to the people-that-come-along. The real problem that makes up the great figures of the costs is in the people who are worth about $50 to $150 a week and getting what they can get, under the system. Just for instance, a writer starts from New York at $50 a week. By the time he is in Chicago he's worth a hundred, and at Santa Fe two hundred and fifty and at Los Angeles a thousand.

"The difficulty is that in association with the stars the second string people get exaggerated values. One of the curses of the business is that they want to be dollar important."

Universal May Produce In England and France

Plans of Universal to produce abroad, both in England and France, while not yet completed, are expected to materialize in the near future, it was indicated by Carl Laemmle, Universal president, on his return from Europe last week. Mr. Laemmle reported a wide interest in Europe in the National Recovery effort of the government.

"Our industry, like every other one, needs a code and I am tremendously pleased at the way ours is shaping up," Mr. Laemmle said. "The code, as I see it, will be bad only for the unethical, the dishonest and the 'chiselers!'"

ALL INDUSTRIES FACE PAY INQUIRY

(Continued from page 11)

ing many of the trade practices which were sought to be included by various interests has received the approval of Professor H. H. Thurlby, of Harvard University, who served as adviser to the NRA research and planning division during the hearings on the pact.

Explicit Standards "Impractical"

In a letter to Mr. Rosenblatt, Professor Thurlby declared that while he was heartily in accord with the principle of self-government on the part of the industry "as expressed in the provisions for local boards and code authority review," he considered it impractical and unnecessary for the code to state explicitly such standards of competition as the "right to buy" and thereby "raise questions of a definite nature when the practical approach to the matter is an analysis of the policy or procedure in a specific situation which may be brought before a local board and reviewed by a national board."

"No code provision on such practices could be written, in my opinion," he asserted, "that would not result in a serious economic readjustment of contractual relations. A possible lack of uniformity in industrial regulation as a consequence of localized jurisdiction on problems of trade practice may be effectively guarded against, I believe, by a close supervision over local arbitration by the national authority.

"While I have mentioned only the socalled 'right to buy,' the principle would also be effective in deciding the vexatious problems of conflicting interests in double-featuring and other practices."

Of passing interest was the disclosure on Monday that some of the telegrams reaching Washington in the recent Allied "drive" to kill the code were signed with the names of people who had never seen the messages and whose first intimation of the unauthorized use of their names was the receipt of acknowledgments from Washington. Had it not been for the fact that it is the policy of the Recovery Administration to acknowledge the receipt of every communication, the imposition might never have been detected. As it is, if corroborative evidence is obtained, the matter may go to the Department of Justice, according to reports current on Capitol Hill.

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The Code Signatories; Schenck, Goldwyn Quit MPPA

While the industry on both coasts was awaiting word from Washington that the code finally had gone to General Johnson, major companies indicated they would sign the document upon learning of the formal designation of the code authority personnel. Although Mr. Rosenblatt has reiterated throughout the three sessions that this personnel was set "in his mind" he has refused consistently to divulge these names. However, the final selections still are definitely regarded as:

SIDNEY R. KENT, president of Fox.

NICHOLAS M. SCHENCK, president of Loew's, Inc., and MGM.

HARRY M. WARNER, president of Warner Bros. Pictures, Inc.

ROBERT H. COCHRANE, vice-president of Universal.

GEORGE J. SCHAEFER, vice-president and general manager of Paramount.

AL LICHTMAN, vice-president and general sales manager of United Artists.

CHARLES L. O'REILLY, president of the Theatre Owners Chamber of Commerce, New York.

ED KUYKENDALL, president of the Motion Picture Theatre Owners of America.

M. E. COMERFORD, head of Comerford Theatres.

W. RAY JOHNSTON, president of Monogram Pictures Corp.

A possibility that signatures might be set to a special form prepared by the administration and held in bond with the understanding that the signatories are bound only by the code as they have scanned it, was seen this week. Changes made before the President signs the code would not necessarily void the signatures, but would carry the right to analyze such changes and withdraw if they deem it necessary.

Must Sign in 45 Days

The code contains a provision which bars anyone not signing it within 45 days after it is approved by the President from filing complaints with grievances or zoning boards and the code authority.

Ed Kuykendall, MPTOA president, made a plea Monday for the industry to accept and observe the provisions of the code as it now stands.

Some state exhibitor associations already have signed the code, including the Tri-State MPTO. Also, announcement came Tuesday that the International Alliance of Theatrical Stage Employees had signed the third draft. This binds all affiliated unions of the IATSE.

Meanwhile, the battle of Hollywood's creative talent against the administration's proposed salary investigation and regulation continued. This week's highlight came Monday when Joseph M. Schenck and Samuel Goldwyn resigned from the Motion Picture Producers' Association, Hollywood.

Said Mr. Schenck:

"You can't make a crime out of earning capacity."

Said Mr. Goldwyn:

"I'd rather pay an artist $250,000 if he earned it than $2,000 if he didn't. There is but one Charlie Chaplin, one Garbo, one Cantor, one Dressler. They have unique personalities. They are entitled to everything they can make."

Charges Partial Demoralization

In explaining his resignation, Mr. Schenck said: "I have resigned because I am opposed to the policy which permits the association to be run by distributors in New York who happen to be the bosses of producers belonging to it. Were the real producers, the men who make the pictures, asked their opinions of the code, they would be unanimously against it. Unfortunately, the rulers in New York, the proposers of the code, have not consulted them. These gentlemen's attempts to dictate production policy without knowing the temperament of actors, writers and directors with whom they are dealing have succeeded in bringing about partial demoralization of their studios."

Mr. Goldwyn's resignation was announced by Mr. Schenck in the same statement, asserting that he was in "full accord with Mr. Schenck's views."

Their resignations are as members of the west coast MPPA, and not of the MPPDA, of which Mr. Goldwyn is not a member.

In discussing the relation of his resignation from the coast producers' association to the MPPDA Mr. Schenck said Wednesday that if necessary he will resign from the New York organization also, although he indicated it was possible to belong to the MPPDA while not a member of the Hollywood MPPA.

Mr. Rosenblatt this week received a letter from Abraham C. Berman, New York attorney, declaring that any government attempt to regulate artists' salaries is replete with the gravest dangers and that hasty action would cause "the most dangerous and injurious repercussions the industry has known."

A group of independent exhibitors, producers and distributorrs, including W. Ray Johnston, Herman Rifkin, Harry Brandt, Charles L. O'Reilly, Leon Rosenblatt, Milton Weisman, Sam Sonin, Mitchell Klupt, Tom Murray and Leo Brecher, met with Mr. Rosenblatt late last week and presented further arguments against the code. Jacob Schechter, counsel for the Federation of the Motion Picture Industry, said Friday, on his return from Washington, that "we asked the administrator whether the jurisdictional phases of the code, as outlined by the code itself, covered all of our rights. If we can sue under the NRA, we asked that a clause specifically stating so be included."

A new committee of business leaders has been selected by Gerard Swope, chairman of the Business Advisory and Planning Council for the Department of Commerce, to focus their experience on the problems of unfair trade practices in general business and consequent waste.

Ask Technicians Be Protected

Following an indignation meeting in Hollywood of the technicians' branch of the Academy of Motion Picture Arts and Sciences, Lester Cowan, Academy secretary, sent a wire Wednesday to Mr. Rosenblatt requesting machinery be set up under the code to protect that class of studio technician drawing above the $75 weekly minimum, pointing out that they are not continuously working.

The board of governors of the Actors' Guild Tuesday night outlined a plan creating a junior branch for extras.

Fifteen well known Hollywood agents Tuesday night voted down a reorganization of the Artists-Managers Association and affiliation with the Actors' Guild.

Mr. Cowan declared only 50 out of 950 members of the actors' branch of the academy had resigned to join the Actors' Guild.

MGM PRODUCTION AT PEAK ACTIVITY

Production activity at Metro's Culver City studio has reached the heaviest peak since 1928, the company announced this week. At the present time 11 major productions are in work at the studios, in addition to two on location. As a result of this activity, the company has negotiated contracts for two new sound stages, new offices for the augmented staff of scenarists, writers and composers necessary to prepare material for the new productions.

Eastern Union Scale Fight Reaches Climax

The tense union situation in New York was to reach a climax on Thursday, when IATSE stagehands' Locals 1, 4, and 340, and projectionists' Locals 306 and 340, meet at IATSE headquarters on Broadway, to take action on scales being offered by the Independent Theatre Owners Association. The opinion of the labor leaders was that the workers would reject the exhibitors' scale, whereby salaries would be paid on the basis of capacities—$75 per week up to 600 seats; $105 for houses seating between 600 and 900, and from $115 to $190 for capacities above 900.

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

THE studio situation on the west coast looks serious. Press dispatches indicate that the campaign for a living wage has finally spread to the skunks, wolves, gorillas and snakes in Hollywood.

Following the trend, we are told, a code for working peccaries, ichneumons and aardvarks, has been drawn up, under the California Recovery Act, by the Domestic Wild Animal Industry, which is said to represent five companies supplying animals to motion picture studios.

Waltzing mice want 50 cents a day. Guinea pigs are holding out for $1, but pythons and boas will work only by the foot (under 20 feet, $75 a day; between 20 and 23 feet, $100; over 23 feet, $125).

The higher-salaried brackets, equivalent as to stature and paycheck with supervisors, are occupied by the giraffe, $500 a day; gorillas, $200.

For $50 a day producers will get a barbarussa, a wart hog or two six-foot alligators.

The skunks, at $7.50, are guaranteed.

▽

To the board of governors of Fenimore Country Club in Westchester, who have been worrying a lot of late about misplaced divots and chopped up fairways, we send a word of encouragement: Mr. Al Lichtman's office library at United Artists has been enlarged with a copy of Alexander Morrison's "A New Way to Better Golf."

▽

She gets 'em dead or alive, coming or going, does Mrs. H. M. Booth, of Rich Hill, Mo. Mrs. Booth, on October 1, observed the span of 26 years during which she has continuously operated the Booth theatre. She is also the town's undertaker.

▽

Sir Arthur Eddington's astronomical estimate of the number of atoms which make up the universe, some 10,000,000,000,000,000,000,000,000,000,000,000,000,000,000,000,000,000,000,000,000,000,000,000, looks like the public's conception of a Hollywood star's salary.

▽

Mr. Sidney Skolsky, of the New York Daily News, *informs us that Harry Lillis Crosby got the name "Bing" when he was four years old, because he was fond of playing cowboys and Indians and would keep shouting, "Bing! Bing!" all day long.*

▽

Although United Artists has deleted the word "nigger" from "Emperor Jones," in deference to the wishes of Negroes, the dialogue will remain in prints shown in white theatres. "Nigger" is voiced 34 times in the original, but it will not be heard in any colored theatre.

▽

RKO's home office organization has an intercompany bowling league with four teams, namely: Lugs, Mugs, Pugs and Tugs. There may not be any special significance to this, but the printed schedule of games bears the remark, "We take this opportunity to express our sincere appreciation to our executives for making this league possible."

▽

"Tintype" biographies of Fox stars, furnished to a grateful press by their press agents:

George O'Brien . . . has biggest chest expansion west of the Rockies . . . owns more junk iron than a professional yard.

Henrietta Crosman . . . can't tell a golf stick from a baseball bat, but was once known as America's most athletic heroine because of publicity. . . .

Janet Gaynor . . . knits anklets for an old aunt in Chicago. . . .

Clara Bow. . . . Hobby: collecting Chinese art; pastime: roller skating.

The walls of the city of Richmond, Virginia, rocked to their foundations last week from the reverberations which followed the discovery that someone had stolen the pants which the local censors had ordered placed on some lobby displays of girlish figures in front of Loew's theatre. The management was panic-stricken; the censors were shocked; the newspapers carried the following advertisement:

PINK PANTIES PILFERED
FROM PASTEBOARD GIRLIES

Some one pilfered the pink undergarments from the pasteboard girlies in front of Loew's. The girls must remain uncensored until the garments are returned!

WILL SOMEONE COME TO THEIR RESCUE? PLEASE BRING BACK THEIR ———

(Deleted by Censors)

CREDITORS in the motion picture business might take this leaf from the book on collections of a Wisconsin editor who was endeavoring to liquidate some unpaid subscriptions:

"It is reported that one of the fastidious newly-married ladies of this town kneads bread with her gloves on. This incident may be peculiar, but there are others. The editor of this paper needs bread with his shoes on, he needs bread with his pants on, and unless some of the delinquent subscribers to this 'Old Rag' pony up before long, he will need bread without a damn thing on, and Wisconsin is no Garden of Eden in the winter time."

▽

General Johnson shouldn't feel so discouraged. At least he's been able to keep Henry Ford silent.

But then maybe business men are just trying to get business in such a shape that the government will be only too glad to absolve that "partnership" with the NRA.

▽

There will be no golf tournament sponsored by Jay Emanuel's Philadelphia Exhibitor this year. Some of the reasons advanced by Jay are the code, the new buying season, the old buying season, Japanese beetles and the Tampico hurricane.

▽

When Ralph W. Crocker leased the Crocker theatre at Elgin, Ill., to B. & K., he thought he was out of the business, except as a landlord. Now his young son, Emerson, has entered Yale University Theatre and the Crocker probably will become a laboratory.

▽

Instead of signing letters "Very truly yours," Germans now sign "Mit Hitler, heil!" and get a lot of pleasure from it.

Why can't we Americans do something like that and have some fun? Ted Cook suggests we might sign our letters

"Hail! Mae West."
Or
"Mit Huey Long!"
Or
"David Hutton, heil!"

MAHATMA GANDHI has never seen a motion picture! Furthermore, he appears to have entirely overlooked the possibilities of the screen as a potent propaganda factor in his campaign against untouchability in his beloved India. His followers appear to be quite concerned over the Mahatma's lack of interest in things cinematic.

"Does he really regard the cinema as an evil, a mere luxury, or a waste?" asks Bellur Shivaram, writing in the ***Moving Picture Magazine***, of Bombay. "So sorry if it is so," he opines. "The cinema is not a vice, neither women nor wine, tobacco, nor ganja, gambling, nor black magic; it is as good as goat's milk tinned."

M. Shivaram wishes Gandhi had seen a couple of really good films. "What would he say to the film 'Deva Dasi' (produced by his namesake, Naval Gandhi) about the evil of dancing girls; and to 'Gopal Krisna,' on the sacredness of cow-protection; and to 'Emma' (Marie Dressler-MGM), which would have left him speechless on the question of good household maids?"

Shivaram believes the Mahatma should not again think of hunger striking until he investigates the possibilities of the cinematic field. "Admittedly he is ignorant of at least this one side of the matter," observes Shivaram. And, in this connection, Shivaram requests that Walt Disney—"Mickey Mouse's father"—send an emissary to Gandhi, in the form of an autographed carricature of Mickey, which he believes might induce the Mahatma to take a peep at the screen.

▽

Without winking an eyelash, Paramount came forth this week with the announcement that Mae West composes her plays, books and articles while lying in bed.

▽

Someone at Warners' home office called their Hollywood theatre on Broadway to report that Sinclair Oil Company were supplying a Dinosaur for the lobby exhibit on "The World Changes," which opened Wednesday night.

"Gee, that's great," was the reply, "but what do we have to feed it?"

▽

Red Kann in Motion Picture Daily *reports a conversation between an exhibitor and his banker, to whom he owed a lot of money. "Well," said the theatre owner to the banker, "what do you think of so-and-so's product?"*

"What do we know about anybody's product? We're not in the theatre business."

"But you will be by Monday," replied the exhibitor.

▽

After having discussed the situation thoroughly with exhibitors in the field, our John Curtis Jenkins concludes that Mr. Rosenblatt's motion picture code begins with the Fall of Babylon and ends up with She Done Him Wrong.

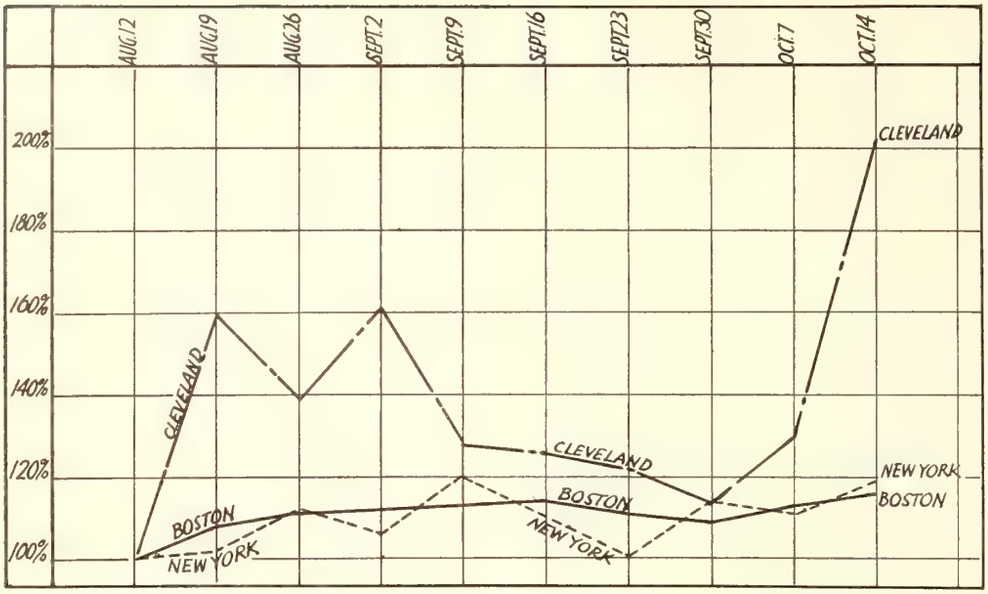
▽

Man bites dog item:

Loew's Burnside, in the heart of the Bronx, last week gave much out-front publicity to the fact: "We are *NOT* playing 'The Three Little Pigs!'"

▽

Those wild bulls which charged about the arena in Eddie Cantor's "Kid from Spain" were not so wild. Much of their ferociousness was prompted by their contact with electric wires, which were poked in various places to remind them they were acting a bull fight. Walt Disney used a pen point on the Big, Bad Wolf.



The chart, based on Motion Picture Herald's weekly tabulation of box office grosses, indicates the relative changes in receipts from three eastern cities during the ten weeks period from August 12 to October 14, 1933. For each city, the gross for the week ending August 12, 1933, is taken as 100 per cent.

Gaumont-British Planning Release of 31 Films Here

Further indication of the intention of Gaumont-British Pictures Corporation of America to gain a solid foothold in the American market for the distribution of British films was the announcement this week that 31 new pictures are in various stages of production by Gaumont-British and Gainsborough for release in America. These will supplement the 20 films already received for release by the company, according to Arthur A. Lee, operating head of Gaumont in the United States.

All of the productions are understood to have been made under the star system, an innovation in British film making, adopted by Gaumont-British upon completion of its new $1,250,000 studio at Shepherd's Bush, London, a year ago. This innovation is said to be in line with the policy of Gaumont and other British companies to build star names which will be marketable in America, together with the engagement of well known American players. Gainsborough, associate company, has adopted a policy of providing for a minimum negative cost of $200,000 per picture.

Loew To Contest Receivership

Loew's intends to fight the receivership proceedings instituted in Kansas City last week by M. B. Shanberg, H. B. Woolf and F. H. Reid, according to Leopold Friedman, general counsel for the theatre circuit, who arrived in the Missouri city Tuesday. Mr. Friedman denied Loew's intends breaking the lease or relinquishing the properties, as was stated in the petition. A hearing on an application for a temporary receivership will come up early in November.

Gable in Columbia Film

Columbia's announcement that Clark Gable will play the lead in "Night Bus" (tentative title) was amplified this week by explanation that the arrangement has been made with Metro-Goldwyn-Mayer, with whom Mr. Gable is under a long-term contract.

Sues MPPDA After Orders to Stop Hitler Film

In a $1,022,000 damage suit filed this week in Los Angeles superior court against the Motion Picture Producers and Distributors of America, Al Rosen, independent producer, claimed that Will H. Hays, Fred W. Beetson, executive vice president of the Association of Motion Picture Producers, and the MPPDA had ordered him to stop production on a picture based on the life of Adolph Hitler, entitled "The Mad Dog of Europe."

Mr. Rosen's petition charged that on October 5 he was informed he must cease immediately all production arrangements on the film, despite the fact that he already had spent over $7,000 in preparations for shooting. Mr. Rosen declared that Mr. Hays and Mr. Beetson warned him that if he did not cease they would see "that the production was never made and would do all in their power to obstruct it," according to press reports from the coast Tuesday. The offices of the MPPDA in New York said "the action will be defended."

Williams Again To Head Iowa-Nebraska MPTO

Charles E. Williams was re-elected to the presidency of the MPTO of Iowa and Nebraska at the association's annual meeting in Omaha Tuesday. It is his 14th term in the office. The meeting was attended by 50 exhibitors.

Five members of a board of 15 directors also were re-elected. A discussion of the industry's code had been scheduled for Tuesday, but was postponed until Wednesday, with a general meeting of all exhibitors in the territory.

Loew Dividend Voted

The regular quarterly dividend of $1.62½ a share on the outstanding $6.50 cumulative preferred stock of Loew's, Inc., has been declared payable November 15 to stockholders of record on October 26.

McDonough RKO Post Is Extended

J. R. McDonough, who last week assumed the posts vacated by Harold B. Franklin's resignation at RKO, and who has taken an increasingly dominant place in the corporation setup since his entrance last July, is said to have extended his influence into the affairs of Radio Pictures, though rather in an advisory than an operating capacity.

He is understood to be acting much as an arbiter on problems affecting the picture producing organization, where conflicting opinions arise among Radio officials. Mr. McDonough, it is believed, has no intention of interfering with the normal conduct of the affairs of the picture company.

RKO theatre operations may be split into two major divisions, with a guiding head for each, under a plan Mr. McDonough is understood considering. The names of Leslie Thompson in control of the East and Nate Blumberg in the West have been mentioned, as well as Joe Plunkett, former general manager of the circuit.

Arthur J. Benline has resigned as head of the RKO Theatres maintenance department, and has been succeeded by David Canavan, under the supervision of A. E. Reoch, in charge of the real estate department. Adolph Kerwin will assist Mr. Canavan.

Erpi-Vitaphone Suit Is Heard in Delaware

Charging that Electrical Research Products, Inc., violated its agreements by charging producers licensed by them to use sound equipment at $500 a reel royalty, instead of eight per cent of the gross profits derived from use of licenses, Vitaphone's suit against the Western Electric subsidiary was heard in Dover, Delaware, supreme court Tuesday. Vitaphone's suit is said to involve claims amounting to $50,000,000.

Attorneys for the electrical company took the case to the supreme court in an effort to upset a decree handed down two months ago by chancery court, and which would have required Erpi to file an answer to the Vitaphone charges.

Parks Joins Wilding In Production and Sales

Robert M. Parks, formerly director of advertising of Plymouth Motor Corporation and for the last three years on the staff of Columbia University, has joined Wilding Picture Productions, Inc., Detroit, producers of commercial talking pictures. He will be in both the creative and selling activities.

Mr. Parks previously served as publicity writer and house-organ editor for Chrysler Corporation, wrote copy for Brooke, Smith & French, Detroit agency, and sold for the Alexander Hamilton Institute, New York.

Goebel Withdraws Appeal

Otto E. Goebel and his sisters-in-law, Irene and Elizabeth Plaut, have withdrawn appeals from their recent convictions in the National Diversified Corporation mail fraud cases. Accused of fraud in the sale of $3,000,000 worth of securities to promote clean films, the three notified the assistant federal attorney they could not afford to have the case record printed.

BETWEEN NOW
AND CHRISTMAS

Twelve men, fighting for life, thinking of women! Around them, night-piercing eyes lay in wait . . . by day blazing sun and searing sand took its toll as they lived again the loves that numbered their hours in a tumbling world a thousand miles away. Yet they fought and died dreaming of "yellow gals in Shanghai" and scarlet ones in Marseilles . . . of red lips at home that had whispered enduring passions and of soft white arms to cradle tired heads.

Hard men! Some laughed and some cried and some reached out for hands that were not there! When John Ford's Production of "THE LOST PATROL" reaches the screen next month critics and public alike will likely hail it as a daring new adventure in motion picture art. The thundering story is told by VICTOR McLAGLEN, BORIS KARLOFF, Wallace Ford, Reginald Denny, J. M. Kerrigan, Billy Bevan, Alan Hale, Brandon Hurst, Douglas Walton, Sammy Stein, Howard Wilson and Paul Hanson. Cliff Reid is the Associate Producer.

Like the book, which was a "born" best-seller, keeping printing presses going days and nights for months, "ANN VICKERS" has in its two weeks since release proved a phenomenal attraction. IRENE DUNNE as SINCLAIR LEWIS's heroine has won universal praise for her appealing and courageous interpretation of this much discussed woman. In the cast, Walter Huston, Conrad Nagel, Bruce Cabot, Edna May Oliver. The direction by John Cromwell.

There's an unusual woman angle in "THE RIGHT TO ROMANCE" which reverses the old adage about "hell hath no fury like a woman scorned." In this story ANN HARDING gives us a heroine lovable, alluring, passionate and compassionate who, finding the world tumbling about her, is brave enough to build it for another. In it the beautiful Ann is supported by ROBERT YOUNG, NILS ASTHER, and SARI MARITZA.

Soon, forgotten corners of the human heart will thrill to a new enchantment as "LITTLE WOMEN", America's best-loved love story, unfolds its glorious pages, bringing a new sensation of sheer loveliness to the screen.

Three generations have read and adored Louisa May Alcott's idyll of four girls in love and it is today the most anticipated of pictures, for here is Romance in all its Golden Beauty glorified by the magic art of KATHARINE HEPBURN as the beloved "Jo".

Under George Cukor's direction Joan Bennett, Paul Lukas, Frances Dee, Jean Parker, Edna May Oliver, Douglass Montgomery and Henry Stephenson bring to life the book's well-loved people.

Tell your house electrician to dust off a lot of letters for you'll need them when you play "CHANCE AT HEAVEN." First there's JOEL McCREA, as popular a young star as ever made feminine hearts palpitate, while GINGER ROGERS has several million boy friends ready to step up to the box-office window. Add MARIAN NIXON (lovelier than ever) and ANDY DEVINE and you get 'em from four directions, and in big bold display, tell the folks it's a VINA DELMAR STORY . . . That little author of "Bad Girl" has a lot of followers, for she never fails to put in a real heart punch that us ordinary folks can understand.

A Temple of Jewels! Strange monsters! Earthquakes, romance, adventure and thrills galore are coming when Carl Denham with his new-found sweetheart and a mutinous crew land again on Skull Island seeking hidden treasure and find a friend and defender in the "SON OF KONG."

Ernest B. Schoedsack and Merian C. Cooper, who gave theatres last season's biggest money maker, promise a new box-office sensation. Robert Armstrong, Frank Reicher, John Marston, Victor Wong, Lee Kohlmar and Ed Brady furnish the excitement with Helen Mack a nice armful of real love interest.

That glamorous lady, CONSTANCE BENNETT, in the arms of GILBERT ROLAND in "AFTER TONIGHT" will send tingling thrills up and down the spines of your feminine audience for we've never seen her more alluring . . . or love scenes more tantalizing . . . than in this stunning tale of a spy in love and a conqueror the captive of his prisoner. S. R. O. . . . bank on it!

"AGGIE APPLEBY—Maker of Men" . . . she took 'em apart and gave 'em the works . . . and the result—a romantic comedy that is one of the funniest pictures in months. WYNNE GIBSON is "Aggie", a blonde who knew all the answers . . . and most of the questions. CHARLES FARRELL is the poor little rich boy with no mother to guide him and WILLIAM GARGAN is "Red" Branahan, the most lovable mugg that ever cracked a cop's skull, while ZASU PITTS, as usual, adds to the hilarity. "Aggie's" a honey! . . .better get it!

The Sky Tiger tastes the blood of battle! One cross—an enemy ship. Then day by day the crosses mounted because a girl had called him "yellow". Now they called him "ACE OF ACES" and weighted his chest with medals while, beneath, his heart turned to stone and he wondered if ever again it could know the throbbing beat of love. JOHN MONK SAUNDERS, author of "Wings" and "The Dawn Patrol," has given RICHARD DIX a richly human and dramatic role which he essays with honors. ELIZABETH ALLAN, one of the screen's loveliest leading ladies, and RALPH BELLAMY support the star.

"IF I WERE FREE" the eternal "if" that stands between lovers while society commands 'thou shalt not love'. . . but in this fine play by John Van Druten IRENE DUNNE and CLIVE BROOK defy the conventions and say "We shall love, it is our right." A story that strikes a responsive chord in every human heart gives Miss Dunne her most appealing role since *Back Street*. The sterling cast includes NILS ASTHER, HENRY STEPHENSON and LAURA HOPE CREWS.

With a prodigal hand the studio has lavished beauty, richness, melody and novelty on "FLYING DOWN TO RIO," Lou Brock's spectacular musical extravaganza destined to make all show business believe in Santa Claus. Gorgeous and glittering scenes, mammoth ensembles, the pick of thousands of beautiful girls and spectacular dancing and singing numbers staged on

the wings of giant planes are but a few of the wonders of this spectaclorama. The music is by VINCENT YOUMANS, America's foremost composer of lilting melody, and the cast reads like a Hollywood star directory. Included are DOLORES DEL RIO, FRED ASTAIRE, GINGER ROGERS, GENE RAYMOND, RAOUL ROULIEN.

RKO
Radio
PICTURES
PRODUCTIONS
. . NOT PREDICTIONS
MERIAN C. COOPER
Executive Producer
MADE IN THE U.S.A.

660,900 LOEW SHARES GO ON SALE, 26 WEEKS NET FOX FILM $330,777

Chemical Bank Decides to Sell Shares Through Which William Fox Got Virtual Control of Loew's in 1929

Two highly significant developments occurred during the week involving the motion picture industry's financial structure. They were:

1. The Chemical Bank and Trust Co. decided to sell on November 27 the 660,900 shares of Loew's, Inc., stock through which Wililam Fox obtained virtual control of Loew's on February 28, 1929.

2. Further indication of the progress being made by the management in rehabilitating the financial and operating structure of Fox Film Corporation was the announcement this week that the corporation earned for the 26 weeks ending September 30 the sum of $330,777, net.

Sale to the highest bidder of the 660,900 shares of Loew's, Inc., stock, acquired early in 1929 by William Fox, was announced this week by the Chemical Bank and Trust Company, which set the date of sale at November 27. When Mr. Fox bought this block of stock, which gave him virtual control of the theatre organization, it was estimated he paid in the neighborhood of $125 a share.

United States District Judge John C. Knox was notified of the proposed sale Tuesday by John R. Hazel and Thomas Nelson Perkins, trustees by appointment of the U. S. district court since 1931, when the Government won a decree, under the Clayton Act, against Fox Film and Fox Theatres Corporation.

The Loew stock was turned over to General Theatres Equipment Corporation late in 1929, after Harley L. Clarke went into Fox as representative of Chase National to control its destiny. Following the federal court decree ordering disposal of the stock it was transferred to Film Securities Corporation through stock transfers which protected the interests of all three—Chase, Fox and General Theatres.

Since April 1, of this year, $20,000,000 due under a two-year six per cent gold bond issue dated April 1, 1931, has been in default.

The trustees asked Tuesday that the court wind up the affairs of Film Securities Corporation, and that they be discharged provided there are no further duties to be performed.

Fox Film Gross, $15,449,322

Definitely indicative of the increasingly stronger financial condition of Fox Film Corporation was the announcement Tuesday that in the 26 weeks ended September 30, the company has earned a net of $330,777. Further than this, the company has accumulated a surplus of $662,582, since April 1, which was the effective date of Fox's reorganization.

Gross income for the 26-week period is stated at $15,449,322, out of which $14,678,330 was from sales and rentals of film and literature; $258,384 represented dividends from investments, with miscellaneous income totaling $512,607.

General expenses, including exchange and home office operation, amortization of film costs, and participation in film rentals, totaled $14,786,935.

Profit before interest and depreciation was $662,386, while interest, amortization of discount and expense on funded debt with depreciation of fixed assets amounted to $331,609.

$487,804 Foreign Profit

Foreign exchange showed a profit of $487,804, although settlement of contracts entered into in prior years reduced this by $156,000, leaving $331,804. Added to the net operating profit of $330,777, this was carried to surplus.

The report states that "interest on the debentures and bank loans, which was computed to Aug. 1, 1933, and formed part of the indebtedness retired and cancelled pursuant to the plan of reorganization effective as April 1, 1933, and amortization of discount applicable to the retired debentures, has been charged to paid-in surplus."

On Sept. 28, figures for the first three months of the current fiscal year showed a profit of $74,716, and a surplus of $203,045.

Chase Bank Film Security Operations Up for Hearing

Film security operations of the Chase National Bank are to be aired late this week by the senate banking and currency committee, now investigating Wall Street activities. The hearing last Friday was sidetracked by consideration of stock market operations and postponed until late this week.

Under the acrid questioning of Ferdinand Pecora, counsel for the committee, it was disclosed last week that Chase Securities Corporation, a subsidiary of the bank, had carried $20,714,442 of Fox debentures and $10,700,000 of General Theatres securities, which were heavily written down. The exact amount written off was not disclosed. W. W. Aldrich, Chase president, said the securities were worth more today than the amount written off.

Joseph Schenck Leases United Artists Studio

Reports that 20th Century Pictures might take over ownership of the United Artists studio in Hollywood in a $750,000 deal received added impetus last week when Joseph M. Schenck, as head of the new producing corporation, took a lease on the plant from United Artists Studio Corporation, which includes Mary Pickford, Douglas Fairbanks, Charles Chaplin, Samuel Goldwyn, Mr. Schenck and others.

Mr. Fairbanks and Miss Pickford own the property improvements and equipment of the United Artists studio and lease them to the studio company.

Warner Has Own Checking Service

Under an arrangement whereby a complete checking service will be set up under the supervision of permanent field supervisors, Warner Brothers is planning to maintain its own percentage checking organization, completely independent of either Ross Federal Service or the Burns Agency. Ralph W. Budd, Warner home office personnel manager, is handling the new development, and the setting up of the necessary machinery is well under way, he said this week. The move is considered a radical departure from the accepted order of this phase of theatre and distribution operation.

The Warner plan calls for permanent maintenance of supervisors stationed throughout the country. Checkers, it is understood, will be taken on as required in various towns, using either local bank representatives or men on the civil service lists on a daily basis.

It is understood that in Warner theatres the company's regular inspection service will be combined with the new phase of the company's distribution activities. "The chief reason Warner has decided on this move," explained Mr. Budd Tuesday, "was because we felt that we could do as good a job as anyone else. It should prove a much more economical method of operation, too."

Lawton Heads Drive On Theatre Vandalism

Stanley W. Lawton, managing director of the Broadway, George M. Cohan and Gaiety theatres in New York, has been appointed by a group of theatre owners to head a campaign against labor racketeering and vandalism. He declares 50 theatres had been subjected to vandals' operations, that methods of intimidation used include destroying costly lobby displays, throwing stench bombs, ripping out seats and smashing furniture in foyers and lounging rooms.

The first move in the campaign was the offering of $500 reward for information leading to arrest and conviction.

The Gaiety reopened Wednesday with a program of first-runs, revivals, newsreels and short subjects.

Hearings On Taxation Are Begun in Washington

Hearings on taxation were begun this week at Washington before a subcommittee of the House Ways and Means Committee, which listened to the recommendations of Treasury Department experts. With considerable revenue from liquor taxes expected after the first of next year, committee members are said to believe there is opportunity for revision of the Revenue Act looking to the elimination of socalled "nuisance taxes," with amusement interests expected to ask repeal of admission levies.

THEY VOTED TO APPEAL DIRECT TO ROOSEVELT AGAINST ROSENBLATT CODE

DEMAND FOR PUBLIC FIGHT DEFEATED

(*Continued from page* 12)

Saperstein, Charles R. Metzger and Nathan Yamins. This group has been empowered to decide on the advisability of obtaining the services of a national figure to aid in the code fight, and to handle negotiations.

The question of financing is also left with the committee, which was authorized to call on state units for necessary funds. The committee also will recommend candidates for the code authority.

A resolution also was presented by Thomas E. Purcell, president of the National Council of Catholic Men Meeting Congress.

Following Mr. Cole's blunt denunciations of Mr. Rosenblatt, Sidney Samuelson, of New Jersey, the meeting chairman, pictured Mr. Rosenblatt as a "250 per cent batter" who suddenly was put in the 1,000 per cent class because of his handling of a code in a minor industry. He declared Mr. Rosenblatt had bungled the supply dealers code and had the radio code in a mess. "With the film industry's code, he hasn't even got his 250 percentage left," Mr. Samuelson stated.

At the conclusion of the meeting, the Allied committee which has been conducting code negotiations was clothed with unlimited power and given a rousing vote of confidence.

Allied's directorate emerged from a private "follow-up" meeting Wednesday noon with the statement that a "larger and more effective association would result from the mass meeting." An official statement said that the definite stand taken against the code by the organization had strengthened the position of Allied as a spokesman for independent exhibitors.

The Second Resolution

The second resolution adopted summed up the entire situation. It follows:

"Whereas representatives of the independent theatre owners have been engaged for more than two-and-a-half months in negotiations looking to the formulation of a code of fair competition for the motion picture industry; and

"Whereas, before and during the course of such negotiations, held before Mr. Sol A. Rosenblatt, NRA Deputy Administrator, the said deputy administrator repeatedly acknowledged the existence of trade practices most unfair to independent interests in the industry, tending to create monopoly and oppress small enterprise; and

"Whereas, the said deputy administrator, time after time, assured the independent exhibitor representatives that he recognized the dire need for correction of these industry malpractices in the code being formulated, and promised that such corrections would be specifically incorporated in the said code; and

"Whereas, the said deputy administrator went even further, advising the distributor representatives that certain monopolistic practices in the motion picture industry must cease, stating to them that these must be corrected in the code; and

"Whereas, in spite of such assurance and promises, the said deputy administrator suddenly reversed himself completely, presenting for consideration a draft of a code which not only contained none of the provisions promised to correct such evils, but on the other hand embodies a complete system that would perpetuate and extend the domination which the members of the Hays organization now exert over the industry, would sanction and legalize many of the monopolistic practices foisted on the industry by these interests; and would work to the detriment of the public; and

"Whereas, the said deputy administrator has since issued a second and a third revision of said code, the said revisions making only immaterial changes, and has expressed his determination to press for approval of the code in substantially its present form, making it obligatory on the exhibitors to sign the code within 45 days thereafter or lose all benefits of membership in the NRA; and

"Whereas, a copy of our analysis of this proposed code has been filed with Administrator Johnson, but no acknowledgment or reply to same has been received; and

"Whereas, the course of conduct followed by Mr. Rosenblatt in connection with the proposed code as well as some of the surrounding circumstances have raised a question which we reluctantly voice as to Mr. Rosenblatt's fairness in arbitrating between the conflicting interests and contentions of the major producers and the independent interests;

"Now, therefore, be it resolved by the independent theatre owners, assembled in Chicago at an open meeting called to consider the proposed code, the President of the United States be, and he is hereby requested, before approving the draft of the code prepared by Mr. Rosenblatt, to designate an impartial representative, or representatives, to inquire into and report upon all the facts and circumstances surrounding the negotiation and writing of the proposed code, as well as the provisions of said code, and the probable effects thereof on competitive conditions in the motion picture industry."

The resolution was signed by Allied leaders Cole, Harrington, Branch, Berger and Horwitz.

WHAT IS A TALKIE? IT'S COURT PROBLEM

What is a talking picture? This is the question the New York court of appeals in Albany must answer before it can hand down a decision in the suit of Kirke LaShelle Co. against Paul Armstrong Co. and Phelan Beale, all of New York, involving "Alias Jimmy Valentine," stage hit of two decades ago which recently was converted into a talking picture. The plaintiffs, who say they were assigned a half interest in the play in 1921, *are laying claim to half the price brought by the sound screen rights, which were sold to MGM in* 1928 *for* $15,000, *on the argument that the film was similar to the stage work.*

Promoted by United Artists

T. C. Montgomery has been promoted to the post of manager of the United Artists Chicago exchange. J. D. Goldhar, district manager in Cleveland, Detroit, Indianapolis and Cincinnati, will supervise Chicago and Milwaukee as well. S. Horowitz, district supervisor for Kansas City, Omaha, Denver and St. Louis will also handle Minneapolis.

Duals Continue In Cleveland

In spite of agitation in certain sections against the double feature policy, subsequent run exhibitors of Cleveland will continue to exercise their own judgment and continue to play duals wherever and whenever they consider such a policy necessary to successful operation.

Announcement of this wide open policy came as a surprise after a midnight meeting of the Cleveland Motion Picture Exhibitors Association last week to determine whether an agreement entered into last summer to limit double featuring to once a week should be enforced or disregarded.

Franklin, Dined by Friends, Uncertain of Future Plans

The future plans of Harold B. Franklin, who recently resigned the presidency of the RKO Theatres Corporation, are still undecided, he stated Tuesday, adding that he may go abroad in the near future "for a change of scene." Mr. Franklin said he is busy analyzing several propositions, but that he still is more interested in production than anything else.

On Wednesday night RKO executives tendered Mr. Franklin a farewell dinner at the Waldorf-Astoria, New York. Phil Reisman, former assistant to Mr. Franklin, was chairman. Among those attending were: M. H. Aylesworth, J. R. McDonough, Charles Koerner, Robert F. Sisk, Ned. E. Depinet, Jules Levy, Nate Blumberg, A. P. Waxman, Sydney S. Cohen, Herbert J. Yates, Fred Meyers, Max Fellerman, Henry J. Walters, Arthur J. Benline, William Howard, Arthur Willi, Louis Cohen, Russell Emdy, Charles McDonald, James Brennan, Lou Goldberg, J. J. Franklin, W. G. Van Schmus, S. L. Rothafel, J. J. McCarthy, O. R. McMahon and Barret McCormick.

Stage Stars Appear At the "Bowery Ball"

An imposing array of stage, radio and screen talent donated their services to the United Artists "Bowery Ball," held Thursday at the Hotel Astor for the *New York American* and *Journal* Christmas Relief Fund.

Among those who volunteered their services are Marilyn Miller, Ogla Baclanova, Milton Berle, Irving Berlin, Roy Atwell, Nancy Carroll, Lillian Bond, Lillian Miles, Gertrude Niesen, Mickey Alpert, Ethel Norris, Joe Laurie, Jr., Buddy Wagner and his orchestra, Jerry Freedman's orchestra, Joe Penner, Ethel Merman, Jack Benny, Jean Sargent and the Three Ritz Brothers.

Hoblitzelle Gets Paschall Circuit

Karl Hoblitzelle, veteran theatre operator in the Southwest and head of Interstate Theatre Circuit, is now in charge of the Paschall circuit. Under Mr. Hoblitzelle's direction, the circuit will be operated separately from the other interests in which he and R. J. O'Donnell are associated.

CANADIAN EXPRESS CUTS RATE; SO DO U. S. TRUCKS

Theatre Owners in Dominion Will Save $40,000 by New Low Charges for Shipments, Already Effective

New low rates charged exhibitors on express shipments of motion picture film have been extended to Canada, where theatre owners will save some $40,000 during the new season. Annual savings to owners in the United States, as a result of a 25 per cent reduction in express charges made effective last June 15, will total about $450,000.

The new Canada rates, granted by the Express Traffic Association, which represents the four leading railway express services, affect films, records and printed matter, and are made applicable within six regions served by exchanges in six distributing centers.

Hundred-pound rates within three zones of eastern Canada, where most of the Dominion's film business is transacted, are lowered from $1.10 *to* 85 *cents and from* $1.35 *to* $1.05, *effective both ways, on all shipments. In two districts in central Canada, hundred-pound rates are reduced from* $1.15 *to* 90 *cents and from* $1.50 *to* $1.20, *while reductions in British Columbia were ordered lowered from* $1.20 *to* 95 *cents and from* $1.60 *to* $1.25 *per hundred pounds. Reductions on shipments under* 100 *pounds are less in proportion, and the average reduction in virtually all cases represents about* 20 *per cent for both ways.*

Representing the Canadian motion picture industry in negotiations with the express agencies were: J. P. O'Loghlin, chairman of the film section of the Toronto Film Board of Trade; R. W. Bolstead, of Famous Players Canadian; Oscar Hanson, Allied Exhibitors of Ontario; Haskell Masters, United Artists; John Cooper, Motion Picture Distributors and Exhibitors of Canada.

Film Shipments a Big Item

An item of marked importance to motion picture theatre owners in this country was Supplement 23 of the Official Express Classification, which announced last June a 25 per cent reduction in rates for exhibitors. Recently, the American Railway Express stated that film shipments are still a considerable item of its express traffic.

The company said that in some of the numerous exchange cities, express service receives the preference over other means of transportation, indicating this is particularly the case in Atlanta, Boston, Chicago, Dallas, Memphis, New Orleans and Salt Lake City. It was said that some 20,000 film shipments move weekly from exchanges to exhibitors by railway express, less than half as many by parcel post, but very considerably more by motor truck. Admittedly, the revised rate was, in part, to meet the competition of the motor truck deliveries, which get the majority of business in the large centers, such as New York and Los Angeles.

However, following the action of the American Railway Express, many of the motor deliveries made reductions in their rates. In the Northwest, the Northwest Film Service granted reductions of from 10 to 25 per cent, depending upon the length of the haul and the amount of business contracted.

Motor Services Cut Rates

Inland Film Co., Film Transportation Co. and Iowa Film Delivery combined their announcement that, with the reduction by the railway agency, they also were making a reduction of 25 per cent. These companies operate in and around the Des Moines territory.

Mistletoe Express Service, which covers Oklahoma, granted a half rate cut on films returned from any point, provided the film is shipped both ways by the auto service.

At Houston, delivery service for exhibitors was reduced one-half on return shipments. Also, McFarren Truck Co., which hauls films from the Dallas exchanges to the Houston territory, likewise granted a reduction of one-half on return lots.

Film Truck Service at Detroit made a 20 per cent reduction last January. Cuts were made also in other cities in the competition between trucks and express.

It was indicated that in most cities the rates charged exhibitors by motor truck haulers were considerably below those of the express company, and in many instances these rates were still lower than the express company's, even after American Railway's cut last June. This is particularly true of Portland, Ore.; Milwaukee; New Orleans; Richmond, Va.; Kansas City; San Francisco; Baltimore; Cleveland; Detroit, Philadelphia.

Loney Haskell, Theatre Veteran, Dies at Desk

"Loney" Haskell, secretary of the Jewish Theatrical Guild of America, died of cerebral hemorrhage at his desk last week in the Guild's headquarters, 1560 Broadway, New York. He was 63.

Mr. Haskell was born in Newark, N. J., with the surname Levy. He had been secretary of the Guild for 10 years. Starting in the mercantile business, he left in 1898 to join Hurtig & Seamon, burlesque producers. For some years he was librettist and chief comedian of their "Bowery Burlesquers" and later became a monologuist on the then "big-time" circuits. Mr. Haskell next developed into a modern master of ceremonies.

British Firm Refinancing

British and Dominions, London, major English company, will hold a meeting at the end of the month to rewrite its financial structure. The plan calls for a writeoff of approximately $900,000. For the first six months of the current fiscal year, to April 29, profit was approximately $80,000.

THE FILM'S OLD TIMER

Fred Cosman, the Electrician Who Started with Howe Back in 1896, Is Still Going Strong

One day in December, 1896, which is 37 years agone, there appeared a show herald advertising the "century's greatest marvel," Lyman H. Howe's Animatiscope. Quoting further, the Animatiscope "depicted Nature in all its activity; life, motion, realism, accompanied by realistic sounds and brilliant music."

Noted on the herald as electrician and operator of the Animatiscope in 1896 was one Fred Cosman. In the year 1933, in Drumright, Okla., operating the Strand theatre as manager, is that same Fred Cosman, who thereby lays claim to lengthiest service in the motion picture industry.

A "Blind Ad" of Lyman H. Howe

When Mr. Cosman, who was born in New York 55 years ago, dropped his tools in an electric arc light company, the third of three electrical jobs he had had, to answer a want-ad in the daily press, calling for someone who knew an arc light from a candle, he fell into the budding motion picture, not yet an industry. That advertisement happened to be a "blind" insertion by one Lyman H. Howe, of Wilkes-Barre, Pa., then engaged in making capital of the phonograph. Having seen the moving picture of the day, the Lumiere Cinematographe, at Keith's Union Square theatre in New York, this Mr. Howe felt impelled to take a fling at showing moving pictures on the "road." The Cinematographe shared what little spotlight there was at the time with the Vitascope, holding forth at Koster and Bials in New York's Herald Square. In point of time, shortly thereafter, Mr. Thomas Edison of Orange, N. J., evolved a projector.

Mr. Cosman went to Wilkes-Barre, where a projector was assembled in the local Y. M. C. A. For two weeks the former New York electrician played with the machine, and an engagement was arranged by Mr. Howe to see what there was to this mechanism and what its result might be. The engagement, strangely enough, was at Deposit, N. Y., the birthplace of Mr. Cosman's mother. The performance consisted of six 30-foot pictures and 12 phonograph tubes. A 30-foot picture could be shown twice, then run through twice again, and possibly even a third time.

Phonograph to the Rescue

The pictures ran over the top of the arc lamp to a spool bank to the rear of the lamp, under a lamp house and back to the projector. Any single 30-foot film could be shown innumerable successive times. It generally required two phonograph records to occupy the time required to take the film off and adjust the new one on the projector. That night, in Deposit, everything moved swimmingly, barring the one inconsequential accident of one picture appearing on the screen upside down. However, two phonograph records—it was fixed, and the show went on.

At 25 and 50 cents admission, the engagement was characterized by the promoters thereof a great success. Mr. Howe and his electrician-operator returned to Wilkes-Barre, where Mr. Howe acquired the services of an advance-man to steer ahead, booking the show, while Mr. Cosman juggled his apparatus a bit more, with the net result of several new improvements.

Thus, we are told, developed one of the earliest public exhibitions of motion pictures outside of New York City in the United States. For two and one-half years Mr. Cosman remained with Mr. Howe. Then, forming Cosman and Barnes Moving Picture Company, he started on his own road of film exhibition. All this more than 35 years ago. Later Mr. Howe purchased the interest of Barnes in the enterprise, then bought out Mr. Cosman, after which Cosman returned to Mr. Howe's employ for two more years.

Followed successively for Mr. Cosman work with the F. F. Proctor Circuit in various cities, and St. Joseph, Mo., where he gave the city its first motion picture exhibition, Cosman's Moving Pictures, which operated for five years. In St. Joseph for 18 years, Mr. Cosman later opened a theatre supply business in Oklahoma City, which five years ago was taken over by National Theatre Supply Company.

Feeling, as he himself expresses it, that he was born for the motion picture business, Mr. Cosman still holds his cinematic way. Having spent his life therein, he is thoroughly convinced in his faith in the business. He voices warning against drastic cuts in admission prices, advising that it is "easy to drop prices, but mighty hard to raise them."

Great Lakes to Shea

The Great Lakes theatre in Buffalo, which some months ago was taken over by Loew's in a temporary arrangement, has been returned to the management of Shea. The house was one of the first in Buffalo to revive vaudeville.

Amity Adds Exchange

Amity Pictures Corporation, Ltd., with offices at 729 Seventh avenue, New York, has added another affiliated exchange to its list, bringing the total to 28 over the country. The company distributes the product of independent producers.

Expanding Exchange System

Associated Film Distributors of Kansas City, independent company, is completing an exchange expansion plan with three established in Des Moines, St. Louis and Memphis, and a fourth to be placed in the Southwest.

Extras to Get Help

Studio casting directors met last week in Hollywood to draft resolutions to submit to producers in an effort to better general casting conditions. Another proposal provides that all extra casting be done through the Central Casting Agency.

GOVERNOR CALLS FILM STABILIZER

The motion picture "has done more during the past few troublesome years to maintain the mental equilibrium of the people than any other agency," Governor George White of Ohio declared at the annual Pittsburg (Ohio) Variety Club banquet at the William Penn hotel Sunday night.

"The legislature saw fit to enact an admission tax in order to help finance unemployment relief," Governor White added. "The tax, I know, must be burdensome to the theatre owners of Ohio, but their sense of patriotism has induced them to accept this responsibility in a graceful manner."

M. R. ("Duke") Clark is president of the club.

Westinghouse Moves

Westinghouse Electric & Manufacturing Co., Westinghouse Electric International Co., Westinghouse Electric Elevator Co., and the Westinghouse Lamp Co., this week announced removal of their New York executive and sales offices to the RCA Building in Rockefeller Center, New York.

Shamrock Pictures Formed

Shamrock Pictures Corporation has been formed with offices in the Cadillac Square Building, Detroit. Officers of the corporation are: B. C. Fassio, president; Arthur V. Miller, vice-president; Robert H. Low, secretary; Fred Crebbin, Jr., treasurer; W. Walter Roff, director.

Mid-States Suit Postponed

Hearing on the suit filed in Detroit by Leon Krim and A. Ruttenberg against Mid-States Theatres Corporation, which was to have been held on Monday, has been postponed 30 days, a temporary injunction meanwhile continuing in force.

Opens Dallas Exchange

Ed Blumenthal has opened the Amity Film Exchange in Dallas. Mr. Blumenthal was formerly an RKO salesman and lately operated the Standard Attractions Exchange with L. C. Baxley. He will also manage the new Essaney Exchange for Paul Short and Howard Allen.

Einfeld Celebrates

S. Charles Einfeld, advertising and publicity director of Warner Brothers, celebrated his birthday Wednesday. Instead of presenting him with the usual gifts, his assistants gave him a seat at a New York premiere of "The World Changes," that evening. No announcement as to the executive's exact age was forthcoming but it is suspected he is somewhere in the neighborhood of 32.

New Associated Theatre

Associated Theatres, Cleveland organization, has added the Windameer theatre, from Sam Rosenthal and the Windameer Theatre Company. This is the eleventh house in the circuit. Heading Associated Theatres are Myer Fine, Abe Kramer, S. H. Stecker and John Urbansky.

"JAMMED WITH PICTURE MATERIAL"

So Says DeCasseres of "The Pursuit of Happiness"; Four Other Plays Viewed in Screen Light

by BENJAMIN DE CASSERES

AH, WILDERNESS!

Eugene O'Neill has done some fine work. And the screen has done itself double-proud in "Anna Christie," "Strange Interlude" and "The Emperor Jones."

But something happened to our famous Poet of Reality in "Ah, Wilderness!" (an ugly, meaningless title), which opened the Theatre Guild season. Either he is sliding into sentimental mush, or he did this boresome, vapid play of American domestic life in 1906 with malice aforethought in order to show the public that he could be down-to-earth, every day and that he, a dispiple of the Tragic Muse, could be "comic."

But he merely succeeded in putting me asleep, and I am one of O'Neill's original boosters.

This play is swung on the conflict between an adolescent who reads Swinburne and Shaw and yawps for Anarchy, and his father, an editor of a small-town newspaper. This father was played perfectly by George M. Cohan; but Elisha Cook, Jr., overdid the boy to the point of caricature.

The boy gets drunk with a girl in the town's only dive, and comes home, at midnight on the Fourth, plastered to the gills. His mother, father, brothers and sisters are there to receive him. And how!

The boy is in love with a sweet thing, and there is some mushy moonlight mooning. All ends in an un-O'Neill manner—sweetly.

There is, however, picture value in this play. The drama is fake and the love-making is childish. The scene in the dive is conventional. But O'Neill's name may pull b. o.

(Is O'Neill going "Old Homestead"?)

Picture value, 70 per cent.

THE PURSUIT OF HAPPINESS

Sex-wit must never be confounded with dirt and bathroom vulgarity.

I hope this distinction will be kept in view when the picture people sit in on Mr. and Mrs. Lawrence Langner's ripping and biting satire on bundling in America during our Revolutionary War.

It is called, in honor of the then new Declaration of Independence and the Colonial chase for It, "The Pursuit of Happiness." It is another double-barreled hit.

It is just jammed full of possible picture material, but its presentation will be for adults only (nowadays, I note, an adult is anybody over 12 years old).

Scene: The Kirkland Farm, Westville, Conn., 1777.

The Kirkland household consists of Pa and Ma Kirkland and Prudence, the daughter, around whom revolves the grand hijinks.

A Hessian prisoner is brought in. Young, good-looking, anti-Puritan. He really wants to fight for America—and Prudence.

Clash and drama: The Revolutionary Sheriff of the county is in love with Prudence also. A light heavy part.

The big scene in "The Pursuit of Happiness" comes when the Hessian comes through the window at Prudence's invitation, and she, in all innocence, invites the disciple of Voltaire and Rousseau to "bundle" with her. This is, as all good Yanks know, the old New England custom of a sparking couple sitting in bed under the covers with their clothes on and a board between them. But—ah!—well!!!

Puritan pastor is snooping. He breaks in. Alarums and excursions in the night. Hessian hides in the barn.

There is a serio-comic row and it ends in a kind of military marriage.

The dialogue is laugh-provoking and the whole thing is colorful, romantic, historical (so to speak) and full of suggestions for swift-moving camera action.

But—bundling on the screen? Yes? No?

Picture value, 80 per cent.

AS THOUSANDS CHEER

Now that musical comedy mixed with satire has landed heads up on the screen, I'd like to see a producer try his hand at the Irving Berlin-Moss Hart entertainment, "As Thousands Cheer," which is a colossal hit. And deservedly so, for a more perfectly played, directed and danced satiric revue would be hard to recall. It is the last thing in good taste and dynamic incisive showmanship.

Marilyn Miller, Clifton Webb, Helen Broderick and Ethel Waters, with Charles Weidman, are the high spots, and they all hit the ceiling. They are the last word in the Modern Thing.

These satires on the Hoovers, the Rockefellers, the English royal family, Noel Coward, Joan Crawford, the Metropolitan Opera House and Ghandi may be too "high brow" for the screen; but that's what they told me when I said 10 years ago that the finest satires could be done with profit.

Courage, gentlemen, courage! Only pioneers find the yellow stuff.

"As Thousands Cheer," if it could be done for the pictures as it is done at the Music Box, stars and all, would, I believe, land big.

Picture value, unknown.

UNDESIRABLE LADY

Leon Gordon knows picture values. And he plussed it and cinched it with the handsome Nancy Carroll.

"Undesirable Lady" is no great shakes for the speaking stage. It as cut-and-dried as a Hitler birthday party in Berlin. But for screen entertainment it will go fast.

Sally Marsh (Miss Carroll) is about to go up for first-degree murder. Her elderly lawyer, Charles Fennick, is in love with her. She makes a get-away with him to Dorothy Dalton's pre-war Frozen North. It's her only way out.

Winds howl. Dogs moan. *Ennui* g-naws. Besides, Fennick is now ageing and snow-blind.

Out of the fog and icebergs and Aurora Borealis comes the fellow you expected: it's Lou Tellegen-Gable-Siegfried-Lohengrin. Well, naturally, there's goings on.

But Fennick regains the use of his peepers just in time to see. He catches 'em one night—and, here's the big picture angle—he tells Sally that her Sir Galyhad is a dick come to grab Sally for Justice's Hungry Maw.

Sally swallows pisin.

Picture value, 85 per cent.

HER MAN OF WAX

Lloyd Corrigan and Lenore Ulric had a grand time of it in a Hasenclever-Julian Thompson fantasy on Napoleon, "Her Man of Wax." And so had the audience.

I put the names of Corrigan and Ulric in the above order deliberately, for Corrigan walked off with the show. His Napoleon was a surprise—human, subdued, satiric and natural.

The show—a hit—contains great picture possibilities. Napoleon's return to Paris in 1933 for the sake of a woman who lured him out of his wax-life in the Grevin Museum, his high-jinks with her, his enforced command of the French Army and his sudden appearance at the Disarmament Conference (the members of which believe him to be a picture actor, for Josephine Delmar-Ulric is a celebrated screen star)—all this makes for great picture doings.

In the picture there will, no doubt, be some mob-scenes. The Whole Works stop! Napoleon back as dictator of the world—and for his Queen, Delmar of the Movies! (Hey, Groucho and Harpo!)

The weak spot in "Her Man of Wax" is the dialogue. It needs snapping.

The play is sheer entertainment, for it is all the revery of Josephine Delmar before the wax figure of Napoleon. But it fooled us all to the end.

Picture value, 75 per cent.

Weshner Named Warner Wisconsin Zone Manager

Dave (Skip) Weshner, Warner theatre executive formerly at the home office, has been assigned to active theatre operation, as Wisconsin zone manager with headquarters in Milwaukee. The appointment was made by Joseph Bernhard, general manager of theatres.

The Champions

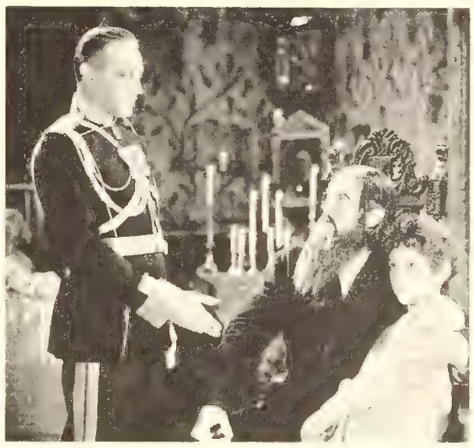
¶ Motion Picture Herald's by the reports of the

Gold Diggers of 1933: Warner

(1) GOLD DIGGERS OF 1933: Directed by Mervyn LeRoy. Supervised by Ray Griffith. Dances by Busby Berkeley. Screen play by Erwin Gelsey and James Seymour. Music and lyrics by Harry Warren and Al Dubin. Dialogue by David Boehm and Ben Markson. Photographer: Sol Polito. Art director: Anton Grot. Cast: Warren William, Joan Blondell, Aline MacMahon, Ruby Keeler, Dick Powell, Guy Kibbee, Ned Sparks, Ginger Rogers.

Cavalcade: Fox

● (2) CAVALCADE: Directed by Frank Lloyd. From the play by Noel Coward. Screen play by Reginald Berkeley. Continuity by Sonya Levien. Assistant director: William Tummel. Director of dialogue: George Hadden. Art director: William Darling. Photographer: Ernest Palmer. Cast: Diana Wynyard, Clive Brook, Ursula Jeans, Herbert Mundin.

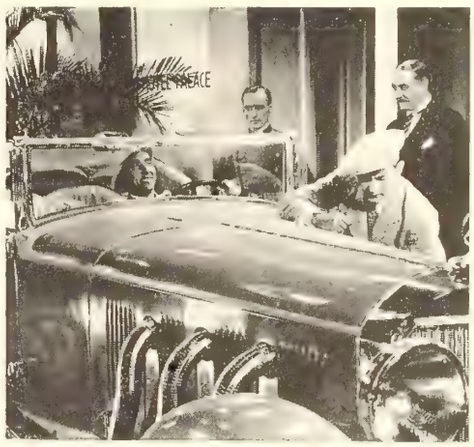


Rasputin and the Empress: MGM

Strange Interlude: MGM

● (3) 42ND STREET: Based on the novel by Bradford Ropes. Screen play by Rian James and James Seymour. Directed by Lloyd Bacon. Photographer: Sol Polito. Art director: Jack Okey. Songs by Al Dubin and Harry Warren. Cast: Warner Baxter, Bebe Daniels, George Brent, Ruby Keeler, Una Merkel, Guy Kibbee, Ned Sparks, Dick Powell, Ginger Rogers.

● (4) STATE FAIR: Directed by Henry King. From the novel by Phil Stong. Screen play by Paul Green and Sonya Levien. Photographed by Hal Mohr. Film editor: R. W. Bischoff. Sound recorder: A. L. Von Kirbach. Cast: Janet Gaynor, Will Rogers, Lew Ayres, Sally Eilers, Norman Foster, Louise Dresser, Frank Craven, Victor Jory.



Be Mine Tonight: Universal

Tiger Shark: First National

● (4) RASPUTIN AND THE EMPRESS: Directed by Richard Boleslavsky. Author: Charles MacArthur. Photographer: William Daniels. Musical score by Herbert Stothart. Film editor: Tom Held. Cast: John Barrymore, Ethel Barrymore, Lionel Barrymore, Ralph Morgan, Diana Wynyard, Tad Alexander, C. Henry Gordon, Edward Arnold.

● (4) STRANGE INTERLUDE: From the stage play by Eugene O'Neill. Directed by Robert Z. Leonard. Dialogue and continuity by Bess Meredyth and C. Gardiner Sullivan. Photographed by Lee Garmes. Cast: Norma Shearer, Clark Gable, Alexander Kirkland, Ralph Morgan, Robert Young, May Robson, Maureen O'Sullivan, Henry B. Walthall and Mary Alden.

● (4) TUGBOAT ANNIE: Directed by Mervyn LeRoy. Assistant director: Al Shenberg. Associate producer: Harry Rapf. Screen play by Zelda Sears and Eve Greene. Dialogue by Norman Reilly Raine. Art director: Merrill Pye. Cameraman: Gregg Toland. Cast: Marie Dressler, Wallace Beery, Robert Young, Maureen O'Sullivan.

● (5) BIRD OF PARADISE: Based on the play by Richard Walton Tully. Screen play by Wells Root. Added dialogue by Leonard Praskins and Wanda Tuchock. Directed by King Vidor. Photographed by Clyde DeVinna. Cast: Dolores Del Rio, Joel McCrea, John Halliday, Skeets Gallagher, Creighton Chaney, Bert Roach.

70,000 Witnesses: Paramount

Box Office of 1932-33

annual selection determined
nation's key city theatres

42nd Street: Warner

State Fair: Fox

Tugboat Annie: MGM

Smilin' Through: MGM

Bird of Paradise: RKO Radio

Grand Hotel: MGM

Horse Feathers: Paramount

Love Me Tonight: Paramount

● (5) BE MINE TONIGHT: Directed by Anatol Litwak. Story by I. V. Cube and A. Joseph. Adaptation and dialogue by John Orton. Music by Mischa Spoliansky. Lyrics by Frank Eyton. Cast: Jan Kiepura, Magda Schneider, Sonnie Hale.

● (5) SMILIN' THROUGH: Play by Jane Cowl and Jane Murfin. Directed by Sidney Franklin. Photographed by Lee Garmes. Cast: Norma Shearer, Fredric March, Leslie Howard, O. P. Heggie, Ralph Forbes.

● (6) HORSE FEATHERS: Original story and screen play by Bert Kalmar, Harry Ruby and S. J. Perelman. Music and lyrics by Kalmar and Ruby. Directed by Norman McLeod. Photographed by Ray June. Cast: Four Marx Brothers, Thelma Todd.

● (6) 70,000 WITNESSES: From the novel by Cortland Fitzsimmons. Screen play by Garrett Fort. Directed by Ralph Murphy. A Charles R. Rogers production. Additional dialogue by P. J. Wolfson and Allen Rivkin. Photographed by Henry Sharp. Cast: Phillips Holmes, Dorothy Jordan, Charles Ruggles, Johnny Mack Brown, J. Farrell MacDonald, Lew Cody.

● (6) TIGER SHARK: Story by Houston Branch. Screen play by Wells Root. Directed by Howard Hawks. Photographed by Tony Gaudio. Cast: Edward G. Robinson, Richard Arlen, Zita Johann, Leila Bennett, J. Carroll Naish, William Riccardi, Sheila Manners.

● (6) GRAND HOTEL: Story by Vicki Baum. American play version by William A. Drake. Directed by Edmund Goulding. Photographed by William Daniels. Film editor: Blanche Sewell. Cast: Greta Garbo, John Barrymore, Joan Crawford, Wallace Beery, Lionel Barrymore, Lewis Stone, Jean Hersholt.

● (6) LOVE ME TONIGHT: Screen play by Samuel Hoffenstein, Waldemar Young and George Marion, Jr. Based on a stage play by Leopold Marchand and Paul Arment. Directed by Rouben Mamoulian. Music by Richard Rodgers and Lorenz Hart. Photographed by Victor Milner. Cast: Maurice Chevalier, Jeanette MacDonald, Charlie Ruggles, Charles E. Butterworth, Myrna Loy, C. Audrey Smith, Elizabeth Patterson, Ethel Griffies and Blanche Friderici.

ADVANCE INFORMATION ON 500 FEATURE RELEASES FOR 1933-34

Producers on both coasts have undertaken one of the busiest picture-making schedules in motion picture history, in order to feed the heavy sales guns of their distribution affiliates, which are now engaged in one of the most active competitive campaigns in years.

This unusual distributors' race to market is inspired by the creation of hundreds of additional independent sales possibilities, which previously were booked in circuit form at a single stroke of the pen on a theatre executive's desk on Broadway, and, equally important, by the delay of several weeks in launching sales activities, which was occasioned by numerous uncontrollable factors.

Held back some months ago by the uncertainties of theatre receiverships and the theatre decentralization movement, and by the general business situation of last fall—to say nothing of the perplexing effects of NRA code drafting activities in New York and at Washington—production generals of large and small studios in both Hollywood and New York have been working on a round-the-clock schedule to gather together the many loose ends of 1933-34 product catalogues, in order to place at the disposal of sales managers in the field not only completed negatives far in advance of ordinary seasons, but also definite information about forthcoming story properties and the creative talent who will make them and subsequently make the box-office entries in the nation's theatre ledgers.

As a result of this current spurt in merchandising activity, the production divisions of the industry have already made up their minds on more than 500 of the 600 or 700 features which will be needed by exhibitors this season. Yet the sales year is not half spent.

Scores of finished negatives have already been received at home offices and exchanges, and records are being broken daily in completing filming schedules. However, the producers are not necessarily curtailing the full and necessary time requirement for shooting. Hundreds of extra studio workers and artists have been added to the staffs and new production units created.

In the columns which follow there appears for the study of motion picture theatre owners a record of those 500 titles of features which have already been completed or definitely determined upon for 1933-34 release. In the compilation there also appears all additional advance information available to date, including release dates, stars, directors, authors. Hundreds of short subjects, too, are well on their way to the screens.

This record is not intended to represent the complete numerical total of releases on schedule for the season. Pictures are listed only where some definite information was obtainable on title, release date or credits. Because many independent companies do not set definite filming schedules far in advance, data pertaining to the product of some of these companies are not as complete as that of the large producers which have several units at work, or in preparation, at the same time.

ALCO

SHORT SUBJECTS: 6 one reel Secrets of the Hands; author, Dr. William G. Benham.

ALLIED (HOFFMAN)

ONE YEAR LATER (M. H. Hoffman), November 17 releases; with Mary Brian, Donald Dillway Pauline Garon, Marjorie Beebe, Pat O'Malley; director, M. H. Hoffman; authors, F. Hugh Herbert, Paul Perez.

PICTURE BRIDES, no release date; with Dorothy Mackail, Regis Toomey, Alan Hale; director, Phil Rosen; author, Adele Buffington.

THROUGH WITH LOVE, no release date.

LAST NIGHT'S SWEETHEART, no release date.

BUNGALOW COURT, no release date.

CHEATERS, no release date.

DAVY JONES' LOCKER, no release date.

MIDNIGHT ALARM, no release date.

OPEN FOR INSPECTION, no release date.

SILK TRIMMED, no release date.

SLIGHTLY USED, no release date.

WITHOUT CHILDREN no release date.

AMITY

John H. Crinnion, formerly of Tiffany, this week acquired Amity Pictures, which releases Tiffany and Quadruple product.

BRITISH INTERNATIONAL

HAWLEYS OF HIGH STREET, no release date; with Leslie Fuller.

I LIVED WITH YOU, no release date; with Ivor Novello, Ursula Jeans.

I SPY, no release date; with Ben Lyon, Sally Eilers.

MAID OF THE MOUNTAINS, no release date; with Harry Welchman, Nancy Brown.

RADIO PARADE, no release date.

THE SONG YOU GAVE ME, no release date; with Bebe Daniels, Victor Varconi.

YOU MADE ME LOVE YOU, no release date; with Thelma Todd, John Loder.

CHESTERFIELD

I HAVE LIVED, September 5 release; with Anita Page, Alan Dinehart; director, Richard Thorpe.

DANCE, GIRL, DANCE (Invincible) October 27 release; with Evalyn Knapp, Alan Dinehart, Ada May, Gloria Shea, Eddie Nugent, Mae Busch; director, Frank Strayer.

BY APPOINTMENT ONLY (Invincible), November 3 release; with Lew Cody, Aileen Pringle, Sally O'Neil, Marceline Day, Pauline Garon; director, Frank Strayer; author, Robert Ellis.

NOTORIOUS BUT NICE, November 17 release; with Marian Marsh, Betty Compson, Donald Dillaway, Rochelle Hudson; director, Richard Thorpe.

MAN OF SENTIMENT November 24 release; with Marian Marsh, Owen Moore, Billy Bakewell; director, Richard Thorpe.

THE NIGHT IS OURS (Invincible), no release date; director, Frank Strayer; author Barbara Baldwin.

MASTER OF MEN, no release date; author, Austin Kremens.

LOVELESS NIGHTS, no release date; author Adele Allison.

MATINEE WOMEN (Invincible), no release date; author, Hilda Varney.

TWISTED HUMANITY (Invincible), no release date; director, Frank Strayer; author, Emil Borst.

MOTHER OF THE WORLD (Invincible), no release date; director, Frank Strayer; author, Hayden Tuttle.

THE DIVORCE CURE, no release date; director, Richard Thorpe; author, Peggy Bruno.

ANGEL FACE, no release date; author, Floyd Carroll.

THE CRIMINAL WITHIN, no release date; director, Richard Thorpe; author, Rex Reynolds.

MEN IN HER LIFE (Invincible), no release date; author, Walter X. Evans.

HOTEL ROOM (Invincible), no release date; director, Frank Strayer; author, Philip Gary.

HELL'S BALLYHOO, no release date; director, Richard Thorpe.

COLUMBIA

LADY FOR A DAY, September 13 release; with Warren William, May Robson, Guy Kibbee, Glenda Farrell, Ned Sparks; director, Frank Capra; author, Damon Runyon.

POLICE CAR 17, September 30 release; with Tim McCoy, Evalyn Knapp; director, Lambert Hillyer; author, Lambert Hillyer.

THE THRILL HUNTER, September 30 release; with Buck Jones, Dorothy Revier; director, George B. Seitz; author, Harry O. Hoyt.

ABOVE THE CLOUDS, October 24 release; with Richard Cromwell, Dorothy Wilson, Robert Armstrong; director, Roy William Neill; author, George B. Seitz.

HOLD THE PRESS, October 25 release; with Tim McCoy, Shirley Grey, Wheeler Oakman; director, Phil Rosen; author, Horace McCoy.

MAN'S CASTLE, November 10 release; with Spencer Tracy, Loretta Young, Glenda Farrell; director, Frank Borzage; author, Lawrence Hazard.

KING OF THE WILD HORSES, November 10 release; with William Janney, Dorothy Appleby, Wallace MacDonald; director, Earl Haley; author, Earl Haley.

HOUSE OF MURDER, no release date; with Ralph Bellamy, June Collyer; director, Lambert Hillyer; author, Robert Quigley.

FOG, no release date; with Mary Brian, Donald Cook, Reginald Denny; director Albert Rogell; authors, Valentine Williams, Dorothy Rice Simms.

NIGHT BUS, no release date; with Clark Gable; author, Samuel Hopkins Adams.

WORLD'S FAIR, no release date; director, Albert Rogell; author, Robert Riskin.

CRIMINAL WITHIN, no release date; with Bruce Cabot, Mary Brian; director, Phil Rosen; author, Albert DeMond.

THE PARTY'S OVER, no release date; author, Daniel Kusell.

MOST PRECIOUS THING IN LIFE, no release date; author, Travis Ingham.

THE LADY IS WILLING, no release date; with Leslie Howard; director, Gilbert Miller; author, Louis Verneuil.

THE NINTH GUEST, no release date; director, Albert Rogell; author, Owen Davis.

RED SQUARE, no release date; director, Lewis Milestone; author, Laurence Stallings.

SHADOWS OF SING SING, no release date.

WHOM THE GODS DESTROY, no release date; with Walter Connolly.

BLACK MOON, no release date; with Jack Holt; author, Clements Ripley.

THE HELL CAT, no release date.

TWENTIETH CENTURY, no release date; authors, Ben Hecht, Charles MacArthur.

MEN NEED WOMEN, no release date.

LET'S FALL IN LOVE, no release date; with Harriette Lake, Edmund Lowe, Gregory Ratoff, Wera Engels; director, David Burton; author, Herbert Fields.

TOO TOUGH TO KILL, no release date; with Jack Holt; author, J. D. Newsom.

ONCE TO EVERY WOMAN, no release date; director, Lambert Hillyer; author, A. J. Cronin.

THE LINE UP, no release date.

HELLO, BIG BOY! no release date.

PRODUCE THE BODY, no release date.

TAKE THE WITNESS, no release date; authors, Alfred Cohn, Joseph Chisholm.

SISTERS UNDER THE SKIN, no release date; author, Courtenay Savage.

AMONG THE MISSING, no release date.

THE FIGHTING CODE, no release date; with Buck Jones, Diane Sinclair; director, Lambert Hillyer; author, Lambert Hillyer.

THE FIGHTING RANGER, no release date; with Buck Jones, Dorothy Revier; director, George B. Seitz; author, Warren Battle.

THE MAN TRAILER, no release date; with Buck Jones, Cecilia Parker; director, Lambert Hillyer, author, Lambert Hillyer.

UNTITLED Tim McCoy series of six features.

UNTITLED Frank Borzage production, no release date.

UNTITLED Lewis Milestone production, no release date.

UNTITLED Frank Capra production, no release date.

UNTITLED Carole Lombard production, no release date.

A MONTH OF HOLIDAYS!

Follow the Leader

HUNDREDS OF SHORTS AVAILABLE

POLICE ADVENTURE series of three features, untitled.
SHORT SUBJECTS: Twenty-six one reel March of the Years novelties; 13 one-reel Minute Mysteries; 18 Krazy Kat cartoons, one reel; 13 one-reel Scrappy cartoon comedies; 13 one-reel World of Sports novelties; 8 one-reel Laughing with Medbury comedies; 6 two-reel Mickey McGuire comedies; 6 Smith and Dale comedies, two reelers; 6 two-reel Sidney and Murray comedies; 6 two-reel Musical comedies.

CRITERION

FACE ON THE BAR-ROOM FLOOR (Aubrey Kennedy), no release date; with Dulcie Cooper, Bramwell Fletcher, Walter Miller, Phillips Smalley; director, Bert Bracken, author, Aubrey Kennedy.

DOWLING

THE GREAT ADVENTURE (Eddie-Dowling-Arthur Hopkins), no release date; with Arnold Bennet, Lillian Gish, Roland Young.

EMBASSY

Twenty-one Harold Lloyd-Pathe comedies, all reissues.

EXPLOITATION

ENLIGHTEN THY DAUGHTER, now releasing; with Herbert Rawlinson, Miriam Battista, Wesley Barry; author, Arthur Hoerl; director, John Varley.

FEATURETTES, INC.

MYSTERIES OF THE MAGIC VAULT (with Commander Dyott), three and four-reel featurettes, adventure subjects.

FERRONE

DOUBLE CROSSER, no release date.
GHOST SHIP, no release date.
HELEN HUNTS A JOB, no release date.

FIRST DIVISION

First Division Pictures, Harry Thomas, president, holds certain distribution franchises for motion pictures of Chesterfield, Invincible, Allied, Monogram, Resolute, Brian Foy, Cherry Kearton, William Pizor, Criterion, Principal and Mayfair. Releases of these companies appear under each company's classification.

FOX

PILGRIMAGE, August 18 release; with Henrietta Crosman, Heather Angel, Norman Foster, Marion Nixon; director, John Ford; author, I. A. R. Wylie.
THE LAST TRAIL, August 25 release; with George O'Brien, Claire Trevor, El Brendel; director, James Tingling; author, Zane Grey.
PADDY, THE NEXT BEST THING, September 1 release; with Janet Gaynor, Warner Baxter, Walter Connolly; director, Harry Lachman; author, W. Gayer Ord.
THE GOOD COMPANIONS (Gaumont-British), September 8 release; with Jessie Matthews, Edmund Gwenn; director, Victor Saville; author, J. B. Priestley.
CHARLIE CHAN'S GREATEST CASE, September 15 release; with Warner Oland, Heather Angel, John Warburton; director, Hamilton MacFadden; author, Earl Derr Biggers.
DOCTOR BULL, September 22 release; with Will Rogers, Louise Dresser, Marian Nixon; director, John Ford; author, James Gould Cozzens.
MY WEAKNESS (Buddy DeSylva), September 29 release; with Lilian Harvey, Lew Ayres, Charles Butterworth, Sid Silvers, Harry Langdon; director, David Butler; author, Buddy DeSylva.
THE POWER AND THE GLORY (Jesse L. Lasky), October 6 release; with Spencer Tracy, Colleen Moore, Ralph Morgan, Helen Vinson; director, William K. Howard; author, Preston Sturges.
WALLS OF GOLD, October 13 release; with Sally Eilers, Norman Foster, Ralph Morgan; director, Kenneth MacKenna; author, Kathleen Norris.
THE WORST WOMAN IN PARIS? (Jesse L. Lasky), October 20 release; with Benita Hume, Adolphe Menjou, Harry Stephens, Helen Chandler; director, Monta Bell; author, Monta Bell.
THE MAD GAME, October 27 release; with Spencer Tracy, Claire Trevor. Ralph Morgan, Kathleen Burke; director, Irving Cummings; author, William Conselman.
BERKELEY SQUARE (Jesse L. Lasky), November 3 release; with Leslie Howard, Heather Angel; director, Frank Lloyd; author, John L. Balderston.
MY LIPS BETRAY, November 10 release; with Lilian Harvey, John Boles, El Brendel, Irene Browne; director, John Blystone; author, Attila Orbok.
OLSEN'S BIG MOMENT, November 17 release; with El Brendel, Barbara Weeks, Walter Catlett; director, Malcolm St. Clair; author, George Marshall.
JIMMY AND SALLY, November 24 release; with James Dunn, Claire Trevor; director, James Tingling; author, William Conselman.
HOOPLA, November 30 release; with Clara Bow, Preston Foster, Richard Cromwell, James Gleason; director, Frank Lloyd; author, John Kenyon Nicholson.

MONOGRAM MEETS ON BUDGET RAISE

W. Ray Johnston, president of Monogram Pictures, called a special meeting of all Monogram franchise holders this week at the Hotel Statler, Cleveland, to propose an immediate 100 *per cent increase in the company's production budget, with all special features to be budgeted at a minimum of* $100,000. *Mr. Johnston and Trem Carr, vice-president in charge of production, said they felt the increase was warranted to meet the unusual sales reaction accorded the first five features completed on the company's* 1933-34 *program.*

SMOKY, December 8 release; with Victor Jory, Irene Bentley; director, Eugene Forde; author, Will James.
I WAS A SPY (Gaumont-British), December 15 release; with Herbert Marshall; director, Victor Saville; author, Mme. Marthe McKenna.
I AM SUZANNE (Jesse L. Lasky), December 22 release; with Lilian Harvey, Gene Raymond, Georgia Caine; director, Rowland V. Lee; author, Edwin Justus Mayer.
MR. STITCH, December 29 release; with Will Rogers, Zasu Pitts, Rochelle Hudson; director, James Cruze; author, Anne Cameron.
AS HUSBANDS GO (Jesse L. Lasky), January 5 release; with Warner Baxter, Warner Oland; director, Hamilton MacFadden; author, Rachel Crothers.
SEVEN LIVES WERE CHANGED, January 12 release; with Heather Angel, Norman Foster, Herbert Mundin, Ralph Morgan, director, Paul Matin; author, Graham Green.
THE HOUSE OF CONNELLY, January 19 release; with Janet Gaynor, Lew Ayres, Lionel Barrymore, Henrietta Crosman; director, Henry King; author, Paul Green.
FRONTIER MARSHAL, January 26 release; with George O'Brien, Irene Bentley; director, Lew Seiler; author, Stuart N. Lake.
FOX MOVIETONE FOLLIES (Lew Brown), February 2 release; with Janet Gaynor, Lilian Harvey, James Dunn, Heather Angel, El Brendel; director, David Butler; author, Ralph Spence.
WOMAN AND THE LAW, February 9 release; with Victor Jory; director, Irving Cummings; authors. Judith Ravel, Lowell Brentano.
ALL MEN ARE ENEMIES (Al Rockett), February 16 release; director, George Fitzmaurice; author, Richard Aldington.
SHORT SUBJECTS: From Fox, 26 one-reel Magic Carpet travel reels; 13 one-reel Adventures of the Newsreel Cameraman; 13 one-reel Movie Tintype novelties.
From Educational: 6 two-reel Star Comedy Specials; 6 two-reel Musical comedies; 6 two-reel Tom Howard comedies; 8 two-reel Andy Clyde comedies; 6 two-reel Moran and Mack comedies; 8 two-reel Mermaid comedies; 6 two-reel Frolics of Youth comedies; 6 two-reel Coronet comedies; 26 one-reel Paul Terry-Toon comedies; 6 one-reel Song Hit Stories; 6 one-reel Baby Burlesks; 10 one-reel Treasure Chests; 6 one-reel Romantic Journeys; 6 one-reel As a Dog Thinks novelties; 6 one-reel Battle for Life comedies.

FOY

STRANGE CASE OF TOM MOONEY (Brian Foy), July 21 release two reels.
MY SIDE OF THE STORY (Brian Foy), September 22 release with Dave Hutton; one reel.

FREULER FILM

MARRIAGE ON APPROVAL, November 15 release; with Donald Dillaway, Barbara Kent, Philip Barry; director, Howard Higgin; author, Priscilla Wayne.

GAUMONT-BRITISH

WALTZ TIME, October 1 release; with Evelyn Laye; director, William Thiele.
BRITTANIA OF BILLSGATE, no release date; with Gordon Harker, Violet Loraine; director, Sinclair Hill.
CHANNEL CROSSING, no release date; with Matheson Lang, Constance Cummings; director, Milton Rosmer.
FALLING FOR YOU, no release date; with Jack Hulbert, Cicely Courtneidge; director, Jack Hulbert.
FIRE RAISERS, no release date; with Leslie Banks; director, Michael Powell.
GHOST TRAINS, no release date; with Jack Hulbert, Cicily Courtneidge; director, Walter Forde.
THE GHOUL, no release date; with Boris Karloff; director, T. Hayes Hunter.
IT'S A BOY, no release date; with Edward Everett Horton; director, Tim Whelan.
JUST SMITH, no release date; with Tom Walls; director, Tom Walls.
KING OF THE RITZ, no release date; with Rex Ingram; director, Rex Ingram.
LOVE ON WHEELS, no release date; with Jack Hulbert, Gordon Harker; director, Victor Saville.
LUCKY NUMBER, no release date; with Clifford Mollison, Joan Wyndham; director, Anthony Asquith.
MAN FROM TORONTO, no release date; with Jessie Matthews, Ian Hunter, Fred Kerr; director, Sinclair Hill.
MARRY ME, no release date; with Renate Miller, Harry Green.
NIGHT AND DAY, no release date; with Jack Hulbert, Winifred Shotter; director, Walter Forde.
ORDERS IS ORDERS, no release date; with James Gleason, Charlotte Greenwood; director, Walter Forde.
THE PRINCE OF WALES, no release date.
SLEEPING CAR, no release date; with Madeleine Carroll, Ivor Novello; director, Anatol Litwak.
THERE GOES THE BRIDE, no release date; with Jessie Matthews; director, Albert de Courville.
JACK AHOY, no release date; with Jack Hulbert; director, Walter Forde.
FRIDAY THE THIRTEENTH, no release date; with Jessie Matthews, Gordon Harker, Sonny Hale.
TURKEY TIME, no release date; with Tom Walls, Ralph Lynn; director, Tom Walls.
CHU CHIN CHOW, no release date; director, Walter Forde; with Anna May Wong.
RED ENSIGN, no release date; with Leslie Banks; director, Michael Powell.
MAN OF ARAN, no release date; with Tiger King, Maggie Dirrane, Michael Dillane; director, Robert J. Flaherty.
AUNT SALLY, no release date; with Cicely Courtneidge, Sam Hardy; director, Tim Whelan.
EVERGREEN, no release date; with Jessie Matthews; director, Victor Saville.
BROWN ON RESOLUTION, no release date.
ROAD HOUSE, no release date; with Gordon Harker, Violet Lorraine; director, Milton Rosmer.
BELLA DONNA, no release date; with Conrad Veidt; director, Maurice Elvey.
NORTHBOUND, no release date; director, Walter Forde.
MURDER PARTY, no release date; with Leslie Banks; director, Michael Powell.
WILD BOY, no release date; with Mick, the Miller; director, Albert de Courville.
ON THE DOLE, no release date; with Albert Burdon.
PRINCESS CHARMING, no release date; with Evelyn Laye; director, Maurice Elvey.
JEW SUSS, no release date; with Conrad Veidt; director, Lothar Mendes.
WALTZES FROM VIENNA, no release date; with Jessie Matthews, Sonny Hale, Fay Compton; director, Alfred Hitchcock.
MARY, QUEEN OF SCOTS, no release date; with Madeline Carroll.
MAGNOLIA STREET, no release date; director, Victor Saville.
THE CLAIRVOYANT, no release date; with Evelyn Laye, Sonnie Hale; Jack Hulbert, Cicely Courtneidge, Leslie Henson.
PARIS IN SPRING, no release date; director, Albert de Courville.
OPEN ALL NIGHT, no release date.
MEN WITHOUT WORK, no release date.
COVENT GARDEN, no release date.
BRETHERTON, no release date.
A BIT OF A TEST, no release date.
CRAZY PEOPLE, no release date; director, Tim Whelan.
LITTLE FRIEND, no release date.
WINGS OVER EVEREST, no release date.

GOLMAN (PAUL)

SHORT SUBJECT: BELOW THE DEEP, two reels.

GOLDSMITH

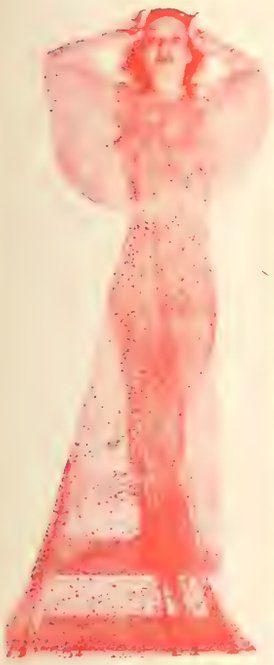
CARNIVAL KID, no release date.
WORKING WIVES, no release date.
BARGAIN DAY, no release date.
NOBODY'S CHILDREN, no release date.
TAXI DANCER, no release date.

HAL-LYONS

SHORT SUBJECTS: 12 two-reel novelties about presidents of the United States.

Dancing Lady

—the Joan Crawford of "Dancing Daughters" is back again!



the Joan Crawford who sings and dances and excites!

the exotic dancing beauty as they desire her!

—and guess who's co-starred with her!

SHE'S DANCING WITH JOY IN YOUR HEART!

in the Greatest Musical Romance of any year!

(More about "Dancing Lady" on next page)

STRONG MARKETING COMPETITION

INTERNATIONAL FILM

SHORT SUBJECT: 6 one-reel Memories of Yesterday; 6 one-reel Outdoor Adventures (both produced by John Conrad).

INTERNATIONAL STAGEPLAY

DRUMS O' VOODOO, no release date; with Laura Bowman, J. Augustus Smith; director, Arthur Hoerl.

INVINCIBLE

See Chesterfield.

JAFA

THE WANDERING JEW, no release date; with Jacob Ben-Ami; producer, Herman Ross; director, George Roland.

KEARTON

DASSAN (Cherry Kearton), no release date (four and five-reel versions).

KNOEDLER

THE AMERICAN, no release date; (Indian film).

MAJESTIC

SING, SINNER, SING, September 1 release; with Leila Hyams, Paul Lukas; director, Howard Christy; author, Wilson Collison.

CURTAIN AT EIGHT, October 1 release; with Dorothy Mackaill, C. Aubrey Smith; director, E. Mason Hopper; author, Octavus Roy Cohen.

SIN OF NORA MORAN, November 1 release; with Zita Johann, Alan Dinehart, John Miljan; director, Phil Goldstone; author, Willis Maxwell Goodhue.

THE ROSARY, no release date; author, Edwin Rose.

AN ENTIRELY DIFFERENT WOMAN, no release date; author, Georg Froschel.

THE DIARY OF A BAD WOMAN, no release date; author, Lawrence Hazard.

HUSBAND HUNTERS OF 1934, no release date; author, Edmund Lowe, Jr.

WILD GEESE, no release date; author, Martha Ostenso.

GAILY I SIN, no release date; author, anonymous.

MY LIFE, no release date; from the autobiography of Isadora Duncan.

LAUGHING WOMAN, no release date; author, Carlos Keith.

AGE OF INDISCRETION, no release date; author, Theodore D. Irwin.

MASCOT

LAUGHING AT LIFE, no release date; with Victor McLaglen, C. Montenegro.

SHORT SUBJECTS: Four serials, 20 episodes each, two reels.

MASTER ART PRODUCTS

SHORT SUBJECTS: Four series of one-reelers; Edwin C. Hill novelties; Organlogues; Melody Makers; Pet Superstitions novelties.

MAYFAIR

HER FORGOTTEN PAST, September 1 release; with Monte Blue, Barbara Kent, H. B. Walthall; director, Wesley Ford.

SECRET SINNERS, October 20 release; with Sue Carol, Nick Stuart, Jack Mulhall, Natalie Moorehead; director, Wesley Ford.

SHOULD A BRIDE WORK? no release date.

BADGE OF HONOR, no release date.

RESCUE SQUAD, no release date.

SHADY STREET, no release date.

ONE AGAINST ELEVEN, no release date.

VICIOUS CIRCLE, no release date.

WHAT'S YOUR RACKET? no release date.

IN THE DEAD OF NIGHT, no release date.

WANTED—DEAD OR ALIVE, no release date.

CALLING ALL CARS, no release date.

METRO-GOLDWYN-MAYER

BEAUTY FOR SALE, September 1 release; with Madge Evans, Otto Kruger, Alice Brady; director, Richard Boleslavsky; author, Faith Baldwin.

PENTHOUSE, September 8 release; with Warner Baxter, Myrna Loy; director, W. S. VanDyke; author, Arthur Somers Roche.

BROADWAY TO HOLLYWOOD, September 15 release; with Jackie Cooper, Alice Brady, Frank Morgan; director, Willard Mack; author, Willard Mack.

SOLITAIRE MAN, September 22 release; with Herbert Marshall, Elizabeth Allan; director, Jack Conway; authors, Bella and Samuel Spewack.

STAGE MOTHER, September 29; with Alice Brady, Phillips Holmes; director, Charles Brabin; author, Bradford Ropes.

NIGHT FLIGHT, October 6 release; with John and Lionel Barrymore, Helen Hayes, Clark Gable, Robert Montgomery, Myrna Loy; director, Clarence Brown; author, Antoine de St. Exupery.

50 "UNKNOWNS" GET PLAYER CONTRACTS

The search for talent and the lining up of new faces has reached a new high mark in Hollywood with more than 50 players, heretofore unknown, placed under long-term contracts by major companies within the past three months. Paramount leads the field with 11 such players, in addition to 8 signed for leading parts in Charles R. Rogers' production, "Eight Girls in a Boat"; Fox is second with 11; Universal, 10; Warners and MGM, 7 each; RKO Radio, 4, and Columbia, 2.

BOMBSHELL, October 13 release; with Jean Harlow, Lee Tracy; director, Victor Fleming; authors, Mack Crane, Carolyn Franck.

MEET THE BARON, October 20 release; with Jack Pearl, Jimmy Durante; director, Walter Lang; authors, Norman Krasna, Herman Manckiewicz.

DAY OF RECKONING, October 27 release; with Richard Dix, Madge Evans, Conway Tearle; director, Charles Brabin; author, Morris Lavine.

THE CHIEF, November 3 release; with Ed Wynn, Dorothy Mackaill, Chic Sale; director, Charles F. Riesner; authors, Arthur Caesar, Robert Hopkins.

THE PRIZEFIGHTER AND THE LADY, November 10 release; with Max Baer, Myrna Loy, Primo Carnera, Walter Huston, Jack Dempsey; director, W. S. VanDyke; authors, John Lee Mahin, John Meehan.

CHRISTOPHER BEAN, November 17 release; with Marie Dressler, Lionel Barrymore; director, Sam Wood; authors, Rene Fauchois, Sidney Howard.

DINNER AT EIGHT, no release date; with Marie Dressler, Barrymores, Wallace Beery, Jean Harlow, Lee Tracy, Edmund Lowe, Billie Burke; director, George Cukor; authors, Edna Ferber, George S. Kaufman.

ESKIMO, no release date; native cast; director, W. S. VanDyke.

CAT AND THE FIDDLE, no release date; with Ramon Novarro, Jeannette MacDonald; director, William K. Howard; stars, Jerome Kern, Otto Harbach.

COMING ROUND THE MOUNTAIN, no release date; with May Robson, Polly Moran, Chic Sale; director, Charles F. Riesner.

DANCING LADY, no release date; with Joan Crawford, Clark Gable; director, Robert Z. Leonard; author, James Warner Bellah.

GOING HOLLYWOOD, no release date; with Marion Davies, Bing Crosby; director, Raoul Walsh; author, Donald Ogden Stewart.

HOLLYWOOD PARTY, no release date; with Jimmy Durante, Lupe Velez, Polly Moran, Jack Pearl, Max Baer; director, Richard Boleslavsky; authors, Edmund Goulding, Howard Dietz.

MALIBU, no release date; with Jean Parker, David Landau, Russell Hardie; directors, Chester Franklin, Nick Grinde; author, Vance Hoyt.

QUEEN CHRISTINA, no release date; with Greta Garbo, John Gilbert; director, Rouben Mamoulian; author, Berthold Viertel.

SONS OF THE DESERT, no release date; with Laurel and Hardy, Dorothy Christie, Mae Busch; director, William Seiter; author, Frank Craven.

TARZAN AND HIS MATE, no release date; with Johnny Weismuller, Maureen O'Sullivan; director, Cedric Gibbons; author, Edgar Rice Burroughs.

VINEGAR TREE, no release date; with Alice Brady, Lionel Barrymore, Conway Tearle; director, Harry Beaumont; author, Paul Osburn.

VIVE VILLA, no release date; with Wallace Beery; director, Howard Hawks; author, anonymous.

WITCH OF WALL STREET, with May Robson; authors, Dudley Nichols, Lamar Trotti.

JUNGLE RED MAN, no release date; native cast; author, Harold Noice.

LIVING IN A BIG WAY, no release date; with Marie Dressler, Jean Harlow; director, George Cukor; author, Louis Bromfield.

MARIE ANTOINETTE, no release date; with Norma Shearer; director, Sidney Franklin; author, Stefan Zweig.

THE MERRY WIDOW, no release date; with Maurice Chevalier; author, Franz Lehar.

THE SHOW-OFF, no release date; with Lee Tracy; author, George Kelly.

THE VORTEX, no release date; author, Noel Coward.

PAYMENT IN FULL, no release date; with Otto Kruger, Ben Lyon; author, F. Hugh Herbert.

TRANSCONTINENTAL BUS, no release date; with Robert Montgomery, Madge Evans; director, Richard Boleslavsky; authors, Ferdinand Reyer, Frank Wead.

RIP TIDE, no release date; with Norma Shearer; author, Charles MacArthur.

THE PARADINE CASE, no release date; with John and Lionel Barrymore, Diana Wynyard; author, Robert Hichens.

OPERATOR THIRTEEN, no release date; with Marion Davies; author, Robert W. Chambers.

THE GOOD EARTH, no release date; director, George Hill; author, Pearl Buck.

LAUGHING BOY, no release date; with Ramon Novarro, Lupe Velez; director, W. S. VanDyke; author, Oliver La Farge.

MYSTERY OF THE DEAD POLICE, no release date; with Robert Montgomery, Elizabeth Allan; director, Edgar Selwyn; author, Phillip MacDonald.

SHORT SUBJECTS: 12 one-reel Oddities novelties; 12 one-reel Travel-Talks; 6 one-reel Goofy Movies comedies; 13 one-reel Willie Whopper comedies; 6 two-reel MGM Revues musicals; 8 two-reel Charley Chase comedies; 6 two-reel Our Gang comedies; 8 two-reel Todd-Kelly comedies; 8 two-reel All Star comedies; 6 two-reel Roach musical comedies; 6 two-reel Laurel and Hardy comedies.

MILLER-WOHL

SHORT SUBJECTS: 12 one-reel Comicruises novelties.

MONOGRAM

THE AVENGER, August 10 release; with Ralph Forbes, Adrienne Ames; director, Edwin Marin; author, John Goodwin.

SENSATION HUNTERS, August 30 release; with Arline Judge, Preston Foster, Kenneth McKenna; author, Whitman Chambers.

SWEETHEART OF SIGMA CHI, October 1 release.

RIDERS OF DESTINY, October 10 release; with John Wayne.

BROKEN DREAMS, October 20 release; director, Robert Vignola; author, Olga Printzlau.

MANHATTAN LOVE SONG, no release date.

KING KELLY OF THE USA, no release date; authors, George Betholon, Howard Higgin.

BEGGARS IN ERMINE, no release date; author, Esther Lynd Day.

JANE EYRE, no release date; author, Charlotte Bronte.

WOMAN'S MAN, no release date; director, Phil Rosen; author, Adela Rogers St. John.

MYSTERY LINER, no release date; author, Edgar Wallace.

NUMBERS OF MONTE CARLO, no release date; director, Phil Rosen; author, E. Phillips Oppenheim.

SIXTEEN FATHOMS DEEP, no release date; author, Eustace L. Adams.

LOUD SPEAKER, no release date; author, Ralph Spence.

MONEY MEANS NOTHING, no release date; author, William Anthony McGuire.

HE COULDN'T TAKE IT, no release date; author, Albert Payson Terhune.

HAPPY LANDING, no release date; director, Paul Malvern; author, Stuart Anthony.

THE MOONSTONE, no release date; author, Wilkie Collins.

THE WOMAN IN WHITE, no release date; author, Wilkie Collins.

CITY LIMITS, no release date; author, Jack Woodward.

DERBY DAY, no release date; director, Phil Rosen; author, Tristram Tupper.

THE STAR PACKER, no release date; with John Wayne.

SAGE BRUSH TRAIL, no release date; with John Wayne.

THE MAN FROM UTAH, no release date; with John Wayne.

RANDY RIDES ALONE, no release date; with John Wayne.

BLUE STEEL, no release date; with John Wayne.

THE LUCKY TEXAN, no release date; with John Wayne.

WEST OF THE DIVIDE, no release date; with John Wayne.

SHORT SUBJECTS: 13 one-reel Port O' Call Novelties.

PARAMOUNT

PARDNERS, September 15 release; with Jackie Cooper, Addison Richards, John Wray, Lila Lee; director, Paul Sloane; authors, Agnes Brand Leahy, Bobby Vernon.

GOLDEN HARVEST (Charles Rogers), September 22 release; with Richard Arlen, Chester Morris, Genevieve Tobin, Roscoe Ates; director, Ralph Murphy; author Nina Wilcox Putnam.

I'M NO ANGEL, October 6 release; with Mae West, Cary Grant; director, Wesley Ruggles; author, Mae West.

TILLIE AND GUS, October 13 release; with W. C. Fields, Alison Skipworth, Baby Le Roy; director, Francis Martin; authors, Walter DeLeon, Francis Martin.

Joan CRAWFORD and Clark GABLE

(not since "Possessed" has their kiss electrified motion picture fans!)

DANCING LADY

from M-G-M in November—
a month of Holidays!

(More about M-G-M's joy picture, next page)

50 COMPANIES BID FOR PLAYDATES

THE WAY TO LOVE, October 20 release; with Maurice Chevalier, Ann Dvorak, Edward Everett Horton; director, Norman Taurog; authors, Gene Fowler, Benjamin Glazer.
TAKE A CHANCE (Schwab and Brice), October 27 release; with James Dunn, Cliff Edwards, June Knight, Lillian Roth, Buddy Rogers; director, Laurence Schwab; authors, Laurence Schwab, Buddy DeSylva, Monte Brice.
HELL AND HIGH WATER, October 27 release; with Richard Arlen, Judith Allen; directors, Grover Jones, William Slavens McNutt; author, Max Miller.
DUCK SOUP, November 3 release; with the Four Marx Brothers, Raquel Torres; director, Leo McCarey; authors, Bert Kalmar, Harry Ruby.
CRADLE SONG, November 10 release; with Dorothea Wieck, Evelyn Venable, Sir Guy Standing, Louise Dresser; director, Mitchell Leisen; authors, Marc Connolly, Frank Partos.
WHITE WOMAN, November 10 release; with Carole Lombard, Charles Laughton, Charles Bickford; director, Stuart Walker; authors, Samuel Hoffenstein, Gladys Lehman.
DESIGN FOR LIVING, November 17 release; with Fredric March, Gary Cooper, Miriam Hopkins, Edward Everett Horton; director, Ernst Lubitsch; author, Ben Hecht.
WE'RE SITTING PRETTY (Charles Rogers), November 24 release; with Jack Oakie, Jack Haley, Ginger Rogers, Thelma Todd; director, Harry Joe Brown; author, Nina Wilcox Putnam.
EIGHT GIRLS IN A BOAT (Charles Rogers), November 24 release; with Ann Sothern, Kay Johnson, Douglas Montgomery; director, Richard Wallace; author, Helmut Brandis.
THE THUNDERING HERD, November 24 release; with Randolph Scott, Judith Allen, Noah Beery, Raymond Hatton; director, Neil Wheeler; author, Zane Grey.
ALICE IN WONDERLAND, no release date; with Charlotte Henry, Charlie Ruggles, Bing Crosby, Richard Arlen, Jack Oakie, Roscoe Karns; director, Norman McLeod; author, Lewis Carroll.
FOUR FRIGHTENED PEOPLE, no release date; with Claudette Colbert, Herbert Marshall, Mary Boland, William Gargan, Leo Carillo; director, Cecil B. DeMille; author, E. Arnot-Robertson.
MISS FANE'S BABY IS STOLEN, no release date; director, Alexander Hall; author, Rupert Hughes.
CHRYSALIS, no release date; with Fredric March, Miriam Hopkins, George Raft, Helen Mack; director, James Flood; author, Rose Albert Porter.
FUNNY PAGE, no release date; director, Edward Sutherland; authors, Harlan Thompson, Lewis Gensler.
LIVES OF A BENGAL LANCER, no release date; with Gary Cooper, Richard Arlen, Cary Grant, Sir Guy Standing; director, Stephen Roberts; author, Frances Yeates-Brown.
HER REGIMENT OF LOVERS, no release date; with Marlene Dietrich; director, Josef von Sternberg; author, Manuel Komroff.
DEATH TAKES A HOLIDAY, no release date; with Fredric March, Evelyn Venable, Sir Guy Standing; director, Stuart Walker, author, Alberto Casella.
SEARCH FOR BEAUTY, no release date; with Buster Crabbe, William Frawley, Toby Wing, Grace Bradley; author, Schuyler E. Grey.
THE HANDSOME BRUTE (Charles Rogers), no release date; with Marguerite Churchill; author, James M. Cain.
SIX OF A KIND, no release date; with Charlie Ruggles, Mary Boland, W. C. Fields, Alison Skipworth, George Burns, Gracie Allen; director, Leo McCarey; author, Anne Cameron.
COME ON MARINES, no release date; director, Erle Kenton; author, Philip Wylie.
IT AIN'T NO SIN, no release date; with Mae West; directors, Alexander Hall, George Somnes.
BOLERO, no release date; with George Raft, Carole Lombard; director, Wesley Ruggles; author, Ruth Ridenour.
FIFTY YEARS FROM NOW, no release date.
THE MAN WHO BROKE HIS HEART, no release date; with Miriam Hopkins; authors, Frederick Schlick, Samuel French.
WE'RE NOT DRESSING, no release date; with Bing Crosby, George Burns, Gracie Allen, W. C. Fields, Ethel Merman; author, Walton Hall Smith.
REUNION (B. P. Schulberg), no release date; with Sylvia Sidney; authors, Morton Borteaux, Alfred Davis.
SHORT SUBJECTS: Two-reel series, comedies, about 24; one-reel series, Betty Boop cartoons, Grantland Rice Sportlights, Paramount Headliners, Screen Songs, Hollywood on Parade, Paramount Pictorials, Screen Souvenirs, Popeye the Sailor comedies, 104 issues of Paramount News.

PHOTOCOLOR

SHORT SUBJECTS: 13 one-reel Vagabonds; 13 one-reel Musicals; 13 one-reel Songs; director, William Shilling.

PINNACLE

GREY RIDERS, no release date; director, John Henry McKee; author, Pat Powers.
RIVER TRAMPS, no release date; director, John Henry McKee; author, Jack Francis.
FOG BOUND, no release date; director, John Henry McKee; author, Samuel John Park.
CATASTROPHE, no release date; director, John Henry McKee; author, John Henry McKee.

PIZOR

THRONE OF THE GODS, no release date; with Lowell Thomas narrating for International Himalayan expedition. (four and six-reel versions).
CORRUPTION, no release date; with Evalyn Knapp, Preston Foster, Tully Marshall, Natalie Moorehead; made by William Berke; director, C. Edward Roberts; author, C. Edward Roberts.

POLLARD

THE HORROR, no release date.
DANCE HALL DAMES, no release date.
METROPOLITAN MURDERS, no release date.
FRAMED, no release date.
LUNATIC AT LARGE, no release date.
THE GREEN JADE, no release date.
STRANGE WOMEN OF THE WORLD, no release date.
KINGS OF LAUGHTER, no release date.

PRINCIPAL

BLARNEY KISS, August 18 release; with Tom Walls, Anne Grey.
TARZAN THE FEARLESS, August 11 release; with Buster Crabbe, Jacqueline Wells, Edward Woods, Matthew Betz; director, Robert F. Hill. (Also, eight two-reel episodes follow the feature version.)
THUNDER OVER MEXICO (Eisenstein-Sinclair), no release date; native cast; director, Serge Eisenstein.
SHORT SUBJECTS: In addition to the Tarzan two-reelers, Principal has 6 Kazan (dog) westerns, 13 one-reel Newslaughs, with Irvin S. Cobb.

RADIO

MORNING GLORY, August 18 release; with Katharine Hepburn, Douglas Fairbanks, Jr., Adolphe Menjou; director, Lowell Sherman; author, Zoe Akins.
RAFTER ROMANCE, September 1 release; with Ginger Rogers, Norman Foster, George Sidney; director, William Seiter; author, John Wells.
ONE MAN'S JOURNEY, September 8 release; with Lionel Barrymore, May Robson, Dorothy Jordan, Joel McCrea, Frances Dee; director, John Robertson; author, Katharine Haviland Taylor.
MIDSHIPMAN JACK, September 22 release; with Bruce Cabot, Betty Furness; director, Christy Cabanne; authors, Frank Wead, McGrew Willis.
ANN VICKERS, October 13 release; with Irene Dunne, Walter Huston, Conrad Nagel, Bruce Cabot, Edna May Oliver; director, John Cromwell; author, Sinclair Lewis.
ACE OF ACES, October 20 release; with Richard Dix, Elizabeth Allan, Ralph Bellamy; director, J. Walter Ruben; author, John Monk Saunders.
SON OF KONG, October 27 release; with Robert Armstrong, Helen Mack, Frank Reicher; director, Ernest Schoedsack; author, Ruth Rose.
CHANCE AT HEAVEN, October 27 release; with Joel McCrea, Ginger Rogers; director, William Seiter; author, Vina Delmar.
AGGIE APPLEBY, MAKER OF MEN, November 10 release; with Charles Farrell, Wynne Gibson; director, Mark Sandrich; author, Joseph O. Kesselring.
LITTLE WOMEN, no release date; with Katharine Hepburn, Joan Bennett, Paul Lukas, Frances Dee; director, George Cukor; authors, Sarah Y. Mason, Victor Heerman.
BEAUTIFUL, no release date; with Ann Harding, Nils Asther, Robert Young; director, Alfred Santell; authors, Humphrey Pearson, Myles Connolly.
FLYING DOWN TO RIO, no release date; with Dolores Del Rio, Fred Astaire, Ginger Rogers, Gene Raymond, Raoul Roulien; director, Thornton Freeland; author, Lou Brock, Ann Caldwell.
MAN OF TWO WORLDS, no release date; with Francis Lederer, Henry Stephenson, J. Farrel MacDonald; director, J. Walter Ruben; author, Ainsworth Morgan.
THE LOST PATROL, no release date; with Boris Karloff, Victor McLaglen, Reginald Denny, Wallace Ford; director, John Ford; author, John Phillip McDonald.
IF I WERE FREE, no release date; with Irene Dunne, Clive Brook, Nils Asther; director, Elliot Nugent; author, John Van Druten.
RODNEY, no release date; with Walter Huston, Frances Dee, Robert Shane; director, George Archainbaud; author, Leonard Nason.
LITTLE WILD BIRDS, no release date; with Dorothy Jordan, Tom Brown; director, Elliot Nugent; author, Dan Totheroh.
HIPS HIPS HOORAY, no release date; with Robert Woolsey, Bert Wheeler, Dorothy Lee, Thelma Todd; director, Mark Sandrich; authors, Ruby and Malmar, Edward Kaufman.
ONCE OVER LIGHTLY, no release date; with Zasu Pitts, Pert Kelton, Adele Thomas, Skeets Gallagher; director, Russell Mack; authors, Richard Shayler, Robert Benchley.
GIRL MEETS BOY, no release date; with Dorothy Jordan, Joel McCrea; director, Elliot Nugent; author, Vina Delmar.
SWEET CHEAT, no release date; with Ginger Rogers, Zasu Pitts, Bill Cagney, Robert Benchley; director, William Seiter; authors, Earl Baldwin, Robert Benchley.
THE SEA GIRL, no release date; with Joel McCrea, Sari Maritza; director, Otto Brower; authors, George Dromgold, Helen Dromgold.
ROMANCE IN MANHATTAN, no release date; with Francis Lederer; director, Sidney Lanfield.
SUCCESS STORY, no release date; with William Gargan, Colleen Moore, Wynne Gibson; author, John Howard Lawton.
LONG LOST FATHER, no release date; with John Barrymore; author, G. B. Stern.
BREAK OF HEARTS, no release date; with John Barrymore, Katharine Hepburn; director, John Cromwell; author, Lester Cohen.
STINGAREE, no release date; with Irene Dunne, Leslie Banks; director, Ernest Schoedsack; author, E. W. Hornung.
FAMILY MAN, no release date; with Clive Brook; author, Salisbury Field.
DANCE OF DESIRE, no release date; with Dolores Del Rio, Joel McCrea; author, Donald Henderson Clarke.
ESCAPE TO PARADISE, no release date; with Joel McCrea, Frances Dee; director, Irving Pichel; authors, John Farrow, Felix Rosenberg.
BLONDE POISON, no release date; with Thelma White, Adele Thomas; author, Donald Henderson Clarke.
THE BALLOON BUSTER, no release date; with Bruce Cabot; director, John Monk Saunders; author, Norman Hall.
THREE STAND ALONE, no release date; author, E. Arnot Robertson.
CHILDLESS, no release date; with Dorothy Jordan; director, J. Walter Ruben.
MUSIC MAN, no release date.
JUST OFF FIFTH AVENUE, no release date; with Frances Dee; Helen Mack, Betty Furness, Bill Cagney; author, Katharine Clugston.
GREEN MANSIONS, no release date; with Dolores Del Rio, Joel McCrea; author, William H. Hudson.
HIDE IN THE DARK, no release date; with Bruce Cabot, Frances Dee; director, J. Walter Ruben; author, Frances Noyes Hart.
OF HUMAN BONDAGE, no release date; with Leslie Howard; director, John Cromwell; author, W. Somerset Maugham.
DECLASSEE, no release date; with Diana Wynyard.
SPEED KING, no release date; with William Gargan, Frances Dee.
OUR DAILY BREAD, no release date; director, King Vidor.
HEARTS AND FLOWERS, no release date; with Zasu Pitts, Pert Kelton.
TRIGGER, no release date; with Katharine Hepburn.
THE WORLD OUTSIDE, no release date; with Ann Harding.
SHORT SUBJECTS: Six two-reel Charlie Chaplin comedy reissues; 6 two-reel Ely Culbertson bridge novelties; 8 two-reel Clark and McCullough comedies; 6 two-reel Gribbon-Kennedy comedies; 6 two-reel Edgar Kennedy comedies; 6 two-reel Blondes and Redheads comedies; 4 two-reel Ruth Etting Musicomedies; 6 two-reel All Star comedies; 13 one-reel Amos 'n' Andy cartoon comedies; 13 one-reel Aesop Fable comedies; 13 one-reel Otto Soglow, the King cartoon comedies; 6 one-reel Vagabond Adventure novelties; 7 one-reel Pathe Review novelties; 104 Pathe News issues.

RESOLUTE

THE SUBSTITUTE PRISONER, no release date; author, Max Marcin.
BEAUTY CONTEST, no release date; author, Beauty Contest.
ADVENTUROUS SEX, no release date; author, Howard Estabrook.
ANGELS WITHOUT WINGS, no release date; author, Paul Terence.
THE EUGENIC BABY, no release date; author, Paul Bacon.
SORCERY, no release date; by Louis Joseph Vance.
THAT'S LIFE, no release date; author, Whitney Bolton.
THAT HOLLYWOOD REDHEAD, no release date; author, Tom Gibson.
MEET SUYDAM SMITH, no release date; author, Louis Joseph Vance.
SCHOOL FOR SCANDAL, no release date; author, Richard Brinsley Sheridan.
AUCTIONED OFF, no release date; author, Vivian Gray.

SHOWMEN'S (Mountan)

HIS PRIVATE SECRETARY, no release date; with Evalyn Knapp, John Wayne.
SHIP OF WANTED MEN, no release date; with Dorothy Sebastian, Leon Waycoff.
POLICE CALL, no release date; with Myrna Kennedy, Nick Stuart.
PUBLIC STENOGRAPHER, no release date.
GOLDEN HEAD, no release date.
ST. LOUIS WOMEN, no release date.
THE BIG RACE, no release date.
THE MOTH, no release date.
WITHIN THE ROCK, no release date.
UNLIMITED, no release date.
SOULS IN PAWN, no release date.
SPECIAL DUTY, no release date.

WHEN M-G-M MAKES A MUSICAL PICTURE!

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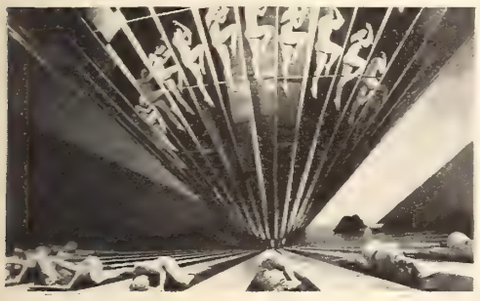
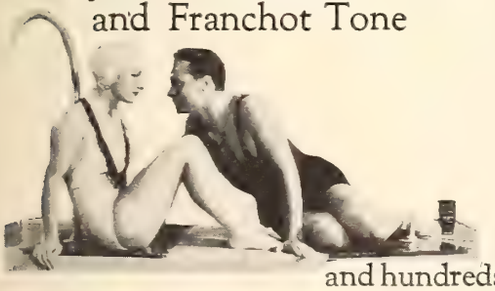
—it's got the NAMES
—it's got the PEP
—it's got the LUXURY
that M-G-M knows how to give!



Just part of the wealth of scenic and musical glory!

Joan Crawford and Franchot Tone



THE CAST:
JOAN CRAWFORD
CLARK GABLE
MAY ROBSON
FRANCHOT TONE
WINNIE LIGHTNER
FRED ASTAIRE
ART JARRET
NELSON EDDY
and hundreds of gorgeous singing, dancing beauties

Plus
FRED
ASTAIRE
greatest male dancer in the American Theatre

DANCING LADY

You'll hear plenty more about it!
And now follow the Leader!

—to the next page

PICTURE FOR EVERY TASTE PLANNED

STAGE AND SCREEN

BEFORE MORNING, November 1 release; with Leo Carrillo, Lora Baxter, Taylor Holmes; director, Arthur Hoerl; authors, Edna and Edward Riley.

SUN HAVEN PICTURES

CHLOE, no release date; director, Marshall Neilan.
A HIRED WIFE, no release date; with Greta Nissen; director, George Melford.
PLAYTHINGS OF DESIRE, no release date; director, George Melford.
HONORABLE WOMEN, no release date; director, Luther Reed.

SUPERB

HELL'S HOLIDAY (war film), no release date.

SUPERIOR

LIGHTNING RANGE, no release date; with Buddy Roosevelt.
CIRCLE CANYON, no release date; with Buddy Roosevelt.
BOSS COWBOY, no release date; with Buddy Roosevelt.
ROMANCE RANGE, no release date; with Buddy Roosevelt.
RIDING DOUBLE, no release date; with Buddy Roosevelt.
HEAVY ODDS, no release date; with Buddy Roosevelt.
THE FIGHTING COWBOY, no release date; with Buffalo Bill, Jr.
RAWHIDE ROMANCE, no release date; with Buffalo Bill, Jr.
LIGHTNING BILL, no release date; with Buffalo Bill, Jr.
TEXAS MOON, no release date; with Buffalo Bill, Jr.
DOUBLE SIXES, no release date; with Buffalo Bill, Jr.
RIDING SPEED, no release date; with Buffalo Bill, Jr.

TOWER

DISCARDED LOVERS, no release date.
SHOP ANGEL, no release date.
DRIFTING SOULS, no release date.
THE EXPOSURE, no release date.
RED HAIRED ALIBI, no release date.
IMPORTANT WITNESS, no release date.
DARING DAUGHTERS, no release date.
REFORM GIRL, no release date.

UNITED ARTISTS

THE MASQUERADER (Samuel Goldwyn), September 1 release; with Ronald Colman, Elissa Landi, Juliette Compton; director, Richard Wallace; author, John Hunter Booth.
EMPEROR JONES (Krimsky-Cochrane), September 8 release; with Paul Robeson; director, Dudley Murphy; author, Eugene O'Neill.
BITTER SWEET (British and Dominion), September 22 release; with Anna Neagle, Fernand Graavey; director, Herbert Wilcox; author, Noel Coward.
THE BOWERY (20th Century), October 13 release; with Wallace Beery, George Raft, Jackie Cooper; director, Raoul Walsh; authors, Michael Simmons, Bessie Rogow Solomon.
BROADWAY THRU A KEYHOLE (20th Century), October 27 release; with Constance Cummings, Russ Colombo, Paul Kelly; director, Lowell Sherman; author, Walter Winchell.
BLOOD MONEY (20th Century), no release date; with George Bancroft, Judith Anderson; director, Sidney Lanfield; author Lajon de Bri.
TROUBLE SHOOTERS (20th Century), no release date; with Spencer Tracy, Jack Oakie, Constance Cummings; author, J. Robert Bren.
ADVICE TO LOVELORN (20th Century), no release date; with Lee Tracy, Paul Hervey, Sally Blane; author, Leonard Praskins.
THE HOUSE OF ROTHSCHILD (20th Century), no release date; with George Arliss.
SENTENCED (20th Century), no release date; with George Arliss.
GALLANT LADY (20th Century), no release date, with Ann Harding, Clive Brook, Janet Beecher; director, Gregory La Cava; authors, Gilbert Emery, Douglas Doty.
BORN TO BE BAD (20th Century), no release date; with Loretta Young, Cary Grant, Harry Green; author, Ralph Graves.
THE FAIR (20th Century), no release date; author, Ralph Graves.
GENTLEMEN, THE KING (20th Century), no release date; author, Damon Runyon.
I KNEW HER WHEN (20th Century), no release date; with Constance Cummings; director, Gregory La Cava; author, Willard Robertson.
ROMAN SCANDALS (Samuel Goldwyn), no release date; with Eddie Cantor, Ruth Etting, Edward Arnold; director, Frank Tuttle; authors, George S. Kaufman, Robert E. Sherwood.
NANA (Samuel Goldwyn), no release date; with Anna Sten, Lionel Atwill, Phillips Holmes; director, Dorothy Arzner; author, Emile Zola.
BARBARY COAST (Samuel Goldwyn), no release date; with Anna Sten; author, Herbert Asbury.
WIZARD OF OZ (Samuel Goldwyn), no release date.
JOE PALOOKA (Reliance), no release date; with Jimmy Durante, Stuart Erwin, Lupe Velez; director, Alfred Werker; author, Ham Fischer's cartoons.
THE COUNT OF MONTE CRISTO (Reliance), no release date.
SHANGHAI GESTURE (Reliance), no release date.
STYLE (Reliance), no release date; author, Ralph Graves.
PRIVATE LIFE OF HENRY THE EIGHTH (British and Dominions), no release date; with Charles Laughton; director, Alexander Korda.
THE QUEEN (Alexander Korda), no release date; with Anna Neagle; director, Herbert Wilcox.
SORREL AND SON (Alexander Korda), no release date; with H. B. Warner; author, Warwick Deeping.
UNTITLED Mary Pickford production; no release date.
UNTITLED Charles Chaplin production; no release date.
UNTITLED Douglas Fairbanks, Sr., production; no release date.
SHORT SUBJECTS: 13 Silly Symphony one-reel cartoons (Walt Disney); 13 Mickey Mouse one-reel cartoons (Walt Disney).

UNIVERSAL

LADIES MUST LOVE, September 25 release; with June Knight, Neil Hamilton.
SATURDAY'S MILLIONS, October 9 release; with Robert Young, Leila Hyams, Johnny Mack Brown; director, Edward Sedgwick; author, Dale Van Every.
LOVE, HONOR AND OH, BABY!, October 16 release; with Slim Summerville, Zasu Pitts; director, Eddie Buzzell; authors, Howard Lindsay, Bertrand Robinson.
S.O.S. ICEBERG!, October 23 release; with Rod La Rocque, Leni Riefensthal, Gibson Rowland; director, Tay Garnett.
INVISIBLE MAN, October 30 release; with Claude Rains, Gloria Stuart.
ONLY YESTERDAY, November 6 release; with John Boles, Margaret Sullivan, Reginald Denny, Billy Burke; director, John Stahl; author, John Stahl.
DANGEROUS TO WOMEN, November 13 release; with Alice White, Chester Morris, Helen Twelvetrees; director, Kurt Neumann; author, William Anthony McGuire.
COUNSELLOR AT LAW, November 20 release; with John Barrymore, Bebe Daniels.
SPECIAL INVESTIGATOR, November 27 release; with Wynne Gibson, Onslow Stevens, William Collier, Sr.; director, Edward Marin; authors, Gordan Kahn, Warren Duff.
BY CANDLELIGHT, December 4 release; with Elissa Landi, Paul Lukas, Nils Asther; director, Robert Wyler; author, Siegfreid Geyer.
HORSEPLAY, December 11 release; with Slim Summerville, Andy Devine, Leila Hyams.
POOR RICH, no release date; with Edna May Oliver, Edward Everett Horton.
MYRT AND MARGE, December 18 release; with Myrtle Vail, Donna Domeril, Eddie Foy, Jr.; director, Al Boasberg; author, Al Boasberg.
BOMBAY MAIL, December 30 release; with Edmund Lowe, Boris Karloff; director, Ed Marin; author, Lawrence Blochman.
UNTITLED, Edmund Lowe production, no release date.
IMITATION OF LIFE, no release date; author, Fannie Hurst.
THE GREAT ZIEGFELD, no release date; authors, William Anthony McGuire, Billie Burke.
ZEST, no release date; author, Charles G. Norris.
WHEN THE TIME COMES, no release date; author, William Anthony McGuire.
I GIVE MY LOVE, no release date; author, Vicki Baum.
MAN WHO RECLAIMED HIS HEAD, no release date; author, Jean Bart
NERVOUS LOVERS, no release date; with Slim Summerville, Zasu Pitts.
HILL BILLIES, no release date; with Slim Summerville, Zasu Pitts.
UNTITLED Summerville-Pitts production; no release date.
GOOD RED BRICKS, no release date; author, Mary Synon.
UNTITLED, 3 Lew Ayres films, no release date.
THE LEFT BANK, no release date; author Elmer Rice.
GLAMOUR, no release date; author, Edna Ferber.
ONE GLAMOROUS NIGHT, no release date; author, Ward Morehouse.
THE EXQUISITE THIEF, no release date; author, Tom Buckingham.
YOUNG HEARTS, no release date; with John Boles.
RIGADOON, no release date; author, Charles Knox Robinson.
SHORT SUBJECTS: 26 one-reel Oswald Cartoons; 13 one-reel Goofytone News comedies; 13 one-reel Strange As It Seems novelties; 7 one-reel Mark Hellingers; 26 two-reel Warren Doane comedies; 13 Mentone Musicals; special two-reelers, The World's Greatest Thrills; 5 two reel serials, 12 episodes each; 104 Talking Reporter newsreel issues.

WARNER-FIRST NATIONAL

GOLD DIGGERS OF 1933, September 2 release; with Warren William, Joan Blondell, Ruby Keeler, Dick Powell, Aline MacMahon, Guy Kibbee, Ginger Rogers; director, Mervyn Le Roy; author, Avery Hopwood.
GOODBYE AGAIN (First National; late 1932-33 release), September 9 release; with Joan Blondell, Warren William, Genevieve Tobin; director, Michael Curtiz; authors, George Haight, Allan Scott.
BUREAU OF MISSING PERSONS (First National), September 16 release; with Bette Davis, Pat O'Brien, Lewis Stone; director, Roy Del Ruth; author, Robert Presnell.
I LOVED A WOMAN (First National: late 1932-33 release), September 23 release; with Edward Robinson, Kay Francis, Genevieve Tobin; director, Alfred E. Green; author, David Karsner.
WILD BOYS OF THE ROAD (First National), October 7 release; with Frankie Darro, Dorothy Coonan, Rochelle Hudson, Ann Hovey; director, William Wellman; author, Daniel Ahearn.
FOOTLIGHT PARADE, October 21 release; with James Cagney, Joan Blondell, Ruby Keeler, Dick Powell; directors, Lloyd Bacon, Busby Berkeley; authors, Manuell Seff, James Seymour.
EVER IN MY HEART, October 28 release; with Barbara Stanwyck, Otto Kruger, Ralph Bellamy; director, Archie Mayo; authors, Bertram Millhauser, Buelah Marie Dix.
KENNEL MURDER CASE, October 28 release; with William Powell, Mary Astor, Helen Vinson, Ralph Morgan, Eugene Pallette; director, Michael Curtiz; author, S. S. VanDine.
FEMALE (First National; late 1932-33 release), November 4 release; with Ruth Chatterton, George Brent, Ruth Donnelly, Laura Hope Crews; director, William Dieterle; authors, Gene Markey, Kathryn Scola.
THE COLLEGE COACH, November 11 release; with Pat O'Brien, Ann Dvorak, Dick Powell, Lyle Talbot; director, William Wellman; authors, Manuel Seff, Niven Busch.
THE HOUSE ON FIFTY-SIXTH STREET, November 18 release; with Kay Francis, Ricardo Cortez, Gene Raymond, Margaret Lindsay, Frank McHugh; director, Robert Florey; author, Joseph Santley.
THE WORLD CHANGES (First National), November 25 release; with Paul Muni, Aline MacMahon, Mary Astor, Donald Cook, Margaret Lindsay, Guy Kibbee; director, Mervyn Le Roy; author, Edward Chodorov.
THE SHAKEDOWN, no release date; with Bette Davis, Ricardo Cortez, Glenda Farrell, Allen Jenkins; director, John Francis Dillon; author, Sam Engels.
KING OF FASHION, no release date; with William Powell, Bette Davis; director, William Dieterle; author, Warren Duff.
EASY TO LOVE, no release date; with Genevieve Tobin; director, Robert Florey; authors, Carl Erickson, David Boehm.
MANDALAY (First National), no release date; with Ruth Chatterton, Ricardo Cortez, Donald Woods, author, Paul Harvey Fox.
MASSACRE (First National), no release date; with Richard Barthelmess, Ann Dvorak; director, Alan Crosland; authors, Robert Gessner, Ralph Block.
HAVANA WIDOWS (First National), no release date; with Joan Blondell, Guy Kibbee, Ruth Donnelly, Glenda Farrell, Frank McHugh; director, Ray Enright.
SON OF THE GODS (First National), no release date; with Joe E. Brown, Jean Muir, Thelma Todd, Frank McHugh, John Mack Brown; director, Lloyd Bacon; authors, Al Cohn, Paul Gerrard Smith.
THE FINGER MAN, no release date; with James Cagney, Mae Clark, Leslie Fenton, Margaret Lindsay; director, Roy Del Ruth; author, Rosalind Schaffer.
CONVENTION CITY (First National), no release date; with Joan Blondell, Dick Powell, Adolphe Menjou, Mary Astor; director, Archie Mayo; author, Peter Milne.
DARK HAZARD (First National), no release date; with Edward Robinson, Genevieve Tobin, Glenda Farrell, Robert Barrat; director, Alfred Green; author, R. W. Burnett.
FROM HEADQUARTERS, no release date; with George Brent, Margaret Lindsay, Eugene Pallette, George E. Stone; director, William Dieterle; author, Robert Lee.
SHORT SUBJECTS: (Vitaphone), 52-two-reel Broadway Brevities; 20 two-reel Big V comedies; 13 two-reel Melody Masters; 13 one-reel Musical World Journeys; 13 one-reel Merrie Melodies; 26 one-reel Pepper Pot comedies; 13 one-reel Looney Tune cartoons.

WELDON

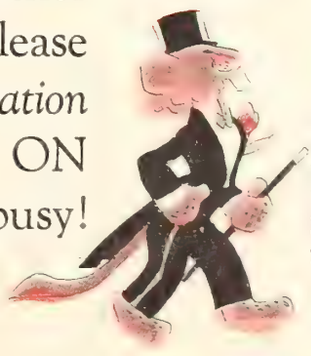
DAMAGED LIVES, now releasing.

ZENITH

Robert Charlton last week formed Zenith Productions to produce a series of Nick Carter features, with Herbert Ashton, Jr., adapting, directing, dialogue.
SHORT SUBJECTS: 13 two-reel comedies.

"SO-O-O-O-O-O-O!"

ED WYNN in "The Chief" is another November, Month of Holidays, release from M-G-M! *The Biggest Exploitation Picture of Years! It's in the air and* ON THE AIR! And Showmen are busy!



"The Leader always has more good news—*next page!*"

INDEPENDENTS, DESPITE UNCERTAINTY ON DOUBLE BILLS, MAKING 125 FILMS

(Continued from page 9)

Century Productions, the remaining two being Sam Goldwyn releases.

Universal numbered 50 pictures as its year's work, a figure that probably will be expanded. Yet 13 pictures are ready for the exhibitors and 26 per cent of the year's work is done. These 13 step up by four the last year total when only nine were ready.

Independents Uncertain

Turning to the straight independent field, the results of uncertain conditions are readily evident. Because of the elimination of some of the companies and the creation of new ones, accurate comparative figures are difficult to establish. However, a close study of all available independent announcements indicates 125 pictures to be expected from these ambitious producers. Their programs being subject to additions, with everything pointing to the fact that there will be more rather than fewer, the combined independents have completed a little more than one-sixth of their program. Monogram this year has completed five, against three last season during the three months shooting period. Majestic has turned out three, or one more than a year ago. Two apiece have been finished by Mayfair, Chesterfield, Mascot and Fanchon and Royer. Reliance, Goldsmith, Small, Ziedman and Foy productions complete the total.

Together the majors and independents are 33 pictures ahead of their 1932 record. The increase in the total number of pictures completed is material evidence that Hollywood has sensed a business revival and is doing its full share to meet the obligation and opportunity.

As the number of pictures is mathematically greater, so is the quality of the productions considerably better. Pictures programed on the 1933-34 calendar already released have amply proved that. Quantity means much, but from the standpoint of screen and audience value, the entire season's quota has for its objective the demonstration of that remark that "there's nothing the matter with this business that good pictures can't cure."

59 Before Cameras on One Day

The closing days of September and the early weeks of October saw an unprecedented concentration on picture making that reached its apex on September 29, when 59 features were actually before the cameras. Forty-seven were on major company stages; independents checked in the remainder. Short subjects, of which there was an average of six a week in work, further swell that amazing figure. And what is more, Hollywood is fired with a strong determination to continue the present pace for some months to come.

The past, with all its troubles, is out. The present and the future is its sole consideration and it has but one ambition—quality product and enough of it.

Fully aware of the surging new spirit and confidence that is sweeping the nation, Hollywood has looked ahead and is preparing. Recognizing the grandest opportunity of its hectic career, Hollywood has known for some time something that everybody else is just beginning to surmise and get excited about. That is that the coming winter and its new theatre-going season is destined to witness a phenomenal attendance revival. And Hollywood is going to be Johnny on the Spot.

Definite indications of renewed patron interest are already evident. Encouraging box-office returns on outstanding pictures coming in from every section graphically chart the trend. Hollywood is capitalizing on the demand. Thrilled by a new determination to recoup tarnished prestige, it is striving mightily and faithfully to have the entertainment merchandise which will accommodate this reborn patronage available in the exchanges and on the screens when this demand is greatest.

Hollywood is as keen to forget the past few tragic years as any one else, retaining only the lessons the crisis taught. It suffered every affliction that was the common lot and had a few private ones of its own. Not the least of these was the air of stark uncertainty that hung over the entire production colony. Rumors of bankruptcies, receiverships and mergers; actual realignments of executive leadership; the realization that the structure was tottering played havoc with executive, artistic and business plans. Morale sagged. It's a fact that on many occasions employees went to their studios uncertain as to whether the doors would be open. Labor under such conditions could not help but be adversely affected in effort; product suffered.

True, there were many good pictures, but now, with the pressure almost eliminated, Hollywood is throbbing with a new spirit. To know the new Hollywood all you have to do is know what it is doing.

Under the Blue Eagle thousands have been put back to work. From executive and star down to the most-grateful-for-a-job laborer there is a new enthusiasm. Already Southern California businesses have responded emphatically to the stimulation of expanding payrolls. And the next several months promise to be fully as busy.

Getting right down to cases, today's Hollywood production activity includes motion pictures that run the range of every entertainment, production and name value. Not promises of what will be done; rather, the real McCoy is being put into the cans. Musicals, romances, dramas, comedies, spectacles, mysteries, thrillers—new and different; original stories by proved authors, adaptations of successful stage plays; picturizations of best selling novels, all are in the lineup. Casts will feature every known current star name, and a host of new personalities will be introduced. The whole battery will be fired in one broadside.

Out of the MGM Plant

The Culver City plant is giving Leo the Lion something to roar about with *"Dancing Lady,"* a James Warner Bellah novel, directed by Robert Z. Leonard. It's a backstage romance drama starring Joan Crawford and Clark Gable and a cast that numbers Franchot Tone, Ted Healy, Winnie Lightner, Muriel Evans and Fred Astaire. *"Tarzan and His Mate"* is bringing back the Weissmuller-Maureen O'Sullivan duo in a Tarzan sequel. *"Queen Christina"* will mark the return of glamorous Garbo, and John Gilbert is again with her. *"Hollywood Party,"* an Edmund Goulding-Howard Dietz story, is nearing completion, with its cast of Dressler, Crawford, Harlow, Durante, George Givot, Tom Kennedy and Laurel and Hardy. So is *"Sequoia,"* an outdoor California mountain picture. Taking a veer for diversification, one of the industry's grandest showmanship pictures, *"The Prize Fighter and the Lady,"* has just been completed. Here's a W. S. Van Dyke sporting world yarn which has for its principals Max Baer, Myrna Loy, Primo Carnera, Jack Dempsey, Walter Huston and Otto Kruger. Its unusual feature is the bringing of Baer and Carnera together in the ring.

In the Musical Field

Jumping into the smart musical field, there is the tuneful *"The Cat and the Fiddle,"* offering all the Jerome Kern song numbers and a cast headed by Ramon Novarro, Jeannette MacDonald, Charles Butterworth, Vivienne Segal, Jean Hersholt and Frank Morgan. Another musical, this time light and comic, the Donald Ogden Stewart-Gardner Sullivan, Raoul Walsh directed *"Going Hollywood,"* features Marion Davies and Bing Crosby with Fifi D'Orsay, Ned Sparks, Ted Healy, Patsy Kelly, Henry Armetta and Sterling Holloway together with the Radio Rogues. Turning to sophisticated drawing room entertainment, Paul Osborne's *"Vinegar Tree,"* directed by Harry Beaumont with Lionel Barrymore, Alice Brady, William Janney, Conway Tearle and

(Continued on page 38)

SCHEDULES OF LARGE COMPANIES COMPARED

Feature and short subject release schedules of the nine large motion picture companies compare as follows:

	1932-33			1933-34		
	Features	Two Reels	One Reel	Features	Two Reels	One Reel
Columbia	48	24	80	48	26	104
Fox & Educ.	48	46(a)	124(b)	54	52(a)	116(c)
MGM	48	46	43	48	56	55
Mono.	28	..	..	28	..	13
Para.	60	101	30	65	24	101
Radio	62	42	65	52	54	52
United	14	...	24	30(d)	..	26
Univ.	26	26	39	42	52	59
Warners	60	65	65	60	65	65
TOTALS	394	350	470	427	329	591

(a) All Educational releases.
(b) 88 Educationals, 36 Fox.
(c) 65 Educationals, 50 Fox.
(d) Possibly 5 to 10 others may be added later.

"WHAT BIG EYES YOU HAVE GRANDPA!"

Beautiful MYRNA LOY scores a technical knockout as
the love interest in "PRIZEFIGHTER AND THE LADY" an M-G-M November release.
Above also are PRIMO CARNERA and MAX BAER being
directed by W. S. Van Dyke prior to their First Ring Battle
JACK DEMPSEY is the referee. (*What a cast!*)
This fistic event got reams of publicity during its
filming. The ringside was packed with every star and
celebrity in Hollywood. Now the picture is completed and
it's a honey! THE REVIEWS TELL YOU THE FACTS!

—Read 'em and cheer! Next Page Please!

ABUNDANCE OF PRODUCT IS ASSURED

Mary Carlisle in the cast, completes the list actually shooting.

Seven are scheduled to go on the stages immediately. *"The Paradine Case,"* D. O. Selznick's mystery drama production, has the two Barrymores and Diana Wynyard heading a star-studded cast. *"Viva Villa,"* a biography of the Mexican bandit, is next for Wallace Beery. Robert Montgomery, Madge Evans and Nat Pendleton will be seen in *"Overland Bus"* and a travesty on Kentucky mountain feuds, *"Comin' 'Round the Mountain"* will feature May Robson, Polly Moran and Chic Sale. *"The Miracle of the Mountain,"* a highly spiritual story centered in remote Hungary, will star Helen Hayes. *"Living in a Big Way"* will team Dressler and Harlow in the lead roles, while *"It Happened One Day,"* starring Alice Brady, rounds out the list of pictures set for immediate shooting.

Others that will be under way at MGM ere the close of 1933 are Norma Shearer in *"Mary Antoinnette,"* a Thalberg production, and *"The Two Thieves,"* Komroff story of the two men who were crucified with Christ, in which Gable and Montgomery will be co-starred.

Paramount Humming

A widely diversified load of entertainment-making is keeping Paramount humming day and night. The Lubitsch-directed and sophisticated *"Design for Living,"* authored by Noel Coward and teaming Fredric March, Gary Cooper, Miriam Hopkins and Edward Everett Horton at the head of the class cast, is being completed. A jungle thriller, *"White Woman,"* by Norman Reilly Raine and directed by Frank Butler, stars Carole Lombard, Charles Laughton and Charles Bickford. Dorothea Wieck, sensation of *"Maedchen in Uniform,"* is making her American debut in *"Cradle Song."* This and *"Pardners,"* which stars Jackie Cooper in a western, are the center of intensive activity. The muchly ballyhooed Charles R. Rogers production, *"Eight Girls in a Boat,"* featuring an octet of beauty contest winners and starring Ann Southern, Kay Johnson and Douglas Montgomery, is in work both on location and in the studio. Fantastic and beautiful *"Alice in Wonderland,"* with a cast including practically every star on the studio roster, is well along and the C. B. DeMille contribution, *"Four Frightened People,"* is keeping step. Another Rogers, *"We're Sitting Pretty,"* from a Nina Wilcox Putnam story, includes Jack Oakie, Jack Haley, Ginger Rogers, Thelma Todd, Gregory Ratoff and Lew Cody. This is being followed by *"Girl Without Room,"* teaming Charles Farrell with Marguerite Churchill. A remake of the famous old western money maker, Zane Grey's *"Thundering Herd,"* with Randolph Scott, Judith Allen and Noah Beery in the leads winds up the active shooting list.

Pictures slated for production as quickly as the current batch come off the line include *"Chrysalis,"* with March, Miriam Hopkins and Raft; *"Funny Page,"* a burlesque satire of the colored comic supplements. The long deferred *"Lives of a Bengal Lancer,"* in which Gary Cooper, Dick Arlen, Cary Grant and Sir Guy Standing are featured, is set to go. Also the important Dietrich picture, *"Scarlet Parade,"* to be directed by von Sternberg, is ready for shooting. Likewise, *"Search for Beauty,"* an international girl spectacle, and *"Come on, Marines"* are set for an early trip to the stages to be finished before 1934 arrives.

At United Artists and 20th Century

United Artists is a reborn center of activity where Sam Goldwyn has the girl-musical, Cantor-starred *"Roman Scandals"* in the final stages, and work is progressing on *"Nana,"* a musical drama which presents Anna Sten for the first time and has Lionel Atwill, Phillips Holmes, Richard Bennett and Mae Clarke in supporting roles.

On the same lot, newly formed 20th Century is set to follow up its *"The Bowery"* success with four that are actively shooting. *"Moulin Rouge,"* a musical, based on a noted French stage play, stars Constance Bennett with Franchot Tone. A customers' girl

ROBERT Z. LEONARD

THE WEST IS WILD *about*

"PRIZEFIGHTER AND THE LADY!"

Another M-G-M 10th Championship year hit

Telegraph wires are sizzling with the Big News!

A SMASH HIT THAT WILL BE IN HEADLINES FOR MONTHS TO COME!

MOTION PICTURE DAILY'S HOLLYWOOD PREVIEW

"The Prizefighter and the Lady"

(M-G-M)

HOLLYWOOD, Oct. 20.—Just as Mae West flamed across the screen in one picture, so, potentially, looms the new personality attraction, Max Baer, as revealed in M-G-M's "The Prizefighter and the Lady," his first.

The mugg can act—even has pathos, even dances—handles himself with ease and poise, even charm, with the girls completely unanimous about that great Baer chassis. Of definite appeal to women, the production brims with heart-tugging romance, while a thrilling ring battle with Primo Carnera, refereed by Jack Dempsey, will have the men at fever pitch.

Cast names with Myrna Loy, Otto Kruger, Walter Huston and Vince Barnett are fine. Direction is swell.

The production is primed with speed, timed with laughter, and delivers two necessary haymakers. Entertainment sock and box-office K. O. Should Baer win over Carnera in a real world's championship battle, the production might easily be one of the season's big smashes.

READ THESE REVIEWS!

(Turn over for more!)

SPEED REFLECTS RETURN OF MORALE

cloak and suit trade racket yarn, *"Born to Be Bad,"* directed by Lowell Sherman, presents Loretta Young and Cary Grant in the leads. More topical Zanuck headline stuff will come in *"Advice to the Lovelorn,"* a comedy drama based on the newspaper agony columns, in which Lee Tracy and Sally Blaine have the principal parts. *"Gallant Lady,"* a mother sacrifice yarn, directed by Gregory LaCava, has Ann Harding starred with Clive Brook and Otto Kruger featured.

Following these to the stages will come a tribute to the telephone linemen in *"Trouble Shooter,"* teaming Spencer Tracy, Constance Cummings and Jack Oakie in the leads, and the first George Arliss, *"The House of Rothschild,"* an historical romance of the famous European banking family.

Columbia Busy

Maintaining its even schedule, Columbia, with three just finished, has two going. First is *"House of Murder,"* a mystery thriller, starring Ralph Bellamy and June Collyer. The other is *"Fog,"* a Satevepost story, featuring Reginald Denny, Mary Brian and Donald Cook. Three more booked for early camera work are *"Let's Fall in Love,"* a gay romance; *"Paul Street Boys,"* a juvenile problem play to be directed by Frank Borzage, and a crook story, *"The Criminal Within."*

Radio, refusing to take any one's dust, has seven productions shooting to tax the lot's capacity, and has an ambitious program of 19 more to be in the work prior to December 31. Two big ones are now practically completed. Number one is Lou Brock's international girl-musical spectacle, *"Flying Down to Rio,"* which features Dolores Del Rio, Raoul Roulien, Ginger Rogers, Fred Astaire and Gene Raymond. Second is Francis Lederer's first picture, *"Man of Two Worlds,"* in which the new star is supported by Henry Stephenson, Farrell MacDonald and Sarah Padden. The star-covered *"Little Women,"* Louisa Alcott's famous story of eternal childhood; Ann Harding's *"Beautiful,"* and the man without woman, *"The Lost Patrol,"* all are just being completed. Just getting under way are *"Rodney,"* with Walter Huston and Frances Dee; John Barrymore and Elizabeth Allen in *"Long Lost Father," "Trigger,"* which features Katharine Hepburn, Joel McCrea and Bruce Cabot, and *"Wild Birds,"* in which Dorothy Jordan and Zasu Pitts are teamed in the lead.

Before this is published two comedies, *"Once Over Lightly,"* with Zasu Pitts, El Brendel, Pert Kelton, Skeets Gallagher and James Gleason, and the first Wheeler and Woolsey, *"Hips, Hips Hooray,"* will have started. Outstanding in those to follow shortly are *"The Sea Girl,"* McCrea and Sari Maritza; *"Sweet Cheat,"* Ginger Rogers and Bill Cagney; *"Romance in Manhattan,"* another for Lederer; *"Stingaree,"* starring Irene Dunne, and *"Dance of Desire,"* which teams the stars of *"Bird of Paradise,"* Del Rio and McCrea in another exotic film.

Six in Work at Universal

There's plenty of excitement and work for hundreds at Universal where six pictures are shooting. Nearly finished are dramatic *"Counsellor-at-Law,"* an Elmer Rice stage play directed by William Wyler, starring John Barrymore, Bebe Daniels and Doris Kenyon, with Thelma Todd and Onslow Stevens in important supporting roles. Also *"By Candlelight,"* starring Elissa Landi, Paul Lukas, Nils Asther and Esther Ralston, which James Whale is directing. *"Beloved,"* a B. F. Ziedmann production, directed by Victor Schertzinger, and a semi-musical, stars Gloria Stewart and John Boles. *"Madame Spy,"* a story of romantic intrigue, co-stars Fay Wray and Asther. The adventure yarn, *"Bombay Mail,"* stars Edmund Lowe and has a big cast that includes Shirley Grey, Georges Renavent, Hedda Hopper, Ralph Forbes and F. Gottschalk. The extravaganza, *"Cross Country Cruise,"* starring Lew Ayers, Alice White, Alan Dinehart, June Knight, Minna Gombel and Robert Allen, just started.

Eighteen are scheduled for quick shooting. Prominent among the early ones are *"The Poor Rich,"* with E. E. Horton and Edna Mae Oliver, and a Frankenstein sequel, *"Return of Frankenstein,"* starring Karloff. Summerville and Pitts will have *"Chicken Rancho,"* and the topically titled *"Love Life of a Crooner"* will feature Russ Columbo in the lead. Others of real importance are *"The American Scotland Yard," "A Trip to Mars,"* Karloff, and a biography, *"The Great Ziegfeld."*

Warners' Six Originals

Warner Brothers is keeping the ball rolling merrily. Six now in work are all from original stories, and *"Convention City,"* a topical political yarn, is at the head of the list. Blondell, Dick Powell, Menjou, Mary Astor, Ruth Donnelly, Kibbee, Hugh Herbert and Frank McHugh are in the cast. *"Massacre,"* featuring Barthelmess and Ann Dvorak, and including Claire Dodd and Robert Barrat, is nearing completion. Tagging right along is *"Bedside,"* its cast headed by Warren William and Jean Muir, and the color novelty, *"Morocco Nights,"* in which Fuzzy Knight is the hero. James Cagney is almost finished with *"The Fingerman,"* in which Mae Clarke, Leslie Fenton, Marjorie Gateson and Margaret Lindsay are the chief supports. Just starting is *"Easy to Love,"* a peppy romance which brings to the screen Menjou, Mary Astor, Genevieve Tobin and Horton in the principal roles.

Pictures tabbed for follow-up production immediately are *"King of Fashion,"* William Powell and Bette Davis; *"Mandalay,"* Ricardo Cortez and Kay Francis; another for Paul Muni, *"Hi, Nellie,"* wherein Glenda Farrell will have the feminine lead. During November and December stages will be oc-

MERVYN LE ROY

DIRECTOR OF

"THE WORLD CHANGES"

"I'M A FUGITIVE FROM A CHAIN GANG"

"TUGBOAT ANNIE"

"GOLDDIGGERS OF 1933"

"LITTLE CAESAR"

"FIVE STAR FINAL"

WARNER BROS. FIRST NATIONAL PICTURES

Oct. 20, 1933 THE Hollywood REPORTER

MGM'S 'PRIZEFIGHTER' IS IN HEAVY MONEY DIVISION

That Goes For Each Department of Film

"THE PRIZEFIGHTER AND THE LADY"

MGM

Direction .....W. S. Van Dyke
Screen Play: John Lee Mahin Jr. and John Meehan.
Photography .....Lester White
Cast: Myrna Loy, Max Baer, Primo Carnera, Jack Dempsey, Walter Huston, Otto Kruger, Vince Barnett, Robert McWade, Muriel Evans, Jean Howard.

Here's a National Recovery Act in eight reels for any exhibitor's box-office, anywhere in the land. If the NRA can do for the country what "The Prizefighter and the Lady" will do for the showmen of America we'll be rolling in prosperity before Washington's Birthday.

This is a honey for anyone's money. There have been prize ring pictures before, and good ones, but this one outclasses and outpoints them all, on every count. Story, script, cast, direction, mounting and photography are all in the heavyweight division.

There's quality entertainment here for every type of motion picture fan that pushes his money across a box office counter. There's a sock in every foot of it for every woman in the audience as well as every man and boy. And, to top its abundant appeal, there are the heavyweight champion of the world, the former holder of the title and perhaps the likeliest contender to the throne as added attractions.

If the exhibitor had nothing to advertise but Baer, Carnera and Dempsey, he'd still do heavy business. With everything "The Prizefighter and the Lady" gives him to carry these names, he should be in line for a landslide at the gate.

The story is one of those classics that hits home with the crowd every time it's told. And it will never be better done than Mahin and Meehan have spun the yarn here. The story moves with the pace and tempo of a Young Corbett-McGovern boxing exhibition, and the authors deserve a medal for dialogue that is a model of freshness and crispness. There isn't a stale line in a reel and it's full of a sporty tang that every fight fan will relish.

Baer is a surprise as the successful drunk runner-up for champ honors who turns on both his wife and his manager before the big fight. He'll always be a better fighter than an actor, but he wins an easy decision on last night's showing, in a part that could easily have been just a tough, stupid, egotistical bruiser. Thanks to his personality and Van Dyke's skill, he remains likable and big-boyish even when he's cockiest. Better actors have done worse on a first showing.

The performances by the major artists in the cast are knockouts. Myrna Loy, as the night club racketeer's sweetheart who turns down her big Smith & Wesson man for an unknown palooka, sets a new record for herself. She's never done anything more genuine or sincere.

Otto Kruger's Willy Ryan, the suave, soft-spoken racketeer who lets another man take something that is his for the first time in his merciless life, comes under the wire as the performance of the evening. It's the one the crowd will exit talking about. The character itself smacks of inspiration, and Kruger plays it brilliantly, for everything there is in it. A few more like this, and he'll be a headliner and a box office magnet from the first-runs to the grinds.

Walter Huston delivers a sterling characterization as the Professor who had been waitining twenty years to prove that he could still pick 'em from the sticks. And even Bob McWade, in a tacitturn bit as Kruger's henchman, clicked.

Seymour Felix's musical act for Max Baer and a troupe of girls which is the only interlude of consequence in the story, is both novel and effective with its moving sets and its fast action. Miss Loy's song, "I'm a Downstream Drifter," won't go home with anybody, though it's well enough done.

The main bout between Baer and Carnera, which is the climax of the picture, is not only the best fight ever staged for the cameras, but ranks with the finest example of crowd handling that a director has ever turned out. It still runs a trifle long, and the equivalent of a round taken out of it will be to its advantage.

"The Prizefighter and the Lady" is a showman's bonanza. On the achievement side, the Academy will have to take more than one aspect of this picture into account when making its 1933 awards—if there's any Academy left by that time.

VARIETY

Preview

'Prizefighter and the Lady'

Metro production and release. Directed by W. S. Van Dyke. Screen play by John Lee Mahin Jr. and John Meehan. Photographed by Ted Tetzlaff. Cast: Myrna Loy, Max Baer, Primo Carnera, Jack Dempsey, Walter Huston, Otto Kruger, Vince Barnett, Robert McWade, Muriel Evans, Jean Howard. Previewed at the Alexander, Glendale Oct. 19. Running time 103 mins.

Sock entertainment for any man's theatre, 'Prizefighter' should prove a cleanup. There's enough selling angles in it to please the toughest exploitation man.

Max Baer is the picture's star. No doubt that the lad has a future in pictures. He has a natural ease and grace that will surprise the fans. Though nothing great to look at facially, he has a body that will set the femme fans on edge.

Story isn't new. Were it not for the treatment of the Mahin-Meehan combination, it would be just another tale of a fat-headed prize fighter who when about to be beaten for the championship realizes that his mental attitude is all wet and decides to go back to his wife and his old manager.

W. S Van Dyke's direction coupled with the authors' work takes the picture out of the ordinary, makes it almost great. Van Dyke hasn't muffed a single angle, has given the picture everything he's got. Championship fight between Baer and Carnera is the best of its kind to reach the screen.

Myrna Loy as the wife who takes the short end from the mugg, wraps up what's left of the picture when Baer gets through. She gives a fine interpretation of the gal who knows what's happening, keeps her mouth shut. Otto Kruger as a gangster, Walter Huston, the manager, Vince Barnett, Jack Dempsey, Robert McWade, Muriel Evans, Jean Howard and unprogrammed Leon See, Carnera's manager, Jess Willard, Jim Jeffries and other sport names all contribute to the picture's excellence. Photography is very good.

One dance number, staged by Seymour Felix, is a pip with Baer, no less, doing some good hoofing.

Baer Talks Turkey

Metro is talking contract with Max Baer.

WOW!

Are you ready?

And merrily we go on to the next page →

PRODUCTION FAR AHEAD OF LAST YEAR

cupied by *"The Crowned Head,"* a Joe E. Brown; Leslie Howard in *"British Agent;"* another Cagney picture, *"Sweethearts Forever,"* in which Dick Powell and Ruby Keeler will be co-starred, and two Edward G. Robinson biographical pictures, *"The King Fish,"* topical of the illustrious Huey Long, and *"Napoleon,"* based on the life of another great man.

Fox's Two Studios Busy

Keeping two studios busy is no easy job, but Fox is doing it at Westwood and the Western Avenue plant. Two Jesse Lasky productions are in the work, *"As Husbands Go,"* a Rachel Crothers romance in which Warner Baxter, Warner Oland, Helen Vinson and Catharin Ducet head the cast, and *"I Am Suzanne,"* a romance drama plus spectacle, with Lilian Harvey, Gene Raymond, Leslie Banks, the Teatro di Piccoli players and the Yale Puppeteers. Sol Wurtzell matches Lasky's pair with *"7 Lives Are Changed,"* based on the novel *"Orient Express,"* a thrill drama in which seven lives are altered by strange happenings aboard a train during a 24-hour trip across Europe. The cast features Heather Angel, Norman Foster, Herbert Mundin and Ralph Morgan. Number two is the topical *"Jimmy and Sally"* with Jimmy Dunn, Clare Trevor and Hervey Stephens relating a story of modern youth. Clara Bow's *"Hoopla,"* a flamboyant carnival show romance, based on *"The Barker,"* is nearing completion. Frank Lloyd is directing and the supports are Preston Foster, Richard Cromwell, Mundin and Minna Gombell. Another in the works is *"Mr. Skitch,"* starring Will Rogers and directed by James Cruze.

To follow these up, Fox will go to work shortly on the topical revusical, *"Fox Movietone Follies,"* a parade of all its stars. Nine more pictures are now ready to go. Another for Rogers and it's *"David Harum;"* a special, *"All Men Are Enemies,"* to be produced on the magnitude of "Cavalcade;" *"Frontier Marshal,"* a George O'Brien western; *"Odd Thursday,"* a romantic mystery with Baxter, Miriam Jordon and Rochelle Hudson; Janet Gaynor, Lew Ayers, Lionel Barrymore, Henrietta Crossman in *"The House of Connelly,"* an epic of a gone-to-seed old Southern family; *"Heir to Hoorah"* with George O'Brien and Sally Eilers; Lasky's *"Coming Out Party,"* an expose of the 400's sub-deb life, featuring Frances Dee, Gene Raymond and Nigel Bruce; the melodramatic *"Sleepers East"* with Wynne Gibson, and the cop crook yarn, *"Woman and the Law,"* starring Preston Foster, Clare Trevor and Victor Jory.

Independents' Activities

Independent producers are going ahead. Monogram has two pictures going, as have Mascot, Chesterfield and Mayfair. Ken Goldsmith, Fanchon Royer and Patrician have one each and plans for several more. Stepping up to the specialists we find Charlie Chaplin and Harold Lloyd feeling the urge to get going and every indication is that they will have productions at work before the first of the new year.

Short Subjects

In the short subject field, Educational is keeping up with its announced schedule of Andy Clydes, Baby Burlesque, Moran and Mack, Mermaid and Vanity series. Hal Roach has a Laurel and Hardy comedy shooting as well as one with Thelma Todd and Patsy Kelly, and the Laurel and Hardy feature set for early staging. The same activity applies to the Radio short subject department with its Clark and MacCulloughs and Edgar Kennedys, and to Columbia and Universal. The cartoon makers, particularly Walter Disney, are working on overtime schedules.

There's more than just a lot of work to Hollywood's terrific production activity. There's no looking for plaudits; just a sincere, honest and earnest effort to march in step and really do its part.

Heartened by the acclaim that has accrued to such pictures as *"The Bowery," "Footlight Parade," "Bombshell"* and *"Sweetheart of Sigma Chi,"* among others of the early new season releases, Hollywood is determined to maintain the standard. It is only necessary that the spirit inspiring Hollywood's production activity permeate the entire industry.

"Moonlight and Pretzels"

"I Like It That Way"

"Love's Interlude"

STANLEY BERGERMAN PRODUCTIONS

FOR UNIVERSAL

Kent Abroad To Study Production in Germany

Sidney R. Kent, president of Fox Film Corporation, is reported to be planning an exhaustive survey of production conditions in Germany during his trip abroad. Mr. Kent left this week for France and later will go to Berlin. Fox is producing in France, but while the company is understood to have entertained definite ideas regarding German production for some time past, no action has yet been taken.

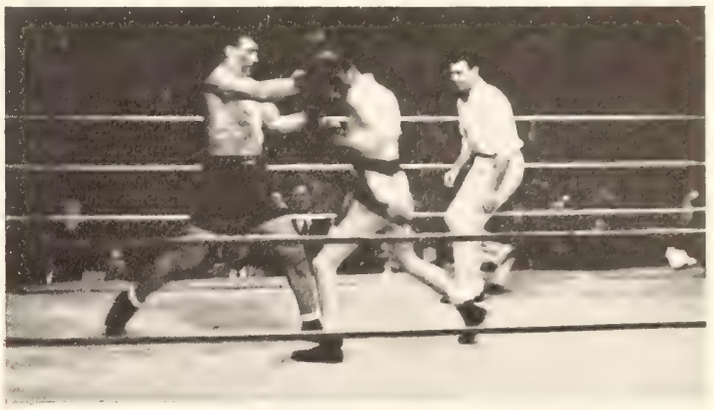
Mr. Kent's last trip abroad was made about a year and a half ago. He was scheduled to return to Europe six months ago, but the pressure of financial reorganization and the industry code resulted in delays.

South American Money Embargo Troubles Film Men

A serious, cumulative effect on the industry's foreign revenues is feared from the money embargo instituted recently by the Argentinian government. Several American distributors are known to have withdrawn funds from Argentina the past two or three months, according to Major Fred Herron, head of the foreign department of the Motion Picture Producers and Distributors of America. Other distributors are known to have sizeable amounts on hand which now can not be remitted to them, Major Herron said.

IN ALL YOUR DAYS OF SHOWMANSHIP you've never had a picture like it! Exploit it NOW!

Is Max Baer to be the new screen idol?



Above is actual clip from M-G-M's "PRIZEFIGHTER AND THE LADY", showing Carnera and Baer in their thrilling fight, Dempsey refereeing.

And he's a HEAVYWEIGHT LOVER, *too!*

RIGHT: *Teaser Card*

NOVEMBER!
A MONTH OF M-G-M HOLIDAYS!

"FLOWERS FOR MY BELOVED STAR—

Turn over please"

PRODUCTION IN THE EAST MAKES BIG GAINS; 20 COMPANIES IN LINE

Producers Point to Lower Overhead and Closer Proximity to Radio and Stage Talent as Well as to Authors

Motion picture production in the East has made such rapid strides during the past six months that this activity is almost equaling that of the eastern production of four years ago. Hollywood has been the scene of approximately 90 per cent of this country's film production since Paramount, in 1929, was the last to darken its eastern studios on Long Island, and concentrate all production on the West Coast, but in the past few months the move to return at least a part of this activity to the East has gained increasing momentum, until, at the present time, more than 20 companies are planning regular production of feature pictures and short subjects in studios around New York.

It has been said that such activity, if permanent, will of necessity create a more healthful state of competition with Hollywood than has existed at any time since the beginning of the business depression. At the same time, those interested in the production program in this sector have put themselves on record as being definitely opposed to any possible replacement of Hollywood in the East. This, they point out, is not feasible. The vast investments in real estate properties and studio equipment on the Coast are altogether too great, they say, to allow for such mass transposition.

Nevertheless, it is pointed out that, in addition to the availability of talent and material that the New York stage and radio have to offer, an even greater inducement, in the reduction of overhead costs, has been offered producers in the East through the use of studio facilities on a day-by-day basis and the engagement of talent at prices far below the scales current on the Coast. One drawback cited, however, is inadequacy of capital.

Considerable interest is being centered on the plans of Eddie Dowling and Arthur Hopkins, actor and Broadway stage producer, who are contemplating the transcription of theatrical successes to motion pictures, with the Eastern Service Studios, formerly the Paramount-Astoria plant, as the scene of their endeavors.

Sees Overhead Reduced

John Krimsky, of Krimsky and Cochran, believes that lowering of exorbitant star salaries and production overhead, plus the development of new talent and headline names, will help in a large measure to solve the problems of the eastern producer. Talent in this sector is not only less costly than in Hollywood, but much of it, under experienced direction, could be developed quickly into new star and drawing material for pictures, Mr. Krimsky said. He declared it is entirely possible to keep eastern production overhead charges in the neighborhood of 3 per cent, as against Hollywood's frequent 20 and 25 per cent, the bulk of the resultant saving to be expended on talent, director and author.

Further than this, the proximity to New York as a center for writers' and publishers' activities Mr. Krimsky sees as a distinct advantage.

"To see play material myself and to be able to personally contact authors and publishers is an advantage the eastern producer will always have over his fellow producer in Hollywood, who must rely on agents to do that work for him," Mr. Krimsky said.

Sam Sax, production head of the Brooklyn Vitaphone studios, said recently that short subjects depending upon stage and radio star names for drawing power can be produced profitably only in the East, the reason being that New York is the clearing house for talent.

Market for Names

"In the East," said Mr. Sax, "we can produce all manner of short subjects except out-and-out comedy shorts, which are best produced on the West Coast because the established and most popular screen comedians are those long associated with pictures. But Vitaphone shorts, being for the greater part miniature musical comedies, require ace performers of the musical comedy stage and broadcasting studios. It is obvious New York alone can best provide them. New York is the market for names. On the Coast you can't get the right kind of acts, the right kind of bands." He agreed that musical shorts can be made on the Coast, "but certainly not with big names—that is, big names not of the screen world, but of the realm of musical comedy."

"In New York we can get the services of a performer in no time," Mr. Sax said. "There are no heavy transportation costs to worry about and there is no fancy financial consideration such as you have to offer a stage star brought expressly to the Coast for picture work. Work in shorts made here would not interfere with the performer's stage appearances. The money made from picture sources under this arrangement is regarded by the performer simply as extra money augmenting the stage or radio earnings.

"If our shorts were made on the Coast, and we desired a certain performer tied with a stage engagement, we would be forced to wait perhaps for months until a show completed its run on Broadway. To do this would impell us to break our production schedule. And a program like ours, calling for 160 reels of shorts a year, cannot be got through on time or with profit showing unless it is carried out with system and dispatch."

Tonic for Broadway

Eddie Dowling is of the opinion that production on a large scale in the East would act as a tonic to Broadway, helping as it would to inject "new life" into the legitimate stage.

"If only 25 to 50 pictures were produced in the East in a year, it would be just enough to be a tonic on Broadway," Mr. Dowling said recently. "If the picture companies turned out but 5 to 10 per cent of their total output on pictures here, the effect would be to put Broadway back on Broadway.

"Working in the East will bring tremendous advantages to the film people no less. There can be no question that New York is the source of talent of the world."

Producers who have evidenced their faith in the future of eastern production, include major companies whose independent units are embarking upon regular feature production. Short subjects, too, in addition to Vitaphone, are being produced by Universal, Paramount and Educational, in and around New York.

Erpi Considers New Studio

Electrical Research Products, Inc., which now owns and operates the former Paramount-Astoria studios under the title of Eastern Service Studios, is said to be contemplating construction of an up-to-date studio on Long Island.

Actual production now under way, and future proposed activity, include the following companies and unit organizations.

At Educational, with Al Christie appointed production head of several units, and Jack White, formerly in charge of production at the Educational studios, signed as

EASTERN PRODUCING FAVORED BY LE BARON

Production costs in the East are below those of Hollywood, according to William LeBaron, associate producer on the Paramount lot. Owing to modern lighting improvements, Mr. LeBaron said this week, the generally given reason for production in California is eliminated, "and the only reason New York has not developed as a film center is because the business cannot be moved from the Coast."

"New York gave many advantages," the producer said in discussing the days when he had charge of the Paramount - Astoria studios on Long Island. "There was the proximity of plants manufacturing items needed in pictures. The majority of the most important writers lived there. New York also presented an opportunity to get away from shop talk and motion picture atmosphere. New York is the center of film distribution. If production could be centered there, efficiency naturally would be increased."

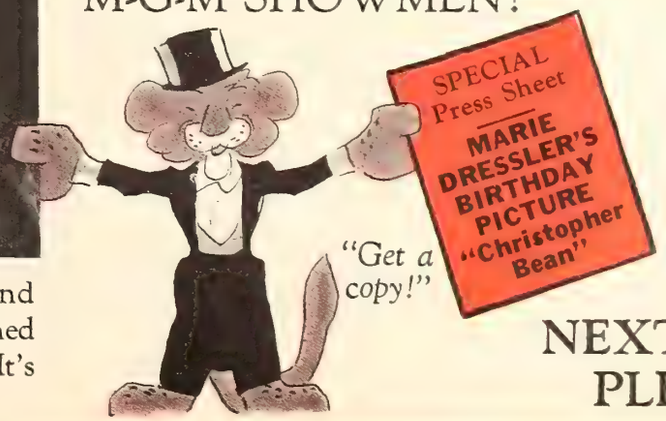
All Paramount Shorts Being Made in East; Educational and Universal Plan Half of Short Product in New York

"HAPPY BIRTHDAY TO YOU!"

MARIE DRESSLER
ADMIRERS
Kindly Sign Your Name in Autograph Album which will be sent to her on her birthday Nov. 9th Congratulating her on her many past hits and also for her work in
CHRISTOPHER BEAN"

ABOVE: Photograph taken in lobby of Midland Theatre, Kansas. Thousands of patrons have signed this Birthday Book. Put one in your lobby today. It's a great stunt for "CHRISTOPHER BEAN."

And many more Happy Birthday pictures like "CHRISTOPHER BEAN" which co-stars those two beloved favorites MARIE DRESSLER and LIONEL BARRYMORE. Another M-G-M November release. A MONTH OF HOLIDAYS FOR M-G-M SHOWMEN!



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SHORT PRODUCT TURNS EASTWARD

producer-director, Earle W. Hammons is lining up a complete production staff for work in the Eastern Service Studios. As an initial step in its announced plans to produce half of its 1933-34 product in the East, the company is negotiating for "10 star names, a number of them appearing in the new season's Broadway musical comedy hits and on important radio programs." Billy Watson, well-known comedy writer and director, has arrived from Hollywood to work with Mr. Christie, and Sid Herzig, author of "Moonlight and Pretzels," will collaborate on stories with Mr. White. Chester Hale has been signed to arrange and direct dance numbers in the first Eastern production, and Benny Davis and James Hanley will do the music and lyrics. Six additional subjects have been set for immediate production, including the first in Educational's new Star comedy specials; a Coronet comedy; a Moran and Mack comedy, and the second in the Tom Howard series.

50 Per Cent of Universal Shorts

Fifty per cent of Universal's short subjects on its 1933-34 program are being made at the Eastern Service Studios by William Rowland and Monte Brice, who also produced the Universal feature, "Moonlight and Pretzels," at the same studios. Of the series of 16 radio shorts produced by them, 13 have been completed and delivered to Universal for early release. These include four starring Morton Downey, four Louis Sobols, three Nick Kenny and two Walter Winchells. Appearing in these one and two-reelers are such names as Buddy Rogers, Lew Brown, Ray Henderson, the Four Eton Boys, Stepin Fetchit, the Boswell Sisters, Paul Whiteman and his orchestra, Texas Guinan, Little Jack Little, Jack Fulton, Peggy Healy, Nick Stuart, Sally O'Neill and others. Two of the series of 13 musical two-reelers contracted for by Universal from E. M. Glucksman of Mentone Productions, have been completed. They are "On the Air and Off" and "All at Sea," presenting such names as Nick Lucas, Adelaide Hall, Eddie Garr, Vincent Lopez, Pat Rooney, Ethel Barrymore Colt, Hugh O'Connell and the Three X Sisters. The next on the Universal-Mentone line-up will be "The Big Benefit," followed by a musical satire on "Dinner at Eight," entitled "Supper at Six." Music for the series is being provided by Milton Schwarzwald, former music director for all RKO theatres. Ballard MacDonald is writing the stories, all of which are being produced by the RCA-owned West Coast Service Studios. Gem Productions are producing the series of 13 Goofytone Newsreels, three of which have been finished with the fourth well under way. These are a satire on newsreels in general and are written and directed by George Frame Brown. Columnist Mark Hellinger's series of one-reelers, entitled "Broadways of the World," are being edited in New York.

All Paramount Shorts

All Paramount shorts are being made in the East, some at the Eastern Service plant, and some at the company's newsreel headquarters. These include the 13 "Paramount Headliners," 12 Screen Souvenirs, 13 Paramount Pictorials, 13 Sportlights, 12 Betty Boops, 13 Popeyes and 12 Screen Songs.

Walter Futter will make a minimum of 26 shorts in the East this season, including a series of 13 Curiosities and another series of 13 John P. Medbury Travelaughs. One of the Curiosities and three of the Travelaughs have been completed. The Medbury series, for release by Columbia, is being recorded on Brunswick sound at the Vitaphone studios and the Curiosities are being handled at Mr. Futter's studio at 729 Seventh avenue.

Although distribution for the series has not yet been set, the first of 13 Irvin S. Cobb single reelers has been completed by Newslaughs, Inc., and the second is almost finished. Production of these is at the RCA Photophone studios, 411 Fifth avenue, New York. Harold B. Freedman is president of the company and is actively handling production. Associated with him is George

Photocolor Studio

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SOUND STUDIOS EAST OF HOLLYWOOD

Scenery—14 sets, fully complete, for immediate use • Dressing Rooms to accommodate 200 people, with ample space for extras • Restaurant space for any number • Sleeping Quarters for 50 people • 8,000,000 feet of vault space • Carpenter Shop fully equipped to build anything

• Fully equipped Machine Shop • Extras available at reasonable prices • Sound Projection Rooms, Cutting Rooms and every other facility that could be desired • Negative and First Print Developing while you are shooting • Positive Prints in color or black and white

• Greatest Cooperation possible from Local Union • Rental at Depression Prices or Percentages

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in "Dancing Lady"

in "The Chief"

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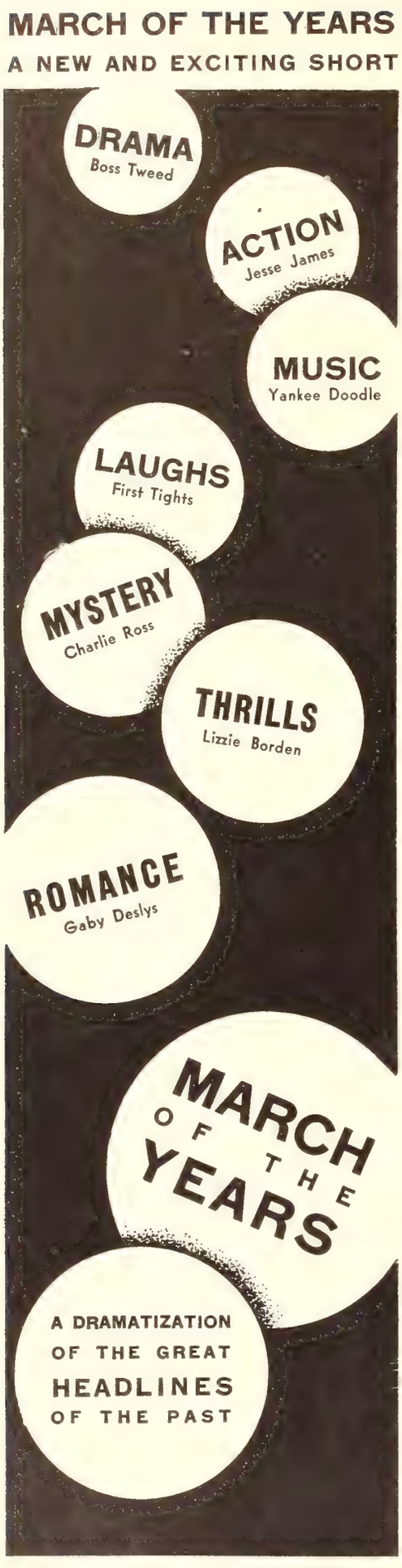
in "Christopher Bean"

YOU'LL REMEMBER NOVEMBER

A Month of Holidays thanks to

METRO-GOLDWYN-MAYER

(—and just one more page! Please turn over!)



FEATURES MADE IN EAST

Byrnes as vice-president and general manager.

Bray Productions is making two series of one-reelers at the Fox Movietone News studios, New York, for distribution by Columbia. One series is entitled "Minute Mysteries," two of which are finished and were directed by Lynn Shores. The stories are based on H. A. Ripley syndicated material. The second series is "World of Sports." RCA Photophone equipment is being used for both.

Charlton Forms Zenith

Robert T. Charlton has formed Zenith Productions to produce a series of Nick Carter stories, and expects to make 12 two-reelers for the 1933-34 cycle. Herbert Ashton, Jr., formerly with Columbia and Fox, will adapt the stories and direct the dialogue and Lem F. Kennedy will co-direct with Ashton. Herbert Rawlinson is being considered for the title role.

Prominent among the features scheduled for eastern production in the near future are "The Great Adventure," based on Arnold Bennett's play, and produced by Eddie Dowling at the Eastern Service plant. It has been completed and includes a cast comprised of Roland Young, Lilliam Gish and Montague Love.

William Rowland and Monte Brice have completed "Take a Chance," based on the successful Schwab and Mandel musical comedy of two seasons ago, with Jimmy Dunn, Cliff Edwards, June Knight, Lillian Bond, Lillian Roth and Buddy Rogers.

Chester Erskine recently completed "Midnight," a play which the Theatre Guild put on several seasons ago, at the Eastern Service Studios.

The first two features produced at this plant were "Moonlight and Pretzels" and "Emperor Jones."

Bud Pollard is planning 10 feature pictures for 1933-34 release at the Bud Pollard Studios, Grantwood, N. J., which is just a stone's throw from Times Square. A number of other independent producers are signing for space in Mr. Pollard's studio to produce for the state rights market. Having completed "The Horror," Mr. Pollard is now working on "Dance Hall Dames." Also lined up for early production are "Metropolitan Murders," "Framed," "Lunatic at Large," "The Green Jade," "Strange Women of the World," "Kings of Laughter" and four others, titles of which are not yet set. Mr. Pollard already has signed Betty Hamilton and Mary Nolan.

First Production Finished

Producing independently in the East, Louis Weiss plans to make a number of pictures under various corporate names, including Exploitation Pictures, Inc., Stage and Screen Productions, and International Stageplay Pictures, Inc. Already completed are "Enlighten Thy Daughter," produced at the Photocolor Studios at Irvington, N. Y.; "Drums o' Voodoo," with an all-colored cast, at the Atlas Studios in Long Island City; "Before Morning," with Leo Carillo, Herbert Rawlinson and others, at the same studio. Distribution will be through state rights exchanges.

Starmark Pictures, releasing through Regent, has completed its first production at the Fort Lee Studios, New Jersey. The completed production is entitled "Get That Venus," and its cast includes Ernest Truex, Jean Arthur, Molly O'Day, Herbert Rawlinson and Tom Howard. It was directed by Grover Lee.

Pinnacle Pictures, the latest of eastern producers, has been formed with a planned schedule for four features, the first being "Grey Riders."

Magna Pictures, headed by the orchestra leader, Meyer Davis, has completed one musical short, "That's the Captain," with Arthur Tracy, Baby Rose Marie, Ray Knight and Freddie Rich's orchestra.

On schedule as a series of 12 short subjects, Master Arts Products is contemplating making Edwin C. Hill's radio talks, "The Human Side of the News," into motion pictures. "Pet Superstitions," another Master Arts series, may be partially produced in the East as well.

Plans of Jewish American Film Arts call for four features in Yiddish and English. JAFA finished "The Wandering Jew," starring Jacob Ben-Ami, six weeks ago. It was produced at the Atlas Studio in Yiddish.

Argentina Honors Disney

Walt Disney, creator of Mickey Mouse and the Silly Symphonies color cartoons, has been awarded a diploma by the Academy of Fine Arts of Buenos Aires, Argentina, in recognition of the cartoons. The diploma probably will be formally presented by the Argentine consul general in Los Angeles.

Salient Signs Arthur Tracy

Salient Pictures, Coast company of which John A. Curtis is general manager, has signed Arthur Tracy, known as the "Street Singer" on the radio, for the lead in its forthcoming "Mating Time," which was written originally for the screen by Leo Birinsky, and will be directed by him. Jeanette Loff has the feminine lead.

Hurley Paramount Producer

Harold Hurley has been named an associate producer at Paramount, his first assignment being "Sailor, Beware," with Jack Oakie. Mr. Hurley, originally in the publicity department, was successively assistant to Emanuel Cohen and associate producer on westerns.

20 U. A. Exploiteers in Field

A staff of 20 United Artists exploitation men are engaged, in all key cities, under the supervision of Monroe Greenthal, in handling campaigns on the first Darryl Zanuck-Joseph Schenck 20th Century feature, "The Bowery" and other United Artists releases.

Reopens Doradele Theatre

Dorothy B. Strauss, owner and manager of the Doradele theatre at Cooperhill, Tenn., has reopened the theatre after a 14-months vacation.

"I'm so embarrassed!"
5 BOX-OFFICE CHAMPIONS OUT OF 15
Leo leads all companies again in M. P. Herald's Survey of 1932-1933
SEE THIS ISSUE OF M.P. HERALD
"Look Leo!"

"I HATE TO BRING THIS UP AGAIN—"

You'll think I haven't got a shred of modesty—

But, honestly, haven't I the right to be proud!

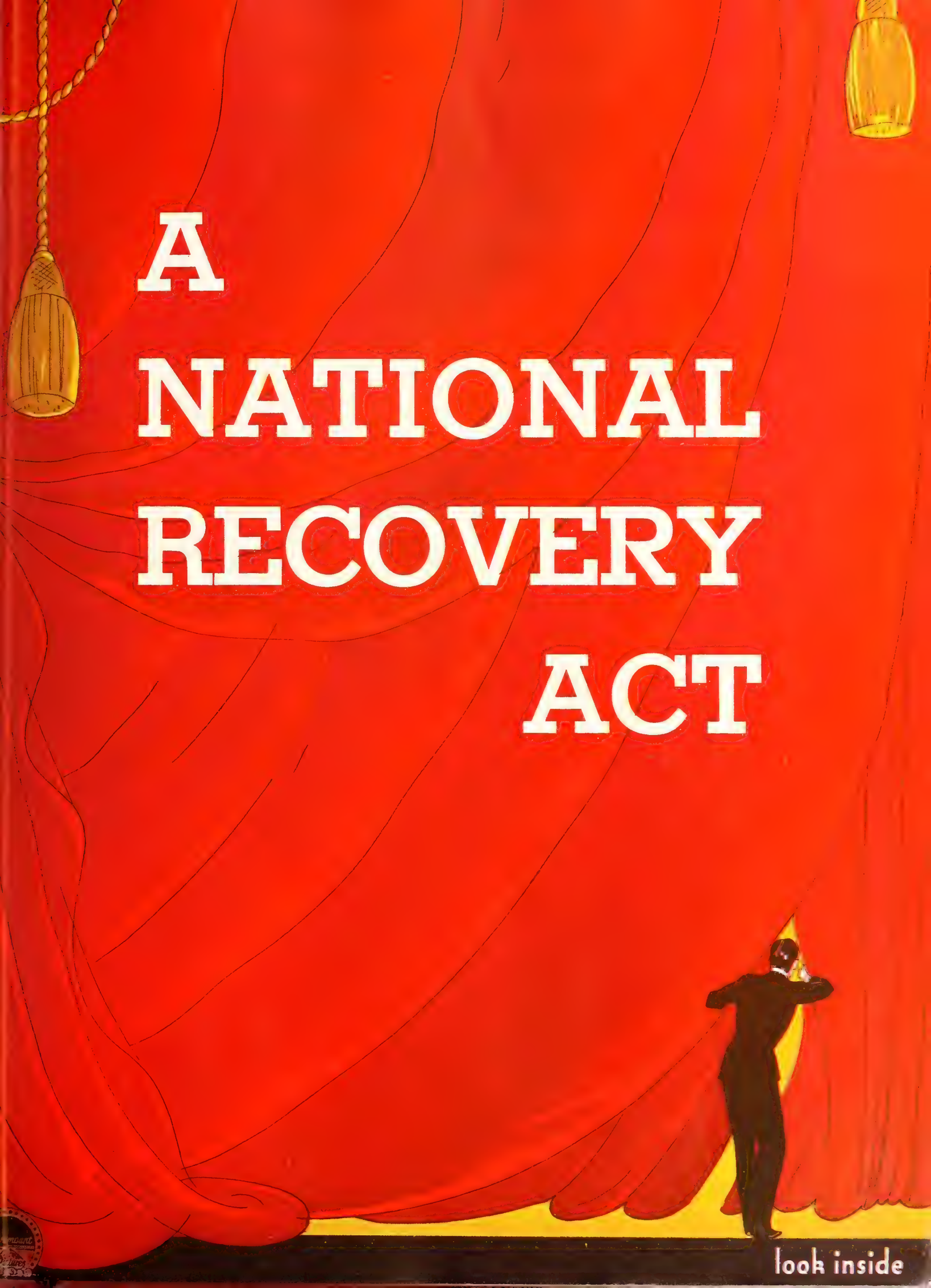
At the end of every year, when all the shouting is over, and the cold, hard facts are on the books—

Isn't it a thrill to find M-G-M on top **YEAR AFTER YEAR AFTER YEAR!**

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
COLUMBIA			
"The Criminal Within"	Story by Doris Malloy and Kathryn Scola. Director: Phil Rosen.	Mary Brian, Bruce Cabot, Grant Mitchell.	Shooting
FOX			
"I Am Suzanne"	Screen play by Edwin Mayer. Director: Rowland V. Lee.	Lilian Harvey, Gene Raymond, Leslie Banks.	Shooting
"7 Lives Were Changed"	Story by Graham Greene. Director: Paul Martin.	Heather Angel, Norman Foster, Ralph Morgan, Herbert Mundin, Una O'Connor, Irene Ware, Dorothy Burgess.	Shooting
"Jimmy and Sally"	Director: James Tinling.	James Dunn, Claire Trevor, Harvey Stephens.	Shooting
METRO-GOLDWYN-MAYER			
"Tarzan and His Mate"	Story by Edgar Rice Burroughs. Director: Cedric Gibbons.	Johnny Weissmuller, Maureen O'Sullivan, Neil Hamilton, Paul Cavanaugh, Doris Lloyd, Frank Reicher.	Shooting
"Queen Christina"	Director: Rouben Mamoulian.	Greta Garbo, John Gilbert, Lewis Stone, C. Aubrey Smith, Elizabeth Young, Akim Tamiroff, Ian Keith.	Shooting
"The Hollywood Party"	Story by Edmund Goulding and Howard Dietz. Director: Richard Boleslavsky.	Marie Dressler, Joan Crawford, Jean Harlow, Jimmy Durante, Lupe Velez, Jack Pearl, Charles Butterworth, Jean Hersholt, Albertina Rasch Ballet, Eddie Quillan, Polly Moran, Ben Bard, Richard Carle, George Givot.	Shooting
"Malibu"	Story by Joseph Vance Hoyt. Directors: Chester Franklin and Nick Grinde.	Jean Parker, David Landau, Russell Hardie.	Shooting
"Going Hollywood"	Story by Donald Ogden Stewart and C. Gardner Sullivan. Director: Raoul Walsh.	Marion Davies, Bing Crosby, Fifi D'Orsay, Ned Sparks, Ted Healy	Shooting
"The Cat and the Fiddle"	Play by Jerome Kern and Otto Harbach. Director: William K. Howard.	Ramon Novarro, Jeanette MacDonald, Charles Butterworth, Vivienne Segal, Frank Morgan, Jean Hersholt.	Shooting
"Sons of the Desert"	Original story by Frank Craven. Director: William Seiter.	Stan Laurel, Oliver Hardy, Mae Busch, Lucien Littlefield, Charles Chase, Dorothy Christy.	Shooting
"Overland Bus"	Story by Ferdinand Reyer and Frank Wead. Director: Richard Boleslavsky.	Robert Montgomery, Madge Evans, Nat Pendleton, Gladys Hulette, Ted Healy.	Shooting
MONOGRAM			
"Sagebrush Trail"	Story by Lindsley Parsons. Director: Armand Schaefer.	John Wayne, Nancy Shubert, Lane Chandler.	Shooting
PARAMOUNT			
"Alice in Wonderland"	Original story by Lewis Carroll. Director: Norman McLeod.	Charlotte Henry, Richard Arlen, Polly Moran, Jack Oakie, Charlie Ruggles, Louise Fazenda, Ford Sterling, Alison Skipworth, Leon Errol.	Shooting
"Eight Girls in a Boat"	Story by Helmuth Brandis. Director: Richard Wallace.	Dorothy Wilson, Kay Johnson, Mildred Hollis, Betty Grey, Douglas Montgomery, Peggy Montgomery, Ferike Boris, Barbara Barondess.	Shooting
"Girl Without a Room"	Story by Jack Lait. Director: Ralph Murphy.	Charles Farrell, Marguerite Churchill, Charlie Ruggles, Walter Woolf, Gregory Ratoff.	Shooting
"Sitting Pretty"	Story by Nina Wilcox Putnam. Director: Harry Joe Brown.	Jack Haley, Jack Oakie, Ginger Rogers, Thelma Todd, Gregory Ratoff.	Shooting
"The Thundering Herd"	Story by Zane Grey. Director: Henry Hathaway.	Randolph Scott, Judith Allen, Noah Beery, Monte Blue, Raymond Hatton, Buster Crabbe.	Shooting
"Chrysalis"	Original story by Rose A. Porter.	Fredric March, Miriam Hopkins, George Raft.	Shooting
RKO-RADIO			
"Man of Two Worlds"	Novel by Ainsworth Morgan. Director: J. Walter Ruben.	Francis Lederer, Henry Stephenson, Sarah Padden, J. Farrell MacDonald, Steffi Duna.	Shooting
"Rodney"	Story by Leonard Mason. Director: George Archainbaud.	Walter Huston, Frances Dee, Robert Shane.	Shooting
"Long Lost Father"	Story by G. B. Stern. Director: Ernest B. Schoedsack.	John Barrymore, Elizabeth Allan, Helen Chandler, Donald Cook, Alan Mowbray, Doris Lloyd.	Shooting
"Wild Birds"	Story by Don Totheroh. Director: Elliott Nugent.	Dorothy Jordan, Tom Brown, Zasu Pitts.	Shooting
"Trigger"	Play by Lulu Vollmer. Director: John Cromwell.	Katharine Hepburn, Robert Young, Ralph Bellamy.	Shooting
"Once Over Lightly"	Story by A. T. Horman. Director: Russell Mack.	Zasu Pitts, Pert Kelton, Skeets Gallagher, El Brendel, James Gleason, Bill Cagney.	Shooting
"Hips, Hips, Hooray!"	Original story and screen play by Harry Ruby and Bert Kalmar. Director: Mark Sandrich.	Bert Wheeler, Robert Woolsey, Dorothy Lee, Ruth Etting, Thelma Todd, George Meeker, Phyllis Barry.	Shooting
RELIANCE			
"Joe Palooka"	Director: Ben Stoloff.	Jimmy Durante, Stuart Erwin, Lupe Velez.	Shooting
SALIENT			
"Mating Time"	Screen play and direction by Leo Birinski.	Ben Alexander, Jeanette Loff, Arthur Tracy.	Shooting
SAMUEL GOLDWYN			
"Nana"	Story by Emile Zola. Director: Dorothy Arzner.	Anna Sten, Lionel Atwill, Phillips Holmes.	Shooting
TWENTIETH CENTURY			
"Moulin Rouge"	Screen play by Nunnally Johnson. Director: Sidney Lanfield.	Constance Bennett, Franchot Tone, Tullio Carminati, Helen Westley, Fuzzy Knight, Andrew Tombs.	Shooting
"Born to Be Bad"	Story by Ralph Graves. Director: Lowell Sherman.	Loretta Young, Cary Grant, Harry Green, Marion Burns.	Shooting
"Advice to the Lovelorn"	Novel by Nathaniel West. Director: Alfred Werker.	Lee Tracy, Sally Blane, Paul Harvey, C. Henry Gordon, Judith Wood.	Shooting
"Gallant Lady"	Screen play by Sam Mintz. Director: Gregory La Cava.	Ann Harding, Clive Brook, Tullio Carminati, Janet Beecher, Otto Kruger, Veree Teasdale.	Shooting
UNIVERSAL			
"By Candlelight"	Stage play by Siegfried Geyer. Director: James Whale.	Paul Lukas, Elissa Landi, Nils Asther, Esther Ralston.	Shooting
"Counsellor-at-Law"	Play by Elmer Rice. Director: William Wyler.	John Barrymore, Bebe Daniels, Doris Kenyon, Onslow Stevens, Thelma Todd, Isobel Jewel.	Shooting
"Beloved"	Story by Paul Gangelin. Director: Victor Schertzinger.	John Boles, Gloria Stuart, Dorothy Peterson, Mae Busch, Edmund Breese.	Shooting
"Bombay Mail"	Story by L. G. Blochman. Director: Edwin Marin.	Edmund Lowe, Onslow Stevens, Ralph Forbes, Shirley Grey, Tom Moore.	Shooting
"Cross Country Cruise"	Screen play by Stanley Rauh and Elmer Harris. Director: Edward Buzell.	Lew Ayres, Alice White.	Shooting
"Madame Spy"	Screen play by William Hurlbut. Director: Karl Freund.	Fay Wray, Nils Asther, Edward Arnold, Mabel Marden.	Shooting
WARNER BROS.-FIRST NATIONAL			
"Massacre"	Story by Robert Gessner and Ralph Block. Director: Alan Crosland.	Richard Barthelmess, Ann Dvorak, Henry O'Neill.	Shooting
"Easy to Love"	Screen play by Carl Erickson, David Boehm and Manny Seff. Director: William Keighley.	Adolphe Menjou, Mary Astor, Genevieve Tobin, Edward Everett Horton, Patricia Ellis, Hugh Herbert.	Shooting
"King of Fashion"	Story by Warren Duff. Director: Wilhelm Dieterle.	William Powell, Bette Davis, Frank McHugh.	Shooting
"Hi, Nellie!"	Story by Roy Chanslor. Director: Mervyn LeRoy.	Paul Muni, Glenda Farrell, Ned Sparks.	Shooting
"Mandalay"	Story by Paul H. Fox. Director: Michael Curtiz.	Kay Francis, Ricardo Cortez, George Brent.	Shooting

A NATIONAL RECOVERY ACT



look inside

PARAMOUNT PUTS ON AN ACT THAT BE

1 MAE WEST in "I'm No Angel" with Cary Grant, Directed by Wesley Ruggles

2 "TILLIE AND GUS" with W. C. FIELDS, ALISON SKIPWORTH and BABY LE ROY, Directed by Francis Martin

3 MAURICE CHEVALIER in "The Way to Love" with Ann Dvorak and Edward Everett Horton, Directed by Norman Taurog

4 "TAKE A CHANCE" with James Dunn, June Knight, Charles "Buddy" Rogers, Lillian Roth, Cliff Edwards, Lillian Bond, Dorothy Lee, Produced by Laurence Schwab in association with William Rowland and Monte Brice

5 THE FOUR MARX BROTHERS in "Duck Soup", Directed by Leo McCarey

6 DOROTHEA WIECK in "Cradle Song", Directed by Mitchell Leisen

NGS BACK BUSINESS TO THE THEATRES

7 FREDRIC MARCH, GARY COOPER, MIRIAM HOPKINS, Edward Everett Horton in Noel Coward's "DESIGN FOR LIVING". An ERNST LUBITSCH Production

8 "SITTING PRETTY", Jack Oakie, Jack Haley, Ginger Rogers, Pickens Sisters. A Charles R. Rogers Production. Directed by Harry Joe Brown

9 "WHITE WOMAN" with Charles Laughton, Carole Lombard, Charles Bickford and Kent Taylor, Directed by Stuart Walker

10 "ALICE IN WONDERLAND" with Charlotte Henry as Alice, Richard Arlen, Rosco Ates, Gary Cooper, Leon Errol, Louise Fazenda, W. C. Fields, Skeets Gallagher, Raymond Hatton, Edward Everett Horton, Roscoe Karns, Polly Moran, Jack Oakie, Edna May Oliver, May Robson, Charlie Ruggles, Alison Skipworth, Ned Sparks, Ford Sterling, Directed by Norman McLeod

Paramount Pictures

it's the best show in town!

and speaking of putting on an ACT!

MAE WEST
in
"I'M NO ANGEL"

breaks all existing records for attendance in more cities than we have space for on this page.

. . . and that's what we call a NATIONAL RECOVERY ACT

. . . But as MAE says, "What's the use of talking . . . I'm a woman of ACTion."

SIGNED . . .

Columbia

June Collyer engaged for "House of Murder." . . .

▽

Educational

Lillian Roth, Lena Malena, and Stoopnagle and Budd given contracts. . . . Lena Malena assigned to "What a Wife." . . . Lillian Roth to appear in "Who Is It" and "A Million Dollars." . . .

▽

Fox

Claire Trevor, Spencer Tracy and Rosemary Ames awarded contracts. . . . "All Men Are Enemies" to be directed by George Fitzmaurice. . . . Nigel Bruce assigned to "Coming Out Party." . . Georgia Caine added to "I Am Suzanne" (Jesse L Lasky). . . .

▽

MGM

Contracts given to Una Merkel and Ted Healy, players; Charles Brabin, director; John Meehan and Leo Birinski, writers. . . . Irene Franklin added to "The Cat and the Fiddle." . . . Nat Pendleton joins "Overland Bus." . . . Nena Quartaro awarded contract by Hal Roach. . . . Joseph Schildkraut, Donald Reed, Katherine DeMille and George and Pedro Rigas additions to "Viva Villa." . . .

▽

Paramount

Carole Lombard, Dorothea Wieck and Dorothy Dell, players; William Slavens McNutt and Grover Jones, producing-writing-directing team, sign contracts. . . . Dorothy Wilson and "Shipwreck" Kelly engaged by Charles R. Rogers. . . . Raoul Walsh to direct "The Trumpet Blows." . . . Grace Bradley assigned to "Girl Without a Room" (Charles R. Rogers). . . . Edward Sutherland will direct "Funny Page." . . . Monte Blue and Judith Allen selected for "The Thundering Herd." . . . Carole Lombard and George Raft in "Bolero," Wesley Ruggles will direct. . . . Mae Marsh, Jack Duffy and Skeets Gallagher cast for "Alice in Wonderland." . . .

▽

RKO Radio

Nan Sunderland, Bruce Cabot, El Brendel, Jean Connors, players; John Ford and Mark Sandrich, directors, awarded contracts. . . . Tom Kennedy, Jack Rice and Loren Raker join cast for next Clark and McCullough comedy. . . . Sam White to direct Ruth Etting in "Harvest Moon Girl" (two reels). . . . Steffi Duna, European actress, engaged for "Man of Two Worlds" . . . John David Horsley, June Brewster, Carol Tevis and Grady Sutton in "On the Make" (short subject). . . . Pat Collins, Frank Conroy and Ralph Remley added to "Rodney." . . . Katharine Hepburn, Joel McCrea and George Brent in "Trigger." . . . Zasu Pitts, Charles Grapewin and David Landau sign for "Wild Birds" . . . John Barrymore, Elizabeth Allan, Phillis Barry and Natalie Moorehead assigned to "Long Lost Father." . . .

▽

United Artists

Otto Kruger, Ann Harding and Clive Brook assigned to "Gallant Lady" (20th Century) . . .

▽

Universal

Dorothy Revier joins "By Candlelight." . . . Cecilia Parker and Walter Miller signed for "Rider of Justice." . . . Leo McLaglen engaged for "Horse Play." . . . Tom Moore added to "Bombay Mail" . . . Fay Wray cast for "Madame Spy." . . . Andy Devine assigned to "The Poor Rich." . . . June Knight cast in "Cross Country Cruise" . . .

▽

Warner-First National

Edward Everett Horton signs for "Easy to Love." . . . Bull Montana added to "The Finger Man." . . . Kay Francis succeeds Ruth Chatterton in "Mandalay." . . .

Syndicate Takes Over Circuit for S. Z. Poli

Louis M. Sagal, managing director of the Poli circuit during the receivership of the company, then Fox-New England, declared in Hartford this week that since the purchase of bonds and houses of the New England circuit last week by a group headed by the former owner, S. Z. Poli, several national circuits have approached Mr. Poli on a deal to take over the 18 houses involved. It is understood Loew's is bidding. Mr. Sagal indicated Mr. Poli will operate his circuit unless an offer is made for outright purchase.

Last week Massachusetts houses of the Fox New England circuit were auctioned for $875,000. The purchasers were John A. McNaughton and W. B. F. Rogers, New York attorneys, who bought the Connecticut theatres involved for $2,226,000 the same day. The two were acting for an underwriters' syndicate headed by Halsey, Stuart & Company. Mr. Poli will head a new company, Poli-New England, if the plan is approved by Federal Judge Edwin S. Thomas on October 30.

From London . . .

W. H. ("Bill") Mooring, London representative of Quigley Publications, has undertaken his new duties as press representative and studio publicity manager of British International. He tootles daily between Elstree and his Edgware home.

▽

Price cutting has almost reached rock bottom in English provincial towns. Rates now at about 2 cents an hour in several centers.

▽

'Jever get a kick out of those folks who write letters to newspapers? One such, in the London *Daily Telegraph*, suggests that, instead of showing protracted kisses in close-up, film should black out and sound track announce: "He is now kissing her."

▽

CEA has under its hat plans for a fresh assault on the chancellor of the exchequer in respect of the entertainments tax. It doesn't know whether to press for total abolition or merely for restoration of the scale existing before the emergency budget of 1931.

▽

Universal announced a decision to produce in Britain. At least that's what S. F. Ditchman, London chief, said Carl Laemmle told him in Paris.

Universal tried it once before. Made one serial, "Detective Lloyd," and then broke up the unit.

▽

Visitors—Charles Bickford, Carlyle Blackwell, Cecil Mason (Greater Australasian Films chief—from Australia), Sam E. Morris, W. R. Wilkerson, and Carl Laemmle—almost.

Warner Club Plans Affair

The Warner Baseball Club of home office employees will hold its first "get-together" party November 25 at the Belvedere Tavern in Brooklyn. Sam Mareno, assistant cameraman at the Vitaphone studio, is in charge and has arranged for stage and screen stars to attend.

Balmer Joining Harris

James G. Balmer, Warner district manager in West Virginia, resigned last week to become general field supervisor for Harris Amusement Company of Pittsburgh.

TRAVELERS . . .

E. W. Hammons, president of Educational, has returned to New York from a two-week visit to Hollywood.

Herman Wobber, Fox executive, is in New York.

Victor Fleming, MGM director, is en route for the South Seas for a two months' vacation.

Fred Meyer, president of the MPTO of Wisconsin, returned to Milwaukee from Washington, where he has been "codifying" for some time.

Edwin Loeb, attorney for the Association of Motion Picture Producers, Hollywood, left New York for the Coast.

Nicholas M. Schenck and E. B. Hatrick, left New York for Hollywood. Mr. Hatrick is general manager of William Randolph Hearst's film interests.

Frances Williams, Broadway musical comedy star, who has just completed a part in Darryl Zanuck's "Broadway Thru a Keyhole," has arrived in New York from the Coast.

Jack L. Warner is in New York.

Lynn Farnol, Samuel Goldwyn's representative, will be in New York next week.

Larry Williams returned to New York from London, where he has been photographing street scenes in the British capital for Eddie Dowling's "Great Adventure," to be produced in New York.

Carl Laemmle returned from a month's business trip in Europe.

George Burns and Gracie Allen left New York for Hollywood, where they will start work on a Paramount picture. Sam Jaffe and Shipwreck Kelly accompanied them.

Paul Muni flew to New York from Hollywood to attend the premiere of Warner-First National's "World Changes," in which he is the star.

Jean Connors, winner of the national RKO Theatres beauty contest, left New York for Hollywood to start work under a term contract.

Ruby Keeler left New York for the Coast to appear in her next Warner picture, "Sweethearts Forever."

Marion Nixon returned from Europe and left New York for the Coast almost immediately.

Max J. Weisfeldt, Majestic sales manager, is in Chicago to open the new Majestic offices in that territory.

Charles Skouras arrived in Hollywood from New York.

Wid Gunning is in New York.

John Zanft arrived in Hollywood from New York.

Gradwell Sears left New York for a prolonged sales trip throughout the Warner southern exchanges.

Trem Carr and W. Ray Johnston arrived in Cleveland for a Monogram franchise holders' meeting.

Helen Turner, formerly with Paramount, is in New York, after editing three features made at the Sun Haven studios in Florida.

Archie Mayo, who has been spending a vacation in New York, returned to Hollywood to begin work on Warner's "Blood of China."

Earle Swigart, Paramount's Philadelphia exchange manager, was in New York last week.

Hal Horne leaves on his semi-annual trip to the United Artists studio.

Cyril Chadwick is in New York from Hollywood.

Columbia Branch in Tokio

Columbia last week opened a new distribution branch in Tokio, with plans announced as set for the opening in the near future of other Oriental branches.

112 STORIES AND PLAYS WIND UP PURCHASES FOR 1933–34 PRODUCT

Rights Acquired in July, August and September Only Half of Number in Previous Quarter; Many Notable Works Bought

Acquisition of 112 stories, books and plays by large motion picture companies during the third quarter of the year virtually completed the groundwork for 1933-34 production, portions of which had not been determined at the beginning of the season, when all companies outlined studio plans.

Production rights to literary works and to stage plays obtained in July, August and September totaled about half as many as acquired in the preceding quarter, when negotiations for 218 vehicles were consummated. In the first quarter of 1933, producing companies purchased 96 stories and plays. Month-by-month purchases since Jan. 1, 1933, follow:

JANUARY	41
FEBRUARY	28
MARCH	27
APRIL	54
MAY	66
JUNE	98
JULY	37
AUGUST	47
SEPTEMBER	28
TOTAL	426

The unusually heavy activity in the story field during May, June and July was attributable principally to a desire of companies to round out their schedules, insofar as practicable, before annual sales conventions and in order to present to the exhibitors some tangible evidence of the new season's product. The new purchases, then, give to theatre owners an idea of what to expect from the companies beyond the early announcements.

There were many notable books and plays among the third quarter purchases, principally Ehrenbourg's Russian novel, "Nikolai Kourbov," which went to Columbia; Richard Aldington's "All Men Are Enemies," bought by Fox, and some of Metro's acquisitions, including Pearl Buck's well-known "The Good Earth," Louis Bromfield's "Living in a Big Way," Ferenc Molnar's play, "Miracle in the Mountains," Robert Chambers' novel, "Operator Thirteen," and two other plays, "The Vortex," by Noel Coward, and Paul Osborn's "Vinegar Tree."

Paramount Gets Play, Several Novels

Other outstanding properties acquired during the third quarter were: Eustace L. Adams' magazine yarn, "Sixteen Fathoms Deep," which went to Ray Johnston's Monogram Pictures; Sidney Howard's play, "Alien Corn," a purchase by Paramount, which also obtained Cronin's novel, "Greenloaning," Komroff's original, "Her Regiment of Lovers," Tiffany Thayer's book, "If a Man Bites a Dog," Rupert Hughes' "Miss Fane's Baby Is Stolen," and Clarence Budington Kelland's "Thirty-Day Princess."

Highlighting the Radio purchases were John Galsworth's "Apple Tree," Stefan Zweig's "Letters of an Unknown Woman," Floyd Gibbons' magazine article, "Red Knight of Germany," and Lulu Vollmer's play, "Trigger."

United Artists made several important purchases, among them Herbert Asbury's "Barbary Coast," "Gentlemen, the King!" by Damon Runyon, and Lajon de Bri's popular play, "Moulin Rouge."

To Universal went the talker rights to Geyer's play, "Candlelight," Hans Fallada's "Little Man, What Now?" and the magazine story, "Saturday's Millions," by Lucian Cary.

Warners announced that "Anthony Adverse," by Hervey Allen, was the biggest purchase at their office. The company also acquired, among others, "The Return of the Terror," by the late Edgar Wallace.

Metro Buys 90 in Nine Months

Mr. Nicholas Schenck's Metro company obviously is well stocked with books and plays, having purchased approximately 90 in the first nine months of 1933. Their portfolio contains approximately twice as many properties as will be needed at the Culver City studios to supply the promised total of features for 1933-34.

Nor was Radio inactive in the story field, buying 61 stories and plays. Fox was third, negotiating 52, followed closely by Paramount, with 51. In the nine months, Universal acquired 42 properties, Warners 32, and Columbia and United Artists, 24 each.

Originals Still Predominate

Despite talk heard on Broadway and Hollywood boulevard, studios continue to buy more original ideas than plays, published material also besting the stage as a source of material.

During July, August and September, when 112 properties were acquired, purchases included 60 originals, 39 published stories (books, novels, magazine stories—about 10 were in magazines), and 13 plays. In June, which hit a high mark with 98 story deals, 53 were published works, 34 were originals and 12 had been staged as plays. The month previous, May, witnessed 66 acquisitions, of which 31 were originals, 27 had been published and eight were plays.

On July 29, MOTION PICTURE HERALD, published the titles of 98 books, plays and original stories which had been bought by motion picture companies in June. May purchases were recorded in the issue of June 3. Properties acquired during July, August and September follow, together with the authors' names. It is to be noted that a

Nine Months in the Story Market Tracing Purchases by Companies

COMPANIES	JAN.	FEB.	MAR.	APR.	MAY	JUNE	JULY	AUG.	SEPT.	TOTAL
ALLIED	..	..	..	1	..	1	..	..	..	2
CHESTERFIELD	..	..	..	..	1	2	3	1	2	9
COLUMBIA	1	2	..	4	6	7	1	1	2	24
FINEMAN	..	..	..	..	1	..	..	..	..	1
FILM CHOICE	..	1	..	..	..	..	..	..	..	1
FOX	4	3	4	6	5	20	5	3	2	52
FREULER	..	..	1	..	1	..	..	..	..	2
KBS	1	..	..	..	..	..	..	..	..	1
LEFF	4	..	..	..	..	..	..	..	..	4
LESSER	..	..	..	..	..	1	..	..	..	1
MAJESTIC	..	..	..	..	..	1	2	1	..	4
METRO	12	9	5	10	14	15	10	10	5	90
MONOGRAM	7	1	..	1	3	..	..	1	3	16
PARAMOUNT	9	3	4	5	8	8	2	10	2	51
RADIO	..	3	5	18	13	7	8	4	3	61
SHOWMEN	..	..	..	..	..	1	..	..	..	1
UNITED ARTISTS	..	..	..	..	4	10	3	5	2	24
UNIVERSAL	..	3	3	5	6	11	3	6	5	42
WARNERS	2	3	4	4	4	14	..	5	2	38
WORLD WIDE	1	..	..	..	..	..	..	..	..	1
ZEIDMAN	..	..	1	..	..	..	..	..	..	1
GRAND TOTAL	41	28	27	54	66	98	37	47	28	426

ORIGINALS LEAD AS FILM MATERIAL

few properties already have been completed in Hollywood and are ready for release.

CHESTERFIELD

Birds of a Feather, original, by Keene Thompson.
Broadway After Dark, original, by Winifred Dunn.
In the Money, original, by Robert Ellis.
Man of Sentiment, magazine story, by Frederick Hazlitt Brenan.
Notorious But Nice, original, by Adeline Leitzbach.
Untitled, original, by Robert Ellis.

COLUMBIA

Brownstone Front, original, by Lew Levenson.
Hold the Press, original, by Horace McCoy.
Night Bus, magazine story, by Samuel Hopkins Adams.
Nikolai Kourbov, novel, by Llya Ehrenbourg.

FOX

All Men Are Enemies, novel, by Richard Aldington.
Coming-Out Party, original, by Becky Gardiner and Gladys Unger.
Doctor Bull, original, by Reginald Berkeley.
Flight of the Swan, novel, by Andre Dliveroff.
Hoopla, original, by Moncure March and Bradley King.
House Without a Key, original, by Earl Derr Biggers.
Lottery Lover, original, by Sid Herzig and Maurice Hanline.
Marionettes, original, anonymous.
Murder in Trinidad, novel, by John Vandercook.
Woman and the Law, novel, by Judith Revel.

MAJESTIC

An Entirely Different Woman (formerly Eine Ganz Andere Fra, purchased from Paramount), novel, anonymous.
Collusion, novel, by Theodore D. Irwin.
Laughing Woman, novel, by Carlos Keith.

METRO-GOLDWYN-MAYER

Always Tomorrow, original, by Mildred Cram and Marcella Burke.
Forever Faithful, original, by Morris Lavine.
Going Hollywood, original musical, by Donold Ogden Stewart and C. Gardner Sullivan.
Good Earth, novel, by Pearl Burke.
Hall of Justice, original, by Morris Lavine.
Hill Billies, original, anonymous.
It Happened One Day, novel, by Marjorie Bartholomew Paradis.
Living in a Big Way, novel, by Louis Bromfield.
Miracle in the Mountains, play, by Ferenc Molnar.
Mystery of the Dead Police, novel, by Phillip MacDonald.
Operator Thirteen, novel, by Robert W. Chambers.
Paradine Case, novel, by Robert Hichens.
Prizefighter and the Lady, original, by Frances Marion.
Rip Tide, original, by Edmund Goulding and Charles MacArthur.
Saint Louie Woman, original, by Albert J. Cohen and William F. Kay.
Show Off, play, by George Kelly.
Solitaire Man, play, by Bella and Samuel Spewack.
Stamboul Quest, original, by Leo Birinski.
Three Indiscreet Ladies, novel, by Hawthorne Hurst.
Three Men, original, by Arthur Caesar.
Transcontinental Bus, original, by Ferdinand Reyer and Frank Wead.

RUSSIA MAY REQUIRE FOREIGN PICTURES

Changed conditions in Soviet Russia tend to develop a demand for foreign films in that country, according to a Polish press report. George R. Canty, U. S. trade commissioner, added that the report states the Soviet film policy is due for another change with a view to admitting the production and release of films with more of a romantic turn. Propaganda for furtherance of communistic ideals, until now emphasized in domestic productions, will be ordered stopped after 16 years' application, it is understood.

It was indicated that this possible change in Soviet film policy, coupled with the fact that the United States is contemplating recognition of the U. S. S. R., might widen that market for American product.

Vinegar Tree, play, by Paul Osborn.
Vortex, play, by Noel Coward.
Way to Treat a Lady, original, by John Farrow.

MONOGRAM

Broken Dreams, original, by Olga Printzlau.
Manhattan Love Song, novel, by Cornell Woolrich.
Sixteen Fathoms Under, magazine story, by Eustace L. Adams.
Woman's Man, original, by Adela Rogers St. John (formerly "Great God Fourflush").

PARAMOUNT

Alien Corn, play, by Sidney Howard.
Greenloaning, novel, by A. J. Cronin.
Her Regiment of Lovers, original, by Manuel Komroff.
If a Man Bites a Dog, novel, by Tiffany Thayer.
Man Who Broke His Heart, original, by Frederick Schlick.
Miss Fane's Baby Is Stolen, magazine story, by Rupert Hughes.
Mr. Dayton Darling, novel, by Lady Mary Cameron.
Pink Chemise, magazine story, by Philip Wylie.
Pioneer Woman, original, by Stan Dagvar.
Rumba, original, by Guy Endor.
Thirty-day Princess, magazine story, by Clarence Budington Kelland.
Whipping, play, by Eulalie Spence; novel by Roy Flanagan.
World's Greatest Spender, original, by Michael L. Simmons.
Yodelers, original, by Frank Craven.

RADIO

Age of Innocence, original, by Edith Wharton.
Apple Tree, novel, by John Galsworth.
Behold, We Live, play, by John Van Druten.
Blonde Poison, original, by Donald Henderson Clarke.
Break of Hearts, original, by Lester Cohen.
Dummy's Vote, original, by Arthur E. Horman.
Hermit of Times Square, original, by Alvin Smith.
Just Off Fifth Avenue, original, by Louis Weitzenkorn and David Hempstead.
Letters of An Unknown Woman, novel, by Stefan Zweig.
Man of Two Worlds, novel, by Ainsworth Morgan.
Red Knight of Germany, magazine story, by Floyd Gibbons.
Rodney, magazine story, by Leonard S. Nason.
Trigger, play, by Lulu Vollmer.
Without Glory, original, by Jane Murfin.
Without Sin, original, by Edith Wharton.

UNITED ARTISTS

Barbary Coast, novel, by Herbert Asbury.
Fair, The, original, by Ralph Graves.
Gentlemen, The King! magazine story, by Ramon Runyon.
Gallant Lady, original, anonymous.
I Knew Her When, novel, by Willard Robertson (formerly "The Unnamed Woman").
Moulin Rouge, play, by Lajon de Bri.
P. T. Barnum, original, by John Huston.
Red Tape, original, by Sam Mintz and Maude T. Howell.
Sentenced, play, by Harold Simpson.
Style, original, by Ralph Graves.

UNIVERSAL

Bombay Mail, novel, by L. G. Blochman.
Candlelight, play, by Siegfried Geyer.
Daughters of the Sea, original, by Howard Higgin.
Exquisite Thief, original, by Tom Buckingham.
Giant Plane, original, by Laird Doyle.
Golden Fleece, original, by Tom Reed and L. G. Blochman.
Little Man, What Now, novel, by Hans Fallada.
Madame Spy, play, by Max Kimmick (formerly "Under False Flags").
Poor Rich, original, by Dale Every and John Bright.
Saturday's Millions, magazine story, by Lucian Cary.
Secret Agent, original, by Courteney Terrett.
Sutter's Gold, novel, by Blaise Cerdraros.
Trip to Mars, novel, by R. C. Sheriff.

WARNERS

Anthony Adverse, novel, by Hervey Allen.
Bedside, original, by Manny Seff and Harvey Thew.
Diamond Joe, original, by Arthur Horman.
King of Fashion, original, by Warren Duff.
Return of the Terror, novel, by Edgar Wallace.
Shakedown, original, by Sam Engles.
Shoot to Kill, original, by Williams Rankin.

Bay, Stunt Man, Killed

Tom Bay, colorful film stunt man and double in western films, died last week in Hollywood as a result of bullet wounds said to have been inflicted by Mrs. Alta Lessert, who is in the prison ward of Los Angeles General Hospital recovering from self-inflicted wounds. Police reported the shooting followed a quarrel between the two, both of whom lived in the same house.

Films Cover New Fields

Films dealing with the agricultural crisis, the "A. B. C." of forestry and the control of mosquitoes are among recent releases announced by the U. S. Department of Agriculture. The five films, comprising nine reels, may be borrowed by application to the Office of Motion Pictures, U. S. Department of Agriculture, Washington.

WABASH AVENUE

CHICAGO

That path being worn over to the Federal building is the result of subpoenas by the government calling on exhibitors to testify in Washington's investigation of labor racketeering in connection with the conduct of the local moving picture operators' union. It's all very secret and witnesses are bound under oath not to reveal any of the proceedings.

▽

A number of folk from the Row, Barney Pearlman and Les Abbott of National Theatre Supply Company, Joe Goldberg, Guercio and Barthel and others were spotted hobnobbing with the engineers during the three-day convention of the Society of Motion Picture Engineers at the Edgewater Beach hotel last week. The meeting attracted more than 150 technicians from all parts of the country and the consensus was that a real contribution had been made to greater showmanship with wide range and high fidelity reproduction and recording.

▽

Many folk along the Row will remember Will Whitmore, formerly with this publication as local news reporter. Whitmore, now with Erpi, was at the convention not only as chairman of the publicity committee, but as a benedict of only a few weeks.

▽

Ted Morris of the Drexel theatre, was adjudged winner of first prize in the contest sponsored by the Ben Judell office for the best exploitation campaign on "Fighting With Kit Carson." Morris arranged an essay contest in cooperation with nearby schools and turned in a number of fine papers prepared by the pupils. Morris in turn awarded admissions for the best papers.

▽

Members of the Chicago Warner Club will stage a Halloween party Saturday in the finely appointed club rooms maintained by the company on the fourth floor of the local branch building.

▽

Max Sachs, manager of the Irving theatre, is flirting with a new love. Max was seen at the Opera last week and his friends have been looking at him quizically ever since.

▽

Kenneth Leach, well known as the manager of the Moviephone office here several years ago, is back in this neck of the woods following a stay on the west coast.

▽

Clyde Elliott is now covering the Indiana territory for Master Art Products.

▽

Essaness is planning extensive remodeling and improvement of the Irving theatre next month.

HOLQUIST

William Mayo Kills Self

William H. Mayo, 53, Boston theatrical figure, shot and killed himself last week at his summer home near Peterboro, N. H. Manager of a little theatre group there, Mr. Mayo was to have left for New York to prepare the production of "Under Glass," which featured the summer season in Peterboro. Ill health and financial reverses were believed the cause of suicide.

British Positive Exports Increase Greatly in Year

The export of British positive film during the first half of 1933 was 86 per cent greater than that of the corresponding period of 1932, according to statistics recently issued in London. The total footage shipped in the 1933 period was 13,676,179, which compares with 7,343,121 in 1932.

Imports of positive film into Great Britain have declined from approximately 12,000,000 linear feet in 1931 to 7,478,000 during the first half of 1933. Exports of blank film have increased steadily during the past three years, the report indicated.

ON BROADWAY

Week of October 21

CAPITOL
Scotland, Bonnie Lassie....MGM

HOLLYWOOD
Operator's Opera .....Vitaphone
I Got to Sing a Torch Song.Vitaphone
Exploring the Pacific.....Vitaphone

MAYFAIR
Pin Feathers .....Universal
Port of Call—Delhi.....First Division
Mickey's Touchdown .....Columbia

PARAMOUNT
On Ice .....Paramount
I Yam What I Yam.....Paramount

RIALTO
Little Broadcast .....Paramount
Hollywood on Parade—
No. 3 .....Paramount
One Awful Night.....Paramount
March of the Champions..Paramount

RIVOLI
Steeplechase .....United Artists
Audition .....Vitaphone

RKO MUSIC HALL
Stung Again .....Universal
Movie Struck .....Columbia
Strange As It Seems—
No. 33 .....Universal
Murder At the Bridge Table.RKO Radio

ROXY
Three Little Pigs.....United Artists
Midnight Patrol .....MGM

STRAND
The Dish Ran Away With
the Spoon .....Vitaphone

Radio Coast Studio Has NBC Station

A modern broadcasting station with latest equipment installed at a cost of $15,000, at Radio Studio in Hollywood, is being used as an accommodation studio for the NBC network and is releasing two weekly programs, "Hollywood on the Air," a sustaining program in which all studios are requested to provide talent, and the "Chase and Sanborn" hour. The new plant can accommodate 500 entertainers at one time, and can be transformed into a television studio.

Fairbanks To Portray Don Juan in Next Film

Douglas Fairbanks, in Madrid last week on his way to seek locations in southern Spain, indicated his next picture will be "Adios, Don Juan," with the actor depicting Don Juan at the age of 45.

NEWS PICTURES

FOX MOVIETONE NEWS—No. 9—Daredevil autoists perform at Deer Park, N. Y.—Roosevelt to aid closed banks' depositors—Society ladies turn jockeys at Roslyn, N. Y.—Uncle Sam creates a "Devil's Island"—Japan leaders send good-will message to United States—Wet and dry war continues with repeal near—Pittsburgh beats Navy eleven.

FOX MOVIETONE NEWS—No. 10—Macon completes flight to California—Italy welcomes Carnera—Senate supports Roosevelt's European policy—German and French stunt fliers compete—England wipes out a war relic—Metropolitan races close—Japan swim stars show fine form—Huge crowds rush to World's Fair.

HEARST METROTONE NEWS—No. 208—Macon in California home—Mayoralty battle stirs New York—Snapshots from here and there—Mud race thrills turf fans in New York—World's Fair rush reaches climax—Nation hails Navy Day.

HEARST METROTONE NEWS—No. 209—President talks to nation—Big grid games thrill record crowds—Rome hails Pope in Holy Year fete—United States moves to recognize Russia—Metrotone snapshots.

PARAMOUNT NEWS—No. 23—New British airplane carries pound-and-half shells—United States hits drug and cosmetic racketeers—Macon in new California home—Distilleries push production in Philadelphia—Air aces match skill in Villacoublay—Display old wedding rings at Widows and Widowers Club in Philadelphia.

PARAMOUNT NEWS—No. 24—Tigers blank Lions in football—United States backs own liquor—United States beckons to Russia—Airplanes in maneuvers at San Diego, Cal.—President announces new gold policy.

PATHE NEWS—No. 24—German arms demand stirs nations—Farley anticipates legal liquor—Fifty year old vintage unearthed at Washingtonville, N. Y., for coming demand—Coyboys visit New York skyscraper—United States winning war on crime.

PATHE NEWS—No. 25—Macon flies to new home in California—Football plays explained—Katherine Kelly starts life term in Cincinnati jail—Work started on world's longest dam in Columbia River—Willis Sperry wins glider looping contest at Akron, Ohio—New flashes.

UNIVERSAL NEWSPAPER NEWSREEL—No. 190—Cameraman risks life to film submarine in Pacific—World's biggest book unveiled in New York—Women cultivate pearl crop in Japan—Latest hat styles shown in France—Macon arrives at New California base—Flames destroy homes at Dudley, England—Strikers ask NRA for help at Chester, Pa.—Garageman, at Holdenville, Okla., solves depression—Italian crowds hail Carnera.

UNIVERSAL NEWSPAPER NEWSREEL—No. 191—President outlines recovery progress—Russian recognition nears—Pope Pius blesses world—Michigan beats Ohio State—Torpedoes launched from air in maneuvers at San Diego, Cal.

Paramount French Plant Cited as Extremely Active

With four sound stages and all dubbing units occupied at the moment and booked in advance, officials of Paramount International Corporation have denied reports that the Paramount Joinville studios, in France, may change hands. The plant was acquired in 1930.

At the moment Louis Gasnier is producing in French for Paramount, Fred Bacos is doing three in French, and Eric Pommer is handling a like number for Fox release. Dubbing of "Cavalcade" in French, Spanish and Italian is in work.

Crinnion Takes Over Amity Pictures Corp.

John M. Crinnion, former secretary and treasurer of Tiffany Productions, Inc., has taken over control of Amity Pictures Corporation, Ltd., with executive offices at 729 Seventh avenue, New York.

Amity, which operates 28 exchanges throughout the United States, has been releasing both Tiffany and Quadruple product since Educational Pictures, former outlet, turned its distribution over to Fox. Mr. Crinnion plans to obtain new independent product for release.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

The Prize Fighter And the Lady

(MGM)

Romantic Drama

Here's a picture that you can stand up and yell about. It's a real show, not a freak, and introduces an already famous ring personality, Max Baer, who in the light of his initial efforts seems destined to go places on the screen. Showmanship possibilities abound. It's a woman's show, a pip of a love story for them, with pathos and human interest. And it's a man's show, because it is a sporting world story, climaxed by the bringing together of Primo Carnera and Max Baer in a thrilling ring battle for the world's heavyweight championship. On top of that, it's a show for every youngster in town.

There's the natural color yarn of a pug, the story of a girl who saw with her heart more than her eyes, and married him. Steve, a barroom bouncer, is picked up by the Professor, an oldtime fight manager, and is built up, by one blasting victory after another, into a spot as contender for Carnera's title. He's swept to fame and wealth, but dallies on the way to chisel on his faithful wife, a phase made realistic as Belle, heartbroken, sensibly pleads with her erstwhile racketeer lover to leave the cocky lug alone and as Steve promises to cut out his philandering.

The picture turns on an extra thrill with the signing of articles for the title go. Carnera and Dempsey come into the picture. Steve socks the Professor and goes on his own. There's a theatric atmosphere as the ballyhooed contender goes on a personal appearance stage tour. Belle catches her husband in a dressing room liaison with a chorus girl and leaves him to go back to Willie Ryan.

Then the Madison Square Garden Carnera fight. Flocks of old champs appear in the ring. Dempsey is talking to Willard about the Toledo debacle. Jeffries, Frank Moran, Billy Papke, Joe Rivers, Strangler Lewis take bows. Dempsey, the referee, in his instructions to the battlers, refers to the "14 count." Then the fight. Steve takes a terrific beating from Carnera, with quick flashes of six rounds of slaughter. Belle, at the ring-side, is glad he's getting a walloping, but every punch hurts her more than it does Steve. Bugsie brings the Professor into Steve's corner. He tell the boy that Belle still loves him. Inspired, he belts Carnera all over the ring in the last three rounds and it's a draw, but Primo is still the world's champ. Steve and Belle alone in his dressing room, Steve owns up and there comes an understanding that the days of frivolity are past.

There is everything essential in this picture. The never before attempted novelty of bringing the real ring champ and his actual chief contender together in a ring brawl should reap reams of publicity in news, theatrical and sporting pages, for the men folk. But don't be content with that. You've got the stuff that legitimately permits you to ballyhoo this picture in every way as just as much a woman's show. It won't be necessary to salve 'em with poppycockery lines about a swell looking he-man and his beautiful body. There's real love interest. Where there is so much entertainment, with so many smash exploitation angles with which to sell it, every exhibitor should welcome this production with open arms.—McCarthy, Hollywood.

Produced and distributed by Metro-Goldwyn-Mayer. A W. S. Van Dyke production. Associate producer, Hunt Stromberg. Screen play by John Lee Martin, Jr., and John Meehan. Running time, 68 minutes. Release date, Nov. 10, 1933.

CAST

Belle	Myrna Loy
Steve	Max Baer
Carnera	Primo Carnera
Promoter	Jack Dempsey
Professor	Walter Huston
Willie Ryan	Otto Kruger
Bugsie	Vince Barnett
Adopted Son	Robert McWade
Linda	Muriel Evans
Cabaret Girl	Jean Howard

The Mad Game

(Fox)

Drama

A sensibly treated expose of the kidnaping snatch-racket, "The Mad Game," easily may develop into a sensational box office attraction. Both timely and topical, it is entertainment and propaganda. It includes drama, romance, comedy, menace, thrill and excitement and, not least, novelty.

Because of the way in which the basic story material is handled in action, dialogue and acting, there seems hardly a chance that this pioneer kidnaping picture will encounter the objections with which the initial gangster films met. Rather, being always on the side of law and order, it is a definite adjunct to any public safety campaign; thus it has exploitation and interest-creating assets which justify a wide variety of interest-stimulating contacts.

Gangsters are the medium through which the story is told. One is heroized; another is portrayed as the ruthless, repugnant character with which the public identifies the current crop of kidnapers. Both parts are convincingly acted. A logical get-under-the-skin romance supports the main theme, making it possible readily to interest women in the show. No kidnaping methods are illustrated; results and effects, however, are emphasized. In every phase the picture comes within the provisions whereby the production of kidnaping stories is permitted.

Wide open for smash exploitation and unusual effective contacts, the story has Carson, a pseudo Capone, quitting the beer racket as beer comes in and state after state vetoes the Eighteenth Amendment. Before he can split his gang, and as the audience is learning that Jane, a reporter, is falling in love with him, he is jailed for chiseling on his income taxes. Typical gangdom double crossing tactics and results ensue as the now Chopper-headed mob turns to kidnaping for its lucrative income. Penfield, the judge who sentenced Carson, is appointed head of the Crime Prevention Commission, while the ex-mobster is a model prisoner. A wave of kidnaping terrorizes the nation and Carson is interviewed as to how the epidemic can be stamped out.

Effecting a proposition with the warden, Carson undergoes a facial operation that completely changes his appearance. Freed, he invades Chopper's haunts. Desire for personal revenge supplements his ambition to balance his account with the Government, just at the time when the Penfield son and daughter-in-law are snatched. Stark drama precipitates tense excitement that is compensated by love interest that sees with the heart rather than the eyes.

Learning where Chopper has his prey hidden by choking the information out of a couple of mugs, Carson liberates the youngsters as Chopper's mob enters. Chopper and Carson shoot it out alone, and the police, summoned by Jane, arrive to find the kidnap king dead and the regenerated Carson dying. Law and order has triumphed. Even though there is sympathy for the martyred Carson, who broke up the ring, the producers made the most of realism by having him killed.

This picture is not ordinary; neither is it a freak. In many ways it is deserving of the patron support that was given "The Secret Six." Names are adequate, with Spencer Tracy and the comparitively new but surprising Claire Trevor heading the cast. The title suggests endless opportunities for punchy exploitation. The picture should be showmanshiped to the limit. Contacts with police department, with newspapers for editorial support, with government officials and civic leaders, should be sought and utilized. The more advantage taken of the timely possibilities in this show the better will be the box office reactions. You can well afford to spend extra money. Treat it as an unusual picture, both as entertainment and as timely propaganda.—McCarthy, Hollywood.

Produced and distributed by Fox. A Sol Wurtzel production. Story by William Conselman. Director, Irving Cummings. Photography by Arthur Miller. Running time, 65 minutes. Release date, Oct. 27, 1933.

CAST

Edward Carson	Spencer Tracy
Jane Lee	Claire Trevor
Judge Penfield	Ralph Morgan
Chopper Allen	J. Carrol Naish
William Bennett	John Miljan
Butts McGee	Frank McHugh
Marilyn Kirk	Kathleen Burke
Thomas Penfield	Howard Lally
Lila Penfield	Mary Mason
Doctor	John Davidson
Warden	Willard Robertson
Lou	Paul Fix
Mike	Jerry Devine

After Tonight

(Radio)

Drama with Romance

A story of a woman spy given a dramatic romantic twist. The locale is the Austrian-Russian frontier, the time coinciding with the outbreak of the World War. The dialogue is counterbalanced by adequate action and unusual suspense maintains interest. Actual combat atmosphere is confined to a few suggestions of air raids, shots of marching troops and hospital scenes. The story is built about the mysteriously clever activities of the woman spy and the efforts of the Austrian Intelligence Corps to trap her. Rudi, chief of the spy-catching forces, is in love with Carla.

Constance Bennett is starred, but glamour, commonly associated with that personality, appears in only one romantic scene. Appeal, therefore, is to the Bennett fans, plus those who appreciate a straight dramatic story. Other than the romantic situation, which can easily be developed in a way to interest women patrons, there is little spectacular or exciting. Juveniles will find their curiosity stirred only by the methods of the spy in transmitting information.

The beginning of hostilities finds Rudi infatuated with Carla, whom he helps from Berlin to the Austrian Russian frontier. As she dis-

CLARA BOW *in* **HOOPLA.** With Preston Foster, Richard Cromwell, Herbert Mundin, James Gleason, Minna Gombell. Al Rockett Production. Directed by Frank Lloyd.
Released November 30th

SMOKY. WILL JAMES' novel read by a million. With Victor Jory, Irene Bentley, Will James. **Released December 8th**

I WAS A SPY. With Madeleine Carroll, Herbert Marshall, Conrad Veidt. **Released December 15th**

I AM SUZANNE! Starring **LILIAN HARVEY** with Gene Raymond, Leslie Banks, The Teatro dei Piccoli and The Yale Puppeteers. Jesse L. Lasky production. Directed by Roland V. Lee. **Released December 22nd**

WILL ROGERS as **MR. SKITCH.*** With Zasu Pitts, Rochelle Hudson, Florence Desmond, Harry Green. Directed by James Cruze. **Released December 29th**

AS HUSBANDS GO. With **WARNER BAXTER,** Helen Vinson, Warner Oland, Catharine Doucet. From Rachel Crothers' stage smash. Jesse L. Lasky production.
Released January 5th

7 LIVES WERE CHANGED. With Heather Angel, Norman Foster, Herbert Mundin, Ralph Morgan.
Released January 12th

JANET GAYNOR, LEW AYRES, LIONEL BARRYMORE, HENRIETTA CROSMAN in **THE HOUSE OF CONNELLY*** with Stepin Fetchit. From Paul Green's tremendous stage success. A Henry King production. **Released January 19th**

FRONTIER MARSHAL. With George O'Brien, Irene Bentley. From incidents in Stuart N. Lake's novel.
Released January 26th

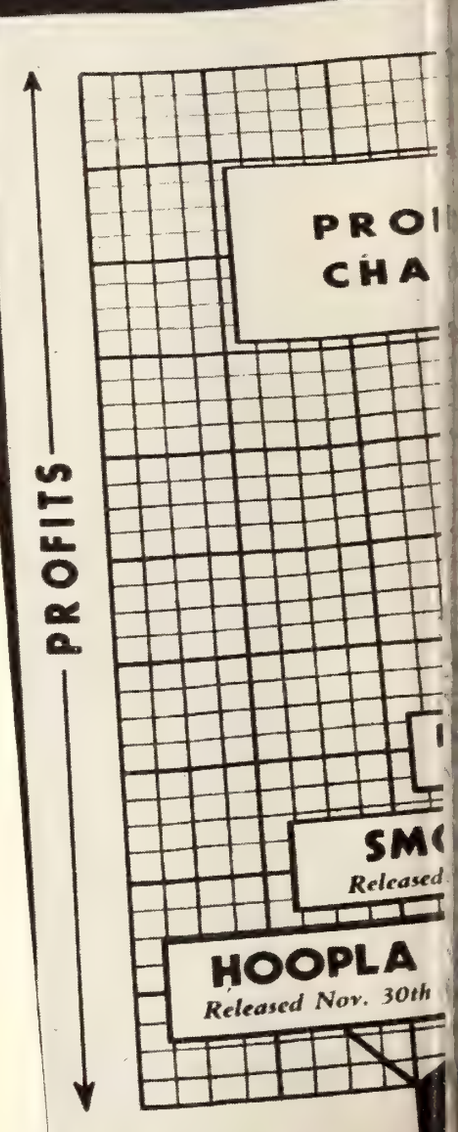
FOX MOVIETONE FOLLIES. Janet Gaynor, Lilian Harvey, Warner Baxter, Lew Ayres, Spencer Tracy, James Dunn, Sally Eilers, Heather Angel, John Boles, Norman Foster, Victor Jory, Herbert Mundin, Preston Foster, Florence Desmond, Rochelle Hudson, Harvey Stephens, Sid Silvers, Mona Barrie, Miriam Jordan, Dixie Frances, Claire Trevor, Wini Shaw, Stepin Fetchit. Lew Brown production. **Released February 2nd**

WOMAN AND THE LAW. With Victor Jory, Claire Trevor, Howard Lally. Directed by Irving Cummings.
Released February 9th

ALL MEN ARE ENEMIES. Here, unquestionably is one of the year's great pictures. Richard Aldington's novel... best-seller on two continents. Imbued with every quality that makes for mighty box office. Al Rockett production.
Released February 16th

STRANGER IN THE NIGHT.* Victor Jory, Heather Angel, Miriam Jordan. Directed by Irving Cummings.
Released February 23rd

FOX* *Tentative title*



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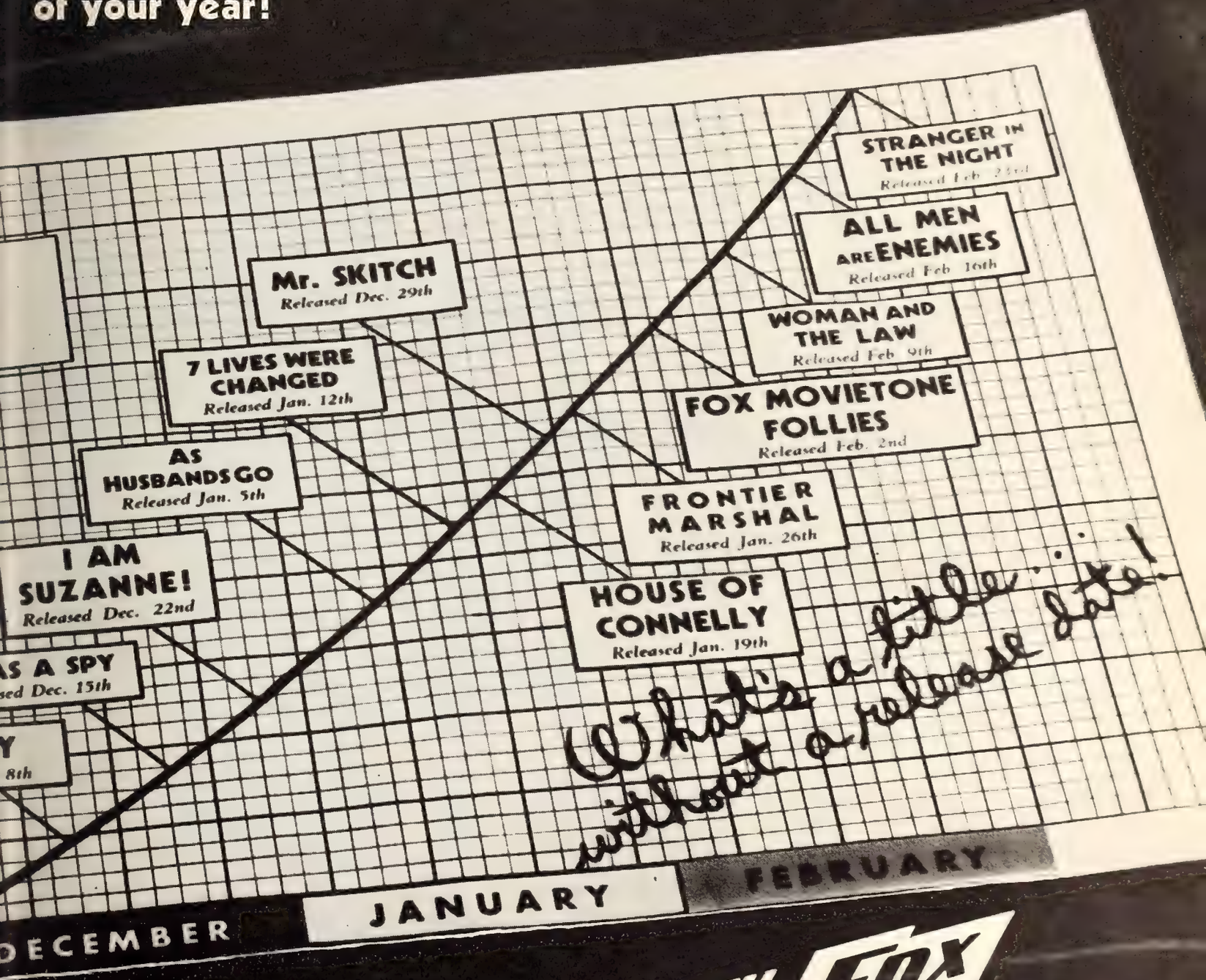


JOIN THE UPSWING WITH FOX

appears from him, the picture goes into an exposition of how the girl, serving as a nurse in a hospital, procures and sends information to Russian headquarters. Too clever to be caught, her work devastating the Austrian efforts, Rudi is sent into the town which seems to be the center of spy activities, to break up the ring.

Again meeting the girl, romance grows again, with drama and suspense added as she gets her tips through, while encouraging Rudi to make love to her. Finally trapped, Rudi is unwilling to believe the girl has anything to do with aiding the enemy until a ruse tricks her into meeting him face to face as she turns information over to a plant. A shot that wounds Rudi permits Carla to escape and the picture jumps to after the Armistice, when the lovers meet again with no war to bar their way.

Obviously Miss Bennett is the outstanding showmanship asset. The title being irrelevant of story theme, publicity that features her and concentrates on accentuating the dramatic and romantic content looks to be the easiest way of selling the show. Much can be done to stimulate interest with the spy methods—secret codes ad hieroglyphics, invisible inks, lockets, etc.—which make possible the development of a teaser campaign.

Capitalize on the Bennett draw by anouncing her in a different role, one that gives her opportunity to prove her versatility. And it is almost mandatory to use the star name together with the romantic dramatic theme motif and suspense to the farthest extent possible.—McCarthy, Hollywood.

Produced and distributed by RKO Radio. Executive producer, Merian C. Cooper. Associate producer, H. N. Swanson. Directed by George Archainbaud. Screen play by Jane Murfin, Albert Shelby LeVine and Worthington Miner. From the story by Jane Murfin. Photographer, Charles Rosher. Art directors, Van Nest Polglase and Al Herman. Sound recorder, John L. Cass. Film editor, William Hamilton. Musical director, Max Steiner. Running time, 71 minutes. Release date, Nov. 17, 1933.

CAST

Carla ..... Constance Bennett
Rudi ..... Gilbert Roland
Colonel Lieber ..... Edward Ellis
Franz ..... Sam Godfrey
Lt. Erlich ..... Lucien Prival
Adjutant Lehar ..... Mischa Auer
Porbert ..... Ben Hendricks, Jr.
Private Muller ..... Leonid Snegoff
Frau Stengel ..... Evelyn Carter Carrington

Olsen's Big Moment

(Fox)

Farce Comedy

A surprise package, this farce comedy has plenty of laughs in action, dialogue and situations. It's a carnival of hectic mirth for the small town audience. Foolish gag and specialty funmaking with Brendel and Catlett hit the high spots. In many ways it's a throwback to the slam-bang entertainment of the early days. They take a gag and play it to the limit, getting every possible laugh before moving on to the next situation. Still there's a definite vein of continuity that holds the whole thing together. As family entertainment, it should more than fill the bill.

Olsen is the harassed janitor of an apartment hotel. His gag line is milked dry before the picture moves on to the next situation which introduces Brewster. A tipsy playboy, he calls on his bride and mother-in-law to be. What follows is ultra-screwy hilarity. Olsen and Brewster get together to visit a speakeasy. Brewster is talking with Virginia when her hoodlum brother, Monk, enters and decides that the playboy must marry his sister. But it develops that it must be a couple of other guys, for Danny, another thug, is the guy who is hot for Virgie. A pseudo-gangster atmosphere develops, complicated by the nutty gyrations of Harry, who really is in love with Jane, Brewster's intended. Then the story moves back to the hotel. Monk and Danny now are working together, planning to loot the Brewster wedding presents. More nonsensical gags follow: Brewster balances on a roof-edge, Olsen races up and down endless flights of stairs, finally winding up in a grand brawl wherein the crooks are captured; Jane and Harry are brought together, making love despite the terrific turmoil, and Olsen is promoted to the managership of the hostelry. Nobody seems to know what happens to Brewster.

Always the show is unadulterated harumscarum comedy. It makes no pretense at being anything else. The producers were smart enough to take advantage of the obvious situations that would generate laughter in both the handling of the players and technical treatment of the material. They've built a show for the masses; at the same time they've packed in showmanship which smart and alert showmen can capitalize upon to insure satisfied audiences. Handled in the spirit in which it was made, "Olsen's Big Moment" can stand on its own.—McCarthy, Hollywood.

Produced and distributed by Fox. Directed by Malcolm St. Clair. Story by George Marshall. Screen play by Henry Johnson and James Tynan. Photography, L. S. O'Connell. Sound by Pat Costello. Settings by Lewis Creber. Gowns by Royer. Musical director, Samuel Kaylin.

CAST

Knute Olsen ..... El Brendel
Robert Brewster III ..... Walter Catlett
Jane Van Allen ..... Barbara Weeks
Virginia West ..... Susan Fleming
Harry Smith ..... John Arledge
Mrs. Van Allen ..... Maidel Turner
Joe "Monk" West ..... Edward Pawley
Danny Reynolds ..... Joseph Sauers

White Woman

(Paramount)

Melodrama

A gruesome, starkly melodramatic jungle terror yarn, "White Woman" is a show that presents selling problems. Premised on a sadist motif, a definite note of cruel realism prevailing, it tells the tale of a vicious madman river king of the jungle. Laughton's character is an emphasized follow-up on that established for him in "Devil and the Deep," "Island of Lost Souls" and "Sign of the Cross." In his style, he plays it for all it's worth, but because of the many occasions upon which his lines become practically unintelligible, it will be difficult for audiences to appreciate fully the class of his performance. Next to Laughton, Bickford, a characteristic tough mug, contributes something upon which you can build. The show is essentially for adults. Youngsters will find little in it to entertain or amuse them.

Here's the gist of the plot: Prin, ruthless czar of a vast rubber domain, holds his native tribesmen and renegade white aids in abject subjugation. Bringing the white woman, Judith, into his realm, he kindles the spark that eventually dynamites the whole set-up. She quickly learns the character of the man whose shelter she accepted in preference to the Hell in which she was living, but finds solace in the affections of Von Eltz. This marks Von Eltz as the next objective of Prin's insidious villainy. As suspense tightens, Ballister enters to rag, kid and deride the jungle Nero. Von Eltz is sent up the river to the death that Prin has planned for him. But the tribesmen rebel. As many die, Von Eltz makes his way back and with the jungle in turmoil, Ballister helps the lovers to make their escape to the coast.

Sticking along with Prin, Ballister continues his ragging, sitting in on a poker game with the tyrant until he is killed by a blow-pipe dart and Prin is the victim of scores of native spears.

Strong melodrama is the predominant value of "White Woman," the contrasting Judith-Von Eltz romance and the comedy contributed by Vaegi, who alone is the recipient of audience sympathy, is of little significance or entertainment value. The two character roles are the outstanding showmanship assets. Production values, however, are impressive. The atmosphere of the forbidding jungle presented on the screen materially accentuates the tone of the show.

Pictures of this type, usually difficult for women to enthuse about, always offer a problem. In this case, it may be possible to stimulate feminine interest by building up the Carole Lombard name with catchlines suggesting the idea that she stepped from one bitter life into another to find a terror that regenerated her soul and romance that brought her real love. Supporting this, use the names of Bickford and Laughton for all they mean. Don't duck the issue that the show is cruel melodrama. Get that knowledge over to your patrons in straightforward fashion.—McCarthy, Hollywood.

Produced and distributed by Paramount. Directed by Stuart Walker. Original story by Norman Reilly Raine and Frank Butler. Screen play by Samuel Hoffenstein and Gladys Lehman. Art director, Hans Dreier and Harry Oliver. Sound, Joseph Foohey. Photographed by Harry Fischbeck. Running time, 73 minutes. Release date, Nov. 10, 1933.

CAST

Judith Denning ..... Carole Lombard
Horace Prin ..... Charles Laughton
Ballister ..... Charles Bickford
David Von Eltz ..... Kent Taylor
Jakey ..... Percy Kilbride
Hambly ..... James Bell
Fenton ..... Charles B. Middleton
Chisholm ..... Claude King
Mrs. Chisholm ..... Ethel Griffies
Vaegi ..... Jimmie Dime
Connors ..... Marc Lawrence
Native Chief No. 1 ..... Noble Johnson
Native Chief No. 2 ..... Gregg Whitespear

Aggie Appleby, Maker of Men

(RKO Radio)

Comedy-Drama

A light touch of comedy, making for rather pleasant though unpretentious entertainment, is the best selling bet in Radio's "Aggie Appleby, Maker of Men," with the blondely attractive Wynne Gibson handling the title role of Aggie with smoothness and humor. It is nothing to be taken too seriously. The title offers opportunity for some lively copy along the lines, perhaps, of: "Aggie Makes Men, Then Makes Them Behave," and the like.

There is good marquee material in the cast. Besides Miss Gibson are Charles Farrell, William Gargan, as an affable roughneck; Zasu Pitts to heighten the comedy, and Betty Furness and Blanche Friderici in minor roles, both familiar names, as well.

With Gargan and Miss Gibson, two very much of a kind in their "slanguage" and manners, everything runs smoothly until, in one of his periodical fistic outbursts in the direction of the police department, Gargan is arrested, sentenced to jail. Miss Gibson, put out of their room for non-payment of rent, is secreted in the suite of a young man during his absence in search of a job, by Miss Gibson's maidfriend, Miss Pitts. Farrell, as a scholarly, timid, shell-rim-bespectacled type from the country, walks in and finds her, and she, after a time falling in love with him, proceeds to "make him over" in amusing fashion, strictly according to her own ideas of what a "man" should be like, which means a counterpart of Gargan. She even gives Farrell Gargan's name, Red Branahan, and finds him a job as laboring foreman. Farrell does his share by falling in love with his tutor in the fine art of hard language and harder fists, and forgets—almost—about the girl back home.

Everything comes to a sudden, punchy conclusion when Farrell's straight-laced aunt, Miss Friderici, and his fiancee, Miss Furness, who is a good sport, walk in, and Gargan walks out—of jail. Miss Gibson leaves, returns to Gargan, Farrell follows her, the two men mix it in a speakeasy, and Miss Gibson smothers her love, sends Farrell back to Miss Furness and continues where she left off with Gargan. The end, therefore, is just a little unexpected, and consequently better audience material than if it had been otherwise.

The exhibitor probably will get his best results by hitting the picture from the comedy angle, making the most of the roughneck, Gargan, dreaded by the cops, of Miss Gibson, who molds her men as she sees fit, to their own surprise, and of the consternation of Zasu Pitts. Farrell, in a different sort of role, is worth playing up. The youngsters may see it, but it won't mean much to them, outside of Gargan's

fist-swinging. Somewhere in the midweek is as good a playing spot as any.—AARONSON, New York.

Produced and distributed by RKO Radio. A Pandro S. Berman production. Directed by Mark Sandrich. Adapted from a play by Joseph O. Kesselring. Adaptation by Humphrey Pearson and Edward Kaufman. Photographed by Roy Hunt. Film editor, Basil Wrangell. Recording engineer, Bert S. Hodges. Release date, November 10, 1933. Running time, 73 minutes.

CAST

Aggie Appleby ..... Wynne Gibson
Adoniram Schlump ..... Charles Farrell
Red Branahan ..... William Gargan
Sybby ..... Zasu Pitts
Evangeline ..... Betty Furness
Aunt Katharine ..... Blanche Friderici

I Spy

(British International)

Eilers-Lyons British Comedy

Here's a neatly turned comedy with snappy dialogue and natty situations. American audiences cannot complain that the talk is too durned English, for the stars are Sally Eilers and Ben Lyon, and between them they carry the bulk of the action.

The yarn is that Wally (Ben Lyon) gets into the wrong apartment following a heavy night and there, almost before his hangover has gone, he is picked up by a gang in mistake for Intelligence Agent N. B. G. Before he knows where he is, he is dispatched to Paris on a mission to contact Olga (Sally Eilers), a countess in the employ of a rival spy organization, and plant some phoney information upon her.

He figures he might as well plant a ring on her as well. The two are ready to quit spying for honest matrimony, when they are arrested and sentenced to face the firing squad. Their rescue brings to an end a delightfully funny comedy situation, and that's just how the London preview went along all through.

Supporting players include Henry Victor, H. F. Maltby, Harold Warrender and Andrews Englemann, who turn in good performances. Sally and Ben prove a likeable romantic team, and they both play in top form.—Charman London.

Produced by British International. Directed by Allan Dwan. Story by Fred Thompson. Scenario by Arthur Woods. Photography by James Wilson. Editor, Leslie Norman. Songs by Sidney Baynes and Joseph Gilbert. Length, 6,190 feet.

CAST

Wally ..... Ben Lyon
Olga ..... Sally Eilers
Taxi-driver ..... Harry Tate
Herr Doktor ..... H. F. Maltby
Agent N. B. G. ..... Harold Warrender
Agent M. N. T. ..... Dennis Hoey
Agent K. P. O. ..... Henry Victor
Commanding officer ..... Andrews Englemann

The Wandering Jew

(JAFA)

Drama

Definitely and almost exclusively for Jewish audiences, despite superimposed subtitles in English which make for ready understanding on the part of anyone unfamiliar with the Jewish dialogue, this film is definitely of the nature of propaganda aimed intensely at the current anti-Semitic activity carried on by the Hitler government in Germany.

As such, in theatres which may count upon a reasonably large Jewish attendance, the exhibitor has something to sell here. The newspaper headlines of the day are the picture's selling asset. Woven through the story, thrown against a background of the German situation, is recounted, in a series of sharp pictures, the fate of the Jews in history, from a distant yesterday told in legend and the Bible, to a poignant today.

The exhibitor, insofar as cast is concerned, has the predominant name of famed Jacob Ben-Ami to sell to his Jewish patronage. Ben-Ami is generally considered one of the most capable Jewish players of the day, and his name is well known. In support are Ben Adler as the German, Natalie Browning, and Jacob Mestel, who wrote and adapted the film's story, and plays Ben-Ami's servant.

As the Jewish artist of Berlin, Ben-Ami offers a feeling, strong portrayal. His fiancee, Miss Browning, is of Aryan blood. He has painted his masterpiece, the figure of a wandering Jew, symbolizing the tribulations of his people. When the Hitlerian edicts come into force, his painting is refused at the Academy, his professorship of art there taken from him. These scenes are interspersed with stock newsreel shots of war, storm troops parading, the burning of Jewish books in Berlin bonfires. As he is about to destroy his work, the figure on the canvas takes form, and recounts the story of persecutions in Biblical times, during the Spanish Inquisition, in Russia, a story which is pictured on the screen as he speaks. Ben-Ami loses his fiancee, his post, virtually everything he treasured, but the figure, and his elderly servant, bid him have hope and faith, pointing to the previous persecutions, storms which his people weathered, from each of which they emerged with a promise of better things.

The picture, from the standpoint of photography and recording in general, does not offer all that it might, but its definite though necessarily circumscribed appeal is something on which the exhibitor may well capitalize. In those sections the exhibitor, through contact with various Jewish societies and organizations, should find the playing of this film worthwhile.—AARONSON, New York.

Produced and distributed by Jewish-American Film Art, Inc. Directed by George Roland. Story, adaptation and dialogue by Jacob Mestel. Photographed by Frank Zukor and Bergi Contner. Musical director, I. J. Hochman. Release date, October 20, 1933. Running time, 90 minutes.

CAST

Arthur Levi ..... Jacob Ben-Ami
Gertrude ..... Natalie Browning
The Wanderer ..... M. B. Samuylow
Paul Von Eisenon ..... Ben Adler
The Servant ..... Jacob Mestel
The Reporter ..... Abraham Teitel baum

This Week of Grace

(Radio)

England's Heroine Again

In cold figures Gracie Fields, England's warbling mimic, has proved the safest box office bet in every theatre irrespective of clientele. This is her third film and must follow and live down a singularly disappointing second. Nothing can stop them packing in. As a stage personality in U. S. A. this matchless entertainer suffered the effects of an unfortunate build up. As screen material she seems to offer a good deal of opportunity for enterprising showmen.

This picture is easily the best she has done, and provides the perfect vehicle for the style of comedy which she has patented. It's a funny story of a working girl who, through the eccentricity of an aged duchess, is placed in sole charge of a large country mansion and estate. To this place she takes her lowly friends, there to mix with the high hatters. From this place she goes later, taking the young scion of the house as her husband. But she refuses to live with him until he recognizes the dignity of labor. The unaffected charm of this mill girl wins over the stiff necked nobility; her songs and sallies force them to swallow their dignity; her hard work retrieves their decaying estates and fortunes.

All the way through there are grand logical opportunities for introduction of Gracie Fields' songs. Some of the best and cheeriest numbers are included and there's plenty to please the small town fans.

Julius Hagen of Twickenham Films produced this picture for Radio and, apparently with an eye on U. S. A., he minimized the dialectic and idiomatic features which usually characterize this artist's work. In the process he has lost nothing and the scope of appeal is definitely widened to embrace American audiences.

There is some fine comedy team work from Frank Pettingell and Douglas Wakefield (the latter now in Hollywood for Roach comedies). John Stuart and Henry Kendall as male leads put over good performances.—CHARMAN, London.

Produced by Julius Hagen. Distributed by Radio Pictures. Directed by Maurice Elvey. Running time, 92 minutes. Story by Nell Emerald and Maurice Braddell. Scenario by H. Fowler Mear. Songs written by Harry Parr Davies. Musical direction by Percival Mackay.

CAST:

Gracie Milroy ..... Gracie Field
Lord Swinford ..... Henry Kendall
Henry Baring ..... John Stuart
Lady Warmington ..... Helen Haye
Mr. Milroy ..... Frank Pettingell
Mrs. Milroy ..... Minnie Raynor
Joe Milroy ..... Douglas Wakefield

Prince of Arcadia

(Nettlefold-Fogwell)

Romance

The Prince of Arcadia was a lady killer. Carl Brisson, Danish star of several British films (silent and sound), is a lady killer: the fairer fans will not let him sleep o' nights. Perhaps this explains why the women at the London perview went crazy about this picture. True, the Prince lost his throne, but he found love in the end, even though he had to steal the latchkey thrown from the upstairs flat for someone else. He got there first and, because it rained, he stayed there. Distinctly naughty conduct, but that's no drawback, and there are naughty Princes as history, ancient and modern, can teach us.

This Prince did an awful lot of parading: he liked the looks of Mr. Carl Brisson, and the two got so close together all through the picture that the Prince was Carl, and Carl was the Prince.

Photography and settings are tip top, and for all its saccahrine, it has enough likeable development and enough jolly song to put it right over with the romantic crowd. It is the first output of a new collaboration between two British film veterans, Archibald Nettlefold and Reginald Fogwell, and it promises a lot.—Charman, London.

Produced by Nettlefold-Fogwell, distributed by Gaumont-British. (Not fixed in U. S. A.). From musical comedy of Walter Reisch. Adaptation by Reginald Fogwell. Directed by Hans Schwartz. Photoplay by Geoffrey Faithfull. Recorded on R. C. A. by Michael Rose. Running time, 80 minutes.

CAST:

Prince of Arcadia ..... Carl Brisson
Mirana ..... Margot Grahame
Princess ..... Ida Lupino
Queen ..... Annie Esmond
Equerry ..... Peter Gawthorne

The Ghoul

(Gaumont-British)

Karloff's British Shocker

Boris (Frankenstein) Karloff, in this his first English-made shocker, establishes his claim to the discarded laurels of Chaney, for if Hollywood cannot show us a greater master of grotesque makeup, assuredly England cannot.

"The Ghoul" reminds one a little of his "Frankie" and again a little of his "Mummy." It is a pretty gruesome business which should hit the spots where his previous thrillers made good.

Karloff shows us something as a mad Egyptologist who on his death bed forces his servant to tie in his hand the priceless gem which will buy him eternal life. Later he rises and walks from the tomb, aroused from his peace because the gem has been stolen. There are some blood curdling moments as he silently stalks the various member of his family and still more when, following him back to the tomb, some of the party get themselves buried alive! The entire story is worked out on fantastic lines, although a logical explanation of resurrection is supplied by a doctor's diagnosis of catalepsy. There is very little apparent attempt to convince, however, insistence being laid upon shock values. Measured by this standard one accepts it as a good effort.

There are technical points worthy of study: a realistic London fog has been produced for

UNIVERSAL'S

The Lineup That Has The

ONLY YESTERDAY
A JOHN M. STAHL PRODUCTION

•

SATURDAY'S MILLIONS

•

CHARLES G. NORRIS'
ZEST
DIRECTED BY LOWELL SHERMAN

•

THE MAN WHO RECLAIMED HIS HEAD

•

FANNIE HURST'S
IMITATION OF LIFE

•

MYRT & MARGE
Featuring Radio's Riotous Funsters

BY CANDLELIGHT
PAUL LUKAS ELISSA LANDI
NILS ASTHER

•

THE GREAT ZIEGFELD

•

THE GOOD RED BRICKS
DIRECTED BY HARRY POLLARD

•

VICKI BAUM'S
I GIVE MY LOVE

•

BOMBAY MAIL
Featuring Edmund Lowe
(also one other Lowe Production)

•

EDNA FERBER'S
GLAMOUR

NEW DEAL!

Whole Industry Talking!

4 SLIM SUMMERVILLE — ZASU PITTS PRODUCTIONS

•

CHESTER MORRIS — HELEN TWELVETREES

KING FOR A NIGHT

•

WILLIAM ANTHONY McGUIRE'S

WHEN THE TIME COMES

•

LEW AYRES in

CROSS-COUNTRY CRUISE

(also another AYRES Production)

•

ONE GLAMOROUS NIGHT

S. O. S. ICEBERG

•

THE POOR RICH

EDNA MAY OLIVER — EDWARD EVERETT HORTON — ANDY DEVINE

•

MADAME SPY

FAY WRAY — NILS ASTHER

•

SPECIAL INVESTIGATOR

•

ELMER RICE'S

THE LEFT BANK

•

SLIM SUMMERVILLE — ANDY DEVINE

HORSE PLAY

•

RIGADOON

•

BELOVED

GLORIA STUART — JOHN BOLES

•

Watch Universal Weekly For Further Pictures on the 1933-34 Lineup.

the first time on the screen, and Hollywood may like to "file it." Capital photography and sets augment lavish dressing; there is money in the picture and money should come out of its showing.

Supplementing Karloff's fine characterization, some first rate acting comes from Cedric Hardwicke as a rapacious lawyer; Ernest Thesiger as an economical-minded servant who really stole the jewel, and by Anthony Bushell as the young heir and hero. Get out the old skulls and cross bones when you play this one. It is that kind of thing.—Charman, London.

Produced and distributed by Gaumont-British. Directed by T. Hayes Hunter. Play by Dr. Frank King and Leonard Hines. Adaptation by Roland Pertwee and John Hastings Turner. Photoplay by Gunter Krampf. Running time, 85 minutes. Recorded by British Acoustic system, R. Birch recording.

CAST:

Professor Morlant ..... Boris Karloff
Broughton ..... Cedric Hardwicke
Laing, the servant ..... Ernest Thesiger
Betty Harlow ..... Dorothy Hyson
Ralph Morlant ..... Anthony Bushell
Kaney ..... Kathleen Harrison
Aga Ben Dragore ..... Harold Huth
Mahmoud ..... D. A. Clarke Smith

Russia Today

(Carveth Wells)

Pictorial Record

Mr. Carveth Wells, explorer and lecturer, with Mrs. Wells, spent months in Russia, camera-laden, following not the beaten path of the tourist and political visitor, but his own way, striking through the heart of Russia, from Leningrad in the north to the Turkish border and Mount Ararat in the south and Armenia. Many thousands of feet of film were taken, but the vast majority was destroyed by the Russian Soviet powers that be, Mr. Wells indicated. What is left forms a short subject of considerable footage, replete with unpleasant but interesting pictures of the commonalty of the Soviet "experiment." Mr. Wells renders personally, after a brief introductory word from the screen, a biting, heavily sarcastic word picture in accompaniment, often sparkling with a keen humor and for the most part including vocal description which the government of Russia could not censor, as it did the pictorial. The material is fairly well put together, not necessarily entertainment in the accepted sense, but of definite interest. Mr. Wells plans to sell the picture himself, directly to theatres. With the current approach of resumed diplomatic relations between the United States and Soviet governments, and the consequent widespread newspaper headlines, the subject becomes worthwhile selling material for the theatre.—Running time, 42 minutes.—Aaronson, New York.

Strange As It Seems

(Universal)

Novel

While there might be grounds for debate as to whether shots of the duck-billed platypus, the three-eyed lizard, flying dogs, cobras and tarantulas constitute entertainment in a literal sense, the ayes should have it, from the manner in which John Hix presents this No. 33 of the series. Nor is it entirely of creeping subjects—there's also the armless chap who flings knives with his toes at a young lady who doesn't seem to relish her job 100 per cent.—Running time, 9 minutes.

Murder at the Bridge Table

(RKO Radio)

For Bridge Fans

An initial thought on this, the first of the KO Radio series of bridge shorts featuring the expert, Ely Culbertson, would indicate that there is rather too much story and not enough Culbertson. Only after a foursome of bridge results in a violent quarrel and the murder of the husband by the browbeaten wife, followed by the trial in court does Mr. Culbertson put in an appearance. It is to be assumed that this series is designed for the country's "bridgers," of which there are undoubtedly millions, and that they are interested primarily in Culbertson. In court he gives a clear explanation of the game which resulted in the murder. It is interesting material, should be very much worth selling to bridge players everywhere, but could do with more of the expert.—Running time, 21 minutes.

Admission 5c

(Vitaphone)

Fair

A conglomeration of old stock film shots, this subject slightly misses fire. It opens with pictures of a circus of an earlier day, with its one ring and heavily dressed chorus girls, the bareback rider who is swathed in clothes. Then into one of the melodramas of yesterday's immature cinema. The whole subject has the usual accompaniment of off-stage monologue, meant to be humorous, and occasionally succeeding in a fair measure. On the whole, only a fair subject.—Running time, 18 minutes.

Screen Souvenirs

(Paramount)

Amusing

The average audience of today does not fail to find a few laughs in these conglomerations of motion pictures of an earlier day. This, Number 3 of the series, is no exception, with its shots from an ancient serial, taken from the classic "Perils of Pauline" series, in which Pearl White starred for so long. In addition, an example of the chorus boys and girls of yesterday's matinee show how it was done when the "rat" was popular with the women and dresses cleaned the streets. The accompanying monologue is occasionally amusing.—Running time, 10 minutes.

How D'Ya Like That?

(Vitaphone)

Fair

Charles Judels and George Givot, who has made reasonably popular, via the air, the expression which is the title of this comedy, contrive to inject a certain amount of humor, of a not too subtle sort, into this subject. The two, as sailors, attempt to smuggle a valise full of liquor ashore, and finally succeed, only to become involved with a vaudeville performer and her partner. They go into the act, ludicrously. There are a few laughs, and the radio popularity of Givot may be salable.—Running time, 18 minutes.

Open Sesame

(Universal)

Starts Splendidly

Henry Armetta and Franklyn Pangborn get a wealth of fun into the first half of this Warren Doane comedy, but the story runs into the stonewall of the familiar escaped lunatics theme and the two can't do much more. Pangborn is trying to sell Dorothy Christy a country estate for her husband, Armetta. Fred Kelsey, private detective, thinks Pangborn is picking out a love nest for her. When Pangborn decides Armetta is insane and Armetta decides Pangborn intends to murder him, there's some good comedy for a time. Two rampant lunatics in the house precipitate the usual chases and collisions.—Running time, 20 minutes.

Flirting in the Park

(RKO Radio)

Fair Comedy

Not unusual, there is nevertheless a fairly amusing situation in this number. The red-headed telephone girl gives her blonde friend a few pointers in the art of "It," and the blonde tries it, without much success. A blind date which the red-head makes turns out to be rather unfortunate, with the result almost of the slapstick variety in the park, its lake and very much in the water. June Brewster and Eddie Nugent have much to do with it. Only fair as comedies go today.—Running time, 20 minutes.

Steeplechase

(United Artists)

Amusing

Amusing and lively is this latest of the Mickey Mouse antics, as devised by Walt Disney and staff. Herein Mickey, the jockey, is all set to win the big race and save the colonel's money, when he discovers the horse to have achieved a jag—and what a jag. With the two stable boys for a horse, he goes out to win, in entertaining animated fashion.—Running time, 7 minutes.

The Audition

(Vitaphone)

Fair

Supposed to be a radio audition, this number of the musical series from Warner does not match the standards of many which have gone before. The highlight is the rendition of a popular number by the lively and gesticulating Hannah Williams, who does an appealing job of her song, especially for those who like her, or her type of singing. Phil Emerton's band does the music, and in a pseudo levee setting two tapping steppers make the dust fly. A fair subject only, with not too much entertainment.—Running time, 20 minutes.

She Done Him Right

(Universal)

Fair Cartoon

The Mintz drawing board goes into action with Pooch plastering posters about animal town announcing Poodles as the beer garden star entertainer. Through various convolutions and revolutions that call out of the penpoint many and divers characters, Pooch finally has an opportunity to rescue Poodles from the villain, after a collision with a train in a tunnel. The interest possibilities lie chiefly in the variety of cartoon characters.—Running time, 7 minutes.

The Kick-Off

(Principal)

Football Fan Interest

The audience for this short subject is obviously to be made up of the fans of football, and this is the season. Boys and most of the masculine variety of the populace should find it of interest. With Howard Jones, noted coach of the University of Southern California, describing what goes on and introducing various of the better known coaches of the country, plays are run through, in regular and slow motion, indicating various offensive and defensive maneuvers. Some of the popular training methods of the day are pictured, with appropriate explanation, and several shots hold a thrill as the camera is trained on a few big games. Interesting of its type, and should have appeal in this particular season.—Running time, 27 minutes.

On the Air and Off

(Universal)

Diverting

Farce comedy is welded neatly with entertainment from leading radio talent in this Mentone production. When the sales manager of the soap manufacturer decides upon a microphone campaign, a member of the board tunes in upon various programs, and hears Nick Lucas, Hizi Koyke, Leon Belasco, Adelaide Hall, Eddie Garr, Bovord Sisters and Murray, Sam Liebert, Lord Oliver Wakefield, and Kelvin Keech.—Running time, 19 minutes.

J. C. Jenkins--His Colyum

Neligh, Nebraska

AN OPEN LETTER TO EXHIBITORS—HERE, THERE AND EVERYWHERE

Dear Boys:

How would you like to wake up some morning and find that you were totally blind in one eye? Well, that's what happened to us down at Salina, Kansas, recently, when we were on our way to Oklahoma and Texas. We couldn't see an electric light six inches from our face. A doctor told us that we had had a hemorrhage and that we had a blood pressure of 220 and that the thing for us to do was to head for home and go to bed and call a doctor and get our blood pressure reduced. So that's that and here we are.

Our eye has improved so we can see a little out of it but we are trying to write this colyum against the doctor's orders, for he says our place is in bed. He also says that we will not be able to go back on the road for at least two months and probably longer. That's comforting, isn't it?

Did you ever lie on your back for a week and count the flowers in the wallpaper? Interesting occupation, isn't it? That's what we have been doing; and now listen here, you guys, we have been writing to and for you in this colyum every week for ten years and it occurs to us that it's about your turn to do a little writing, and we have been wondering if we have any friends left in this business, and if we have, the best way for you to prove it is to drop us a line to take our mind off the flowers in this wallpaper.

We know of nothing that would cheer us up like a letter from you guys and the more we receive the better it will please us, even though you tell us to go jump in the lake, which we won't do.

We won't be able to answer your letters, because we will be lucky if we can sneak time off from the bed long enough to pound out a short colyum for the HERALD, but your letters will be none the less appreciated. Remember, our address is Neligh, Nebraska, U. S. A., but it won't be necessary to put the "U. S. A." on it, for everybody knows where Neligh is. Time will tell how many friends, if any, we have left.

▽

Starts with Fall of Babylon

Have you read the new code? We always supposed that the Uniform Contract was the longest document ever written, but this new code makes that instrument look like a piece of blotting paper. It starts with the fall of Babylon and winds up with "She Done Him Wrong." It covers everything in the motion picture business except the motion picture business. It provides a wage scale for the gate keeper, the wardrobe woman and the powder monkey, but it doesn't make any provisions for the guy who draws a salary of $125,000 and a bonus of $650,000. He is left out on a limb with no mother to guide him and it isn't fair. There should have been some provision made for him.

We'll betcha that the man who wrote that code was never far enough away from Broadway but what he could walk back, and that he doesn't know there are any theatres outside of Manhattan.

We are very fond of codes. What we need is more of 'em. There should be a blacksmiths' code, a dog fancier's code and a gumchewer's code. Where would Will Rogers be without a gum-chewer's code? Jevver think of that?

There used to be a code that was supposed to cover all lines of business and it read something like this: "Do unto others as ye would that they should do unto you," but that code became obsolete. Give us plenty of codes and the country is safe. Maybe it's our high blood pressure that makes us rave this way.

▽

One Colonel to Another

James Cunningham says in the HERALD that the Governor-General of Puerto Rico has commissioned Colvin Brown a Colonel on his staff.

If this thing keeps up the whole HERALD staff will be Colonels and then there won't be any buck privates to do the chores, and then what will become of us. Well, anyhow, Colonel Jenkins sends his compliments to Colonel Brown and trusts that he will never be A.W.O.L.

▽

Our daughter has a dog that is chock full of barks and she has to let him out every few minutes so he can get the barks all out of him.

▽

The doctor will be here pretty soon and we better be in bed or he will make a fuss about it, so Ernie you can go ahead and fill this colyum with whatever you please, for you can't make it any worse.

COLONEL J. C. JENKINS,
The HERALD's Vagabond Colyumnist

WORST SEASON FOR LEGITIMATE

The legitimate theatre in this country, as exemplified by stage activities in the New York area, concluded one of the worst seasons of all time a few weeks ago. Eighty-two per cent of the total number of new productions were failures.

Facts about the New York theatrical season of 1932-33 have been compiled for the *Billboard* "Index of the New York Legitimate Stage," as follows:

Number of theatres used—57, as against 63 in 1931-32.
Total seating capacity—59,930, or 4,000 less than 1931-32.
Total number of productions—212, or 13 less than 1931-32.
Type of plays presented—dramatic, 180; repertory or stock revivals, 63; musical repertory productions, 6; musicals, 26.
Estimated percentage of failures—82%.
Average length of run—59 to 60 engagements (computed exclusive of repertory and limited engagements); average length run of dramatic shows, about 50; average length run of musicals, 107.
Number of hits—30, of which 22 were dramatic, 8 were musical.
Number of people involved—4,110 chorus people, 3,462 players.
Number of production offices involved—147, or 6 less than 1931-32.
Busiest producers — The Irish Repertory group, with 18 plays; Shakesperian company had 15, and Lee and Leventhal, 11 revivals.
Most prolific playwright—Shakespeare had 15 plays produced.
Most prolific librettist—the late W. S. Gilbert had 5 shows presented.
Most prolific composer—Harold Arlen wrote music for five shows.
Most prolific lyric writer—E. Y. Harburg did lyrics for 4 shows.
Most prolific sketch writer—Jack McGowan had sketches in 2 shows.
Busiest stage director—Percival Vivian, of the Shakesperian company, took top honors with 15 shows.
Busiest dance director — Albertina Rasch, with dances in 4 shows.
Busiest scenic executer—Cleon Throckmorton, Inc., with 19 shows.
Theatre with most shows—Bijou, on 45th Street, with 9 shows.

Television Pencil and "Sky-Train" Boost Film

A "sky-train," Sinclair Oil Company concoction consisting of a new transport plane, or "locomotive," and three gliders, or "passenger cars," was a ballyhoo Wednesday night for the opening of "The World Changes," Warner-First National picture, at the Hollywood theatre on Broadway.

Another turn of exploitation had Paul Muni, star, seated in a radio studio on the Coast with a "television pencil" and sending a message to J. L. Warner, vice-president in charge of production, who was in New York for the premiere. A screen was installed in the theatre lobby to "receive" the message, written on an electric pad with the "television pencil" or electric steplas of the cathodaugraph, an apparatus which converts light waves to electric impulses, as the publicity office described it.

New Riverside Theatre Opened at Jacksonville

The Riverside theatre, seating 1,000 and equipped with a legitimate stage and Motiograph DeLuxe sound apparatus, has been opened at Jacksonville, Fla., with M. C. Moore as general manager of the theatre corporation. N. G. Wade Investment Company is the owner of the property and controls the theatre company. Mr. Moore, an exhibitor for years, has owned and operated numerous theatres in the state, several of which are still in operation, among them the Arcade at Kissimmee.

The Most Glorious Love

"Man's Castle"

A FRANK BORZAGE
Production

with

SPENCER TRACY
LORETTA YOUNG

Glenda Farrell • Arthur Hohl • Walter Connolly
Marjorie Rambeau • Dickie Moore

From the play by Lawrence Hazard
Screen play by Jo Swerling

A Columbia PICTURE

ANOTHER SCREEN CLASSIC

Story Since "7th Heaven"!

"'MAN'S CASTLE' IS GREAT"

"A gorgeously told, poignantly human Borzage romance, 'Man's Castle' is closer to 'Seventh Heaven' than anything the director has done since. Loretta Young's Trina stands alone above anything she has ever done. Tracy, Loretta Young and Borzage ought to spell busy box-offices for any showman. Plus a picture that can play on the public's heartstrings as the public likes to have its heartstrings touched, in any age."

Hollywood Reporter

"Deft direction . . . . delightful humor . . . . stirring pathos."

Photoplay Magazine

"A tender beautiful film in the 'Seventh Heaven' mood. Spencer Tracy projects a great heart-warming portrait. Loretta Young gives her best performance to date. Frank Borzage's direction hits the heart. It is a fine production and fine entertainment."

Motion Picture Daily

COLUMBIA PICTURES

FOLLOWS "LADY FOR A DAY"

WHAT THE PICTURE DID FOR ME

IN this, the exhibitor's own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
1790 Broadway, New York

Allied

DUDE BANDIT, THE: Hoot Gibson—A very good western. Lots of action. Pleased a Saturday crowd. —Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

Columbia

BITTER TEA OF GENERAL YEN: Barbara Stanwyck, Nils Asther—Poor recording in spots but it will get by. Good story and is certainly different. We had a poor print on this.—Russell C. Dey, Reedville Movies, Reedville, Va. Small town patronage.

BRIEF MOMENT: Carole Lombard, Gene Raymond—Don't let anyone fool you on this one. We managed to sit through the show but had we paid to see the show someone would have had to give our money back. Nothing to it. No good excuse for producing it. Why do they release such "rubbish." If you know your Bermudas, say no thank you or don't care for some.—Ned Pedigo, DeLuxe Theatre, Garber, Okla. General patronage.

CHILD OF MANHATTAN: Nancy Carroll, John Boles—Good picture and will pass O. K. regardless of what they say it is. Fair and should be played.—Russell C. Dey, Reedville Movies, Reedville, Va. Small town patronage.

COCKTAIL HOUR: Bebe Daniels, Randolph Scott, Sidney Blackmer—A splendid program picture. This star always good in any picture. Story entertaining. —Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

DANGEROUS CROSSROADS: Chic Sale, Diane Sinclair—Just the type of a picture for Friday and Saturday. They all liked it and it did quite well at the box office. Running time, 62 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

PAROLE GIRL: Mae Clarke, Ralph Bellamy—Very good picture. Much to hold interest. Will please all classes of the trade. Just enough of everything to make it a corking good picture.—Ned Pedigo, De Luxe Theatre, Garber, Okla. General patronage.

SOLDIERS OF THE STORM: Regis Toomey, Anita Page—Good Saturday or family night picture. Plenty of action. A little comedy and romance. Played October 3-4.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

WHIRLWIND, THE: Tim McCoy—A good outdoor picture that is different. Western atmosphere and players. Played October 7.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

WRECKER, THE: Jack Holt, Genevieve Tobin—Good picture with a good story suited for Holt. Running time, 73 minutes..—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

First National

GOODBYE AGAIN: Warren William, Joan Blondell—Not for Sunday or family nights, rather suggestive. Some good comedy, not much draw, poor gross here.—W. E. O'Brien, Ritz Theatre, Montgomery City, Mo. Small town patronage.

HEROES FOR SALE: Richard Barthelmess, Loretta Young—A mighty good program picture. Good story and well acted. Gave good satisfaction.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

HEROES FOR SALE: Richard Barthelmess, Loretta Young—This is a wonderful production that would be a wow with a happy ending but after hearing nothing but depression for three years not many want to see it on the screen. Barthelmess gives his usual excellent performance, while Aline MacMahon and Loretta Young are always good but the story is too sad to go over as it should. Running time, 76 minutes. Played October 7-8.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

LILLY TURNER: Ruth Chatterton—A splendid picture and pleased all we got to see it. The best pictures are not the ones that draw any more. Hokum and lots of it is what they will come to see.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

LITTLE GIANT, THE: Edward G. Robinson—This one is simply as fine a picture as can be expected, and this star Robinson—I do not think there is a star playing in pictures today that will class up with him. Running time, 75 minutes.—Walter Odom & Sons, Dixie Theatre, Durant, Miss. General patronage.

SHE HAD TO SAY YES: Loretta Young, Lyle Talbot—It is a big hit for all the folks you can get in to see it, especially the female class.—Walter Odom & Sons, Dixie Theatre, Durant, Miss. General patronage.

Fox

ADORABLE: Janet Gaynor, Henry Garat—Personally I thought the picture exceptional, but I believe it will get over in the cities better than in the sticks. Some went out of their way to say it was fine, while others did not like it and said so. Pleased 80 per cent. Played October 6-7.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

ADORABLE: Janet Gaynor, Henry Garat—A beautiful picture and the best music we have had in any picture to date. Story nothing to it, but they made a good entertainment out of it with the stars. Good acting and a good cast, fine settings and lighting. Did not draw as it should, but none of them do. Played October 8-9.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

ADORABLE: Janet Gaynor, Henry Garat—Gave the usual satisfaction to the Gaynor fans. Not so much could be said in praise of the leading man. Played September 27-28.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

BEST OF ENEMIES: Marian Nixon, Buddy Rogers—While this does not come under the head of big specials, it has more real entertainment than most specials have. It is a story that has been done before—parents who are at odds, whose children fall in love. Joseph Cawthorne's spluttering and exploding the English language is better than ever before. Lots of laughs and a catchy tune or two and good all around entertainment. Business above average.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

CALL HER SAVAGE: Clara Bow—If I had written this report immediately after the preview I would have given this production a very different report. I did not like this show but 99 per cent of my patrons did and the box office is what talks. Clara gives a very good performance and I will join my patrons in rating this an excellent show. Running time, 84 minutes. Played October 4-5.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

CAVALCADE: Diana Wynyard—Another one of those pictures that is no good for a small town. The recording was poor. Why do the producers and distributors force us small town exhibitors to play pictures of this type. Running time, 100 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

CHANDU THE MAGICIAN: Edmund Lowe—Good picture of its kind. Played this on Friday-Saturday and it went over good. Running time, 80 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

DR. BULL: Will Rogers, Marian Nixon—More power to Fox manpower. A superb production with the one and only Will Rogers. This type of picture with the cast will bring them anywhere. Grossed an average of $10.00 per day more than "State Fair." Close booking made advance exploitation impossible, so you can bet that it is a natural B. O. and I am still looking for one customer that wasn't pleased. Played September 24-26.—R. P. Seidl, Pierce Theatre, Pierce, Neb. Small town patronage.

MY WEAKNESS: Lilian Harvey, Lew Ayres—At last Fox has come through with an audience picture. This is clever and different. Some good music, three good songs and Lilian Harvey. This gal has everything. She is versatile and has a flair for comedy, cute as a button and she is going to make some of these other stars step, if she gets the breaks. Did the audience go for her; I'll say they did. The girl is clever and she had to be to carry this story. It would be well when advertising this picture to stress that she is a new star and her first picture and they will not be disappointed.—A. E. Hancock, Columbia City, Ind. General patronage.

PADDY, THE NEXT BEST THING: Janet Gaynor, Warner Baxter—Well, it's about all you need to make money and please. Business good.—W. E. O'Brien, Ritz Theatre, Montgomery City, Mo. Small town patronage.

SAILOR'S LUCK: James Dunn, Sally Eilers—A good picture. Recording O. K. It was liked and fair business.—Russell C. Dey, Reedville Movies, Reedville, Va. Small town patronage.

TOO BUSY TO WORK: Will Rogers—An old one, but Rogers will draw. Good business. Recording very poor, especially the voice of Rogers. Should not be passed up. Will get you business.—Russell C. Dey, Reedville Movies, Reedville, Va. Small town patronage.

MGM

ANOTHER LANGUAGE: Helen Hayes, Robert Montgomery—They call this another language but I call it another mother-in-law picture which did not draw the second night at all. It's all wet. No good, and no mother-in-law was ever like this one. Running time, 79 minutes.—Walter Odom & Sons, Dixie Theatre, Durant, Miss. General patronage.

ANOTHER LANGUAGE: Helen Hayes, Robert Montgomery—This one was liked. It is smart and clever, with Helen Hayes again scoring as the great actress that she is. The title did not mean much and it needs explaining that the family that Helen Hayes married into did not speak her language and that is what the picture is built around. This one had in it the late Louise Closser Hale, and what a trouper she proved to be in her short career.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage

BARBARIAN, THE: Ramon Novarro, Myrna Loy —This picture gave about a 50-50 satisfaction. Both stars have done better things. The rough stuff just a little too rough to give general satisfaction. They have gotten sick of this real rough hokum and our patrons don't like it and won't come to see it, and that is what is the matter with the business. Clean pictures will still draw.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

BEAUTY FOR SALE: Madge Evans, Otto Kruger, Una Merkel, Phillips Holmes—Three gold diggers on the make, beauty their profession, men at night. Well directed, with Evans and Merkel standing out, fine in their roles, but the picture did not hold up over the run. There was too much dialogue, and really a high brow picture if there is such a thing. They will like it but the masses will figure it as just another picture. Flopped the second night bad.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

DEVIL'S BROTHER, THE: Laurel and Hardy, Dennis King—A good picture. Good recording and will be liked. By all means play it. I cannot see how any one can say, after seeing this, that it is not a good show. You had better put this in where you are doubtful about one of the new ones. It will please.—Russell C. Dey, Reedville Movies, Reedville, Va. Small town patronage.

EMMA: Marie Dressler—Very good picture but lost money for us. I realize it is old, but there is no reason why it should not have grossed expenses. Running time, 72 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

HELL BELOW: Robert Montgomery, Jimmy Durante, Robert Young, Walter Huston, Madge Evans —A splendid production that pleased 95 per cent. Plenty of action in this one, with Robert Montgomery at his best. Huston and Madge Evans are fine in their parts while Jimmy Durante furnishes plenty of laughs. This has entertainment plus, while the submarine views are very interesting to Middle West audiences, many of whom never saw a big ship. Running time, 105 minutes. Played September 30-October 1.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

HELL BELOW: Robert Montgomery, Jimmy Durante, Robert Young, Walter Huston, Madge Evans—Fine. It is a money maker and do you need that, brothers, now. Play "Hell Below." It gets the money. Good recording. A he man's picture. Never mind the age.—Russell C. Dey, Reedville Movies, Reedville, Va. Small town patronage.

HOLD YOUR MAN: Jean Harlow, Clark Gable—A very good picture. Both stars fine. Entertaining story. Gave good satisfaction. Played October 1-2. —Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

MIDNIGHT MARY: Loretta Young, Ricardo Cortez—I called this a pretty good program picture. Held up better than a good many so-called specials. Lively and interesting all the way through and no adverse criticisms heard. Running time, 76 minutes. Played October 3.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

MIDNIGHT MARY: Loretta Young, Ricardo Cortez—Just another underworld story, but a little better than average. Business only fair. Played one day. Running time, 7 reels. Played October 13.—J. A. Verchot, Opera House, Abbeville, S. C. Small town patronage.

NUISANCE, THE: Lee Tracy, Madge Evans—Fast, fine and highly entertaining to all classes. Far above the average program picture. Poor title but you won't go wrong stepping on the picture. They will like it anywhere. Better business second night. —W. E. O'Brien, Ritz Theatre, Montgomery City, Mo. Small town patronage.

PEG O' M YHEART: Marion Davies—A very good picture of the program variety. Star and cast fine. Good old story. Gave satisfaction. Played September 28-29.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

PEG O' MY HEART: Marion Davies—Here's a picture to play and watch the quarters come in. It was liked by everybody. Recording good. In spite of Irish you can understand it and it will make you money. By all means play it. It will make money for you.—Russell C. Dey, Reedville Movies, Reedville, Va. Small town patronage.

SOLITAIRE MAN: Herbert Marshall, Elizabeth Allan, Mary Boland, May Robson, Lionel Atwill—Very ordinary program picture. English speaking people spoil it in part. Mary Boland gave life to it. Without her, would have been a grand flop. Played October 8-9.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

STORM AT DAYBREAK: Nils Asther, Kay Francis—Ran this one on my serial night; this crowd is not hard to please. They seemed pleased—no doubt with the serial. No increase in patronage. Running time, 82 minutes. Played September 29.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

STRANGER'S RETURN, THE: Lionel Barrymore, Miriam Hopkins—A well connected story, fine recording. But it is a slow and draggy picture. It is only a one night draw. Running time, 85 minutes.—Walter Odom & Sons, Dixie Theatre, Durant, Miss. General patronage.

TARZAN THE APE MAN: Johnny Weissmuller—Return date on this one and it brought them in and it pleased.—Walter Odom & Sons, Dixie Theatre, Durant, Miss. General patronage.

TODAY WE LIVE: Joan Crawford, Gary Cooper—Old. No draw. Poor picture. Pass it up.—Russell C. Dey, Reedville Movies, Reedville, Va. Small town patronage.

WHEN LADIES MEET: Ann Harding, Alice Brady, Robert Montgomery—A good picture that drew above average. Some of the oldtimers were curious to hear Alice Brady talk. Ann Harding is quite an actress. They can't push any kind of a story on her, thereby ruining her career. Atta boy, Ann! Running time, 85 minutes. Played September 26.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

Monogram

BLACK BEAUTY: Esther Ralston, Alexander Kirkland—A dandy, clean picture that deserves a hand. You fellows that yell for clean pictures, here is your chance to encourage this type. This is adult entertainment as well as for youth. Play it and help to stem the tide of adverse criticism which is rising so rapidly against the movies. My patrons were well pleased. Esther Ralston can take her place aside of any of the luminaries, and that's not maybe. Played October 13.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

Paramount

BIG BROADCAST: Bing Crosby, Stuart Erwin, Leila Hyams—If you can get this, play it, boy. It's the answer to your prayer. If it's three years old play it to the best business you have had in a long time. Perfect recording, the best recorded picture we have ever played. Good print and it is really worth playing. We had many who have seen it three and four times. They will fill your house on this one. Excellent. Russell C. Dey, Reedville Movies, Reedville, Va. Small town patronage.

COLLEGE HUMOR: Bing Crosby, Jack Oakie—Gave general satisfaction with a larger draw than usual from the young people. Played October 4-5.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

COLLEGE HUMOR: Bing Crosby, Richard Arlen, Mary Carlisle and Burns and Allen—It is our opinion after running this one that it suffered from the title and the fact that they expected more singing and dancing than it contained. Too highly advertised and it disappointed the patrons that came.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

COLLEGE HUMOR: Bing Crosby, Richard Arlen, Burns and Allen, Mary Carlisle—The best business in several weeks on this. This picture seems to strike the popular fancy and, of course, there is a reason, as it has all the ingredients that good entertainment should have. Music, fun, romance, pretty girls, all hung together with enough plot to keep things going. —J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

EAGLE AND THE HAWK, THE: Fredric March, Jack Oakie—This gave us surprisingly good business. Excellent work on the part of Fredric March brought favorable comment. Played September 30.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

EAGLE AND THE HAWK, THE: Fredric March, Cary Grant, Jack Oakie—This picture pleased. Many comments. My opinion is people want a little action and a little fun. All fed up on the musicals and society drama.—Ned Pedigo, DeLuxe Theatre, Garber, Okla. General patronage.

HER BODYGUARD: Wynne Gibson, Edmund Lowe—Just an all-talking picture that did not draw for me. Running time, 70 minutes.—Walter Odom & Sons, Dixie Theatre, Durant, Miss. General patronage.

INTERNATIONAL HOUSE: Peggy Hopkins Joyce, W. C. Fields—I was rather surprised at the drawing power of this. I attribute part of the drawing power to a herald, miniature newspaper style, that comes with this picture that I passed out to my patrons. The picture is pure nonsense, but very clever nonsense that our patrons seemed to enjoy.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

JENNIE GERHARDT: Sylvia Sidney, Donald Cook—Extra good picture but the ending was extra bad.—Walter Odom & Sons, Dixie Theatre, Durant, Miss. General patronage.

MADISON SQUARE GARDEN: Jack Oakie—A picture that will please both young and old. Plenty of action and perfectly clean. Capable cast. Running time, 74 minutes. Played October 9.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

ONE SUNDAY ATFERNOON: Gary Cooper, Fay Wray—A fair program picture more suitable for elders. Did above average business but younger people did not like it.—W. E. O'Brien, Ritz Theatre, Montgomery City, Mo. Small town patronage.

TORCH SINGER: Claudette Colbert, Ricardo Cortez—Here's a picture for your best nights. Chock full of entertainment, especially for the ladies. A tear jerker. Miss Colbert does her best work to date; in fact, she carries her part to perfection. There is just one criticism: she has an illegitimate child; she could just as well have been married at the beginning and her husband deserted her. I don't like these illegitimate child pictures. And I don't believe many people do. Played October 5-6.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

TO THE LAST MAN: Randolph Scott, Esther Ralston—Above the average western. Some fine scenery. Good action and the thrilling finish makes it very good western. Gross little above average.—W. E. O'Brien, Ritz Theatre, Montgomery City, Mo. Small town patronage.

UNDER THE TONTO RIM: Stuart Erwin—A Zane Grey western that develops into a first class comedy. Will please even those who do not care for westerns if you can get them in. Running time, 59 minutes. Played October 13-14.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

RKO

ANN VICKERS: Irene Dunne, Walter Huston—I was fortunate in seeing this at possibly the first showing in Indiana, at Circle Theatre, Indianapolis. Dropped in at morning showing, only few in house and I was able to note reaction of paid customers. They dropped many a tear throughout the showing and were unashamed. Some blew their noses right out loud. Personally, I say it is so good that you actually forget that it is being done on the screen. There is little doubt in my mind but that Irene Dunne will be selected for having done the outstanding characterization in this of the year and while she is the best of them all, please remember that all others connected with the picture are also 100 per cent.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

BED OF ROSES: Constance Bennett, Joel McCrea—This is a highly improbable and impossible story. If your audience falls asleep, you are safe; if not, all the intelligent ones will feel nauseated and you never can tell what may happen. Constance Bennett is only to be blamed for one thing, and that is for accepting a part in such a story. Three stories as were given to Bennett in succession will kill any star, even good old Marie Dressler. Swat the producer! Running time, 67 minutes. Played October 10.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

BIG BRAIN, THE: George E. Stone, Fay Wray—I would not like to commit myself by giving my personal opinion on this picture. I do know that it gave me the poorest Saturday night receipts that I have had for many weeks, and that's what the picture did for me. Running time, 70 minutes. Played October 14.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

DOUBLE HARNESS: Ann Harding, William Powell—I guess we must call this a rather unusual production. Although Powell is not popular, yet his voice records exceptionally well and his acting is superb in this picture. Ann Harding again does herself proud and is an actress of the highest standard. Did about average business, pleasing the classes rather than the rank and file. Running time, 74 minutes. Played October 7.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

FLYING DEVILS: Arline Judge, Bruce Cabot—This picture did big business for me. It is not drawn out in any way; each foot of film means something. Had I known it to be as great as it is I could have increased my business 50 per cent. Go after this one in a big way and then stand in the light as the pleased patrons pass out. Running time, 62 minutes. Played October 6.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

INDIA SPEAKS: Richard Halliburton—Was compelled to show this lemon on Saturday and was compelled to buy it in order to get "Diplomaniacs." Played on percentage and guarantee but the average was as far away as the moon. People see this kind of travelogue in churches free of charge, except for a free-will offering. This picture will ruin your Saturdays for weeks after. Don't play it, regardless of law suits or what-no. Shame on RKO for forcing Saturday date. Running time, 75 minutes. Played September 30.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

MELODY CRUISE: Phil Harris, Charles Ruggles—Just as fine a picture as you care to see. All the cast in this one are full of good looks and smiles. Running time, 85 minutes.—Walter Odom & Sons, Dixie Theatre, Durant, Miss. General patronage.

MELODY CRUISE: Charlie Ruggles, Phil Harris—I consider this picture a little above average. The ice ballet is very pretty. Did not think much of Phil Harris' singing. Charlie Ruggles good as usual. Helen Mack and all other girls very pretty. Running time, 9 reels. Played October 9-10.—J. A. Verchot, Opera House, Abbeville, S. C. Small town patronage.

OUR BETTERS: Constance Bennett—Very, very, very good. Turned them away on the last day.—Foster McSwain, Rio Theatre, Albuquerque, New Mexico. General patronage.

PROFESSIONAL SWEETHEART: Ginger Rogers, Norman Foster—It surely will take the joy from the exhibitor when he sees them all come out disappointed. Running time, 70 minutes.—Walter Odom & Sons, Dixie Theatre, Durant, Miss. General patronage.

PROFESSIONAL SWEETHEART: Ginger Rogers, Norman Foster—Not a bad picture, and drew about average business. Running time, 73 minutes. Played September 16.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

SILVER CORD, THE: Irene Dunne, Joel McCrea—A well acted picture but did not receive any favorable comments on it. No draw at the box office. Running time, 74 minutes. Played September 19.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

TOMORROW AT SEVEN: Chester Morris, Vivienne Osborne—Vivienne Osborne is pleasing to look at and this is half the battle in any picture. A good program picture but no drawing power whatsoever. Running time, 74 minutes. Played September 23.—A. H. Edwards, Orwigsburg, Pa. Small town and rural patronage.

United Artists

PERFECT UNDERSTANDING: Gloria Swanson—A beautifully made picture about two reels too long. The star was fine. Story too highbrow for small towns and over their heads, and after the first show did not draw. Lots like that nowadays.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

Universal

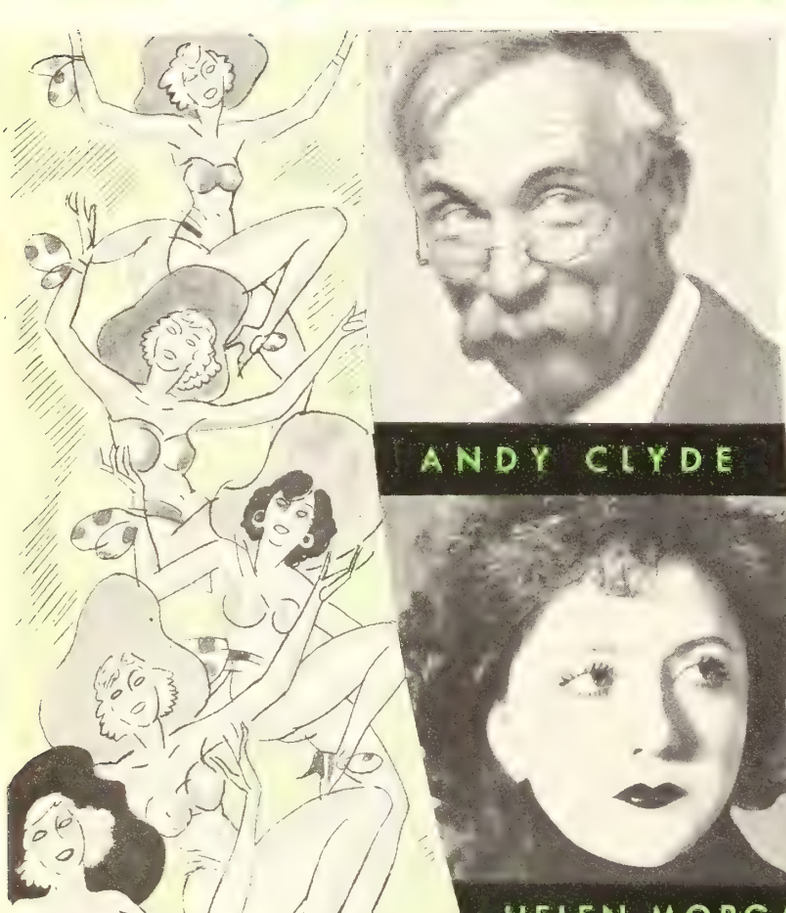
DON'T BET ON LOVE: Lew Ayres, Ginger Rogers—Nice little program picture, better than many specials. Running time, 71 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

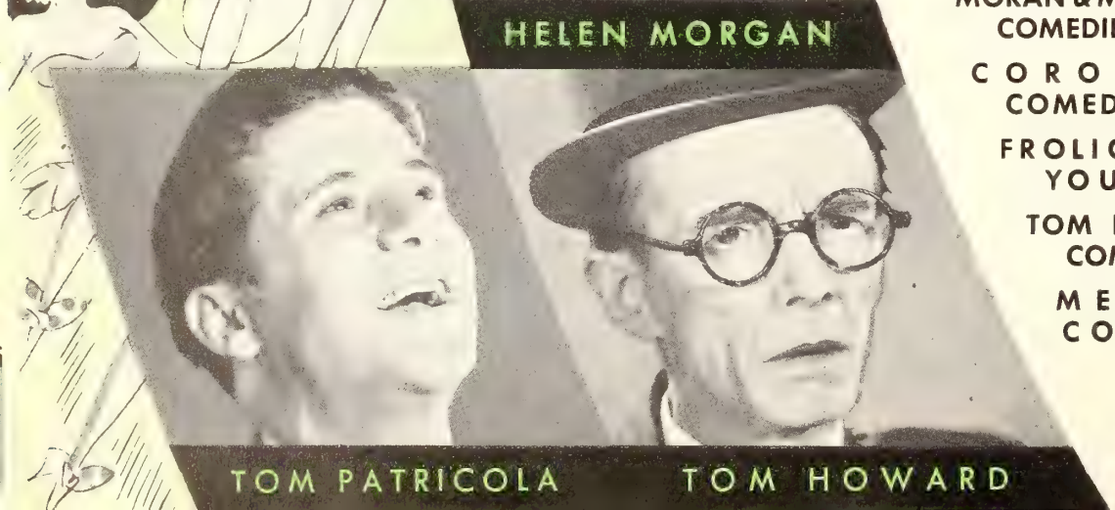
ROME EXPRESS: Esther Ralston, Conrad Veidt—Picture too long and draggy and hard to understand. Our patrons did not know what it was all about. Acting was good, I guess.—Bert Silver, Silver

NAMES

in Short

NO COMPANY EVER
IN ONE SEASON'S





Two Reels

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SONG HIT STORIES

THE TREASURE CHEST

AS A DOG THINKS

ROMANTIC JOURNEYS

BATTLE FOR LIFE

...nal
...res

FILM CORPORATION

Educational Pictures
THE SPICE OF THE PROGRAM

Family Theatre, Greenville, Mich. General patronage.

RUSTLER'S ROUNDUP: Tom Mix—I consider this a very good western. Rodeo very good. Drew average business. Will please your western fans. Running time, 6 reels. Played October 14.—J. A. Verchot, Opera House, Abbeville, S. C. Small town patronage.

SECRET OF THE BLUE ROOM: Lionel Atwill, Paul Lukas, Gloria Stuart—While this did not draw quite as well as we expected, the performance was flawless with recording above the average. Played October 7.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

SECRET OF THE BLUE ROOM: Lionel Atwill, Paul Lukas, Gloria Stuart—Played this one Friday and Saturday and it pleased the customers. Photography and recording extra good.—Ned Pedigo, De Luxe Theatre, Garber, Okla. General patronage.

Warner

BABY FACE: Barbara Stanwyck—A mighty good picture. A rotten story put over in a clean way by a great actress. Gave good satisfaction. Played October 12-13.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

BABY FACE: Barbara Stanwyck—Not much to this picture. Did not draw. Played to almost an empty house second night. For a small town play it one day and let it go. Played October 11-12.—J. A. Verchot, Opera House, Abbeville, S. C. Small town patronage.

CAPTURED!: Leslie Howard, Douglas Fairbanks, Jr.—A great war picture. Have seen none better. Story great, acting fine. Did not draw, as people are sour on war pictures and won't turn out to see them. —Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

GOLD DIGGERS OF 1933: Warren William, Joan Blondell, Ruby Keeler, Dick Powell—It's a shame what they do to the exhibitor from a selling angle on this picture. But if you want to pay off the mortgage at this time, wade in. It tops anything we ever ran and was going strong in the rain after four days in a small town. Don't let anyone kid you. It is better than anything since "Whoopee." Played August 27-28-29-30-31.—W. E. O'Brien, Ritz Theatre, Montgomery City, Mo. Small town patronage.

GOLD DIGGERS OF 1933: Warren William, Joan Blondell, Ruby Keeler, Dick Powell—Well, it's full of stars, all of them with a diamond sparkle. I cannot say how big this picture was, but boy, it's big, and how it draws first, second and third nights. Play it and see. Running time, 100 minutes.—Walter Odom & Sons, Dixie Theatre, Durant, Miss. General patronage.

LIFE OF JIMMY DOLAN: Douglas Fairbanks, Jr., Loretta Young—Good picture that pleased the young folks. Fairbanks not very popular here. Loretta Young is very popular, but I do not consider this picture up to her usual standing. Business poor. Running time, 70 minutes. Played September 27-28.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

MARY STEVENS, M.D.: Kay Francis, Glenda Farrell—This is one of the best program pictures we ever played. Story interesting, star fine and wisecracks by Glenda Farrell funny, and was the making of entertainment of the picture.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

WORKING MAN, THE: George Arliss—This is a fine picture but it did not draw the first night and we know we had a good picture, and this George Arliss is great and we know that also, so we put on a special drive to get them in to see it. Our circulars read "Pal Night," one ticket good for two, and we got them and the picture and the star both made a big hit. If people only knew George Arliss as the man he really is they would always give him a big hand when he comes to their town.—Walter Odom & Sons, Dixie Theatre, Durant, Miss. General patronage.

Short Features

Columbia

BEER PARADE, THE: Scrappy Cartoon—Extra good.—Bert Silver, Silver Family Theatre, General patronage.

Educational

HITCH HIKER, THE: Harry Langdon—A very funny comedy.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

ROBIN HOOD: Terry-Toon—Good.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

MGM

BULLONEY: Flip the Frog—Just animated drawings that tire everyone excepting the infants and ignorant. Running time, 9 minutes.—A. H Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

IT'S REAL SERVICE, SAYS RUSSELL DEY

They're all champions of "What the Picture Did for Me," those many exhibitors who send in their reports to this department, but generally they say it with the reports themselves. Occasionally, however, an exhibitor's enthusiasm breaks out in other ways; for example, the following from Russell C. Dey, manager of the Reedville Motion Picture Company at Reedville, Va.:

"If you will look in your files a few years back, you will find that I was one who called your attention to the fact that the 'What the Picture Did for Me' department was worth more than all of the HERALD *together to the little exhibitor, and I protested to you for cutting this department out. It did no good; you did cut it out, and I think that you found out that my judgment was right.*

"Why, pray tell me, should not the exhibitors tell each other what the picture did for them? Of all the things to be had, this is real service and I am going to use it. I do play pictures governed, nearly entirely, by these reports and I find them the most accurate of all reports. Of course, I do not go exactly by any one report, but, brother, when enough of the boys say lay off then one had better lay off, indeed. It is fair to everyone. Why should exhibitors play and pay for junk that the producers make—and God knows they have had a fling with junk? Yes, publish even the rankest ones reporting a rotten show and also all the good ones, too. That is the way for one to tell how to spend their money. Thank you for the kindness and I will report truthfully exactly what happens when I play a picture. That is all I want—a true report. I have sense enough not to bother with anyone's opinion of a whole company. I do not care what they say about the company. It's the one picture that they play; and the question is What Did the Picture Do for Me?"

INFLATION: Very interesting and educational. Running time, one reel.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

INFLATION: I consider this a fair educational subject.—J. A. Verchot, Opera House, Abbeville, S. C. Small town patronage.

MIDNIGHT PATROL: Laurel and Hardy—A poor attempt at being funny. They are slipping fast. Why not give them material with which to do something? Running time, 20 minutes.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

MUSH AND MILK: Our Gang—Sort of mush all the way through. Kids and grownups don't want their fare too babyish. Running time, 19 minutes.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

NERTSERY RHYMES: Colortone Musical Revues —Here is a comedy with music and color that stands out like a wart on the nose. The highlight is the singing, which will haunt you for weeks. Worth repeating. A distinct addition to any program. Running time, 19 minutes.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

ONE TRACK MINDS: Zasu Pitts, Thelma Todd—This is a real good comedy. Todd has the looks and Pitts also has the looks, so there you are. My patrons like them. Running time, 20 minutes.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

PALEFACE: Flip the Frog—Very good. Running time, one reeler.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

PALEFACE: Flip the Frog—Fair cartoon. Better than the last two or three. Running time, 7 minutes. —J. A. Verchot, Opera House, Abbeville, S. C. Small town patronage.

THROTTLE PUSHERS: Sport Champions—This single reel is filled with thrills and spills. Good on any program. Running time, 9 minutes.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

THUNDERING TAXIS: Taxi Boys—A good slapstick comedy that got the laughs.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

Paramount

BOO BOO THEME SONG: Screen Song—Excellent on any program. Running time, one reel.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

CAPTAIN HENRY'S RADIO SHOW: Lanny Ross —Excellent with any feature.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

MARRIAGE HUMOR: Harry Langdon—Not a laugh in a carload like this. Running time, 20 minutes.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

MORNING, NOON AND NIGHT: Rubinoff—This is a very good short. Running time, 7 minutes.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

SCREEN SOUVENIR: No. 10—This is a fairly interesting and entertaining one-reler showing some shots from old newsreels and old features of many years ago. This type of entertainment does not appeal to our patrons and many walk out on every one of this series. Running time, 9 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

SNOW-WHITE: Betty Boop—good filler on any program. Running time, one reel.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

WALKING THE BABY: Burns and Allen—This is fair entertainment and contains some wisecracks and a few laughs. The stars in this comedy seem to be much more popular over the radio than on the screen. However, many were well pleased. Running time, 9 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

WHEN YUBA PLAYS THE RHUMBA ON THE TUBA: Screen Song—Excellent. Screen song with Mills Brothers. Running time, 7 minutes.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

RKO

DRUGGIST'S DILEMMA, THE: Clark and McCullough—A real funny comedy. Personally, I prefer this pair to the Laurel-Hardy team; they have more wit and spontaneity. Running time, 19 minutes. —A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

GAY NIGHTIES, THE: Clark and McCullough—A very funny two reel comedy by two great comedians.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

ROUGH ON RATS: Fable—This is the best fable we have played lately. The last few have been very poor. Running time, 7 minutes.—J. A. Verchot, Opera House, Abbeville, S. C. Small town patronage.

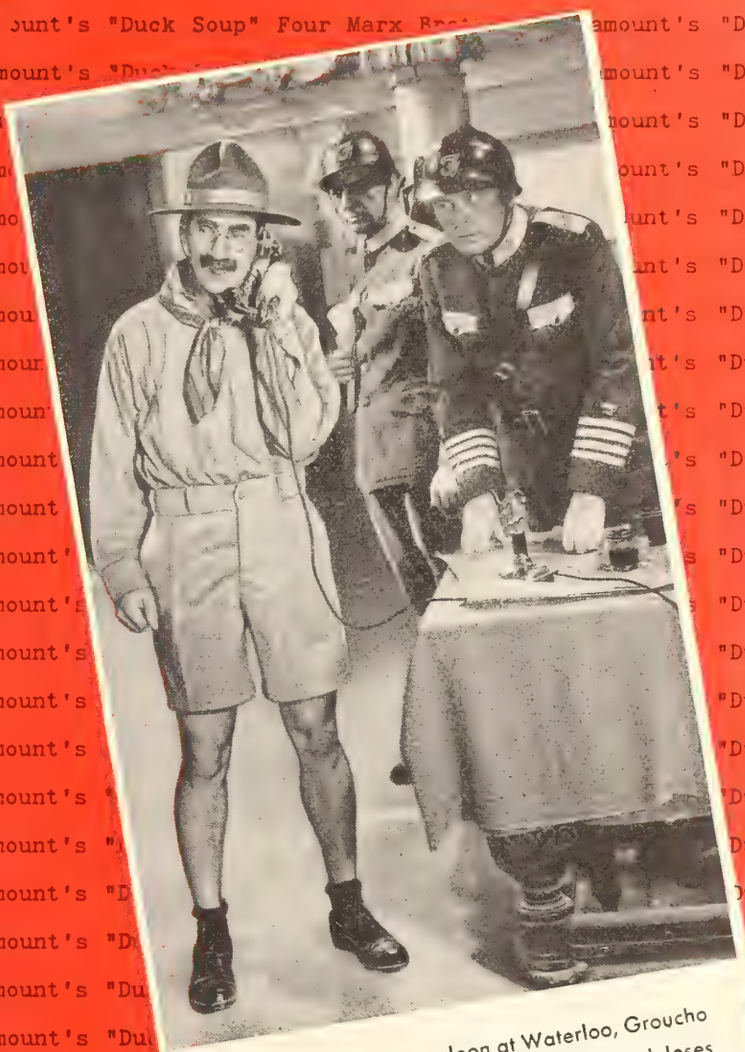
SHAKESPEARE WITH TIN EARS: Funny.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

SO THIS IS HARRIS: Phil Harris—This is a crazy three reeler, but good entertainment. Good music, singing and comedy.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

United Artists

BIRDS IN THE SPRING: Silly Symphony—This is by far the best cartoon I have played for many a week. There is something to it. A pretty story, yes, and the story has a moral. It is worth repeating—and that is unusual. Running time, 9 minutes.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

FATHER NOAH'S ARK: Silly Symphony—Another good colored short subject that is a "wow." Appeals to both young and old alike. Running time, 7 minutes.—Wm. A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.



CAUGHT WITH HIS PANTS SHORT! Like Napoleon at Waterloo, Groucho fails to protect his rear, and loses his seat as Dictator of Fredonia, in Paramount's battle of "Duck Soup."

MARX BROTHERS

in *Paramount's*

"DUCK SOUP"

Directed by

LEO McCAREY

JUST DOGS: Silly Symphony—This is a fairly good cartoon comedy but still no better than some of the others. United Artists should produce better cartoons or cut the price of these cartoons. Here's hoping to get better cartoons in the future from United Artists. Running time, 9 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

MAIL PILOT, THE: Mickey Mouse—An outstanding cartoon. Running time, 10 minutes.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

MELLERDRAMMER, THE: Mickey Mouse—Terrible. Running time, 10 minutes.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

OLD KING COLE: Silly Symphony—Fine! These Silly Symphonies are going forward. They are more than a jumbling up of animated drawings. Running time, 10 minutes.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

PIED PIPER: Silly Symphony—Another excellent colored cartoon. Good enough for anybody's program any time.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SANTA'S WORKSHOP: Silly Symphony—An excellent all color short you will do well to book. They just rave over it. Running time, 7 minutes.—Wm. A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

SANTA'S WORKSHOP: Silly Symphony—Excellent and drew considerable business.—B. R. Johnson, Orpheum Theatre, Kerrobert, Canada. Rural patronage.

WHOOPEE PARTY, THE: Mickey Mouse—This is the best comedy we have played from United Artists. If the rest of their one reels are as good as this one, then we will be glad to get them. Will make a good filler on any picture. Running time, 9 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

Universal

WARREN DOANE BREVITY: Positively the best two reel subject we have ever played and, folks, we have shown quite a few.—Ned Pedigo, DeLuxe Theatre, Garber, Okla. General patronage.

Warner Vitaphone

AUDITION, THE: Hannah Williams, Phil Emerton's Band—A great single reel that pleased everyone. These band shorts sure click here.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

AUDITION, THE: Melody Master—About average. Running time, one reel.—J. A. Verchot, Opera House, Abbeville, S. C. Small town patronage.

AUDITION, THE: Melody Master Series—A good band act.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

BOSKO IN PERSON: Looney Tune—Better than the average. Running time, 8 minutes.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

BOSKO'S MECHANICAL MAN: Looney Tune—About average. Running time, one reel.—J. A. Verchot, Opera House, Abbeville, S. C. Small town patronage.

BOSKO THE SHEEP-HERDER: Looney Tune—Better than usual. Running time, 9 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

BUZZIN' AROUND: Fatty Arbuckle—One of the best comedies I have played lately. Book it if you have not played it. It will make them laugh. Running time, two reels.—J. A. Verchot, Opera House, Abbeville, S. C. Small town patronage.

BYGONES: Ruth Etting—The best Ruth Etting we have played for a long while. A dandy two reeler. Recording excellent. Running time, 19 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

DISH RAN AWAY WITH THE SPOON, THE: Merry Melody—A out-of-the-ordinary cartoon that pleased all.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

I LIKE MOUNTAIN MUSIC: Merry Melody—Very good cartoon. Running time, 8 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

NOTHING EVER HAPPENS: Broadway Brevity—A take-off on "Grand Hotel." To those who saw "Grand Hotel" it was very funny; others didn't know what it was all about. Running time, two reels.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

PICKING A WINNER: Broadway Brevity—Absolutely nothing to it except a little color and one short race course shot that was mildly interesting.—B. R. Johnson, Orpheum Theatre, Kerrobert, Canada. Rural patronage.

WELCOME THESE NEW CONTRIBUTORS

Out of the bundle of letters bringing this week's reports from exhibitors on how motion pictures have fared in their theatres, come comments from five more theatre men who volunteer to contribute their bit to this mutual benefit box-office insurance society.

Read the reports in this issue from Russell C. Dey of Reedville Movies, at Reedville, Virginia; Foster McSwain of the Rio at Albuquerque, New Mexico; W. E. O'Brien, Ritz theatre, Montgomery City, Missouri; R. P. Seidl, Pierce theatre at Pierce, Nebraska; and J. A. Verchot of the Opera House, Abbeville, South Carolina.

PIE A LA MODE: Broadway Brevity—One clever bit of tumbling in this, the rest is just so-so.—Roy W. Adams, Mason Theatre, Mich. Small town patronage.

PIE A LA MODE: Broadway Brevity—Nothing to this. So much wasted film. Running time, 21 minutes.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

RED SHADOW, THE: Broadway Brevity—Excellent condensed version of the Desert Song which in my opinion drew as many as did the feature. One of the best shorts I ever ran.—B. R. Johnson, Orpheum Theatre, Kerrobert, Canada. Rural patronage.

SHANTY WHERE SANTA CLAUS LIVES: Merry Melody—Good. Running time, 9 minutes.—F. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

SHUFFLE OFF TO BUFFALO: Merry Melody—This is one of the cleverest and funniest cartoons we have ever played. Don't fail to play it. Running time, 7 minutes.—J. A. Verchot, Opera House, Abbeville, S. C. Small town patronage.

SKY SYMPHONY: Stoopnagle & Budd—A two reel musical that has a lot of entertainment but is not quite up to the standard. Some good dancing while the sun and moon act is clever and pleased the kiddies especially. Running time, 18 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

THAT GOES DOUBLE: Russ Columbo—Just fair. Not as good as we expected. Running time, two reels.—J. A. Verchot, Opera House, Abbeville, S. C. Small town patronage.

WAY OF ALL FRESHMEN, THE: Hal LeRoy, Mitzi Mayfair—This is certainly a great two reel subject. Fine dancing and good comedy. Very entertaining.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

What the Picture Did in San Salvador

In his newest reports on the motion pictures that come to his attention as manager of the Meardi-Hermanos circuit in San Salvador, El Salvador, Central America, Mr. O. Beer discusses the following productions:

DESTINATION UNKNOWN: Universal, with Betty Compson, Pat O'Brien, Ralph Bellamy—They wanted to make a miracle picture but failed. Picture made less than average. However, it was favorably commented by a few and we got less kicks than expected and had no walkouts. Running time, 65 minutes. Played August 3.

KISS BEFORE THE MIRROR, THE: Universal, with Nancy Carroll, Paul Lukas—A picture which pleased and of which they talk. Several came to see it a second time. Running time, 65 minutes. Played July 30.

SCANDAL FOR SALE: Universal, with Charles Bickford, Rose Hobart—A good picture, but title didn't draw. Bad business, as we were drowned with similar type of story of other firms, so they were tired to see again the inside story of a big newspaper. Running time, 75 minutes. Played July 23.

OKAY AMERICA: Universal, with Lew Ayres, Maureen O'Sullivan—More exciting than "Scandal for Sale." Cast a draw. This is an outstanding picture, which will please everyone, even in villages. Running time, 80 minutes. Played July 27.

SKYSCRAPER SOULS: MGM, with Maureen O'Sullivan, Warren William—I thought it a fine picture, but didn't draw, as this high finance stuff does not interest our patrons. Running time, 90 minutes. Played June 11.

MUMMY, THE: Universal, with Boris Karloff, Zita Johann—One of the hits of the year, pleased everyone. Running time, 70 minutes. Played June 16.

TAILOR MADE MAN, A: MGM, with William Haines, Dorothy Jordan—Good business, as William Haines draws here. Running time, 85 minutes. Played June 18.

SIN OF MADELON CLAUDET, THE: MGM with Helen Hayes, Lewis Stone—A fine picture; a good draw; will please everyone. Even people who don't like to shed tears liked it. Patrons who want to cry get a bargain for their money. Running time, 75 minutes. Played July 2.

THIS MODERN AGE: MGM, with Joan Crawford—Crawford is always a good draw at this end. Good business. Running time, 75 minutes. Played June 25.

POLITICS: MGM, with Marie Dressler, Polly Moran—A good picture; pleased everyone. Marie always fills our theatres. Running time, 75 minutes. Played July 6.

DELICIOUS: Fox, with Janet Gaynor, Charles Farrell—A fine musical; did please, although musicals generally are failures here; therefore, only average business. Running time, 105 minutes. Played July 16.

SECRET SIX, THE: MGM, with Wallace Beery, Jean Harlow—Did considerable business with this. Did please. Running time, 90 minutes.

FLESH: MGM, with Wallace Beery, Ricardo Cortez, Karen Morley—Business somewhat above average. Did please. The wrestling scenes with Zbyszko very interesting. Running time, 95 minutes. Played July 9.

FAST LIFE: MGM, with William Haines, Madge Evans, Cliff Edwards—Cast a big draw. A swell picture. They came to see it twice. The motorboat racing scenes are exciting. Running time, 85 minutes. Played July 20.

CLANCY OF THE MOUNTED: Universal Serial, with Tom Tyler—Did good business in the bigger places; in the villages it was a failure. This was the first talking serial which was exhibited in this country; in spite of this, no extra draw.

Donahue & Coe Take Over 21st Floor of Paramount

Donahue & Coe, Inc., advertising agency, have leased for a term of years the entire 21st floor of the Paramount Building. They will take occupancy early in November after extensive alterations have been completed. Their new quarters contain more than 10,000 square feet of floor space—more than double that which they have occupied during the past year.

It is understood they are also considerably increasing their present personnel.

Forms Employee Association

Dick Kennedy, district manager of the Wilby circuit in Birmingham, Ala., is forming an organization for the improvement of cooperation between employer and employee, known as the Birmingham Theatre Employees Association, to consist of Wilby employees other than theatre managers.

Al Selig in Warner Post

Al Selig has been named as special exploitation man on the Warner advertising staff to handle "Footlight Parade" in Detroit, and "The World Changes." The appointment was made by S. Charles Einfeld, advertising and publicity director.

Completes NRA Picture

John Henry McKee, formerly with William A. Brady, Charles Frohman, the Shuberts and other stage producers, has just completed the direction of an NRA production, "The New Deal in Living."

GLAMOUR

that indescribable . . . intangible . . . incandescent glow without which no personality can capture popular imagination . . .

Katharine Hepburn has it in magnificent degree . . . It is the life-blood of the box-office . . . food for showmen . . .

And National Scene Trailers give it to you in every talking trailer because National Scene Trailers are made with actual scenes and actual dialogue from the picture itself . . .

Samplevues of the glamorous . . . shining box-office personalities that make the picture what it is . . .

That's how

★★★★★ NATIONAL SCREEN SERVICE ★★★★★

sells the show with showmanship!

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 196.—(A) Of what does R.C. (rubber covered) insulation consist? (B) Were you to receive some R.C. wire and find upon starting to strip it to make a connection, the wire itself was just plain uncoated copper, what would you do andwhy? (C) When you see power line wires supported by two insulators in "series," what would you conclude? If there were four of them, what would you conclude? If six, what? If upon preparing to run some wires into conduit you found only weatherproof insulation wires available—no other could be had for days—you must use thecircuit within a few hours—what would you do? Explain. (D) Under what conditions is it not permissible to use R.C. wire? (E) In what classes of work is it necessary to use R.C. wire?

Answer to Question No. 189

Bluebook School Question No. 189 *was: (A) Why is the neutral of an Edison three-wire system grounded? (B) With a grounded three-wire system, will test lamp light when connected neutral-to-ground? (C) Would it be possible to remove the neutral fuse of a three-wire circuit without interrupting or affecting the service of the circuit? (D) What various devices may be used in testing for grounds? (E) What is the really best testing tool and why? (F) What is the most practical testing tool for projectionists?*

The following have made acceptable answers: D. Danielson; S. Evans and C. Rau; G. E. Doe; K Dowling; W. Ostrum; B. Doe; L. Van Buskirk and E. Kroll; J. Wentworth; W. Ostrum; T. Van Vaulkenburg; H. H. Menefee; H. Polies; H. Edwards; B. Diglah and P. Jackson; C. D. Carmody; D. L. Howard; G. H. Blaum; L. F. Evans; G. Thompson; L. M. Oglesby and Son; G. Tinlin; D. M. Banks and L. Summers; G. Garrison and E. Harlor; E. Rymer and B. L. Tanner; J. N. and T. H. Williams; R. Suler and R. Wheeler; P. N. Thomas; H. D. Schofield; D. L. Sinklow; W. and S. F. Love; D. R. Peters and D. Holler; E. and L. H. Munroe; O. L. Evans; A. L. Berry; H. C. Lake; T. N. Williams and R. S. Allen; H. Schontz and T. R. Richards; G. Farmann; A. Miranda; L. H. Danville and R. S. Patterson; L. Jones and B. L. and R. D. Banning; L. Hendershot and R. Rubin; L. D. Harper; R. D. Lynn and L. G. Lamb; M. Simms and O. L. Daris; J. T. Ballinger and D. L. Mason; D. U. Granger; L. R. Davis; H. Cohen and G. C. Cottrel; B. Ilers; R. MacDonald; P. L. Wheeler and P. L. Scully; D. Goldberg and L. Hutch; T. Kelley and C. Cummings; G. Johnson and N. T. Kane; T. S. Raymond; D. Little and J. H. Rathburn; L. C. Abrams and E. F. Griffin; H. R. Baldwin and W T. Soare; E. V. Samuels; L. D. Stellegos and G. Wayne; P. R. Duel; P. L. Garrison and G. H. Henderson; R. L. Walker, M. Levy, T. Torre and H. Berman; C. F. Davis and C. L. Fausto; T. Bollen and H. May; G. L. Conrad and H. Bannagan; L. Altman.

(A) In all the years this school has run—and it is no infant—this is I believe the first time every one has answered any one question 100 per cent correct. Considerably in excess of 1,000 have said, "The Edison three-wire neutral is grounded to prevent the possibility of charging the conduit at true-positive, true-negative voltage, usually 220." Of course, the answers varied considerably as to wording, but they all said really the same thing.

(B) G. Thompson says, "Naturally if the neutral is well grounded no current would flow through the test lamp, which has high resistance. If the neutral were poorly grounded the test lamp might, under some conditions, light, but the neutral is always presumed to be well grounded. The answer to the question, as asked, then, is no."

(C) K. Dowling answers, "The neutral fuse of a three-wire system may be removed, but result will depend entirely on how well the circuit is balanced. If perfectly balanced, no difference will be noted in the brilliancy of the lamps, but if not balanced, one set of lamps on one wire will be over-brilliant, while the other set will be correspondingly under-brilliant.

"It would make no difference in any 220-volt circuit that might be connected to the circuit."

(D) D. Danielson says, "Any device which will indicate current flow, if present, may be used to detect a ground—properly connected incandescent lamp, a voltmeter, a wattmeter, a bell and battery, a magneto operating a bell, a battery and wire to form spark gap, various test sets, a high-voltage transformer operating a bell or lamp, and so on through a fairly long list. Each must of course be used in accordance with the needs of the individual case."

Brother Menefee puts up a proposition that, with a little alteration, seems to me to have merit. What do you think about it? After naming a number of testing devices, he says, "I use a wire connected to the ground just as one would connect a testing lamp, except that it connects through a five-ampere fuse located in a cut-out box. If the fuse melts, there is of course a ground. I find it to be an excellent test."

This seems to have possibilities in certain directions, though the spark at make-and-break is the real ground indicator, rather than the fuse. Brother Menefee, I think, does not really decide there is no ground unless the fuse melts. Many grounds have sufficient resistance to pass much less than even one ampere of current.

It strikes, me, though, that one might test with the spark and have the wire pass to ground through several fuses, say, a half-ampere, a one, two, three and five-ampere fuse mounted in boxes side by side, with S-P knife switches enabling one to use either one of them at will. Make test by spark through the five-ampere fuse, then cut down one by one until a fuse lets go. One would thus be able to ascertain almost the exact strength of the ground, which might be useful at times, though of course, no matter how weak it might be, any ground should be cleared up just as soon as possible. Probably few would care to go to all this trouble—installing all those fuses—but, anyhow, the possibility is interesting, though, after all, probably the average man would prefer to wheedle the boss out of a small ammeter and connect the ground wire through it.

(E) S. Evans and C. Rau answer, "The magneto is really the best testing tool by reason of the high voltage it generates. It not only will show up ordinary grounds, but also those of high resistance."

(F) G. E. Doe answers, "It would be possible, I believe, to answer this one more than one way. However, while the test lamp is not the most effective testing tool, it probably is the most practical for the projectionist, for the reason that all its parts are available to any projectionist, therefore he need never be without a testing tool that is at least fairly efficient. My objection to the lamp is that it will not locate high resistance and therefore very small current flow leaks. The answer might hinge to a considerable extent upon just what you might mean when you say 'practical.' The thoroughly grounded wire (soldered to a gas or water pipe—*it can be done*) and spark test is more effective in a dark room than is a lamp, in that it will show up lower amperage leaks. The magneto is most 'practical' in that it will show up almost any leak, regardless how small. It would even show up a ground of such high resistance that 110 or even 220 volts would force no current through at all. The trouble with that, however, is that it might fool a good many men, since none but an expert would be able to locate such a ground, and the non-expert would be fooled into believing current leakage existed, where there really was none."

Every few days I receive a letter asking how to join the Bluebook School. Again therefore I say all you have to do to "join" is to answer the questions, place your name and the number of the question you are answering at the top of the *first page*, and send it to F. H. Richardson, No. 3 Tudor Lane, Scarsdale, N. Y. There is nothing to pay and no conditions to be complied with, except that you either typewrite your answers or else write plainly. With such a mass of answers to read each week I cannot spend time deciphering scrawls.

SHE'LL DICTATE A BOX-OFFICE CLEAN-UP!

SHOWMENS PICTURES, INC.
D. J. MOUNTAN, PRES.

presents

"PUBLIC STENOGRAPHER"

with

LOLA LANE • • WM. COLLIER, JR.

ESTHER MUIR-DUNCAN RENALDO-RICHARD TUCKER
BRYANT WASHBURN

DIRECTED BY LEW COLLINS • SUPERVISED BY AL ALT

11 More to Come

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"THE BIG RACE"

A mile-a-minute action story of the sport of kings with
"BOOTS" MALLORY — JOHN DARROW
—PAUL HURST—FRANKIE DARRO
Directed by FRED NEWMEYER
From the story by Hugh Cummings

•

"GOLDEN HEAD"

She was a blonde goddess with the heart of a devil—malevolent spirit of a gang of Parisian Apaches.

•

"ST. LOUIS WOMAN"

Rapid-fire drama of a chiselling charmer and a daredevil polo player.
By ELWOOD ULLMAN

•

"THE MOTH"

Hair-raising adventure and thrills against the background of the gay Mardi Gras celebration.
By RICHARD WILLIAMS

•

"WITHIN THE ROCK"

A strange marriage between a cultured society girl and a crude mountaineer, and its gripping aftermath.
By MARIE BUXTON MARTIN

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"UNLIMITED"

An ace detective and his female assistant play a daring game against the organized forces of the underworld.
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"SOULS IN PAWN"

A stark drama of a boy and girl cheated of the right to love by a sinister shadow from the past.
By BRUCE A. TRUMAN

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"SPECIAL DUTY"

A poignant drama of filial love, a man's honor and a woman who went the limit in fulfilling her desires.

•

3 TO BE ANNOUNCED

"PUBLIC STENOGRAPHER" NOW READY

For Immediate Release

A SCREENCRAFT PRODUCTION

SHOWMENS PICTURES, Inc.

723 SEVENTH AVENUE
NEW YORK CITY

Play Showmen's Pictures for a Showman's Profit!

THEATRE RECEIPTS

Theatre receipts for the calendar week ended October 21, 1933, from 118 houses in 19 major cities of the country, aggregated $1,431,308, an increase of $5,970 over the total for the previous calendar week, ended October 14, when 121 theatres in 19 cities reported a total gross of $1,425,338.

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Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1933.)	
Boston			Picture	Gross	Picture	Gross		
Boston	2,900	25c-50c	"Charlie Chan's Greatest Case" (Fox)	20,000	"Love, Honor and Oh, Baby!" (U.)	19,500	High 1-21 "The Death Kiss"	21,500
							Low 3-11 "Topaze"	11,000
Fenway	1,800	30c-50c	"Doctor Bull" (Fox) and "Flaming Gold" (Radio)	9,500	"Wild Boys of the Road" (F. N.) and "Too Much Harmony" (Para.)	9,500	High 1-14 "Island of Lost Souls" and "Billion Dollar Scandal"	15,000
							Low 7-29 "She Had to Say Yes" and "Arizona to Broadway"	6,000
Keith's	3,500	30c-50c	"The Power and the Glory" (Fox)	20,000	"Private Life of Henry VIII" (U. A.)	20,000	High 1-7 "No Other Woman"	21,000
							Low 3-11 "When Strangers Marry"	12,000
Loew's State	3,700	35c-50c	"Bombshell" (MGM)	19,000	"The Bowery" (U. A.)	18,500	High 1-7 "Strange Interlude"	23,000
							Low 3-11 "Men Must Fight"	11,000
Metropolitan	4,350	30c-65c	"The Way to Love" (Para.)	32,000	"Paddy, the Next Best Thing" (Fox)	32,000	High 6-24 "College Humor"	41,500
							Low 3-11 "King of the Jungle"	26,500
Paramount	1,800	30c-50c	"Doctor Bull" (Fox) and "Flaming Gold" (Radio)	10,000	"Wild Boys of the Road" (F. N.) and "Too Much Harmony" (Para.)	9,500	High 2-25 "Dangerously Yours" and "Deception"	17,000
							Low 8-12 "Mary Stevens, M.D." and "Flying Devils"	8,000
Buffalo								
Buffalo	3,500	30c-55c	"My Weakness" (Fox)	14,100	"Penthouse" (MGM)	24,400	High 2-25 "State Fair"	24,800
							Low 3-25 "Our Betters"	9,800
Century	3,000	25c	"Captured" (W. B.)	5,500	"The Power and the Glory" (Fox)	5,100	High 8-12 "Forgotten Men" and "Easy Millions"	8,000
							Low 5-13 "Grand Slam" and "Past of Mary Holmes"	4,200
Great Lakes	3,000	25c-40c	"Golden Harvest" (Para.)	9,300	"Mary Stevens, M.D." (W. B.)	22,300	High 10-14 "Mary Stevens, M.D."	22,300
							Low 4-15 "Rome Express"	5,400
Hippodrome	2,100	25c-40c	"The Bowery" (U. A.)	13,100	"One Man's Journey" (Radio)	5,500	High 6-24 "Gold Diggers of 1933"	16,100
							Low 8-26 "Moonlight and Pretzels"	5,100
Hollywood	300	25c-40c	"India Speaks" (Radio) (2nd week)	700	"India Speaks" (Radio) (1st week-10 days)	900	High 1-7 "Goona Goona"	2,600
							Low 9-20 "The Outsider"	500
Lafayette	3,300	25c	"Love, Honor and Oh, Baby!" (U.)	6,700	"Saturday's Millions" (U.)	5,000	High 9-23 "Lady for a Day"	10,000
							Low 10-14 "Saturday's Millions"	5,000
Chicago								
Chicago	4,000	35c-68c	"Broadway to Hollywood" (MGM)	52,000	"Night Flight" (MGM)	60,000	High 9-2 "Goodbye Again"	75,000
							Low 4-29 "Central Airport"	22,000
McVicker's	2,284	30c-60c	"Too Much Harmony" (Para.) (2nd week)	12,500	"Too Much Harmony" (Para.) (1st week)	20,000	High 10-14 "Too Much Harmony"	20,000
							Low 7-1 "The Woman I Stole"	5,000
Oriental	3,940	30c-60c	"I'm No Angel" (Para.) (2nd week)	40,000	"I'm No Angel" (Para.) (1st week)	50,000	High 10-14 "I'm No Angel"	50,000
							Low 10-7 "The Power and the Glory"	10,000
Palace	2,509	35c-75c	"My Woman" (Col.)	25,500	"Brief Moment" (Col.)	23,000	High 9-9 "Morning Glory"	37,000
							Low 5-27 "Below the Sea"	14,000
Roosevelt	1,591	25c-50c	"Charlie Chan's Greatest Case" (Fox)	9,500	"Penthouse" (MGM)	16,000	High 10-14 "Penthouse"	16,000
							Low 3-4 "Luxury Liner"	6,200
United Artists	1,700	30c-60c	"The Bowery" (U. A.)	26,500	"Voltaire" (W. B.) (2nd week)	9,000	High 1-21 "The Kid From Spain"	27,000
							Low 3-18 "Perfect Understanding"	6,800
Cleveland								
Allen	3,300	20c-40c	"S. O. S. Iceberg" (U.) and "Love, Honor and Oh, Baby!" (U.) (2nd week) (25c-40c)	3,000	"Love, Honor and Oh, Baby!" (U.) (1st week)	3,500	High 2-25 "Dangerously Yours" and "West of Singapore"	7,500
							Low 3-4 "Infernal Machine" and "Exposure"	1,800
Hippodrome	3,800	35c-60c	"East of Fifth Avenue" (Col.) (Sat. midnite show $1.20 top)	30,000	"Obey the Law" (Col.)	16,500	High 10-21 "East of Fifth Avenue"	30,000
							Low 6-10 "Circus Queen Murder"	2,900
RKO Palace	3,100	30c-75c	"My Woman" (Col.)	18,400	"Ann Vickers" (Radio)	18,500	High 10-14 "Ann Vickers"	18,500
							Low 8-19 "No Marriage Ties"	4,200
State	3,400	30c-44c	"I'm No Angel" (Para.)	24,500	"The Bowery" (U. A.)	18,000	High 8-19 "Tugboat Annie"	26,000
							Low 6-24 "The Eagle and the Hawk"	5,000
Stillman	1,900	20c-40c	"Golden Harvest" (Para.) and "Discarded Lovers" (Tower) (25c-40c)	4,100	"Beauty for Sale" (MGM) and "Important Witness" (Tower)	3,800	High 8-26 "Tugboat Annie"	8,900
							Low 5-27 "Zoo in Budapest"	3,000
Warner's Lake	800	30c-44c	"India Speaks" (RKO and "Headline Shooter" (Radio) (6 days)	2,500	"Wild Boys of the Road" (F.N.)	3,300	High 6-17 "Gold Diggers of 1933"	8,500
							Low 8-5 "Heroes for Sale"	1,500
Denver								
Aladdin	1,500	25c-40c	"The Bowery" (U.A.)	6,500	"My Weakness" (Fox)	2,800	High 2-25 "Cavalcade"	10,000
							Low 4-8 "Smoke Lightning" and "Broadway Bad"	2,500
Denham	1,500	25c-40c	"Too Much Harmony" (Para.) (2nd week-3 days)	5,000	"Too Much Harmony" (Para.) (1st week)	9,000	High 9-30 "Three Cornered Moon"	10,500
			"To the Last Man" (Para.) (4 days)	4,000			Low 6-3 "Mussolini Speaks," "Night of Terror" and "Soldiers of the Storm"	1,950
Denver	2,500	25c-50c	"The Bowery" (U. A.)	9,000	"Night Flight" (MGM) (25c-40c)	8,000	High 8-12 "Tugboat Annie"	14,600
							Low 9-30 "Beauty for Sale"	3,500
Orpheum	2,600	35c-55c	"The Power and the Glory" (Fox) (25c-40c)	14,000	"Solitaire Man" (MGM) (25c-55c)	7,500	High 3-4 "42nd Street"	18,500
							Low 6-10 "Zoo in Budapest"	3,750
Paramount	2,000	25c-40c	"Stage Mother" (MGM)	3,500	"Deluge" (Radio)	3,200	High 4-1 "The Kid From Spain"	7,000
							Low 7-8 "The Barbarian"	2,000
Detroit								
Downtown	2,750	25c-50c	"Ann Vickers" (Radio)	11,300	"No Marriage Ties" (Radio)	16,500	High 10-14 "No Marriage Ties"	16,500
							Low 6-10 "The Woman I Stole"	3,700
Fisher	2,700	15c-40c	"Saturday's Millions" (U.) (15c-50c)	10,100	"Too Much Harmony" (Para.)	5,200	High 1-28 "Silver Dollar"	15,400
							Low 3-18 "Secret of Madame Blanche"	3,100
Fox	5,100	15c-50c	"My Weakness" (Fox)	15,400	"Charlie Chan's Greatest Case" (Fox)	15,400	High 9-16 "Sing, Sinner, Sing"	32,300
							Low 5-15 "After the Ball" and "Afraid to Talk"	5,400
Michigan	4,000	25c-50c	"The Way to Love" (Para.)	13,200	"Stage Mother" (MGM)	14,300	High 1-21 "Tonight Is Ours"	23,700
							Low 7-1 "College Humor"	7,300
State	3,000	25c-50c	"I'm No Angel" (Para.) (2nd week)	13,500	"I'm No Angel" (Para.) (1st week-5 days)	24,100	High 10-14 "I'm No Angel" (5 days)	24,100
							Low 9-30 "To the Last Man"	4,400
United Artists	2,000	25c-50c	"The Bowery" (U. A.) (2nd week)	7,300	"The Bowery" (U. A.) (1st week)	12,300	High 2-11 "The Kid From Spain"	17,400
							Low 3-25 "The Sign of the Cross"	4,100

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1933.)	
			Picture	Gross	Picture	Gross		
Hollywood								
Chinese	2,500	50c-$1.65	"I'm No Angel" (Para.)	30,800	"Dinner at Eight" (MGM) (6th week)	17,237	High 9-9 "Dinner at Eight"	36,656
							Low 4-1 "King Kong"	14,600
W. B. Hollywood	3,000	25c-55c	"Wild Boys of the Road" (F. N.)	11,000	"Gold Diggers of 1933" (W.B.) (2nd week)	9,500	High 3-25 "42nd Street"	26,000
							Low 4-15 "Grand Slam"	8,975
Indianapolis								
Apollo	1,100	25c-40c	"Walls of Gold" (Fox)	3,000	"The Power and the Glory" (Fox)	2,500	High 2-18 "State Fair"	7,000
							Low 10-7 "My Weakness"	2,000
Circle	2,800	25c-40c	"I'm No Angel" (Para.)	10,000	"Ann Vickers" (Radio)	6,500	High 8-19 "She Had to Say Yes"	12,000
							Low 3-4 "The Sign of the Cross" (2nd run)	2,500
Indiana	3,300	25c-40c	"One Man's Journey" (Radio) (25c-55c)	7,000	"Torch Singer" (Para.)	10,000	High 3-25 "Parachute Jumper"	15,000
							Low 6-10 "Below the Sea"	3,500
Palace	3,000	25c-40c	"The Bowery" (U. A.)	5,000	"Night Flight" (MGM)	6,000	High 8-12 "Tugboat Annie"	11,000
							Low 7-22 "Storm at Daybreak"	3,500
Kansas City								
Mainstreet	3,049	25c-40c	"The Mayor of Hell" (W. B.)	5,800	"Ann Vickers" (Radio)	7,500	High 7-1 "The Woman I Stole"	20,800
							Low 5-20 "Sweepings"	4,000
Midland	4,000	25c	"The Bowery" (U. A.) (7 days and Sat. midnite show)	20,000	"Night Flight" (MGM) (7 days and Sat. midnite show)	14,700	High 1-7 "Strange Interlude"	30,000
							Low 4-15 "Perfect Understanding"	4,900
Newman	2,000	25c-40c	"I'm No Angel" (Para.) (7 days and Sat. midnite show)	17,500	"Golden Harvest" (Para.) (3 days)	2,500	High 10-21 "I'm No Angel"	17,500
							Low 5-27 "Picture Snatcher"	2,800
Uptown	2,000	25c-40c	"The Power and the Glory" (Fox)	2,250	"My Weakness" (Fox)	3,500	High 2-11 "State Fair"	7,000
							Low 7-1 "Lilly Turner"	1,600
Los Angeles								
Criterion	1,610	25c-55c	"The Masquerader" (U. A.) (8th week)	1,950	"The Masquerader" (U. A.) (7th week)	2,100	High 8-19 "Storm at Daybreak"	3,800
							Low 7-29 "The Devil's Brother"	1,850
Filmarte	850	40c-50c	"Red Head" (H. Bregstein) (5th week)	2,250	"Red Head" (H. Bregstein) (4th week)	2,000	High 9-23 "Red Head"	3,500
							Low 9-9 "The Rebel"	1,800
Loew's State	2,416	25c-55c	"My Weakness" (Fox) (25c-40c)	13,900	"Night Flight" (MGM)	19,300	High 8-19 "Tugboat Annie"	28,300
							Low 3-11 "Dangerously Yours"	8,000
Los Angeles	3,000	15c-25c	"This Thing Called Love" (Radio) and "Jack-O-Lantern" (S. R.)	3,800	"Curtain at Eight" (Majestic) and "The Film Parade" (Blackton)	3,500	High 7-22 "Kiss of Araby" and "Samarang"	6,200
							Low 9-2 "Important Witness" and "Doubled and Redoubled"	2,200
Orpheum	2,220	25c-35c	"Charlie Chan's Greatest Case" (Fox)	4,800	"Flaming Gold" (Radio) and "The Good Companions" (Fox)	3,500	High 9-23 (since Sept.) "The Devil's in Love" and "Before Dawn"	4,850
							Low 10-7 "India Speaks" and "Ladies Must Love"	3,350
Paramount	3,596	25c-55c	"Tillie and Gus" (Para.) (25c-40c)	15,500	"The Way to Love" (Para.)	17,250	High 1-7 "No Man of Her Own"	30,000
							Low 3-18 "King of the Jungle"	10,000
RKO	2,700	25c-40c	"Lady for a Day" (Col.) (3rd week)	5,200	"Lady for a Day" (Col.) (2nd week)	6,300	High 1-7 "Animal Kingdom"	11,600
							Low 9-30 "Brief Moment"	1,700
United Artists	2,100	25c-40c	"The Bowery" (U. A.)	21,000			High 10-21 "The Bowery"	21,000
							Low 1-28 "Hello, Everybody"	3,900
W. B. Downtown	3,400	25c-55c	"Wild Boys of the Road" (F. N.)	12,000	"Gold Diggers of 1933" (W. B.) (2nd week)	11,000	High 3-25 "42nd Street"	19,000
							Low 8-19 "She Had to Say Yes"	9,000
Minneapolis								
Century	1,640	25c-40c	"Broadway to Hollywood" (MGM)	3,500	"The Masquerader" (U. A.)	3,900	High 4-22 "Secrets"	5,500
							Low 3-11 "Secret of Madame Blanche"	2,500
Lyric	1,238	20c-25c	"This Day and Age" (Para.)	1,500	"Charlie Chan's Greatest Case" (Fox)	1,500	High 4-1 "20,000 Years in Sing Sing"	3,000
							Low 10-7 "Turn Back the Clock"	1,300
RKO Orpheum	2,900	20c-40c	"My Woman" (Col.) and "Savage Gold" (S. R.)	5,000	"Ann Vickers" (Radio)	6,000	High 1-7 "Animal Kingdom"	14,000
							Low 3-11 "Cynara"	3,000
State	2,300	25c-40c	"Too Much Harmony" (Para.)	6,000	"Night Flight" (MGM)	6,000	High 4-29 "Cavalcade"	8,000
							Low 3-11 "King of the Jungle"	3,500
World	400	25c-75c	"Fantegutten" "Norwegian) (2nd week)	1,200	"Fantegutten" (Norwegian) (1st week)	1,200	High 4-22 "Be Mine Tonight"	2,400
							Low 10-14 "Fantegutten"	1,200
Montreal								
Capitol	2,547	25c-60c	"Her First Mate" (U.) and "Heroes for Sale" (F. N.)	9,000	"Torch Singer" (Para.) and "Tomorrow at Seven" (Radio)	10,000	High 1-21 "Rockabye" and "Trailing the Killer"	12,500
							Low 7-15 "The Silver Cord" and "Professional Sweetheart"	7,500
Imperial	1,914	25c-60c	"Nu Comme Un Ver" (French) (2nd week)	2,000	"Nu Comme Un Ver" (French) (1st week)	2,400	High 1-7 "Enlevez-Moi" and "Cain"	4,000
							Low 7-8 "Les Bleus d'Amour"	1,500
Loew's	3,115	25c-75c	"Doctor Bull" (Fox)	13,000	"Beauty for Sale" (MGM)	12,000	High 1-21 "The Mask of Fu Manchu"	14,500
							Low 9-30 "Turn Back the Clock" and "Emergency Call"	7,500
Palace	2,600	25c-85c	"Berkeley Square" (Fox)	9,000	"Too Much Harmony" (Para.)	9,500	High 2-18 "The Sign of the Cross"	15,500
							Low 10-21 "Berkeley Square"	9,000
Princess	2,272	25c-60c	"The Bowery" (U. A.) and "Devil's Mate" (Monogram) (25c-75c)	6,500	"Brief Moment" (Col.) and "The Narrow Corner" (W. B.)	7,000	High 1-7 "The Kid From Spain" and "Speed Demon"	12,000
							Low 8-12 "Whoopee" and "Virtue"	5,000
New York								
Astor	1,012	55c-$2.20	"Dinner at Eight" (MGM) (8th week)	11,500	"Dinner at Eight" (MGM) (7th week)	16,344	High 9-2 "Dinner at Eight"	21,000
							Low 3-25 "The White Sister"	14,559
Cameo	549	25c-40c	"S. O. S. Iceberg" (U.)	3,924	"My Weakness" (Fox)	1,636	High 1-28 "Maedchen in Uniform"	9,200
							Low 8-5 "King of Jazz"	1,064
Capitol	4,700	35c-$1.65	"Night Flight" (MGM) (2nd week)	28,500	"Night Flight" (MGM) (1st week)	52,506	High 8-12 "Another Language"	64,000
							Low 9-30 "Solitaire Man"	21,210
Gaiety	808	55c-$1.65	"Berkeley Square" (Fox) (5th week-11 days)	10,100	"Berkeley Square" (Fox) (4th week)	8,000	High 4-1 "Cavalcade"	13,500
							Low 7-22 "Pilgrimage"	10,000
Hollywood	1,543	25c-85c	"Ever in My Heart" (W. B.)	8,296	"I Loved a Woman" (F. N.)	7,939	High 9-1 "Voltaire"	25,868
							Low 10-21 "Ever in My Heart"	8,296
Mayfair	2,300	35c-85c	"Before Dawn" (Radio)	7,700	"The Good Companions" (Fox)	7,500	High 1-7 "The Half Naked Truth"	24,750
							Low 6-3 "When Strangers Marry"	4,900
Palace	2,500	25c-75c	"Ann Vickers" (Radio)	12,091	"Bureau of Missing Persons" (F. N.)	10,265	High 2-4 "Animal Kingdom"	16,150
							Low 4-15 "Parole Girl"	4,500
Paramount	3,700	35c-99c	"I'm No Angel" (Para.)	83,450	"Torch Singer" (Para.)	52,000	High 10-21 "I'm No Angel"	83,450
							Low 2-4 "Hello, Everybody"	15,600
Rialto	2,200	40c-65c	"My Woman" (Col.)	8,500	"Deluge" (Radio)	8,500	High 5-20 "Forgotten Men"	22,500
							Low 4-15 "Destination Unknown" and "The Fighting President"	5,800
Rivoli	2,200	40c-85c	"The Bowery" (U. A.) (3rd week)	26,695	"The Bowery" (U. A.) (2nd week)	39,000	High 10-7 "The Bowery"	45,000
							Low 8-5 "The Rebel"	7,200
RKO Music Hall	5,945	35c-$1.65	"Private Life of Henry VIII" (U. A.)	103,000	"Dr. Bull" (Fox)	65,014	High 4-15 "Cavalcade"	107,761
							Low 6-17 "Ann Carver's Profession"	44,938
RKO Roxy	3,700	25c-55c	"Ann Vickers" (Radio) (4 days) "Big Executive" (Para.) (3 days)	11,000	"The Power and the Glory" (Fox) (4 days) "My Weakness" (Fox) (3 days)	10,732	High 1-7 "Animal Kingdom"	71,267
							Low 7-1 "Adorable" and "Supernatural"	7,592

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week Picture	Current Week Gross	Previous Week Picture	Previous Week Gross	High and Low Gross (Tabulation covers period from January, 1933.)	
New York (Continued)								
Roxy	6,200	25c-55c	"Saturday's Millions" (U.)	21,500	"Charlie Chan's Greatest Case" (Fox)	26,500	High 1-7 "No More Orchids"	39,487
							Low 1-28 "Air Hostess"	9,100
Strand	3,000	35c-$1.25	"Footlight Parade" (W. B.) (2nd week)	36,902	"Footlight Parade" (W. B.) (1st week)	55,190	High 10-14 "Footlight Parade"	55,190
							Low 8-5 "She Had to Say Yes"	10,590
Oklahoma City								
Capitol	1,200	10c-41c	"Broadway to Hollywood" (MGM)	3,000	"Private Detective 62" (W. B.)	3,500	High 9-9 "Three Cornered Moon"	3,700
							Low 3-11 "From Hell to Heaven"	1,350
Criterion	1,700	10c-56c	"Ann Vickers" (Radio)	5,200	"Too Much Harmony" (Para.)	6,500	High 6-24 "Gold Diggers of 1933"	9,500
							Low 3-11 "Clear All Wires"	1,800
Liberty	1,500	10c-36c	"Tarzan the Fearless" (Principal) (3 days)	1,800	"Pilgrimage" (Fox) (3 days)	1,300	High 9-2 "Gold Diggers of 1933"	3,900
			"Brief Moment" (Col.) (4 days)	1,600	"Ann Carver's Profession" (Col.) (4 days)	1,700	Low 3-18 "The Death Kiss" and "The Fourth Horseman"	1,100
Omaha								
Brandeis	1,200	20c-35c	"Bed of Roses" (Radio) (25c-50c)	5,000	"Ann Vickers" (Radio) and "Melody Cruise" (Radio)	6,000	.....	
Orpheum	3,000	25c-40c	"My Weakness" (Fox) and "Heroes for Sale" (F. N.)	7,250	"Love, Honor and Oh, Baby!" (U.) (25c-50c)	12,000	High 6-24 "I Loved You Wednesday"	16,500
							Low 4-29 "Sweepings"	5,000
Paramount	2,900	25c-50c	"I'm No Angel" (Para.)	12,500	"Night Flight" (MGM)	7,775	High 7-22 "Gold Diggers of 1933"	13,250
							Low 6-10 "Reunion in Vienna"	5,800
World	2,500	25c-35c	"Charlie Chan's Greatest Case" (Fox) and "Tarzan the Fearless" (Principal)	5,000	"Saturday's Millions" (U.) and "Ladies Must Love" (U.)	4,750	High 6-3 "Peg O' My Heart" and "Perfect Understanding"	7,500
							Low 10-14 "Saturday's Millions" and "Ladies Must Love	4,750
Philadelphia								
Aldine	1,200	40c-65c	"The Bowery" (U. A.) (6 days)	12,000	"Emperor Jones" (U. A.) (2nd week-6 days)	5,000	High 2-4 "Rasputin and the Empress"	11,500
							Low 9-30 "Bitter Sweet"	4,800
Arcadia	600	25c-50c	"Horse Feathers" (Para.) (2 days)	600	"Three Cornered Moon" (Para.) (6 days)	2,200	High 1-14 "Red Dust"	4,000
							Low 5-27 "From Hell to Heaven"	1,500
			"This Day and Age" (Para.) (3 days)	850				
Boyd	2,400	40c-65c	"Ann Vickers" (Radio) (6 days)	10,000	"Too Much Harmony" (Para.) (2nd week-4 days)	7,000	High 9-2 "Tugboat Annie"	21,000
							Low 8-5 "Mary Stevens, M.D."	8,000
Earle	2,000	40c-65c	"Golden Harvest" (Para.) (6 days)	15,000	"Solitaire Man" (MGM) (6 days)	11,500	High 1-7 "Breach of Promise"	29,000
							Low 8-5 "She Had to Say Yes"	10,000
Fox	3,000	35c-75c	"Worst Woman in Paris?" (Fox) (6 days)	14,500	"Walls of Gold" (Fox) (6 days)	15,000	High 4-22 "Cavalcade"	29,000
							Low 8-5 "F. P. 1"	13,000
Karlton	1,000	30c-50c	"Too Much Harmony" (Para.) (6 days)	3,500	"Lady for a Day" (Col.) (6 days)	4,000	High 4-8 "42nd Street"	7,700
							Low 8-12 "Ann Carver's Profession"	2,500
Keith's	2,000	25c-40c	"Charlie Chan's Greatest Case" (Fox) (5 days)	3,000	"Dr. Bull" (Fox) (6 days)	5,500	High 1-7 "Self Defense"	11,500
							Low 10-7 "Tarzan the Fearless"	4,500
Locust	1,300	55c-$1.65	"Berkeley Square" (Fox) (2nd week-6 days)	7,000	"Berkeley Square" (Fox) (1st week-6 days)	9,000	High 2-11 "Cavalcade"	13,000
							Low 5-6 "The Phantom Broadcast"	4,000
Stanley	3,700	40c-75c	"Night Flight" (MGM) (6 days)	18,000	"One Sunday Afternoon" (Para.) (6 days)	18,000	High 6-17 "Gold Diggers of 1933"	27,500
							Low 6-10 "The Silver Cord"	9,000
Stanton	1,700	30c-55c	"Stage Mother" (MGM) (6 days)	6,700	"Wild Boys of the Road" (F. N.) (6 days)	7,000	High 6-3 "The Little Giant"	10,000
							Low 7-14 "I Love That Man"	4,500
Portland, Ore.								
Broadway	1,912	25c-40c	"Beauty for Sale" (MGM)	5,500	"Broadway to Hollywood" (MGM)	6,500	High 1-21 "Frisco Jenny"	11,000
							Low 3-11 "What! No Beer?"	3,500
Liberty	1,800	25c-40c	"Too Much Harmony" (Para.)	2,500	"Torch Singer" (Para.)	4,500	High 10-14 "Torch Singer"	4,500
							Low 2-11 "Central Park"	1,000
Music Box	3,000	25c-40c	"Love, Honor and Oh, Baby!" (U.)	3,800	"Berkeley Square" (Fox)	2,800	High 7-8 "Gold Diggers of 1933"	12,000
							Low 5-13 "No More Orchids"	1,600
Oriental	2,040	25c-35c	"Midshipman Jack" (Radio)	2,500	"Rafter Romance" (Radio) (25c-55c)	14,000	High 10-14 "Rafter Romance"	14,000
							Low 8-12 "Double Harness"	1,800
Playhouse	1,600	55c-$1.65	"Silk Express" (W. B.) (25c-40c)	3,000	"Dinner at Eight" (MGM)	5,000	.....	
United Artists	945	25c-40c	"Night Flight" (MGM) (2nd week)	5,000	"Night Flight" (MGM) (1st week)	5,000	High 8-19 "Tugboat Annie"	8,500
							Low 3-11 "Madame Butterfly"	1,600
San Francisco								
El Capitan	2,900	10c-40c	"Paddy, the Next Best Thing" (Fox)	9,000	"Midnight Mary" (MGM)	8,500	High 7-1 "Out All Night"	13,000
							Low 10-14 "Midnight Mary"	8,500
Embassy	1,380	30c-50c	"Broadway to Hollywood" (MGM)	3,000	"Too Much Harmony" (Para.)	4,000	High 9-9 "Voltaire"	9,000
							Low 3-18 "Hound of the Baskervilles"	2,000
Fox	4,600	10c-35c	"Curtain at Eight" (Majestic)	8,000	"Brief Moment" (Col.)	10,500	High 4-8 "Should a Woman Tell?" and "Speed Demon"	15,500
							Low 9-9 "Important Witness" and "Sensation Hunters"	7,000
Golden Gate	2,800	25c-65c	"My Woman" (Col.)	8,000	"Midshipman Jack" (Radio)	10,300	High 2-11 "The Mummy"	25,500
							Low 10-21 "My Woman"	8,000
Orpheum	3,000	15c-40c	"Saturday's Millions" (U.)	10,700	"Ladies Must Love" (U.)	15,000	.....	
Paramount	2,670	25c-75c	"The Way to Love" (Para.)	15,000	"My Weakness" (Fox)	15,000	High 7-22 "Gold Diggers of 1933"	28,000
							Low 9-30 "I Loved a Woman"	9,000
St. Francis	1,435	25c-50c	"Walls of Gold" (Fox) and "Wild Boys of the Road" (F. N.)	5,000	"Captured" (W. B.) and "Golden Harvest" (Para.)	5,000	High 3-25 "What! No Beer?" and "Broadway Bad"	13,500
							Low 4-15 "From Hell to Heaven" and "Girl Missing"	4,500
United Artists	1,200	25c-90c	"The Bowery" (U. A.) (2nd week)	11,500	"The Bowery" (U. A.) (1st week)	15,500	High 1-7 "The Kid From Spain"	16,000
							Low 8-26 "The Wrecker"	4,000
Warfield	2,700	25c-90c	"Bombshell" (MGM)	18,000	"Broadway to Hollywood" (MGM)	18,000	High 2-25 "Hard to Handle"	24,000
							Low 5-27 "Story of Temple Drake"	10,000
Seattle								
Blue Mouse	950	25c-55c	"Ann Vickers" (Radio)	3,500	"Emperor Jones" (U. A.)	5,250	High 2-4 "The Kid From Spain"	6,500
							Low 8-19 "The Rebel"	2,500
Fifth Avenue	2,750	25c-55c	"Penthouse" (MGM)	5,500	"The Power and the Glory" (Fox)	7,000	High 8-5 "Tugboat Annie"	19,250
							Low 3-18 "From Hell to Heaven" and "Secret of Madame Blanche"	5,000
Liberty	2,000	10c-25c	"Curtain at Eight" (Majestic)	4,250	"Below the Sea" (Col.) and "World Gone Mad" (Majestic)	3,500	High 7-29 "What Price Innocence?"	5,500
							Low 6-24 "Uptown New York"	3,000
Metropolitan	1,800	75c-$1.65	"Dinner at Eight" (MGM)	5,000	.....		.....	
Music Box	950	25c-55c	"The Bowery" (U. A.)	6,000	"Goodbye Again" (F. N.)	3,750	High 7-8 "Gold Diggers of 1933"	7,500
							Low 4-1 "Perfect Understanding"	3,250
Orpheum	2,500	25c-55c	"Bureau of Missing Persons" (F. N.) (6 days)	9,000	.....		.....	
Paramount	3,050	25c-55c	"Solitaire Man" (MGM) (4 days)	2,500	"One Sunday Afternoon" (Para.)	5,000	High 1-7 "A Farewell to Arms"	9,500
							Low 9-23 "F. P. 1" and "Aniakchak"	4,000
			"Berkeley Square" (Fox) (3 days)	2,750				
Roxy	2,275	25c-50c	"Saturday's Millions" (U.) (8 days)	6,000	"Lady for a Day" (Col.) (2nd week)	4,500	High 4-22 "Kiss Before the Mirror"	11,500
							Low 8-26 "The Devil's in Love"	4,000

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

WORDS TO HEED

What with repeal around the corner and Uncle Sam putting a lot of bad boys into federal jails, it looks like slim pickin' for the professional reformer who, for the past decade, has waxed fat and saucy on the profits obtained from regimenting the country's morals. Now accustomed to this good living, the "career" bluenose will not give up without a struggle, and casts about for something into which to sink hungry teeth.

Always temptingly conspicuous, the motion picture industry has for the most part withstood the battering of reform broadsides, but eternal vigilance must be observed to guard against further invasion. Therefore Martin Quigley's words of warning on questionable advertising, uttered at a recent meeting of the AMPA, can not be disregarded. Obvious is the danger of leaving any openings through which the bluenose gentry may wiggle into the green grass of the industry's pastures.

The responsibility of adequate defense, however, does not rest upon any single shoulder. Everyone concerned with the making and placing of picture advertising, including the manager in the field, must join in presenting the strongest front to discourage attacks of this persistent foe.

More now than ever, the keenest of judgment must be exercised in turning out art and copy that will leave no rough edges upon which can be sharpened the ever ready bayonets of predatory reformers.

▽ ▽ ▽

IN WASHINGTON

Following our procedure of making trips into the field whenever time allows, your chairman spent a highly enjoyable weekend with a flock of the enthusiastic Round Tablers in and about the Capital City who, as busy as they were, let nothing stand in their way to make us at home. And what further impressed us was the note of sincere welcome in the reception accorded patrons at all theatres we visited.

Of course, one might say that with the class of residents there, and the certainty of government payrolls, Washington theatremen can well afford to play the smiling host. From personal observation, however, we feel that the same courtesy and consideration would be extended irrespective of business conditions, with which thought satisfied groups of theatregoing Capital-ites evidently concur. Smart showmen have long since discovered there is no box-office substitute for good manners, and Washington is a spot where this is being proven daily.

We are glad we went; we were sorry to leave. More about the journey is chronicled otherwise in this section; and to those who helped make our stay so pleasant, our deep-felt thanks—and see you soon again.

▽ ▽ ▽

A CHALLENGE

Announcement of the various new products in the preceding pages of this issue is at once a challenge to superior showmanship as well as a harbinger of new hope. No new season in the past few years has given theatremen so much cause for optimism, so much reason to expect greater days. Already, the box offices of the land are responding joyously to the first of the new season's releases, but note that these attractions have provided plenty of money exploitation angles which have aided immeasurably in piling up unprecedented grosses.

Many of the coming productions will do well, but they will do much better if advantage is taken of their many exploitation possibilities. Producers who have answered the nationwide cry for pictures with strong box-office angles have every right to expect the highest endorsement in the form of better grosses from showmen who are to benefit from the new deal.

▽ ▽ ▽

THAT DAY OFF

Whether or not Washington has indicated the way, we are pleased to note a slight bull market on managers' days off, reports coming to our eager ears of the adoption of this sensible procedure by certain circuit heads previously agin' it. Of all the astonishing phenomena which set showbusiness apart, nothing is more fantastic than the infantile conviction that a manager continuously in harness will turn out more work.

It is hard to believe that shrewd, practical exhibitors can fail to observe the financial weaknesses of the seven-day working week, purely from a box-office angle if disregarding all else. A rested, healthy manager means more profit to his employer. That's a cinch, and those who figure differently are untutored in the fundamentals of human endeavor.

Unequivocally we stand firmly for a day off a week for every manager, and we intend to keep firing both barrels at every legitimate target until the goal is reached.

A. Mike Vogel

SHOWMEN'S LOBBY LAFFS!

I THOUGHT IT WAS "MOONSHINE and PRETZELS," SO I PUT A STILL IN THE LOBBY AND GAVE OUT THE MOONSHINE FOR A THROW-A-WAY
MILTON BOSENFELD

Some "throwaway," Milt. 'Sfunny we don't have any samples sent in to Headquarters!

Grid Stuff Big In Buffalo Campaign

Inaugurating the pigskin season appropriately enough with Universal's "Saturday's Millions," Manager A. G. Hyman and Publicity Director Dick Walsh, New LaFayette Theatre, Buffalo, N. Y., put over a football campaign that must have made everyone in town box office, as well as

Kids Advertising Pix

gridiron conscious. As the picture was made from a *Saturday Evening Post* story, all newsdealers and local junior Post salesmen were contacted. Every dealer displayed a special one sheet card with copy that read—"You've read the story in the *Saturday Evening Post.* Now see it on the screen, etc.," and half sheet cards with the copy were attached to the boys' magazine carriers (see photo), who also distributed theatre inserts plugging the picture.

As the picture was run during the World Series, a clever rain check was distributed to the crowds witnessing the games on a newspaper "playograph" board, which stated that in event of rain between the hours of two and four in Buffalo during the series, the check and 15 cents would admit holder to the picture. Also simulated was a football ticket in which the names of the teams in the picture, title, cast and theatre were mentioned, with copy on the perforated ticket stub stating that the conveniences of a 50-yard line field box could be obtained at regular theatre prices, this set up of course so that "field box" and "$50" stood out most prominently.

Another gag that brought attention was a telegram signed by Ernie Nevers, the famous football star, and sent to every football coach and physical training teacher, plugging the picture and requesting that the receiver advise students of the date, in return for this courtesy, the wire when presented at the box office would be good for two admissions on the opening day. Also different, was the printing of the usual courtesy pass, three times the usual size, and this because it was unusual caused a lot of favorable buzzing.

The above were the outstanding slants of what appears to be a very effective campaign. From the number of stunts and their magniture, Hyman and Walsh are awarded one extra bow for their splendid efforts.

On another page of this section will be found a football article in which is incorporated some of the above gags, as well as others that have helped to bring in extra admissions. Further gridiron tie-up ideas will be published as received.

15,000 Kids Attend McGee's Free Show

A free show, consisting of cartoon shorts, held at the City Coliseum and attended by over 15,000 children, marked the high light of the drive put on by Pat McGee of Regal Theatres, Oklahoma City (Okla.), to call attention to his coming attractions, as reported to the Managers' Round Table by Manager Frank McCabe of the Criterion Theatre.

Realizing the good will possibilities of this showing, the two leading newspapers cooperated enthusiastically, so much so, that Frank reports more consecutive front page stories than have ever been given any theatre in that city. For a week in advance the theatre obtained two column, page one breaks on the big party besides additional publicity on the coming new releases. A number of five and six column cuts were also run, and on the day of the show the morning paper ran a streamer box above the masthead.

But this wasn't all, for the evening paper illustrated its account of the big party with a front page six column photo of the children at the Coliseum, and on the following day the morning paper came across with another three column crowd shot, besides a lengthy story.

There is no estimating the good will value of McGee's party, for not only were these thousands of children sent away singing the praises of the theatre, but through this volume of publicity, every potential theatre patron got a grand earful about the coming attractions. This is an instance of absolute 100 per cent newspaper cooperation, which of course reacted as favorably to the paper.

It should go over as successfully in almost any other location, and Pat McGee or Frank McCabe, no doubt, will be willing to forward further details on the "how" of putting this over to those interested in doing likewise.

SELLING THE SHORT

Manager Harry Sugarman, Egyptian Theatre, Hollywood, Cal., planted an antique organ and wax costumed player in the outer lobby of the theatre to advertise his Master Art "Organlogues," card on music rack carrying copy. The debonair gent on the extreme left, is Harry in person.

First came "SORRELL & SON" Then "THE CHAMP"

and

NOW

"BROKEN DREAMS" WITH RANDOLPH SCOTT MARTHA SLEEPER BERYL MERCER & BUSTER PHELPS

1. He found happiness with this adoring girl after years of suffering.

2. They were going to take her baby—the son he had abandoned in his sorrow.

3. The boy had come between them and their love.

4. He lived for this youngster and the rift widened.

5. He is criticized from an unexpected quarter.

6. Another man comes into their lives — — — Then climax.

"WORTHY OF THE LABEL OF ANY MAJOR PRODUCER"

Associated-Publications

PICTURES TELL THE STORY . . .

MONOGRAM PICTURES

COMING!

"16 FATHOMS DEEP"
with CREIGHTON CHANEY & SALLY O'NEIL

•

"BORN TOUGH"
starring RAY WALKER
with Virginia Cherrill & Geo. E. Stone

•

"WOMAN'S MAN"
by ADELA ROGERS ST. JOHN

•

"JANE EYRE"
by CHARLOTTE BRONTE

•

"MANHATTAN LOVE SONG"
based on CORNELL WOOLRICH'S novel

Presented by

MONOGRAM PICTURES

From the story by OLGA PRINTZLAU

Directed by ROBERT VIGNOLA

Supervised by BEN VERSCHLEISER

37 MONOGRAM EXCHANGES TO SERVE YOU

Advance Giant Sign Advertises "Parade"

Believing in seizing time by the forelock, as the old saying goes, Manager Howard Waugh, Warner Theatre, Memphis, Tenn., started his plugging on "Footlight Parade" sufficiently in advance to create plenty of extra interest in the date, his outstanding "builder-upper" being a giant sign on the theatre building, the letters seven feet high. The accompanying photo gives you an idea

Building Front Flash

of the flash which aroused sufficient curiosity to bring forth comment in local papers.

Another slightly different advance idea took the form of a bookmark recommending certain books on various phases of screen history, art and personalities. Attached was a photo of Dick Powell and a plug for the showing, the marker being placed in every outgoing book for weeks ahead at the library with whom Howard made the tieup. These ideas no doubt contributed in corraling the expected grosses on the recent run.

On his "Captured" campaign, Waugh effected hook-ins with his two leading papers, one carrying the press book illustrated six-day fictionization, and the other going for the jumbled star picture contest, in which hundreds of answers were received. Incidentally, the winning entry was in the form of an overlapping NRA banner, in three colors, with each contest picture on a differently colored sheet.

Howard also used half-sheets in his street cars with "ride street car to Warners'" copy, sniped a lot of catchy type one-sheets, planted ads in hotel menus, and, in addition, utilized his regular advertising channels to round out this effective campaign.

Bliss Builds Kid Business With Club

Exploiting neighborhood theatres in thickly congested and highly competitive sections of the big cities requires a lot of ingenuity, especially where the advertising budget is strictly limited. Such an instance is the Boston Road Theatre in the Bronx section of New York, where Manager Maurice Bliss has just successfully completed an introductory campaign for his serial showings of "Tarzan, the Fearless."

Maurice wisely aimed his ammunition at the kids whose patronage he had lost some time previous to another house offering better price inducements. He formed a Tarzan club, issuing the usual membership card and offered a coloring book or picture puzzle set free to those who attended each Saturday when a new chapter was shown, attendance being proven by cards punched at the door.

Besides Tarzan cut-outs and banners, lobby cards were used to ballyhoo the club with samples of the coloring book and puzzle set attached. Bliss reports a very encouraging initial attendance of over 2,000 youngsters with a further prospect of at least 75 per cent of this attendance on succeeding Saturdays.

Newspapers being unavailable, Maurice gets out a nice four-page coated stock, program, five by eight inches. On stage attractions, he puts out varicolored heralds which are distributed from house to house. The problems that beset these neighborhood house managers and the manner in which they are solved, should make interesting reading. In the near future, we hope to have an article from Bliss on this subject.

Goldstein's Hollywood Opening for "Henry VIII"

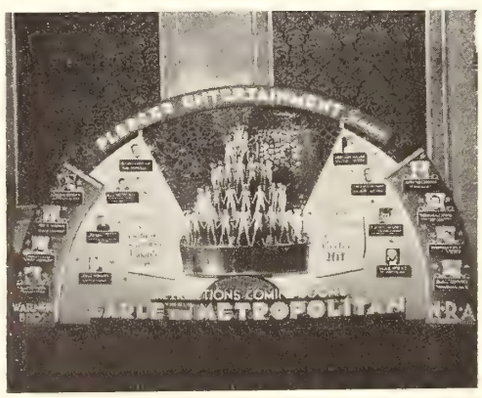
Boston went Hollywood for the premier of "The Private Life of Henry VIII" at the RKO Keith, the campaign being whammed over by publicity head Jack Goldstein, who dug up all the necessary props, such as giant lights across the street on bannered trucks, wires from the stars in lobby displays, formal turnout of many of the city's big shots, and other necessary gags.

Jack put on a special preview for the society, drama, sport and picture editors of all papers the night before, and reaped a nice harvest of cuts and stories the day before his date. One paper went for the press book beard contest, passes given for the names of six bearded persons, and in another daily Goldstein planted a full page in colors on the world's most notorious lovers, with Henry, of course, and the theatre getting a sweet break.

Plugs "Footlight" With Pledged Hits

Below is an illustration of Frank La Falce's certified hit idea we spoke of in a recent issue, the displays being planted in the lobbies of Warner's Earle and Metropolitan Theatres, Washington, D. C. The center of the flash is a cutout of a "Footlight Parade" six sheet, placed against a mirrored background, around which are stills of stars of coming attractions. Frank's work brought plenty of nice comment from the throngs of patrons who stopped to take a peek.

And speaking of lobby-stoppers, we want to say a word for the animated displays at the Metropolitan, where La Falce and Manager Walter Morris are doing some fancy work. They have a honey on "Footlight Parade" which we will have them describe in an early issue.



Washington Lobby Display

Woodin Organizes 120 Piece Boy Band

There is plenty of good publicity to be obtained by the formation and sponsorship of a children's band, and this is amply proven by the organization fostered by Larry Woodin, head man of the Arcadia Theatre, Wellsboro, Pa., who is responsible for one of the finest musical ensembles of its kind, and is now forming another like group.

His last band comprises 120 boy musicians who were taught to play together in the comparatively short period of 12 weeks, many of whom could not play a note before. One hour practice periods were held after school each day, and each player was supplied with the necessary musical instrument through arrangements made with Larry.

In return for his labors, Woodin has the consent of his young bandsmen to play for him whenever required, such as stage concerts, street parades, etc. And of course when the boys play away from the theatre, all accompanying publicity includes mention of their source.

That the publicity results are worthwhile is indicated by a five-column newspaper cut and story which details the story of the band formation and the work Larry did to develop its present perfection. Woodin, of course, has a musical background and has had years of experience in military band work, thus being able to do his own teaching.

Certainly sounds like a honey for a permanent good will and box office stunt which other members might consider, and although few managers may be qualified as Woodin to give the actual instruction, there should be some way of tying up with local music teachers. No doubt, Larry will be glad to furnish further details to those interested.

Ties In Picture To Football Games

From Cleveland, Ohio, where lots of that zippy exploitation originates, we hear from Round Tabler Jack Lykes, skipper of Loew's Stillman, who seized upon the opening of the football season to publicize "This Day and Age" at six high school games taking place on the opening day of the picture.

Jack's idea was a small four-page inexpensive folder, tying in the games to the date, the inside of the folder given over to copy stressing that over 500 Los Angeles high school and junior college students took part in the picture, the plug going on to tie in the theatre and youthful stars, mentioning the fact that the leading female role was played by a recent high school graduate. On the back page the title was hooked in to high school clothings styles to advertise the store which came in on the stunt by paying for half the cost.

On a recent showing of the Paramount short "Captain Henry's Radio Show," Lykes made a hook up with Maxwell House Coffee by which coffee and cake were served free to all patrons, all expenses, including the serving, being paid for by the radio sponsors.

A lobby guessing contest on how many beans in a bowl ran for a week and Jack reports over 2,000 answers for the prizes, which included fur coats, fur coat remodeling and cleaning, the furrier who undertook all the expenses being satisfied with the names and addresses of those who entered the contest.

ABOUT THEATRE POSTER ART

Well Known Wisconsin Artist Gives Suggestions on Proper Mediums to Create Atmosphere

by DONALD EDWIN ANDORFER
Strand Theatre, Whitewater, Wis.

I believe a theatre poster artist should endeavor to inject variety into his work. Many artists develop a certain degree of efficiency in water color or tempera work and are content to paint all their posters in this medium with about the same style of lettering on each. Personally, I like to see each poster a creation with some particular appeal expressive of the character or story in the picture advertised.

We are all familiar with the general practice of portraying the character of a mystery play in green colors. As well as using green colors the artist should be able to draw the head in any light, i.e.: instead of merely copying the star's head from a photograph and reproducing it in the same identical lights and shadows he should be able to change the lighting in the poster to suggest a sinister and creepy atmosphere. One method which is excellent is to have the light reflect on the face from below; this gives a weird appearance which is very desirable.

In addition to using suggestive colors and lighting the lettering must be considered. This ought to be of an odd proportion, preferably high and narrow and sans serif. The lettering may be painted green also or in some complement in a very high tint. The entire poster should be done in a smooth poster technique.

In a poster with feminine appeal there is nothing quite as attractive as pastels. The head should be done in natural colors with few shadows and soft highlights. The lettering should be in a graceful Roman or Italics and all colors should be light in tone. Pastels have an unusual softness which is impossible to attain with any other medium.

In designing a poster advertising a modern sophisticated drama the colors to suggest such an atmosphere are black, white and gray or silver. In drawing the heads an excellent medium to use is charcoal or pencil, also a modernistic layout is preferred, something different, such as laying out the entire poster at a slight angle rather than perpendicular. Lettering should be modernistic.

For musical pictures we may use metallics freely. In a poster of this type it is not necessary to portray any one star; in fact, any design that has color, gaiety and snap to it is preferable. Dancing girls, balloons, metallic notes in an all over pattern, all these tend to create an atmosphere of pleasure and gaiety. The lettering should be of a frivolous but legible design.

In designing a poster on a humorous picture I like to follow the technique of a cartoonist. The whole design should be drawn in pen and ink in an odd layout. Lettering in this case should be of an elliptical shape, much like that used by cartoonists in headings and should be jumbled, one letter overlapping the next, and so on.

On a spectacular picture I suggest the use of oils. There is no medium that so much suggests quality as oil colors with the lettering in a classical Roman or an Old English text.

To create each poster with a particular appeal makes for variety in theatre art which keeps the patron watching for each new poster which packs a sales punch all its own. There is nothing attractive in monotony and a poster soon loses its sales appeal if surrounded by other posters in exactly the same technique and layout. The theatre artist of today should be versatile and do his utmost to create posters with sales appeal that is "different."

Following are a few economy hints: To create each poster different from the other does not necessarily incur great expense. For instance, I find that for posters in oil colors oil wallboard coated with a thin size serves excellently in place of canvas or academy board. For charcoal posters wallboard coated with alabastine will serve the purpose, as this can be washed and reused several times. For pencil portraits I use ordinary inexpensive kid bristol board. The slight grain of the kid finish takes pencil wonderfully.

Blumberg Clicks With "Missing" Lobby

In our story in this issue on Joe Feldman's "Missing Persons" campaign at the Stanley, Pittsburg, Pa., we mentioned that the gagged girl lobby stunt was worthy of duplication and expected that it would be put over in other spots. And sure enough, in comes a swell shot of the gag from Irving Blumberg, skipper of the Philadelphia Stanton, as can be noted from the accompanying photo.

This was one of the gags that stood up alongside of the other effective ideas Irv had working, one especially that had the folks talking being a direct tie-up with the police department, in which Blumberg obtained the pictures and names of local missing persons and flashed these on the screen, tying them in with the picture.

Irv's Live Girl Lobby

Another crowd-stopper was the placing of a finger printing outfit in the lobby with copy inviting mothers to avail themselves of free finger and foot prints of their children. The apparatus was borrowed from the police, with one of the experts from the department on hand to supervise the actual printing. One of the papers ran a shot of the stunt, while the others came in with news stories, all crediting the theatre.

Special four page tabloids, containing pictures of the local missing, the special press book feature story and theatre ads were distributed, "missing" window cards containing pictures of Bette Davis and tie up copy were planted in windows, as were the half sheet pictorial news flashes with scenes from the picture.

Blumberg also used some of the successful lobby gags from the New York Strand engagement which, with the rest of his campaign, brought in a highly deserved and satisfactory gross.

Free Beer Protest Tilts Box Office Take

A friendly objection from his local ministerial union to the serving of free beer in the lobby on the showing of "Moonlight and Pretzels" at the Fox-Sequoia Theatre, Redwood City, Cal., brought forth a flock of newspaper publicity that did plenty to help Manager Thomas J. Kane jam his house.

Kane Emcee's Brew Party

In a telegram to Tom from the ministers, carried in full in the papers, reference was made to the growing place the Sequoia has in the entertainment life of the city, stressing the fact that the no-beer suggestion was made in the spirit of friendship. Kane's answer, in a published interview, was very diplomatic, at the same time bringing in the picture and theatre for a strong plug.

Naturally, this all smoked up a lot of business besides customers for the free brew, as can be observed in the shot above, in which the genial Tom can be distinguished in the left foreground, being the gent with the mustache, and from his expression, not displeased with the reception has idea received from the celebrating customers.

Incidentally, to show his sportsmanship, Kane loaned a piano and a lot of spots to one of the protesting ministers who was putting on a free show against the theatre.

WE DO OUR PART

in helping you to prosperity by offering this proven money-maker

A GAUMONT-BRITISH PRODUCTION
EVELYN LAYE
in "WALTZ TIME"
ADAPTED FROM Johann Strauss' IMMORTAL VIENNESE OPERETTA "Die Fledermaus"

Encouraged by the tremendous success of our production, "Be Mine Tonight," Gaumont-British Picture Corporation of America has selected "Waltz Time" as the initial production the company will distribute direct to theatres, marking the debut of the company as a national distributor. We feel the picture is a worthy one to launch the company on this new departure.

Just completed three big weeks at the Little Carnegie Playhouse, N. Y.

Book direct from

NRA U.S. WE DO OUR PART

Gaumont British
Picture Corporation of America

226 W. 42nd St., New York
Telephone WIsconsin 7-1756

WEDDIN' BELLS

A card from Asheville gives us the glad news that Round Tabler Sonny Shepherd, skipper of the Mayfair Theatre, Miami, Fla., and his fair bride, the former Rosalie Carrington, are now honeymooning. Sonny is to be congratulated on his good fortune, and Rosalie also rates a bow for having the courage to marry into showbusiness. They're both aces, and we all wish them the very best of the very best.

Boston Also Goes For "Bowery" Party

The old fashioned costume party angle continues to remain one of the high lights of "The Bowery" campaigns, being also used by Manager Joe DiPesa in advance of the date at Loew's State, Boston, Mass., where it took the form of a Bowery waltz contest, staged at one of the leading ballrooms. Entrants were requested of course to come in costume, where cash prizes as well as theatre admissions were awarded the winners. The event was publicized by the dance operators and the ballroom generously decorated in advance with one sheets, stilled stills and other theatre advertising.

Newspaper cooperation included the story's serialization in one paper and the special display of old fashioned photos in the picture section of another daily, which in addition hooked in on a special newsboy party. A radio tie in was also made for a Bowery program consisting of the songs of that period, the theatre and attraction being mentioned often during the broadcast.

Displays were set in all windows of a number of chain men's hat stores, with the latest styles in derbies contrasting those worn during the days of the picture, and further attention was called to the idea with window strips at each location.

A street bally consisted of Bowery-costumed boy and girl in an old fashioned cab which paraded the principal streets of the city, and to further carry out the atmosphere, the simulated pink Police Gazette tabloids were distributed from all barber shops, the entire campaign effectually selling the colorful background of the picture as well as the intriguing title and the well known stars.

AMERICAN PREMIERE

Manager Milton H. Chamberlain, of Leo Brecher's New York "Little Carnegie" Theatre, is responsible for this snappy front on the first American showing of the Gaumont-British production of "Waltz Time." Milt's display is quite colorful, at the same time conveying the class atmosphere of the theatre.

Davis Turns Out Effective Front

Probably and rightly so, C. W. Davis, one of the Club's oldest members, sends us a shot of the front of his new theatre, "The Rockingham," in which you will notice none other than "C. W." himself, that he manages in addition to the Broadway Theatre, Reidsville. N. C. The new house has a capacity of 620 seats, and to judge from the appearance of the general exterior, the inside must be as comfortable and well-appointed.

On "Gold Diggers," Davis built two three-panel hinged boards which were decorated with the girl posters, the box office panels and lobby board with stills, all of which were personally painted by this practical manager. Lighting included a flood light on top of the marquee in addition to 100 watt blues on each end of with reds in the center, the lights under the marquee being killed to heighten the general effect of the posters, al of which attracted attention.

Davis' "Digger" Front

Dooley Devises Unique Presentation Stunt

Showmanship applied to presentation of the Master Art, popular "Organlogues," as devised by Chas. Dooley, of Warner Bros. Theatre zone chief in Patterson and Passaic, N. J., has brought favorable audience reaction and is worthy of duplication in other houses.

Desiring to bring these shorts into more intimate touch with his audience, Dooley arranged to have his organist accompany at his console the organ rendition from the screen. This gave the effect of a dual organ performance, and when the music on the screen faded to permit the rendition of the "Organlogue" songs, the house organ faded with it; when the music swelled forth again the house organist turned on his power, too, in his part.

Dooley's experiment has been so successful that he has succeeded in creating a new interest among his patrons for "Organlogue." Not only have there been continuous comments and requests for information as to when these shorts would appear, but the added intimacy produced by the use of the "flesh" organist in addition to the screen performance was evidenced by unusually strong response from the patrons whenever opportunity permitted audience participation.

Washington Round Tablers Fine Hosts

We packed us a bag, and hiked us over to the "code country" last weekend to visit with the Club members in the Capitol City.

The first of the "welcoming committees" was that fine showman Frank LaFalce, Warner zone ad chief, who took us to the Warner offices, where we met genial General Manager John J. Payette, George Crouch, chief booker, and Round Tablers W. C. Ewing, Earle Theatre ad chief; Maurice Blouin, Metropolitan Theatre ad chief, and Roy C. Schatt, art head. Then a tour of the finely equipped Warner Club headquarters with its game music and private managers' rooms, all very swanky and comfortable.

The next stop was at Loew's Fox to see that swell person, Round Tabler Carter Barron, ad head Lew Brown, and we also met Carter's charming wife. Barron and your chairman both served an apprenticeship at the Grand, in Atlanta, so we had quite a bit to talk about. Also present were Clubites Bill Fisher, Loew's Columbia manager, and Angie Ratto, Loew's Palace skipper, not forgetting another old friend, Norman Pyle, MGM'ing "Dinner at Eight."

Then over to say hello to Hardie Meakin, boss at the RKO Keith's, where we also saw Assistant Manager S. L. Sorkin. Hardie was up to his ears on a lot of hot stuff, but had time to tell us a bit of some of his campaigns. After a pleasant visit there, we picked up Frank LaFalce, and after dinner went over to the Metropolitan to meet Manager Walter Morris, and to study some of the animated lobby displays which were attracting crowds. Incidentally, Frank and Walter are going to tell us how they do it for the information of the membership. A stop at the Rialto to meet Manager Rodney Collier and Assistant Rheingold Wallach, then back to the Earle to see Manager Harry Lohmeyer and Production Manager Guy Wonders, another old friend.

Sunday was just as busy. Frank Boucher came up from Hagerstown and showed us the town while we were stopping off at the Avalon to see Manager Walter Cressley, and at the Ambassador for a visit with Bob Etris and Alan Bachrach. We missed Dan Reynolds at the Avenue Grand, and Jim Root, at the Savoy, and as time was growing short, had to pass up a few other of our members, whom we expect to meet at the Round Table "Get-Together" those Washingtonians expect to put on next month.

Then another merry dinner party, among those present including old friends Harry Hunter, Paramount branch manager, and Mrs. Hunter. We still had some time before our train left, and got a closeup of the Washington theatre situation from Frank Boucher, who toted us all over town, explaining each local operation. Smart showman, that lad. Next the sleeper, and back to New York, to sit down and tell you folks about this informative and enjoyable occasion.

Particularly were we impressed with the spirit of hospitality that evidenced itself at the theatres. Much midnight oil is spent in doping out just what to do to bring 'em in, and the results are evidently worth while. It's a great treat to visit in Washington and we hope to find occasion to make another soon as well as journeys to other nearby cities.—MIKE.

KING FOOTBALL PRESENTS MANY SLANTS FOR INCREASED BUSINESS

Opportunities for Exploitation of Fall Season Sport Open to Smart Theatremen Hunting for Ideas to Bring Added Grosses

Now that the football season is in full swing with the preliminary setups out of the way, managers are planning tieups of various sorts with local and nearby schools and college major games. Already, we have reports on some snappy gridiron campaigns put over by live showmen, and the following outlines some of the pigskin ideas that have and are helping grosses. Though not of necessity original, they have proven practical where used, and are recommended for consideration and review by the membership.

Football Rally

This, of course, is one of the most effective stunts, and where managers have not as yet put it on, the details of one we put over in New York might prove interesting. It titled our day's gross $400 at a cost of just three bucks. At that time, we were running the Park Plaza, just a step from New York University, and the "U" sports committee wanted to put on a rally on the eve of their most important game with Fordham.

We arranged to sell student tickets at a discount with a minimum guarantee of 500 admissions, these tickets handled exclusively by the committee at the college, and were not sold at the theatre box office. We rearranged our schedule to permit a college stage program, decorated the houses inside and out front with college flags and banners borrowed from the students, and reserved a section for them, to be occupied at an exact designated hour.

A college torchlight parade from the college grounds to the theatre, in which students, team, coaches participated, led by the "U" band, and the musicians gave a concert in the outer lobby as the boys marched in to their seats. The stage program included pep talks by coaches and players, as well as band concert, cheering and community singing, for which we supplied slides, the melodies played by the house organist.

Of course, we had some extra police and ushers on hand to keep some of the peppier students in line, but previous traffic rehearsals with the house staff enabled us to run the affair smoothly and enjoyably.

Visiting Teams

The rally idea can be adapted for more than "once" stunt at home games where local and visiting coaches are agreeable. The visitors should be invited to take part in the program, and the house be decorated with their flags and banners as well. Having a different football night as often as the occasion permits should pep up your regular program and should be enjoyed by your patrons.

Lobby Ideas

If for some reason you can't put on the rally, at least you can consider decorating the lobby and theatre with pennants and flags of the home, and possibly, visiting teams in advance and on days of the games. This can also be carried out when the home team plays away from town, with the addition of scores posted in the outside lobby and on the screen as they come in on the wire.

Where photos of individual players, teams, coaches, etc., can be obtained, these might be planted in lobby, with appropriate copy for lobby. Also you might be able to obtain from your newspaper photographers, copies of action shots showing certain spectacular and scoring plays. This can also be done by managers or local photogs. with quick action cameras.

Sport Page Tieups

Last year, many papers ran score contests on sport pages, by printing a list of local and outside games, and awarding prizes for those guessing the greatest number of winners and the nearest to the actual scores. Morris Kinzler, ad chief, New York Roxy, adapted this to his "Saturday's Millions" date, by distributing contest blanks at the theatre and local games giving passes for the best guesses. So you see, it can be put on with or without newspaper co-operation, the former, of course, preferred.

Recently, two coaches invited all football fans in their cities to attend a demonstration game, during which the new rulings and plays were explained through loudspeakers. This could be adapted by tieing in with local sport editors and coaches in two ways. First, stage the demonstration on your stage, the players merely "walking" through the plays as explained, and secondly, by a blackboard talk from your stage by the coach, possibly the day before the games.

Outside Exploitation

Programs, of course, are great stuff for reminder advertising at games, and the one Jack Lykes put over in Cleveland just recently is very good and detailed in this issue. Hi Shulgold used to put out some excellent four-page programs in McKees Rocks, Pa., also by tieing in with local merchants for back-page store ad, which paid for printing.

Hi would devote the two inside pages to home and visiting team lineups and score card, at the bottom of which he plugged his attraction. Front page merely announced the names of teams and field, and these were distributed at local stadium. Shulgold "keyed" the idea by using a lucky number stunt, and found that the program was bringing in excellent returns.

Imprinted cardboard megaphones were distributed at local games by Kinzler, and he also used the fake ticket gag, which we described in this issue's Buffalo "Millions" campaign, as put on by Hyman and Walsh at the New Lafayette.

Balloons of all sizes are effective for outside bally. Review the story we ran a few weeks ago on U. A.'s "Bowery" balloon gag at the World Series. Also consider small colored imprinted balloons for give-aways at games, either blown up with hydrogen or distributed flat. If you can get ballons in local college colors, you might work some kind of a mass pennant idea between halves, spelling out the school name, etc., your ad, of course, appearing on all balloons.

Floats with sound equipment at parks before and after games, also possibly on the field during halves, with sales talk via microphone, makes a good attractor. Herald, coin or circular distribution by boys or girls on float should, too, be considered. Arnold Stoltz used a circular, cut in shape of a pennant, which has its points, as no die is needed and it should not be any more expensive than flat cuts.

During the Show

Where games are broadcast, hook this in to your mezzanine or lounge radio. If not, you can report scores from stage between pictures. Of course, the football shorts attract many, and if you haven't booked these, consider their possibilities, as they are a mine for tieup exploitation.

And last, but far from least, is the showing of actual pictures taken at important games played by the home team. This is a guaranteed grosser, and if you can stand the expense, or work out a cooperative hookup with some live-wire merchants to split the nut, it is highly recommended.

The above stunts are suggested to be tied in with local teams. We have not touched upon tieups with feature football pictures, as these are covered in the various press books, and also in our back issues.

However, in passing we might repeat mention of the Buffalo "Millions" telegram stunt also described in this issue wherein every local football coach and physical training director was wired about the picture. Arnold Stoltz also had some success with telegraphed messages plugging his gridiron pictures which were sent to all local and nearby college fraternity presidents and sorority heads signed by the male stars of the pigskin features to the former, and by female leads to the latter.

Intelligent handling of football exploitation brings hefty returns, and we look forward to receiving in the next few weeks a raft of swell pigskin tieups from the field.

—MIKE.

On this page we have endeavored to set forth what has been and is being done by football-conscious showmen to promote business through hook-ins with the pigskin game, locally and otherwise. This is a big gridiron year, and smart managers are availing themselves of every opportunity to get in. For some of the ideas on this page we are indebted to: Jack Lykes, Loew's Stillman, Cleveland, Ohio; A. R. Hyman and Dick Walsh, New Lafayette, Buffalo, N. Y.; Morris Kinzler, Roxy, New York, and Hi Shulgold, formerly at the Roxian, McKees Rocks, Pa.

Some Proven Ideas That Should Work Profitably Inside and Out To Tie In Theatre With School and College Games

Click Gags on Various Anthony Campaigns

The snappy front that Manager Bob Anthony created for "Doctor Bull" at the Glove, Gloversville, N. Y., certainly should have been responsible for a flock of extra admissions, and although it is not unduly spectacular, it sure sells the picture, as can be judged from the accompanying photo. One of Bob's clever gags was a physician's prescription blank in which the doctor's name and office at the theatre were printed at the

Bob's Selling Front

top, followed by "office hours"—the dates and times of showing, with "fees"—prices, and tie-up prescription copy under the signature of the "doctor" illustrated by a face cut of Will Rogers.

On "Moonlight and Pretzels," Bob got himself together an effective campaign which was put over inexpensively, the highlight of which was a ballyhoo truck that carried an amplifying system and was used within a 20-mile radius for four days in advance. A plane was also promoted, from which one of the house personnel dropped pretzels which were attached to balloons, some of the latter carrying passes to the showing. Through newspaper stories, readers were requested to watch for the guest tickets and crowds turned out in all the communities over which the pilot flew.

Anthony switched the tempo of his exploitation on his next attraction, "The Power and the Glory," by sending out under his own signature a very sincere endorsement of the picture in the form of a letter to his mailing list, and also to civic leaders, educators and other prominent locals.

The activities above described indicate that Brother Anthony is stepping along to keep his attractions in the public eye. Good enough, Bob, and hope to hear from you.

Feldman's Gagged Gal Stunt Jams Street

A sweet traffic-stopper, that no doubt will be repeated in many other spots is Joe Feldman's lobby plant on "Missing Persons" in which he gagged and tied a good looking gal to a post in front of the theatre, with strong copy from the ads blown up to frame her in. The copy was headed with "Lost" in three foot letters, following with, "What happens to thousands of girls who never come home again? You'll learn the heart-wringing truth in this breathless story of the men who know everything about 'lost' women, kidnapped beauties, runaway wives, disappointed brides in etc., etc."

In addition the theatre's public announcement system was used to make regular police calls stating that so and so had been kidnapped from her home and to report all clues to the Bureau of Missing Persons.

The pulling power of these stunts proved more than surprising as traffic was stopped time and again. As it should be, for the stunt is a honey and warrants duplication on many other engagements of this picture. There is nothing difficult about putting it over and it will prove to be an ace attraction wherever crowds pass.

Animated Lobby Flash Keeps Standees Interested

Sedge Coppock does not believe in passing up any opportunities to acquaint lobby standees with his coming productions, and as his waiting crowds at the Paramount, Stapleton (S. I.) have become an almost nightly occurrence, Sedge has worked out a clever little animated lobby device.

In the center of a large poster, headed "New Deal in Entertainment," a galvanized sheet metal drum is secured, upon which are mounted various pages from the Paramount's new season announcement book. To further ornament the device, heads of Paramount stars are placed on silvered backgrounds, these rimming the Paramount trade mark underneath and surrounding the drum, which is kept revolving.

Small bits of glass applied to the surface of the drum pick up rays of colored lights, from a battery of spot lights at the other end of the lobby, the resultant darting light rays attracting plenty of attraction. Coppock designed the display, which was constructed by Harold Nelson, house artist.

Incidentally, we are pleased to note the various ingenious uses the Round Tablers are making of the announcement book advertising possibilities and Sedge is the first one who has come across with a flash that moves as it sells.

Paramount Week Put Over In South American Countries

For some time past, Latin American theatre managers have availed themselves of the benefits of modern exploitation methods, as members have noted in the numerous foreign campaigns detailed in the Round Table section. Albert Deane of Paramount International, sends over a report from John B. Nathan, general manager in the Canal Zone, describing some of the ideas put over on Paramount week.

The cities of Colon and Panama in the Republic of Panama fell in line enthusiastically with all theatres decorated and exceptional advertising campaigns in all newspapers, the Sunday edition of the leading Panama daily devoting four complete pages to the big week, at a cost to the company of only $6.

Imprinted napkins were distributed in restaurants and cafes, store windows were decorated, tire covers and many other advertising aids were used to make the entire Republic Paramount conscious, the campaign winding up the night before the opening with a torch light parade, illuminated floats, bands, etc.

Nathan further reports that like campaigns were put over in Colombia, Venezula, and many of the Central American cities, the results proving that South American motion picture patrons respond as spontaneously to our exploitation methods as they do to our pictures.

"IT CAN BE HAD"

That Hollywood round trip prize offered by Paramount for the best campaign on "I'm No Angel" is causing a lot of buzzing among the membership. The contest is now open, closing on Jan. 1, and every theatre playing the picture within that time is eligible to enter advertising and exploitation campaigns.

A week at the studios including a visit with Mae West sounds very attractive, and we expect that many Round Tablers will go after the fancy award.

Hippodrome Ad Men Effect Good Hookups

From Cleveland (Ohio), hot-bed of hot stuff exploitation, comes a number of sock stunts conceived and executed by J. Knox Strachan, ad chief, and Lou Wasserman, publicity director, Hippodrome Theatre. Tying in one of the leading news companies on a plug for the personal appearance of Edmund Lowe, the boys sold the idea of bannering 100 delivery trucks (see photo), as a hook-in on a fan magazine.

Carrying out the flying angle on "F. P. 1," 200,000 colored heralds advertising the picture were tossed from a plane flying low over the city. Strachan's newspaper ads are to be commended, especially his one-column

Hipp's Newspaper Truck Tieup

display into which he packs plenty of selling appeal, an example which we will endeavor to run shortly.

The signing of the Fox product for the coming season was signalized in a six-column art spread in the amusement section of one of the leading papers, accompanied by a two-column story. These are just a few of the stunts that have been worked by these keen showmen.

AN ACE THRILLER FRONT

The stand out stunt of the New York Mayfair Theatre front on Monogram's "Devil's Mate" was the exact replicas of electric chairs planted on each side of the box office. Note the hooded occupants strapped into the chairs. Ed Finney reports crowded lobbies as a result.

WE HAVE WITH US TODAY!

GUSTAV SCHUMANN
helps swell our list of German members who have recently joined the Club. Gus is the manager of the Hamburg, Gloria and City Theatres in Hamburg and, if that's as big a job as it sounds, he should have plenty to tell us about how he keeps his houses out of the red. Let's be a-hearin' from you.

A. K. VEACH
manages the Warner Harris Theatre in Findlay, Ohio and that little old state is of the most active in showman circles and we're sure Ken will help make it a little more so. We bid you welcome and await with interest your contributions to these pages.

C. RUSSELL MARSH
comes to us from Wheeling, West Va. where he manages the Rialto Theatre. Well, Russ, one of our most active members in your own city is Sig Solomon; suppose you remember us to him and try to follow his example of activity in the Club.

ALFRED GORTON
manages the Babylon Lichtspieltheater in Berlin, Germany and that's a mouth full for anyone to pronounce. Maybe you know the rest of the men who have joined from nearby cities, Al, and between the lot of you you ought to work up a little friendly competition.

B. CUNNINGHAM
is the owner manager of the Cuningham Theatre in Chicago, Ill. out in Fair Way and he must be putting on some excellent stunts to keep them coming to his house in the face of the Halls of Science, etc. that are the main attractions right now. If you ever get around to seeing our good friend Bunny Bryan at the Belmont, remember us to him, will you?

HARRY ROSENBAUM
joins us from the Mt. Vernon Theatre in Mt Vernon, N. Y. a Loew house and a darn good-looking one at that; we know, we used to live there and frequent the house on many occasions. Well, Harry, you're not so far from Broadway that you can't take a run in one of these days just to say hello and get a look at the Round Table.

FRED JAMES SMIDMORE
manages the Trocadero in Liverpool, England and is a young lad of twenty-seven summers and as many winters. The only Trocadero we can boast of over here is a night club, Fred, vastly different from your cinema, so let's hear about your activities.

C. H. O'RAE
is the assistant manager of the Imperial Theatre in Sarnia, Ontario, Can. and makes sure that he's a full-fielged member by getting his emblem pin at the same time he joins. With the interest you display in your Club, O'Rae, we're hoping you'll develop into an old stand by in the pages.

BENJAMIN RESNICK
manages the Astoria Grand for Skouras in Astoria, L. I. where he has three changes a week, enough to keep any man busy particularly in as busy a town as Astoria. Ben, are you any relation to A. D. Resnick, another good Round Tabler?

NAT ALLENTUCK
is up in the Bronx where he manages the Belmont theatre and in as congested a neighborhood as you are spotted in Nat, they must keep you pretty busy. You know you're not so far from Club headquarters either that you couldn't stop in and wipe your feet on the little old welcome mat. Why not try it?

M. L. RHANN
comes from way down South Caroliney way where he managers the Strand in Edgefield. "M. L." is another one of our younger members to sign on the dotted line and unless we miss our guess we're going to hear lots more from him, don't fall down on us Rhann.

EARLE E. BELCIA
manages the Fulton Theatre in Jersey City, N. J., for Skouras and we've got a lot of staunch friends in your outfit over your way, Earle. so you'd better get busy and keep us posted or we'll get the gang to "give you the works." Men such as great big "he man" Al Unger, Hill, E. D. Ardvany, et al will get to work on you and I'm sure you wouldn't want that to happen, would you?

PERRY L. LESSY
is the assistant manager of the Diamond Theatre in Philadelphia, Pa. and it isn't often that an assistant comes to us as well recommended as Perry whose boss says "a chap whose ambition will make him manager of a large theatre very soon." That's pretty swell, Lessy, and the best way to start is thru these pages, what say?

RALPH C. FRETZ
holds down the reins at the Granda Theatre in Olyphant, Pa. and he's only twenty one. They sure make the showmen young these days as witness some of these who have joined us lately. Whatever happened to Dowling formerly at your house, Ralph? Keep in touch.

FRED D. ARNN
manages the Criterion Theatre in Poplar Bluff, Mo. and since we can't boast of another member in Popular Bluff, it's up to him to keep that town on the Club map. Fred was proposed for membership by our good friend W. M. Griffin and they don't come any better, so you're in with a vengance and we want to know what you intend doing about it.

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE CLUB

Please enroll me in the Club and send me my framed certificate.

NAME

POSITION

THEATRE

ADDRESS

CITY STATE

DATE OF BIRTH

(Mail to Managers' Round Table Club, 1790 Broadway, New York)

SAMUEL J. LONDON
is out in Detroit, Mich. at the Capitol Theatre. Some of our best friends are "Detroiters" Sam and it won't be long before you're included in the list. You're officially in now, but it's up to you to earn a reputation for yourself via these pages. Remember us to Freddie Schader over at the Detroit.

GEORGE J. NEALEANS
is the assistant to Rolin Stonebrook at the Alabama Theatre in Birmingham, Ala. and he's another assistant by whom the boss swears (not at whom). Rolin says George is the best assistant manager the theatre has had and that's something coming from Stonebrook. Well with the Alabama sewn up 100% Round Table, we ought to be hearing from one of the two of you quite frequently.

SYDNEY J. POPPAY
manages the Virginia Theatre in Atlantic City, N. J. and with the winter season about to descend on Syd, we should be keeping Uncle Sam busy dragging letters back and forth. One of these days we might hop down to see you of a Sunday; so keep the old welcome mat out and ready for the greeting. In the meantime, if you get up here—be sure to come in and say Howdy.

SAM HANDLER
comes from the Rivera Theatre in Brooklyn, N. Y. and first met the Round Table Club at the "free-for-all" at the Brass Rail as he calls it. Hadn't joined us up to that time, though admits to following our pages. Well, Sam, start the ball a rolling and don't wait for the next get-together for us to hear from you.

GEORGE W. JINKS
manages the Endicott Theatre in Brooklyn, N. Y. maybe you know Sam Handler, George? If you don't there's no better way to get acquainted with him and our host of other members from your city of churches than thru these pages. We're willing to bet that almost any street you walk down in Brooklyn, you'll stumble over a brother member, and when you do I'll bet he'll be an active one.

MARION RHOADES
is the manager of Schine's Miami Theatre out in Piqua, Ohio, and he joins the way we'd like all of our new members to. He sends in a contribution which shows promise of his becoming an active member. Are we right, Marion? Keep the old mail humming; we like it, and Schine is certainly well represented in the Club's roster.

IVAN UTTER
is the assistant manager of the Hamilton Theatre in Lancaster, Pa., and comes well recommended by his boss, H. J. Thacher, also a member. Now that we have the Hamilton sewed up 100 per cent Round Tabley speaking, there's no reason why we shouldn't hear lots more from Lancaster.

ALAN RAPPEPORT
holds down the manager's job at Warner's Princess Theatre in Camden, N. J., and here we were so sure that there wasn't a Jersey Warner man not actually a member of the Club. Well, Alan, we're pretty sure you're about the last of those in the Warner outfit on the outside looking in. Don't you ever get over this way so that you can come in and say hello?

HERMAN EGNOLFF
manages the Westend Lichtspiele in Magdeburg, Germany, and apparently Herman can tell us plenty about showbusiness if he would because he's fifty-seven years old and has been at it for some time. How about it, can we count on you to sort of keep us posted on things theatrical in your part of Germany?

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1933, unless otherwise specified.

ALLIED PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dude Bandit, The	Hoot Gibson-Gloria Shea	May 1	67	
Fighting Parson, The	Hoot Gibson-Marceline Day	May 22	70	June 3
One Year Later	Mary Brian-Russell Hopton	Aug. 25	69	Aug. 12
Shriek in the Night, A	Ginger Rogers-Lyle Talbot	Apr. 15	70	Mar. 25

Coming Feature Attractions

Bungalow Court
Cheaters
Davy Jones' Locker
Midnight Alarm
Open for Inspection
Picture Brides — Dorothy Mackaill-Regis Toomey — 68 — Oct. 14
Silk Trimmed
Slightly Used
Without Children

CHESTERFIELD

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
By Appointment Only	Lew Cody-Aileen Pringle	July 7		
Dance, Girl, Dance	Alan Dinehart-Evalyn Knapp	Sept. 1	70	
I Have Lived	Alan Dinehart-Anita Page	June 15	69	Sept. 16
Man of Sentiment, A	Marian Marsh - Owen Moore - Wm. Bakewell	Sept. 15		
Notorious But Nice	Marian Marsh-Betty Compson	Aug. 5		

Coming Feature Attractions

Broadway After Dark
In the Money — "Skeets" Gallagher-Lois Wilson - Warren Hymer

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Above the Clouds	R. Cromwell-R. Armstrong-D. Wilson	Oct. 20		
Ann Carver's Profession	Fay Wray-Gene Raymond	May 26	68	June 17
Below the Sea (Alternate title: "Hell's Cargo")	Ralph Bellamy-Fay Wray	Apr. 25	79	June 10
Brief Moment	Carole Lombard-Gene Raymond-Donald Cook	Sept. 8	69	Oct. 7
Circus Queen Murder, The	Adolphe Menjou-Greta Nissen-Donald Cook	Apr. 10	65	May 13
Cocktail Hour	Bebe Daniels-Sidney Blackmer-Randolph Scott	June 5	74	June 10
Dangerous Crossroads	Chic Sale-Diane Sinclair	June 15	62	July 1
East of Fifth Ave. (See "In the Cutting Room," Oct. 21.)	Wallace Ford-Walter Connolly-Dorothy Tree	Oct. 20		
Fury of the Jungle	Donald Cook-Peggy Shannon	Oct. 20		
Hell's Cargo (See "Below the Sea")				
Hold the Press	Tim McCoy-Shirley Grey	Oct. 25		
Lady for a Day	Warren William-Guy Kibbee-May Robson-Glenda Farrell	Sept. 13	102	July 15
Master of Men (See "Man of Steel," "In the Cutting Room," Oct. 14.)	Jack Holt-Fay Wray	Oct. 28		
My Woman	Helen Twelvetrees - Wallace Ford - Victor Jory	Oct. 5	73	Oct. 21
Night of Terror	Bela Lugosi-Sally Blane	Apr. 24	65	Aug. 5
Police Car 17	Tim McCoy-Evalyn Knapp	Sept. 30		
Rusty Rides Alone	Tim McCoy-Barbara Weeks	May 26	58	
Soldiers of the Storm	Regis Toomey-Anita Page	Apr. 4	67	May 27
Thrill Hunter, The	Buck Jones-Dorothy Revier	Sept. 30		
Unknown Valley	Buck Jones-Cecilia Parker	May 5	69	Aug. 26
What Price Innocence?	Willard Mack-Jean Parker	June 29	64	July 1
Whirlwind, The	Tim McCoy-Alice Dahl	Apr. 14	68	Aug. 5
Woman I Stole, The	Jack Holt - Raquel Torres - Fay Wray	May 1	63	July 8
Wrecker, The	Jack Holt-Genevieve Tobin	July 10	72	Aug. 12

Coming Feature Attractions

Criminal Within, The — Bruce Cabot-Mary Brian
Fighting Code, The — Buck Jones-Diane Sinclair
Fighting Ranger, The — Buck Jones-Dorothy Revier
Fog — Mary Brian - Donald Cook - Reginald Denny
House of Murder — June Collyer-Ralph Bellamy
King of the Wild Horses — Wm. Janney-Dorothy Appleby
Lady Is Willing, The — Leslie Howard-Binnie Barnes
Man Trailer, The — Buck Jones-Cecilia Parker
Man's Castle, A — Loretta Young-Spencer Tracy (See "In the Cutting Room," Oct. 14.)
Night Bus
Ninth Guest
Once to Every Woman
World's Fair — Jack Holt

EQUITABLE PICTURES

[Distributed through Majestic]

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheating Blondes	Thelma Todd-Rolfe Haroldе	Apr. 1	66	Aug. 19
Gigolettes of Paris	Madge Bellamy-Gilbert Roland	Mar. 15	65	
What Price Decency?	Dorothy Burgess - Alan Hale - Walter Byron	Mar. 1	60	Mar. 11

FIRST DIVISION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Drive, The		May 20	89	Jan. 28
Throne of God (Tent.)		Aug.	56 and 39	

Coming Feature Attractions

Dassan — 51 and 38

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bureau of Missing Persons	Bette Davis - Lewis Stone - Glenda Farrell	Sept. 16	78	Sept. 2
Central Airport	Richard Barthelmess	Apr. 15	75	Apr. 1
Elmer the Great	Joe E. Brown	Apr. 22	74	Apr. 1
Goodbye Again	W. William-Joan Blondell	Sept. 9	65	June 17
Heroes for Sale	Richard Barthelmess - Loretta Young	June 17	76	May 27
I Loved a Woman	Edward G. Robinson-Kay Francis-Genevieve Tobin	Sept. 23	80	Sept. 16
Lilly Turner	Ruth Chatterton-Geo. Brent	May 13	64	Apr. 29
Little Giant, The	Edward G. Robinson	May 20	74	Apr. 15
Mind Reader, The	Warren William	Apr. 1	68	Feb. 25
She Had to Say Yes	Loretta Young-Lyle Talbot	July 15	62	June 17
Wild Boys of the Road	All Star	Oct. 7	69	Sept. 30

Coming Feature Attractions

Bedside — Warren William
Convention City — Joan Blondell-Dick Powell-A. Menjou-Mary Astor
Dark Hazard — Edward G. Robinson
Female — Ruth Chatterton — Nov. 4 — 60 — Oct. 21
Hi, Nellie! — Paul Muni
Mandalay — Kay Francis
Massacre — R. Barthelmess-Ann Dvorak
Son of a Sailor — Joe E. Brown - Johnny Mack Brown
World Changes, The — Paul Muni — Nov. 25

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adorable	Janet Gaynor-Henry Garat	May 19	83	May 20
Arizona to Broadway	James Dunn-Joan Bennett	June 30	67	July 29
Best of Enemies	Marian Nixon-"Buddy" Rogers	June 23	71	July 22
Cavalcade	Clive Brook-Diana Wynyard	Apr. 15	110	Jan. 14
Charlie Chan's Greatest Case	Warner Oland-Heather Angel	Sept. 15	71	Oct. 14
Devil's In Love, The	Victor Jory-Loretta Young	July 21	71	Aug. 5
Doctor Bull	Will Rogers - Louise Dresser - Marian Nixon-Ralph Morgan	Sept. 22	77	Oct. 14
F. P. I.	Conrad Veidt-Jill Esmond-Leslie Fenton	July 28	90	May 20
Good Companions, The	Jessie Matthews - Edmund Gwenn	Sept. 8	96	Apr. 29
Hello, Sister	James Dunn-Boots Mallory	Apr. 14	56	May 13
Hold Me Tight	James Dunn-Sally Eilers	May 26	71	May 27
I Loved You Wednesday	Warner Baxter - Elissa Landi - Miriam Jordan-Victor Jory	June 16	75	June 24
It's Great to Be Alive	Edna May Oliver-Raul Roulien	June 2	68	July 1
Last Trail, The	George O'Brien-Claire Trevor	Aug. 25		
Life In the Raw	George O'Brien-Claire Trevor	July 7		
Mad Game, The	Spencer Tracy - Claire Trevor - Ralph Morgan	Oct. 27	65	
Man Who Dared, The	Preston Foster-Zita Johann	July 14	75	July 15
My Weakness	Lilian Harvey-Lew Ayres	Sept. 29	74	Sept. 30
Paddy, the Next Best Thing	Janet Gayner-Warner Baxter	Sept. 1	76	Sept. 2
Pilgrimage	Henrietta Crosman-Marian Nixon-Norman Foster	Aug. 18	90	July 22
Power and the Glory, The	Spencer Tracy-Colleen Moore	Oct. 6	76	Aug. 26
Shanghai Madness	Spencer Tracy-Fay Wray	Aug. 4	68	Sept. 2
Trick for Trick	Ralph Morgan-Victor Jory	Apr. 21	69	June 17
Walls of Gold	Sally Eilers-Norman Foster	Oct. 13	70	Oct. 14
Warrior's Husband, The	Elissa Landi - Ernest Truex - David Manners	May 12	68	May 6
Worst Woman in Paris?	Benita Hume-Adolphe Menjou	Oct. 20	78	Oct. 14
Zoo in Budapest	Gene Raymond-Loretta Young	Apr. 28	85	Apr. 22

Coming Feature Attractions

As Husbands Go — Warner Baxter-Eleanor Lynn — Jan. 5,'34
Berkeley Square — Leslie Howard-Heather Angel — Nov. 3 — 90 — July 22
Frontier Marshall — George O'Brien-Irene Bentley — Jan. 26,'34
Hoopla — Clara Bow-Preston Foster — Nov. 30
I Am Suzanne — Lilian Harvey-Gene Raymond — Dec. 22
I Was a Spy — Herbert Marshall - Madeleine Carroll-Conrad Veidt — Dec. 15 — 75 — Sept. 23
Jimmy and Sally — James Dunn-Claire Trevor — Nov. 24
Mr. Skitch — Will Rogers-Zasu Pitts — Dec. 29
My Lips Betray — Lilian Harvey-John Boles — Nov. 10
Olsen's Big Moment — El Brendel — Dec. 8
7 Lives Were Changed — Heather Angel-Norman Foster — Jan. 12,'34
Smoky — Victor Jory-Irene Bentley — Nov. 17
Stranger in the Night — Victor Jory — Feb. 23,'34
Three Against Death — Marion Burns-Kane Richmond

FREULER FILM ASSOCIATES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Deadwood Pass	Tom Tyler	May 5		
Easy Millions	Skeets Gallagher-Dorothy Burgess-Merna Kennedy	June 30		
Kiss of Araby	Maria Alba-Walter Byron	Apr. 21		
War of the Range	Tom Tyler	Sept. 22		

Coming Feature Attractions

Black Cat, The
Bulldog Edition
East of Sudan
Green Paradise
My Wandering Boy
Red Man's Country
Silent Army, The
Sister of the Follies

GAUMONT-BRITISH

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Baroud (See "Love in Morocco")				
Britannia of Billingsgate	Violet Loraine-Gordon Harker		79½	Oct. 7
Channel Crossing	Constance Cummings - Matheson Lang			
Falling for You	Jack Hulbert-Cecily Courtneidge		88	Sept. 30
Fire Raisers, The	Leslie Banks			
Ghost Train, The	Jack Hulbert		68	Feb. 25
Ghoul, The	Boris Karloff		85	
It's a Boy	Edward Everett Horton - Leslie Henson		80	Sept. 30
Just Smith	Tom Walls			
King of the Ritz	Stanley Lupino-Gina Malo			
Love in Morocco (Reviewed under the title "Baroud")	Rex Ingram		67	Oct. 15,'32
Love on Wheels	Jack Hulbert-Gordon Harker			
Lucky Number, The	Clifford Mollison - Joan Wyndham		72½	Sept. 9
Man from Toronto, The	Jessie Matthews - Ian Hunter - Fred Kerr			

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Man They Couldn't Arrest	Hugh Wakefield		70	Mar. 25
Marry Me	Renate Muller-Harry Green		85	Apr. 22
Night and Day	Jack Hulbert-Winifred Shotter	May 26	77	June 10
Orders Is Orders	Charlotte Greenwood - James Gleason		88½	Aug. 19
Prince of Wales, The				
Sleeping Car	Ivor Novello-Madeleine Carroll		83	July 8
Soldiers of the King	Cecily Courtneidge - Anthony Bushell			
There Goes the Bride	Jessie Mathews-Owen Nares		79	Mar. 11
Waltz Time	Evelyn Laye-Fritz Schulz		90	Aug. 12

MAJESTIC

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Curtain at Eight	Dorothy Mackaill - C. Aubrey Smith-Paul Cavanagh	Oct. 1	74	
Gun Law	Jack Hoxie-Betty Boyd	Apr. 15	62	Aug. 26
Sing, Sinner, Sing	Paul Lukas-Leila Hyams	Aug. 1	73	Aug. 19
Trouble Busters	Jack Hoxie-Lane Chandler	May 15	55	
World Gone Mad, The	Pat O'Brien-Evelyn Brent	Apr. 1	80	Apr. 22

Coming Feature Attractions

Sin of Nora Moran, The	Zita Johann-John Miljan	Nov.	1	

MAYFAIR PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alimony Madness	Helen Chandler-Leon Waycoff	Apr.. 1	65	May 13
Dance Hall Hostess	Helen Chandler-Jason Robards-Edward Nugent	July 1	73	Sept. 2
Her Forgotten Past	Monte Blue - Barbara Kent - Henry B. Walthall	Sept. 1	68	
Her Resale Value	June Clyde-George Lewis	Apr. 15	68	
Riot Squad	Madge Bellamy-Pat O'Malley	June 15	70	Aug. 5
Secret Sinners	Sue Carol-Nick Stuart	Oct. 20		

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Another Language	Helen Hayes-Robt. Montgomery	July 28	79	Aug. 5
Barbarian, The	Ramon Novarro-Myrna Loy	May 12	88	Apr. 15
Beauty for Sale	Otto Kruger-Madge Evans	Sept. 1	87	Sept. 9
Bombshell	Jean Harlow-Lee Tracy	Oct. 13	98	Oct. 7
Broadway to Hollywood	Alice Brady - Frank Morgan - Madge Evans-Eddie Quillan-Jackie Cooper-Russell Hardie-Fay Templeton - Jimmy Durante	Sept. 15	89	Sept. 9
Day of Reckoning	Richard Dix-Madge Evans	Oct. 27		
Devil's Brother, The	Laurel and Hardy-Dennis King-Thelma Todd	May 5	92	Apr. 8
Hell Below	Robt. Montgomery-Jimmy Durante - Robt. Young - Walter Huston-Madge Evans	June 9	105	Apr. 15
Hold Your Man	Jean Harlow-Clark Gable	July 7	89	July 8
Looking Forward	Lewis Stone-Benita Hume-Lionel Barrymore	Apr. 28	83	Apr. 1
(Reviewed under the title, "The New Deal")				
Made on Broadway	R. Montgomery-Sally Eilers	May 19	69	Apr. 8
Meet the Baron	Jack Pearl - Jimmy Durante - Zasu Pitts	Oct. 20		
Midnight Mary	Loretta Young-Ricardo Cortez	June 30	76	June 17
Night Flight	H. Hayes - J. Barrymore - L. Barrymore - C. Gable - Robt. Montgomery	Oct. 6	91	Aug. 19
Nuisance, The	Lee Tracy-Madge Evans	June 2	80	May 6
(Reviewed under the title, "Never Give a Sucker a Break")				
Peg O' My Heart	Marion Davies-Onslow Stevens	May 26	85	May 20
Penthouse	Warner Baxter-Myrna Loy-Mae Clarke-Phillips Holmes-Chas. Butterworth	Sept. 8	91	Sept. 9
Reunion in Vienna	John Barrymore-Diana Wynyard-Frank Morgan	June 16	100	May 6
Solitaire Man	Herbert Marshall - Elizabeth Allan - Lionel Atwill	Sept. 22	65	Sept. 16
Stage Mother	A. Brady - Russell Hardie - M. O'Sullivan - F. Tone	Sept. 29	87	Sept. 16
Storm at Daybreak	Nils Asther-Kay Francis	July 14	82	July 1
Stranger's Return, The	Lionel Barrymore - Franchot Tone-Miriam Hopkins	July 21	89	July 15
Today We Live	Joan Crawford-Gary Cooper	Apr. 21	115	Apr. 22
Tugboat Annie	Marie Dressler-Wallace Beery-Robt. Young-M. O'Sullivan	Aug. 4	88	Aug. 12
Turn Back the Clock	Lee Tracy-Mae Clarke	Aug. 25	80	Sept. 2
When Ladies Meet	Ann Harding-Alice Brady-Robt. Montgomery-Myrna Loy	June 23	85	June 3
White Sister, The	Helen Hayes-Clark Gable	Apr. 14	101	Mar. 25

Coming Feature Attractions

Cat and the Fiddle, The	Jeanette MacDonald-Ramon Novarro			
(See "In the Cutting Room," Oct. 21.)				
Chief, The	Ed Wynn-D. Mackaill	Nov. 3	76	
Comin' Round the Mountain	May Robson-Polly Moran			
Dancing Lady	Joan Crawford-Clark Gable			
(See "In the Cutting Room," Aug. 5.)				
Dinner at Eight	Marie Dressler-Wallace Beery-Lionel Barrymore - Jean Harlow - Madge Evans - Karen Morley - Edmund Lowe - Lee Tracy - Jean Hersholt		113	June 10
Eskimo	Native Cast			
Going Hollywood	Marion Davies-Bing Crosby			
Hollywood Party, The	(All Star Musical)			
Late Christopher Bean, The	Marie Dressler-Lionel Barrymore			
Malibu	Jean Parker-David Landau			
Overland Bus	Rob't Montgomery-Madge Evans			
Prizefighter and the Lady, The	Max Baer-Myrna Loy-Dempsey-Carnera-Walter Huston		68	
(See "In the Cutting Room," Oct. 14.)				
Queen Christina	Greta Garbo - John Gilbert			
Sons of the Desert	Laurel and Hardy			
Tarzan and His Mate	J. Weissmuller-M. O'Sullivan			
Vinegar Tree, The	Lionel Barrymore-Alice Brady-Conway Tearle			
Viva Villa	Wallace Beery			

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Avenger, The	Ralph Forbes-Adrienne Ames	Aug. 10	79	Oct. 7
Black Beauty	Alex. Kirkland-Esther Ralston	May 10	70	Apr. 29
Broken Dreams	Randolph Scott-Martha Sleeper	Oct. 20	68	
Crashing Broadway	Rex Bell	June 1	55	July 15
Devil's Mate	Preston Foster-Peggy Shannon	Aug. 20	68	Aug. 12
Fighting Texans	Rex Bell	June 15	58	July 29
Fugitive, The	Rex Bell-Cecilia Parker	July 15		
Gallant Fool	Bob Steele	May 29		
Galloping Romeo	Bob Steele-Doris Hill	Aug. 5		
Rainbow Ranch	Rex Bell	July 25		
Rangers' Code	Bob Steele	Aug. 15		
Return of Casey Jones	Charles Starrett-Ruth Hall	May 25		
Riders of Destiny	John Wayne-Cecilia Parker	Oct. 10	72	
Sensation Hunters	Arline Judge-Preston Foster	Aug. 30		
Skyway	K. Crawford-Ray Walker	Aug. 15		
Sphinx, The	Lionel Atwill-Sheila Terry	June 1	70	June 3
Sweetheart of Sigma Chi, The	Mary Carlisle-Buster Crabbe	Oct. 1	78	Oct. 14

Coming Feature Attractions

Process Server, The	Ray Walker			
Sagebrush Trail	John Wayne			
Sixteen Fathoms Deep	Sally O'Neill-Creighton Chaney			

PARAMOUNT

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
A Bedtime Story	Maurice Chevalier-Helen Twelvetrees	Apr. 21	87	Apr. 29
Big Executive	Ricardo Cortez-Elizabeth Young	Aug. 18	72	Aug. 5
College Humor	Crosby-Oakie-Arlen-Carlisle-Burns and Allen	June 23	80	June 17
Disgraced	Helen Twelvetrees-Bruce Cabot	July 7	65	June 24
Eagle and the Hawk, The	F. March-C. Grant-J. Oakie	May 19	72	May 6
Gambling Ship	Cary Grant-Benita Hume	June 30	72	June 17
Girl in 419, The	James Dunn-Gloria Stuart	May 26	76	May 6
Golden Harvest	Richard Arlen-Chester Morris-Genevieve Tobin	Sept. 22	70	Sept. 23
Hell and High Water	Richard Arlen-Judith Allen	Oct. 27	70	Oct. 21
Her Bodyguard	Wynne Gibson-Edmund Lowe	July 21	70	July 8
I Love That Man	Nancy Carroll-Edmund Lowe	June 9	75	May 6
I'm No Angel	Mae West-Cary Grant	Oct. 6	87	Oct. 7
International House	All Star	June 2	65	May 20
Jennie Gerhardt	Sylvia Sidney-Donald Cook	June 16	76	June 10
M	Peter Lorre		66	Apr. 8
Mama Loves Papa	Charles Ruggles-Mary Boland-Lilyan Tashman	July 14	72	July 15
Man of the Forest	Randolph Scott-Verna Hillie	July 14	62½	
Midnight Club	Clive Brook-George Raft-Helen Vinson-Alison Skipworth	July 28	70	July 29
Murders in the Zoo	Charlie Ruggles-Lionel Atwill	Mar. 31	55	Mar. 11
One Sunday Afternoon	Gary Cooper-Fay Wray	Sept. 1	85	Aug. 26
Song of the Eagle	Chas. Bickford - Mary Brian - Richard Arlen	Apr. 28	83	Apr. 29
Song of Songs	Marlene Dietrich-Brian Aherne	Aug. 11	92	July 1
Story of Temple Drake, The	Miriam Hopkins-Jack LaRue	May 12	72	May 13
Sunset Pass	Randolph Scott-Tom Keene	May 26	65	June 3
Supernatural	C. Lombard - Randolph Scott - V. Osborne	May 5	64½	Apr. 29
Take a Chance	James Dunn - June Knight - "Buddy" Rogers - Lillian Roth	Oct. 27		
Terror Aboard	Neil Hamilton - Chas. Ruggles-John Halliday	Apr. 14	65½	May 6
This Day and Age	Charles Bickford-Judith Allen	Aug. 25	82	July 29
Three Cornered Moon	C. Colbert-Richard Arlen-Lyda Roberti-Mary Boland	Aug. 4	72	Aug. 12
Tillie and Gus	Alison Skipworth-W. C. Fields	Oct. 13	57½	
To the Last Man	Randolph Scott-Esther Ralston	Sept. 15	70	Sept. 16
Too Much Harmony	Bing Crosby-Jack Oakie-Lilyan Tashman	Sept. 29	75	Sept. 9
Torch Singer	Claudette Colbert - Ricardo Cortez - David Manners	Sept. 8	72	Sept. 2
Under the Tonto Rim	Stuart Erwin - Verna Hillie	Apr. 7	59	July 22
Way to Love, The	Maurice Chevalier-Ann Dvorak	Oct. 20		Sept. 30

Coming Feature Attractions

Alice in Wonderland	Charlotte Henry - R. Arlen - J. Oakie-Chas. Ruggles			
Chrysalis	Fredric March-Miriam Hopkins-George Raft			
Cradle Song	Dorothea Wieck-Kent Taylor	Nov. 17		
Design for Living	Miriam Hopkins-Fredric March-Gary Cooper	Nov. 17		
Duck Soup	Four Marx Bros.	Nov. 3		
(See "In the Cutting Room," Oct. 14.)				
Eight Girls in a Boat	Kay Johnson - Dorothy Wilson - Doug. Montgomery	Nov. 24		
Four Frightened People	C. Colbert - H. Marshall - Wm. Gargan - M. Boland			
Girl Without a Room	M. Churchill-Chas. Farrell-C. Ruggles			
Pardners	Jackie Cooper			
Sitting Pretty	Jack Haley-Jack Oakie-Ginger Rogers	Nov. 24		
Thundering Herd, The	Randolph Scott-Judith Allen	Nov. 24		
White Woman	Carole Lombard-Chas. Laughton-Chas. Bickford	Nov. 10	73	
(See "In the Cutting Room," Oct. 21.)				

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ace of Aces	Richard Dix - Elizabeth Allan-Ralph Bellamy	Oct. 20	74	Sept. 30
Ann Vickers	Irene Dunne - Walter Huston - Conrad Nagel	Oct. 13	72	Sept. 30
Bed of Roses	Constance Bennett-Joel McCrea	July 14	67	July 8
Before Dawn	Stuart Erwin-Dorothy Wilson	Aug. 4	62	Oct. 21
Big Brain, The	Geo. E. Stone-Fay Wray-Phillips Holmes	June 16	70	June 3
Blind Adventure	Robt. Armstrong-Helen Mack	Aug. 18	60	Aug. 12
Chance at Heaven	Joel McCrea - Ginger Rogers - Marian Nixon	Oct. 27	70	Oct. 14
Cross Fire	Tom Keene-Betty Furness	June 30	55	Apr. 8
Deluge, The	Peggy Shannon - Lois Wilson - Sidney Blackmer-Matt Moore	Sept. 15	68	Aug. 19
Diplomaniacs	Bert Wheeler-Robt. Woolsey	May 12	63	Apr. 15
Double Harness	Ann Harding-William Powell	July 21	74	July 8
Emergency Call	Bill Boyd-Betty Furness	May 26	60	July 1
Flaming Gold	Bill Boyd-Mae Clarke-Pat O'Brien	Sept. 29		
Flying Devils	Arline Judge-Bruce Cabot-Ralph Bellamy - Eric Linden	July 14	62	Sept. 2
Headline Shooter	Wm. Gargan-Frances Dee - R. Bellamy-W. Ford-G. Ratoff	July 28	65	July 29
India Speaks	Richard Halliburton	Apr. 28	75	May 13
King Kong	Fay Wray-Bruce Cabot	Apr. 7	100	Feb. 25
Melody Cruise	Phil Harris-Charles Ruggles	June 23	75	June 3
Midshipman Jack	Bruce Cabot-Betty Furness	Sept. 22	65	Sept. 16
Morning Glory	K. Hepburn - D. Fairbanks, Jr.	Aug. 18	70	July 29
No Marriage Ties	Richard Dix-Doris Kenyon	Aug. 11	73	Aug. 12
One Man's Journey	Lionel Barrymore-Joel McCrea-Dorothy Jordan	Sept. 8	72	Sept. 9
Professional Sweetheart	Ginger Rogers-Norman Foster	June 9	70	June 3
Rafter Romance	Ginger Rogers-Norman Foster	Sept. 1	70	Aug. 5
Silver Cord, The	Irene Dunne-Joel McCrea	May 19	74	May 13
Son of the Border	Tom Keene-Julie Haydon	May 5	55	Aug. 5
Sweepings	Lionel Barrymore	Apr. 14	88	Mar. 18
Tomorrow at Seven	Chester Morris-Vivienne Osborne	June 2	64	May 13

Coming Feature Attractions

After Tonight	Constance Bennett - Gilbert Roland	Nov. 17	71	
Aggie Appleby	Wynne Gibson-Charles Farrell	Nov. 10	73	
Flying Down to Rio	Dolores Del Rio - Gene Raymond-Raul Roullen			

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Hips, Hips, Hooray!	Wheeler and Woolsey			
If I Were Free	Irene Dunne-Nils Asther-Clive Brook			
Little Women	K. Hepburn - Joan Bennett - Frances Dee - Paul Lukas			
Long Lost Father	John Barrymore-Elizabeth Allan			
Lost Patrol, The	McLaglen-Karloff			
(See "In the Cutting Room," Oct. 21.)				
Man of Two Worlds	Francis Lederer			
Right to Romance, The	Ann Harding-Nils Asther	Nov. 27		
Rodney	Walter Huston-Frances Dee			
Son of Kong	Robert Armstrong-Helen Mack			
Trigger	Katharine Hepburn			

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Blarney Kiss, The	Tom Walls-Anne Grey	Principal	Aug. 18	71	Aug. 26
Contraband	Don Alvarado-Dorothy Sebastian	Hoffberg	Apr. 1		
Corruption	Evalyn Knapp - Preston Foster	Imperial Distr.	June 19	63	July 1
Cougar, the King Killer	Edwin C. Hill - Jay Bruce	Master Art	Nov. 1	60	
Flaming Signal, The	Marceline Day	Invincible		64	
Get That Venus	Ernest Truex - Jean Arthur	Regent Picts.			
Hell's Holiday	(War Film)	Superb Picts.		77	July 22
High Gear	James Murray - Joan Marsh	Hollywood	Apr. 14	67	Apr. 22
His Private Secretary	Evalyn Knapp - John Wayne	Showmen's Pics.	June 10	60	June 10
Isle of Doom, The	Peter Seboleviski	Amkino	June 5	65½	July 22
Laughing at Life	V. McLaglen - C. Montenegro	Mascot	June 26	70	June 3
Mr. Broadway	All Star	B'way-Hollywood		59	Sept. 23
November Night (Polish)	S. Jaracz-J. Wegrzyn-J. Smosarska	Capital	Apr. 27	97	May 6
Over the Seven Seas		Vanderbilt		70	June 3
Passion of Joan of Arc, The	Maria Falconneti	Capital	Sept. 7	57	Sept. 16
Police Call	Merna Kennedy-Nick Stuart	Showmen's Pics.	July 24	60	Sept. 9
Red-Head, The	Robert Lynen	Harold Auten	May 25	88	June 17
Return of Nathan Becker	David Gutman	Worldkino	Apr. 13	71	Apr. 29
Savage Gold		Harold Auten	July 24	67	July 29
Secrets of Hollywood	Mae Busch - June Walters	Lester F. Scott		58	Sept. 16
Shepherd of the Seven Hills, The		Faith Pictures	Aug. 7	60	Aug. 19
Ship of Wanted Men	Dorothy Sebastian - Leon Waycoff	Showmen's Pics.		63	Sept. 16
Sleepless Nights	Polly Walker - Stanley Lupino	Remington	July 21	65	July 29
Sucker Money	Mischa Auer	Hollywood	Apr. 5	70	Apr. 15
Taming the Jungle		Invincible	June 3	59	June 10
Tarzan the Fearless	Buster Crabbe	Principal	Aug. 11	61	Aug. 19
This Is America		Frederick Ullman, Jr.	July 19	70	July 29
Thunder Over Mexico		Principal		70	May 20
Truth About Africa, The		Wm. Alexander		47	Apr. 22
Victims of Persecution	Betty Hamilton-Mitchell Harris	Bud Pollard	June 16	60	June 24
Wandering Jew, The	Jacob Ben-Ami	JAFA	Oct. 20	90	
Wives Beware!	Adolphe Menjou	Regent Picts.	June 1	63	

TOWER PRODUCTIONS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Daring Daughters	Marian Marsh-Joan Marsh	Feb.	60	Apr. 15
Important Witness, The	Noel Francis-Donald Dilloway	July 15	64	Oct. 21
Reform Girl	Noel Francis-Dorothy Peterson-Skeets Gallagher	Mar.	70	

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bitter Sweet	Anna Neagle-Fernand Graavey	Sept. 22	93	Aug. 19
Bowery, The	Wallace Beery - George Raft - Jackie Cooper - Fay Wray	Oct. 13	90	Oct. 7
Broadway Thru a Keyhole	Constance Cummings - Russ Columbo-Paul Kelly	Oct. 27	85	Oct. 21
Emperor Jones	Paul Robeson-Dudley Digges	Sept. 8	80	Sept. 23
I Cover the Waterfront	Claudette Colbert - Ben Lyon - Ernest Torrence	May 17	75	Apr. 29
Masquerader, The	Ronald Colman-Elissa Landi	Sept. 1	75	Feb. 25
Private Life of Henry VIII, The	Charles Laughton	Oct. 12	97	Sept. 23
Samarang	Native Cast	June 23	62	May 20
Secrets	Mary Pickford-Leslie Howard	Apr. 16	90	Feb. 18
Yes, Mr. Brown	Jack Buchanan	May	69	Mar. 18

Coming Feature Attractions

Advice to the Lovelorn	Lee Tracy-Sally Blane	
Blood Money	George Bancroft-Frances Dee-Chick Chandler-Judith Anderson	
(See "In the Cutting Room," Aug. 5.)		
Born to Be Bad	Loretta Young-Cary Grant	
Gallant Lady	Ann Harding-Clive Brook	
House of Rothschild, The	George Arliss	
Joe Palooka	Jimmy Durante - Stuart Erwin - Lupe Velez	
Moulin Rouge	Constance Bennett - Franchot Tone-T. Carminati	
Nana	Anna Sten-Lionel Atwill-Phillips Holmes	
Roman Scandals	Eddie Cantor - Gloria Stuart - David Manners-Ruth Etting	
Sorrell and Son	H. B. Warner	
Trouble Shooter	Spencer Tracy - Jack Oakie - Constance Cummings	

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Don't Bet on Love	Lew Ayres-Ginger Rogers	July 13	62	July 29
Fiddlin' Buckaroo	Ken Maynard-Gloria Shea	July 20	62	
Fighting President, The		Apr. 14	50	Apr. 15
Her First Mate	Summerville-Pitts	Aug. 10	70	July 22
King for a Night	Chester Morris - Helen Twelvetrees - Alice White	Oct. 30		
King of Jazz (Reissue)	Paul Whiteman - John Boles - Bing Crosby	June 1	63. Apr.	5,'30
King of the Arena	Ken Maynard	June 1	61	
Kiss Before the Mirror	Nancy Carroll-Paul Lukas	May 4	67	Mar. 11
Ladies Must Love	June Knight - Neil Hamilton - Mary Carlisle-George E. Stone	Sept. 25	70	Sept. 9
Love, Honor and Oh, Baby!	Summerville-Pitts	Oct. 16		
(See "In the Cutting Room," Oct. 14.)				
Lucky Dog	Charles "Chic" Sale	Apr. 20	55	May 13
Moonlight and Pretzels	Mary Brian-Leo Carrillo	Aug. 3	84	Sept. 2
Out All Night	Summerville-Pitts	Apr. 13	72	Mar. 11
Rebel, The	Vilma Banky-Luis Trenker	June 15	75	July 1
S. O. S. Iceberg	Rod La Roque-Gibson Gowland	Oct. 23	70	Sept. 23
Saturday's Millions	Robert Young-Leila Hyams	Oct. 9	72	Sept. 23
Secret of the Blue Room, The	Lionel Atwill-Paul Lukas-Gloria Stuart-Onslow Stevens	July 20	65½	Sept. 23
Strawberry Roan	Ken Maynard-Ruth Hall	Oct. 26	60	Sept. 30
Trail Drive, The	Ken Maynard-Cecilia Parker	Sept. 4		

Coming Feature Attractions

Beloved	John Boles-Gloria Stuart	
Bombay Mail	Edmund Lowe-Onslow Stevens-Ralph Graves-Shirley Grey	Dec. 25
By Candlelight	Elissa Landi-Paul Lukas	Dec. 4
Counsellor-at-Law	John Barrymore-Bebe Daniels	Nov. 27
Cross Country Cruise	Lew Ayres-Alice White	
Horseplay	Slim Summerville-Andy Devine-Leila Hyams	Nov. 20
Invisible Man, The	Claude Rains - Gloria Stuart - Wm. Harrigan	Nov. 13
Madame Spy	Fay Wray-Nils Asther	Jan. 1,'34
Myrt and Marge	Myrtle Dale - Donna Damerell - Ted Healy	Dec. 11
Only Yesterday	John Boles-Margaret Sullavan-Benita Hume-Billie Burke	Nov. 6
Poor Rich, The	Edna May Oliver-Edward Everett Horton	
Riders of Justice	Walter Miller-Cecelia Parker	Dec. 18
Song for You, A	Marian Nixon-Jan Kiepura	
Special Investigator	Wynne Gibson-Onslow Stevens-Alan Dinehart	

WARNER BROS.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Baby Face	Barbara Stanwyck	July 1	74	Apr. 1
Captured!	Leslie Howard-Doug. Fairbanks, Jr.-Paul Lukas	Aug. 19	72	June 24
Ever In My Heart	Barbara Stanwyck	Oct. 28	68	Oct. 21
Footlight Parade	James Cagney - Joan Blondell - Ruby Keeler - Dick Powell - Guy Kibbee	Oct. 21	102	Oct. 7
Gold Diggers of 1933	Warren William-Joan Blondell-Aline MacMahon-Ruby Keeler-Dick Powell	Sept. 2	90	May 27
Kennel Murder Case	William Powell-Mary Astor	Oct. 28		
Life of Jimmy Dolan, The	D. Fairbanks, Jr.-Loretta Young	June 3	70	June 24
Man from Monterey, The	John Wayne-Ruth Hall	July 15	57	Aug. 26
Mary Stevens, M.D.	Kay Francis	July 22	72	Aug. 12
Mayor of Hell, The	James Cagney	June 24	80	May 20
Narrow Corner, The	Douglas Fairbanks, Jr.	July 8	71	July 22
Picture Snatcher	James Cagney	Apr. 29	75	Apr. 1
Private Detective 62	William Powell	June 10	67	July 15
Silk Express	Neil Hamilton-Sheila Terry	June 10	63	June 10
Voltaire	George Arliss-Doris Kenyon	Aug. 5	70	June 24

Coming Feature Attractions

Big Shakedown, The	Bette Davis - Chas. Farrell - Ricardo Cortez	
College Coach	Dick Powell-Pat O'Brien-Ann Dvorak	Nov. 11
Easy to Love	Adolphe Menjou - Mary Astor - Genevieve Tobin	
Finger Man	James Cagney	
From Headquarters	Geo. Brent-M. Lindsay	
Havana Widows	J. Blondell-G. Farrell	
House on 56th Street, The	Kay Francis - Ricardo Cortez - Gene Raymond	Nov. 18
King of Fashion	William Powell-Bette Davis	

WORLD WIDE

[Distributed through Fox Films]

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Constant Woman, The	Conrad Nagel-Leila Hyams	Apr. 23	75	Mar. 3
(Reviewed under the title "Auction in Souls")				
Lone Avenger, The	Ken Maynard	May 14	61	Aug. 19
Study in Scarlet, A	Reginald Owen-June Clyde	May 14	72	June 10

OTHER PRODUCT (FOREIGN)

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Big Attraction, The	Richard Tauber	Bavaria Film	July 22	89	July 29
Cadet, The	Frans Fiedler	Film Exchange		80	Apr. 8
Counsel's Opinion	Henry Kendall	London Film		71	Apr. 22
Don Quixote	Feodor Chaliapin-George Robey	British-United Artists			July 8
Dream of Schoenbrunn	Martha Eggerth	Europa Film	May 31	78	June 10
Girl from Maxim's, The	Frances Day	London Film			Oct. 14
Golden Goal, The	Richard Tauber	Bavaria Film	June 17	85	July 8
Hawleys of High Street	Leslie Fuller	British Int'l		68	July 8
Heads We Go	C. Cummings - F. Lawton	British Int'l		87	Sept. 16
I Lived with You	Ivor Novello - Ursula Jeans	Gaumont-British			Aug. 12
I Spy	Sally Eilers - Ben Lyon	British Int'l		63	
Just My Luck	Ralph Lynn	British and Dominions		80	May 20
Kuhle Wampe: Whither Germany?	Hertha Thiele-Ernest Busch	Kinematrade	Apr. 22		
M	Peter Lorre	Paramount		96	Apr. 8
Maid of the Mountains, The	Harry Welchman-Nancy Brown	British Int'l		80	Apr. 22
Men of Tomorrow	Maurice Braddell	Paramount-London Film		80	Apr. 15
Money for Speed	John Loder - Ida Lupino - Cyril Mc-Laglen	British-United Artists		67	July 15
Morgenrot (Dawn)	Else Knott - Rudolf Forster	Protex	May 15	85	May 27
Never Trust a Woman	Richard Tauber	Bavaria Film	Oct.	90	
Only Girl, The	Lilian Harvey-Chas. Boyer	Gaumont-Ufa		95	Aug. 12
Prince of Arcadia	Carl Brisson	Gaumont-British		80	
Private Wives	Claude Allister-Betty Astell	British Lion			
Radio Parade		British Int'l		70	May 13
Song You Gave Me, The	Bebe Daniels-Victor Varconi	British Int'l		84	Oct. 21
Victoria and Her Hussar	Michael Bohnen - Friedel Schuster	Kinematrade	Apr. 8	90	Apr. 22
Wedding Rehearsal	Roland Young	London Film			
You Made Me Love You	Thelma Todd - John Loder	British Int'l			Oct. 14

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1933 unless otherwise stated]

COLUMBIA

Title	Rel. Date	Min.
KRAZY KAT KARTOONS		
Antique Antics		1 rl.
Broadway Malady	Apr. 18	1 rl.
Bunnies and Bonnets	Mar. 29	1 rl.
House Cleaning		1 rl.
Krazy Spooks		1 rl.
Out of the Ether	Sept. 5	7½
Russian Dressing	May 1	
Stage Krazy		1 rl.
Whack's Museum		1 rl.
Wooden Shoes	Feb. 25	1 rl.
LAMBS GAMBOLS		
Hear 'Em and Weep		2 rls.
Poor Fish, The	Apr. 27	2 rls.
LAUGHING WITH MEDBURY		
I—In Morocco	Sept. 29	1 rl.
MARCH OF THE YEARS		
No. 1—"Boss" Tweed	Sept. 22	9½
No. 2	Sept. 30	
MICKEY McGUIRE COMEDIES		
1—Mickey's Touchdown	Oct. 14	18
2—Mickey's Tent Show		18
SCRAPPY CARTOONS		
Gear Parade, The	Mar. 4	1 rl.
False Alarm		1 rl.
Hollywood Babes		
Match Kid, The	May 9	1 rl.
Movie Struck	Sept. 8	7½
Sandman Tales	Oct. 6	1 rl.
Technoracket	May 20	1 rl.
World's Affair, The	June 5	1 rl.
MINUTE MYSTERIES		
No. 1	Oct. 13	1 rl.
No. 2		1 rl.
GEO. SIDNEY AND CHAS. MURRAY		
Radio-dough (Tent.)		2 rls
SMITH AND DALE		
Hot Daze		2 rls.
SUNRISE COMEDIES		
Entertainer, The		
Will Mahoney		
Preferred List		
Ken Murray		
Say It Isn't So	June 29	19
Richey Craig, Jr.		
The Strange Case of Poison Ivy	Mar. 23	
WORLD OF SPORT		
All's Wet That Ends Wet	May 5	1 rl.
Champions	May 5	1 rl.
Flying Gloves	Aug. 18	
Neck and Line	July 28	
In the Good Old Winter Time	June 17	1 rl.
What the Scotch Started		
Who Said the Weaker Sex?		9

EDUCATIONAL

[Distributed through Fox Films]

Title	Rel. Date	Min.
ANDY CLYDE COMEDIES		
Big Squeal, The	July 9	18
Dora's Dunking Doughnuts	Sept. 1	20
Feeling Rosy	Apr. 30	21
Frozen Assets	Nov. 17	
His Weak Moment	Oct. 13	
Loose Relations	June 11	20
AS A DOG THINKS		
Walking the Dog	Sept. 29	
You and I and the Gatepost	Aug. 25	
BABY BURLESKS		
Kin 'N Africa	Oct. 6	
Kid 'N Hollywood	May 14	11
Kid's Last Fight, The	Apr. 23	11
Polly Tix in Washington	June 4	
War Babies	Sept. 18	
BATTLE FOR LIFE		
Beneath Our Feet	June 25	9
Sea, The	May 7	9
BRAY'S NATURGRAPHS		
Giants of the North	June 4	7
Pirates of the Deep	May 7	9
Wild Life at Home	June 18	1 rl.
BROADWAY GOSSIP		
No. 4	Mar. 5	11
No. 5	Apr. 30	11
No. 6	June 18	
CAMERA ADVENTURES		
Cougar's Mistake, The	May 28	9
Two Hundred Fathoms Deep	Mar. 19	8
CORONET COMEDIES		
What a Wife	Nov. 3	
DO YOU REMEMBER?		
Highlights of the Past	Apr. 9	8
Old-Fashioned Newsreel, An	July 2	
Puffs and Bustles	Mar. 12	7
FROLICS OF YOUTH		
Merrily Yours	Oct. 6	
GREAT HOKUM MYSTERY		
On the Brink of Disaster	Feb. 19	
HODGE-PODGE		
Any Way to Get There	July 16	9
Capers in Clay	July 30	
Out of the Ordinary	May 28	
Sawdust Sidelights	June 4	10
Women of Many Lands	Mar. 12	9
MERMAID COMEDIES (Harry Langdon)		
Knight Duty	May 7	22
Hooks and Jabs	Aug. 25	
Leave It to Dad	Oct. 20	
Stage Hand, The	Sept. 8	
Tied for Life	July 2	18
MORAN AND MACK COMEDIES		
A Pair of Socks	May 14	20
Blue Blackbirds	Aug. 18	
Farmers' Fatal Folly	Sept. 15	18
Hot Hoofs	June 18	
Two Black Crows in Africa	Mar. 5	20
MUSICAL COMEDIES		
Million Dollar Melody	Oct. 27	
ROMANTIC JOURNEYS		
Across the Sea	Oct. 13	
Canyon of Romance	Dec. 8	
Enchanted Trail	Sept. 22	
SONG HIT STORIES		
Slow Poke	Sept. 22	1 rl.
Stepin Fetchit		
SPIRIT OF THE CAMPUS (Reinald Werrenrath)		
California	Mar. 5	10
Georgia Tech	May 7	9
McGill	May 28	9
STAR COMEDY SPECIALS		
Mr. Adam	Nov. 10	
TERRY-TOONS		
Banker's Daughter, The	June 25	6
Beanstalk Jack	Oct. 20	6
Cinderella	May 28	6
Down on the Levee	Mar. 5	6
Fanny in the Lion's Den	July 23	6
Fanny's Wedding Day	Sept. 22	
Grand Uproar	Aug. 25	
Gypsy Fiddler, A	Oct. 6	6
Hypnotic Eyes	Aug.	
In Venice	Dec. 15	6
King Zilch	June 11	6
Little Boy Blue	Nov. 30	6
Oh! Susanna	Apr. 2	6
Oil Can Mystery, The	July 9	6
Pick-necking	Sept. 8	
Pirate Ship	Apr. 30	6
Robinson Crusoe	Nov. 17	6
Romeo and Juliet	Apr. 16	6
Sunny South, The	Dec. 29	6
Tale of a Shirt, The	Feb. 19	6
Tropical Fish	May 14	6
Village Blacksmith, A	Nov. 3	6
Who Killed Cock Robin?	Mar. 19	6
THREE-REEL SPECIAL		
Krakatoa	Apr. 23	23
TOM HOWARD COMEDIES		
Aces Wild	July 9	10
Honesty Pays, But Not Much	June 4	
Mouse Trapper, The	Sept. 11	
Static	Sept. 29	2 rls.
TORCHY COMEDIES (Ray Cooke)		
Torchy's Loud Spooker	June 25	20
Torchy Turns Turtle	Apr. 23	21
Trying Out Torchy	July 23	18
TREASURE CHEST		
Your Life Is In Your Hands	Sept. 22	
VANITY COMEDIES		
Techno-crazy	Apr. 23	19
Monty Collins-Billy Bevan		

FOX FILMS

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Following the Horses!	Sept. 1	
Motor Mania!	Sept. 29	
Conquest of the Air!		
Scouring the Seven Seas!		
Answering the Riot Call!		
Filming the Fashions		
MAGIC CARPET SERIES		
Rhapsody of the Rails	Feb. 19	
Taking the Cure	Feb. 26	
Down from Vesuvius	Apr. 15	
Paris on Parade	Mar. 5	
Isles of the East Indies	Mar. 12	
The Iceberg Patrol	Mar. 19	
A Gondola Journey	Mar. 26	
Broadway by Day	Apr. 2	
Sampans and Shadows	Apr. 9	
Mississippi Showboats		
Boardwalks of New York		
Pagodas of Peiping	Aug. 18	
Shades of Cairo	Aug. 25	
The Desert Patrol	Sept. 1	10
Outposts of France	Sept. 15	
Glimpses of Greece	Sept. 29	
Playground of Pan	Oct. 13	
The Island of Malta		
Elephant Trails	Oct. 27	
MOVIE TINTYPE SERIES		
Where Is My Wandering Boy?	Aug. 18	
For the Man She Loved	Sept. 8	
Slander's Tongue	Oct. 6	
Twin Dukes and a Duchess	Oct. 27	
The Great Train Robbery		
A Moment of Madness		
Helen of the Chorus		
The Extravagant Wife		
The Girl from the Country		
Emma's Dilemma		
The Heart of Valeska		
Love's Old Sweet Song		
SPECIAL SUBJECT		
Aniakchak	Aug. 18	28

MASTER ART PRODUCTS

Title	Rel. Date	Min.
EDWIN C. HILL SERIES		
1. Human Side of the News		10
MELODY MAKERS		
Sammy Fain — With Eton Boys, N. Brokenshire and Evelyn Hoey		7
Cliff Friend—With Peggy Healy, Jack Fulton and Pickens Sisters		9
Benny Davis — With Roy Atwell, Charles Carlisle, Martha Ray and Jackie Green		8
Gus Edwards—With Ralph Kirbery, Four Minute Men and John S. Young		9
Stephen Foster—With John Hundley, Nancy McCord and Kelvin Keech		10
Fields and McHugh—With Jack Osterman and Pickens Sisters		9
ORGANLOGUES		
Songs of the Hills		6
Radio Rubes		
Sally		7
Singin' Sam-Don Wallace		
Night of Romance		7
Donald Novis-Ann Leaf-John Young		
Tongue Twisters		7
Irving Kaufman-Lew White		
Ship of Dreams		7
Ralph Kirbery-Lew White-Kelvin Keech		
Melody on Parade		7
Irving Kaufman-Lew White		
Home Again		8
Nick Lucas-Lew White-Kelvin Keech		
Tintypes		6
Irving Kaufman-Lew White		
Oriental Phantasy		8
Charles Carlisle-Lew White-Kelvin Keech		
Organ Festival		9
Lew White-Ann Leaf-Dick Liebert-Jesse Crawford		
Melody Tour		8
Sylvia Froos-Dick Liebert-John S. Young		
Organlogue-ing the Hits		8
Nick Lucas-Lew White-Herbert Rawlinson		
PET SUPERSTITIONS		
1. Spilled Salt		10
Phyllis Barry-George Lewis-J. Carrol Naish		

METRO-GOLDWYN-MAYER

Title	Rel. Date	Min.
ALL-STAR SERIES		
Yeast Is West		
CHARLEY CHASE		
Arabian Tights	June 3	20
His Silent Racket	Apr. 29	19
Midsummer Mush		21
Nature In the Wrong	Mar. 18	19
Sherman Said It	Sept. 2	17
COLORTONE MUSICAL REVUES		
Beer and Pretzels		20
Hello, Pop!		17
Nertsery Rhymes	Aug. 26	
Plane Nuts		20
Rhapsody in Brew		20
FITZPATRICK TRAVEL TALKS		
Big Ditch of Panama, The	Mar. 18	9
Cuba, Land of the Rhumba	Feb. 25	9
Daughters of the Sea	Apr. 8	9
Dutch Guiana, Land of Djuka		10
Fiji and Samoa	May 20	8
New Zealand		9
Over the Seas to Borneo	Apr. 29	9
Papua and Kalabahai	June 10	9
FLIP, THE FROG		
Bulloney		8
Chinaman's Chance		8
Coo-Coo the Magician	Feb. 18	8
Paleface		8
Soda Squirt		7
Techno-cracked		8
LAUREL & HARDY		
Busy Bodies		20
Dirty Work		20
Me An' My Pal	Apr. 22	21
Twice Two	Feb. 25	21
ODDITIES		
Fine Feathers		9
Handlebars		
Happy Warriors		9
Menu	Aug. 26	11
OUR GANG		
Bedtime Worries	Sept. 9	21
Forgotten Babies	Mar. 11	17
Kid from Borneo, The	Apr. 15	19
Mush and Milk	May 27	18
Wild Poses		19
TODD-KELLY		
Bargain of the Century	Apr. 8	20
Beauty and the Bus	Sept. 16	
Maids a la Mode	Mar. 4	18
One Track Minds	May 20	
SPECIAL		
Inflation		11
Roosevelt, the Man of the Hour	Apr. 8	18
SPORT CHAMPIONS		
Alley Oop	Mar. 11	10
Auto Racing	Apr. 1	
Bone Crushers	Feb. 18	8
Throttle Pushers	Apr. 1	9
TAXI BOYS		
Call Her Sausage	May 13	19
Rummy, The	June 10	18
Taxi Barons	Apr. 1	19
Thundering Taxis	June 24	16
Wreckety Wrecks	Feb. 18	19

PARAMOUNT

Title	Rel. Date	Min.
HEADLINERS		
Captain Henry's Radio Show—Lanny Ross-Annette Hanshaw - Don Voorhees	Aug. 11	1 rl.
A Bundle of Blues—Duke Ellington	Sept. 1	1 rl.
The Little Broadcast—Donald Novis - Arthur Tracy - Mills Bros. - Vincent Lopez-Roy Atwill	Oct. 27	1 rl.
Rumba Rhythm—Vincent Lopez	Sept. 29	1 rl.
HOLLYWOOD ON PARADE		
No. 8	Mar. 10	11
No. 9	Apr. 7	10
No. 10	May 5	10
No. 11	June 2	10
No. 12	June 30	10
No. 13	July 28	10
HOLLYWOOD ON PARADE—NEW SERIES		
No. 1	Aug. 18	11
No. 2	Sept. 8	1 rl.
No. 3	Oct. 13	
ONE REEL ACTS		
Detective Tom Howard of the Suicide Squad—Tom Howard	June 9	11
Jazz a La Cuba—Don Aspiazu	July 7	10
Let's Dance—Burns and Allen	Mar. 17	10
Moonlight Fantasy—Vincent Lopez	Apr. 14	8
Walking the Baby—Burns and Allen	May 12	11
PARAMOUNT PICTORIAL		
No. 9—A Drama of the Northland — Paramount Pictorial Presents Amelia Earhart	Mar. 17	10
No. 10—Birth of the Year — Laboratory Sleuth — Three X Sisters	Apr. 21	10
No. 11—Dr. Roy Chapman Andrews - Ward Wilson - Danbury Fair	May 19	10
No. 12—Treasure Hunt — Wings of Summer—Putting One Over with Lillian Roth	June 16	10
No. 13—Tableaux in Wax — Bird Sanctuary — Song Makers of America	July 14	10
PARAMOUNT PICTORIAL—NEW SERIES		
No. 1 — Just a Little Dressing — The Rock Garden—Irving Mills	Aug. 11	1 rl.
No. 2—On the Trail of the Salmon—Trotting Out the Champion—Johnny Green	Sept. 8	1 rl.
No. 3—Dr. Roy Chapman Andrews — September Morn—Harry Armstrong	Oct. 6	1 rl.
POPEYE THE SAILOR		
I Yam What I Yam	Sept. 29	1 rl.
Blow Me Down	Oct. 27	7
SCREEN SONGS		
Aloha Oe—Royal Samoans	Mar. 17	7
"Boilesk"—Watson Sisters	June 9	7
Boo, Boo, Theme Song	Oct. 13	1 rl.
Down by the Old Mill Stream—Funny Boners	July 21	7
Peanut Vender, The—Armida	Apr. 28	7
Popular Melodies—Arthur Jarrett	Apr. 7	7
Sing, Sisters, Sing—Three X Sisters	June 3	7
Song Shopping—Ethel Merman	May 19	7
Stoopnocracy—Stoopnagle and Budd	Aug. 18	7
When Yuba Plays the Rumba on the Tuba—Mills Bros.	Sept. 15	1 rl.
SCREEN SOUVENIRS		
No. 9	Mar. 17	10
No. 10	Apr. 14	10
No. 11	May 12	10
No. 12	June 9	10
No. 13	July 7	10
SCREEN SOUVENIRS—NEW SERIES		
No. 1	Aug. 25	
No. 2	Sept. 22	1 rl.
No. 3	Oct. 20	1 rl.
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
GRANTLAND RICE SPORTLIGHTS		
What Makes a Champion	Aug. 4	10
Sporting Melodies	Aug. 25	1 rl.
Water Lure	Sept. 22	1 rl.
The March of the Champions	Oct. 20	1 rl.
SPORTS EYE VIEW		
Aggravatin' Bear, The	Apr. 28	18
Balance	June 23	10
Hot and Cold Thrills	Mar. 31	10
Jabs and Jolts	May 26	10
Over the Jumps	July 21	10
Straight Shooters	July 21	11
Wonder Girl, The—Babe Didrickson	Mar. 3	10
TALKARTOONS		
Betty Boop's Big Boss	June 2	7
Betty Boop's Birthday Party	Apr. 21	7
Betty Boop's May Party	May 12	7
Betty Boop's Penthouse	Mar. 10	7
I Heard—Don Redmond	Sept. 1	1 rl.
Morning, Noon and Night—Rubinoff	Oct. 6	1 rl.
Mother Goose Land	June 23	7
Old Man of the Mountains—Cab Calloway	Aug. 4	7
Popeye, the Sailor	July 7	7
Snow-White	Mar. 31	7
TWO-REEL COMEDIES		
Barber, The—W. C. Fields	July 28	21
Big Fibber, The—Sennett Star	July 14	20
Caliente Love—Sennett Star	Mar. 10	20
Daddy Knows Best—Walter Catlett	June 16	22
Dream Stuff—Sennett Star	May 12	20

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Ducky Dear Sidney Toler	Sept. 1	2 rls.
Fatal Glass of Beer W. C. Fields	Mar. 3	19
Husband's Reunion Sennett Star	July 7	19
Knockout Kisses Sennett Star	June 23	19
Marriage Humor Harry Langdon	Aug. 18	19
Meet the Champ Eugene Pallette-Walter Catlett	Aug. 4	2 rls.
On Ice Harry Langdon	Oct. 6	2 rls.
One Awful Night Pallette-Catlett	Oct. 20	2 rls.
Pharmacist, The Sennett Star	Apr. 21	20
Plumber and the Lady, The Sennett Star	Mar. 31	19
Roadhouse Queen Sennett Star	May 26	20
Sailors, Beware Catlett-Pallette	Sept. 15	2 rls.
See You Tonight Sennett Star	June 2	21
Sing, Bing, Sing Bing Crosby	Mar. 24	19
Sweet Cookie Sennett Star	Apr. 14	18
Uncle Jake Sennett Star	May 5	19

RKO-RADIO PICTURES

Title	Rel. Date	Min.
BLONDE and RED HEADS SERIES		
Flirting in the Park	Aug. 18	20
CHARLIE CHAPLIN SERIES (Re-Issues)		
The Cure	Aug. 19	20
The Fireman	Aug. 28	21
The Pawnshop	Mar. 17	21
CLARK & McCULLOUGH SERIES		
Druggist's Dilemma, The	May 5	17
Fits in a Fiddle	Oct. 20	14½
Gay Nighties, The	June 23	20
Hocus Focus	Mar. 3	20
Iceman's Ball, The	Aug. 13	20
Kicking the Crown Around	Aug. 4	19
CUBBY THE BEAR CARTOONS		
Cubby's Picnic	Oct. 6	7
GRIBBON-KENNEDY COMEDIES		
Heave Two	Mar. 10	20½
How Comedies Are Born	Sept. 8	19
Shakespeare with Tin Ears	June 30	18½
Thrown Out of Joint	May 12	21
HEADLINER SERIES		
No. 3—Hip, Zip, Hooray Nat Carr	Mar. 31	18½
No. 4—She Outdone Him	July 21	
No. 5—Preferred List	Oct. 6	20
MASQUERS COMEDIES		
Abroad in Old Kentucky	Sept. 9	20
Lost in the Limehouse	Apr. 7	20½
Moonshiner's Daughter, The	May 19	20
Stolen by Gypsies, or Beer and Bicycles	July 14	21
MICKEY McGUIRE SERIES		
Mickey's Big Broadcast		
Mickey's Disguise	July 28	
Mickey's Race	Apr. 14	18
MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)		
Art in the Raw	Feb. 24	19
Good Housewrecking	June 16	20
Grin and Bear It	Nov. 3	
Merchant of Menace, The	Apr. 21	19½
Quiet Please	Aug. 11	20½
MUSICOMEDIES SERIES (Ruth Etting)		
Knee Deep in Music	Sept. 22	21½
MY BRIDGE EXPERIENCES (Ely Culbertson)		
Forced Response, A	Sept. 15	17
Murder at the Bridge Table	Sept. 1	21
Society Cheaters	Sept. 29	
What Not to Do in Bridge	Oct. 13	15
Trans-Atlantic Bridge Tricks	Oct. 27	21
Three Knaves and a Queen	Nov. 10	
PATHE NEWS		
Released twice a week		
PATHE REVIEW		
Released once a month		
SOGLOW'S "THE KING" CARTOONS		
The Fatal Note	Sept. 29	7
SPECIALS		
So This Is Harris	Jan. 19,'34	28
TOM AND JERRY SERIES		
Happy Hoboes	Mar. 31	7
Hook and Ladder Hokum	Apr. 28	7
In the Park	May 26	6
Panicky Pup	Feb. 24	7
Phantom Rocket	July 21	1 rl.
Puzzled Pals		7

STATE RIGHTS

Title	Rel. Date	Min.
AMKINO		
A Day in Moscow		26
Killing to Live		17
Kino Displays		10
AUDIO PRODUCTIONS		
Butterfly		10
Seed Disnersal		10
BEVERLY HILLS PICTURES		
Coocoo Capers		
Flame of the Pacific		23
Terrors of the Amazon		29
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Veneziana		1 rl.
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A Pilgrimage Through Palestine		10
Boston Common—and Proper		10
Hula		3 rls.
F. M. S. CORP.		
Newslaughs		7
FIRST DIVISION		
My Side of the Story David L. Hutton	Sept. 22	10
Strange Case of Tom Mooney	July 21	23

Title	Rel. Date	Min.
IDEAL		
Canal Gypsies		9
Evolution		28
Goofy Games		8
Next War, The		26
We're on Our Way		9
INDUSTRIAL		
The Silent Enemy		30
MARY WARNER		
Berlin: Its Sports and Recreation		8
Berlin: Rhythm of a Metropolis		8
Glimpses of Germany		8
Green Heart of Germany, The		20
Springtime on the Rhine		7
The Mosel		8
Trier, Oldest City in Germany		6
Vintagers' Festival in the Palatinate		10
Winter in the Bavarian Alps		1 rl.
Young Germany Goes Ski-ing		1 rl.
PRINCIPAL		
Beer Is Here		
Cuba		20
Farmers' Friend, The		6
Get That Lion		29
High Spots of New York		11
Isle of Desire		3 rls.
Isle of Peril		32
Isles of Love		1 rl.
Killing the Killer		11
Matto Grosso		24
New Western Front		25
Primitive		1 rl.
Tiger Hunt, The		20
Voodoo		36
Walpi		

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
9. The Mad Doctor	Jan. 20	6
10. Mickey's Pal Pluto	Feb. 10	7
11. The Mellerdrammer	Mar. 3	6
12. Ye Olden Days	Mar. 24	7
13. The Mail Pilot	June 5	7
14. Mickey's Mechanical Man	June 9	6
15. Mickey's Gala Premiere	June 30	7
16. Puppy Love	Aug. 14	
17. Steepie Chase		
18. The Pet Shop		
(NEW SERIES)		
1. Mickey and the Giant		
2. Mickey Shanghaied		
3. Playful Pluto		
SILLY SYMPHONIES		
6. Babes in the Wood	Dec. 2,'32	8
7. Santa's Workshop	Dec. 30,'32	7
8. Birds in the Spring	Dec. 30,'32	7
9. Father Noah's Ark	Jan. 27	8
10. Three Little Pigs	May 26	8
11. Old King Cole	July 27	8
12. Lullaby Land	Aug. 18	7
13. Pied Piper		7
(NEW SERIES)		
1. The China Shop		
2. The Night Before Christmas		

UNIVERSAL

Title	Rel. Date	Min.
GOOFYTONE NEWS		
No. 1	Aug. 28	8
No. 2	Oct. 1	10
No. 3	Nov. 12	1 rl.
OSWALD CARTOONS		
Beau Best	May 22	1 rl.
Confidence	July 31	7
Five and Dime	Sept. 18	8
Going to Blazes	Apr. 10	1 rl.
Ham and Eggs	June 19	6
In the Zoo	Oct. 30	1 rl.
Marry Old Soul	Nov. 27	1 rl.
Ocean Hop (Reissue)	Apr. 24	1 rl.
Parking Space	Nov. 20	1 rl.
Shriek, The	Feb. 27	7
POOCH CARTOONS		
Hot and Cold	Aug. 14	1 rl.
King Klunk	Sept. 4	9
Nature's Workshop	June 5	8
Pin Feathers	July 3	9
She Done Him Right	Oct. 9	1 rl.
RADIO STAR REELS		
Radio Murder Mystery Louis Sobel—No. 2	Mar. 6	20
Morton Downey—No. 4 My Pal the Prince	Apr. 17	2 rls.
Beauty on Broadway Walter Winchell—No. 2	May 15	2 rls.
The Old Timers Louis Sobol No. 3		21
Peeping Tom Louis Sobol—No. 4	Sept. 20	17
SPECIALS		
Voice of the Vatican	Mar. 13	10
Your Technocracy and Mine	Apr. 15	1 rl.
World's Greatest Thrills	Aug. 18	19
STRANGE AS IT SEEMS SERIES		
No. 27—Novelty	Mar. 20	8
No. 28—Novelty	Apr. 17	8½
No. 29—Novelty	May 29	8
No. 30—Novelty	May 29	1 rl.
No. 31—Novelty	Aug. 7	9
No. 32—Novelty	Sept. 4	1 rl.
No. 33—Novelty	Oct. 9	1 rl.
No. 34—Novelty	Nov. 13	1 rl.
UNIVERSAL COMEDIES (1932-33 SEASON)		
A Quiet Night Bert Roach	May 31	21
Alias the Professor James Gleason	Mar. 6	21
All at Sea	Sept. 20	21
(Mentone No. 2)		
Big Benefit, The (Mentone No. 3)	Oct. 11	21
Gleason's New Deal James Gleason	July 12	20
His First Case Vince Barnett	June 14	20
Mister Mugg James Gleason	May 10	21
Mountain Music Louise Fazenda	Nov. 8	2 rls.
Not the Marrying Kind Sterling Holloway	Nov. 22	2 rls.
Open Sesame Henry Armetta	Oct. 25	2 rls.
On the Air and Off (Mentone No. 1)	Sept. 6	2 rls.
Pick Me Up Marie Prevost	Apr. 5	19
Room Mates Frank Albertson	Apr. 19	20
Should Crooners Marry? Frank Albertson	Feb. 22	2 rls.
Stung Again Louise Fazenda	Oct. 18	2 rls.
Supper at Six (Mentone No. 4)	Nov. 29	2 rls.
Trial of Vince Barnett Vince Barnett	Mar. 22	20½
Warren Doane Brevity	Aug. 9	19

VITAPHONE SHORTS

Title	Rel. Date	Min.
BIG V COMEDIES		
No. 10—Wrongorilla Jack Haley	Mar. 4	20
No. 11—How've You Bean? Roscoe (Fatty) Arbuckle	June 24	
No. 12—An Idle Roomer Jack Haley		20
No. 13—Nothing But the Tooth Jack Haley	Aug. 19	19
BIG V COMEDIES (New Series)		
No. 1—Close Relations Roscoe (Fatty) Arbuckle		
No. 2—Salt Water Daffy Jack Haley		21
No. 3—Gobs of Fun George Givot-Charles Judels		
No. 4—Turkey in the Raw Gus Shy		20
No. 5—Tomalio Roscoe (Fatty) Arbuckle		
No. 6—In the Dough Roscoe (Fatty) Arbuckle		
No. 7—How D'Ya Like That? George Givot-Charles Judels		
BROADWAY BREVITIES		
No. 8—Sky Symphony Stoopnagle & Budd	June 3	
No. 9—Poor Little Rich Boy Phil Baker	Dec. 24,'32	18
No. 10—Hey, Hey, Westerner Technicolor Musical	Dec. 31,'32	17
No. 11—That Goes Double Russ Columbo	July 29	
No. 12—Bygones Ruth Etting	Jan. 14	18
No. 13—Pleasure Island Technicolor Musical	Feb. 25	18
No. 14—Yours Sincerely Lanny Ross	Mar. 11	19
No. 15—Speaking of Operations Pick & Pat	Jan. 28	18
No. 16—Northern Exposure Technicolor Musical	Apr. 8	18
No. 17—Nothing Ever Happens Musical	Mar. 25	18
No. 18—World's Champ Jack Dempsey	July 11	
No. 19—The Way of All Freshmen Hal Leroy-Mitzi Mayfair	Apr. 22	
No. 20—Along Came Ruth Ruth Etting	May 6	
No. 21—Fifi V. Segal-Chas. Judels	May 20	21
No. 22—The Double-Crossing of Columbus Charles Judels	July 15	19
No. 23—Pie a la Mode	June 19	
No. 24—Crashing the Gate Ruth Etting-Roy Atwell	July 1	
No. 25—20,000 Cheers for the Chain Gang Jerry Bergen-The Rollickers-Picken Sisters	Aug. 12	19
No. 26—The "No" Man Hugh O'Connell-Anne Greenway	Aug. 26	19
BROADWAY BREVITIES (New Series)		
No. 1—Rufus Jones for President Ethel Waters		20
No. 2—Use Your Imagination Hal LeRoy-Mitzi Mayfair		18
No. 3—Paul Revere, Jr. Gus Shy-Janet Reade		21
No. 4—Operator's Opera Donald Novis-Dawn O'Day-Eton Boys		21
No. 5—Seasoned Greetings Lita Grey Chaplin		20
HOW TO BREAK 90 BOBBY JONES		
No. 1—The Grip	May 15	9
No. 2—Position and Back Swing	June 10	
No. 3—Hip Action	June 24	
No. 4—Down Swing	July 8	
No. 5—Impact	July 15	
No. 6—Fine Points	Aug. 5	10
LOONEY TUNES		
No. 1—Ride Him, Bosko		7
No. 2—Bosko the Drawback		7
No. 3—Bosko's Dizzy Date		7
No. 4—Bosko's Woodland Daze		7
No. 5—Bosko in Dutch		7
No. 6—Bosko in Person		7
No. 7—Bosko the Speed King		
No. 8—Bosko's Knight Mare		
No. 9—Bosko the Sheep-Herder		8
No. 10—Beau Bosko		7
No. 11—Bosko's Mechanical Man		
No. 12—Bosko the Musketeer		7
No. 13—Bosko's Picture Show		
LOONEY TUNES (New Series)		
No. 1—Buddy's Day Out		
MELODY MASTERS		
No. 1—Music to My Ears Jack Denny and Band		10
No. 2—Municipal Band Wagon		10
No. 3—Smash Your Baggage Small's Paradise Band		19
No. 4—The Lease Breakers Aunt Jemima		9
No. 5—The Yacht Party Roger Wolfe Kahn's Band		9
No. 6—Hot Competition The Continentals-Barris-Whiteman-Ted Husing		10
No. 7—Abe Lyman and Band		10
No. 8—"How's Tricks?" Jean Sargent-George Owen and Gang		
No. 9—That's the Spirit Noble Sissie and Band		10
No. 10—The Alma Martyr		9
Fred Waring and His Pennsylvanians		
No. 11—The Name Is Familiar Leon Belasco and Band		
No. 12—The Audition Hannah Williams-Phil Emerton's Band		
No. 13—A Castilian Garden Señor Del Pozo's Marimba Orchestra		9
MELODY MASTERS (New Series)		
No. 1—Vincent Lopez and Orchestra		
No. 2—Hot from Petrograd Dave Apollon and Orchestra		10
No. 3—Barber Shop Blues Claude Hopkins and Band		9
No. 4—Borrah Minnevitch and His Harmonica Rascals		
No. 5—Rubinoff and Band		10
No. 6—Eddie Duchin and Band		
No. 7—Mills Blue Rhythm Band		
MERRY MELODIES		
No. 1—You're Too Careless with Your Kisses		8
No. 2—I Wish I Had Wings		7
No. 3—A Great Big Bunch of You		7
No. 4—Three's a Crowd		7
No. 5—Shanty Where Santa Claus Lives		7
No. 6—One Step Ahead of My Shadow		7
No. 7—Young and Healthy		7
No. 8—The Organ Grinder		7
No. 9—Wake Up the Gypsy in Me		7
No. 10—I Like Mountain Music		7
No. 11—Shuffle Off to Buffalo		7
No. 12—The Dish Ran Away with the Spoon		7
No. 13—We're in the Money		7
MERRY MELODIES (New Series)		
No. 1—Forch Song		
PEPPER POT		
No. 1—R'bling Round Radio Row No. 1		
No. 2—Nickelette		
No. 3—Contact		
No. 4—If I'm Elected		
No. 5—King Salmon		
No. 6—R'bling Round Radio Row No. 2		
No. 7—Babe O' Mine		
No. 8—Dangerous Occupations		
No. 9—Out of the Past		
No. 10—Love Thy Neighbor		
No. 11—R'bling Round Radio Row No. 3		
No. 12—A Whale of a Yarn		
No. 13—Africa Speaks—English		
No. 14—R'bling Round Radio Row No. 4		
No. 15—Sea Devils		
No. 16—Parades of Yesterday		
No. 17—Breakwater		
No. 18—Little White Lies		
No. 19—R'bling Round Radio Row No. 5		
No. 20—You're Killing Me		
No. 21—Inklings		
No. 22—R'bling Round Radio Row No. 6		
No. 23—Around the World in 8 Minutes		
No. 24—Fishermen's Holiday		
No. 25—Stuck, Stuck, Stucco		
No. 26—Seeing Samoa		
PEPPER POT (New Series)		
No. 1—Walter Donaldson		10
No. 2—Little Miss Mischief		
No. 3—Rock-A-Bye-Bye, with Dr. Rockwell		
No. 4—Notre Dame Glee Club		
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Three Musketeers, The John Wayne-Ruth Hall	Apr. 7	
Whispering Shadow Bela Lugosi-Karl Dane-Malcolm MacGregor	Jan. 10	
Wolf Dog, The Rin Tin Tin, Jr.-Frankie Darro-Boots Mallory	Sept. 30	
PRINCIPAL		
Tarzan, the Fearless Buster Crabbe		20 (each)
UNIVERSAL		
Clancy of the Mounted Tom Tyler-Jacqueline Wells	Feb. 27	20 (each)
Gordon of Ghost City Buck Jones-Madge Bellamy	Aug. 14	20 (each)
Perils of Pauline Evalyn Knapp-Robert Allen	Nov. 6	
Phantom of the Air Tom Tyler-Gloria Shea	May 22	

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WHAT ROSENBLATT SAYS ABOUT THE INDUSTRY CODE

See Page Nine

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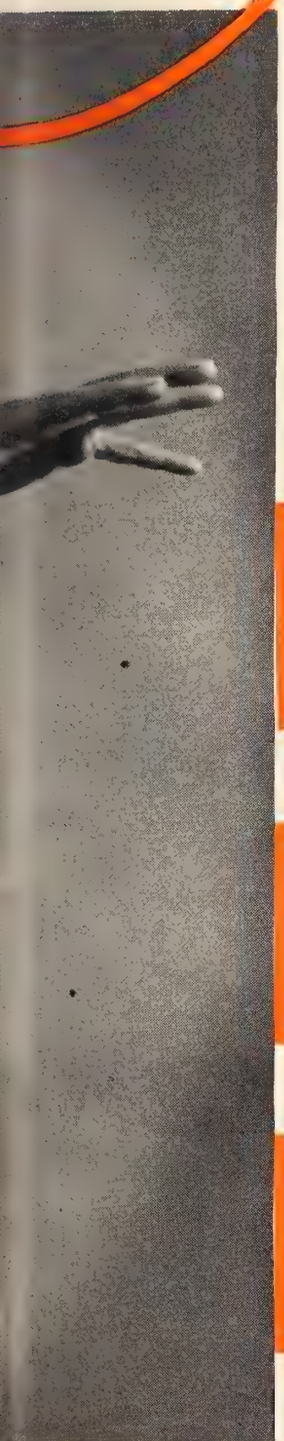

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From the play "The Barker" by John Kenyon Nicholson
Stage play produced by Charles L. Wagner
Al Rockett Production
Directed by FRANK LLOYD

Join the upswing with **FOX**

NOV -3 1933

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MOTION PICTURE HERALD

Vol. 113, No. 6 November 4, 1933

NOW THE SUPER-CHAIN!

SITTING as we are under the drum of the wings of the Blue Eagle this lovely November morn, reflecting a bit on what comes by ether and wire from Washington, one observes that the Administration, abandoning the principle of individual freedom, has set about the regimenting of all life and business in these United States so that we are all to be operated from the "home office." There's a big boss, and a lot of bureaus, boards and departments, each with bosses—and some with very bossy secretaries to boss all and sundry. Everything we can do or think about is ordered by the home office rule book, sales manual and press sheets. What and how we advertise, prices, what we pay the hired hands, how many days off, what our dollar is worth, the birth rate for pigs, what kind of cars are approved for patriots—everything but how you get your hair cut—is ordered, in some fashion.

This impresses us this morning as really a very big idea, a broad view on the part of somebody who is willing to take quite a bit of responsibility.

It is just possible, too, that, like us, you are being reminded of something that happened a little like that in our adventuresome little world of the motion picture not so long ago—so recently in fact that we haven't really got over it yet.

You will be remembering with us that there arrived a great notion that the whole business of the motion picture, including delivery to all the box office customers, could be handled more effectively, efficiently and profitably from a home office in New York by big bosses and big bureaus. All the executive power was concentrated in the immediate vicinity of Times Square. All the rest of the country had to do was to receive shipments of film cans, matrices for the advertisements and fill out the report forms to be forwarded back to the home office along with the remittances. A lot of "codes" were issued from the home offices, dealing with everything from the lobby to the ushers' pants buttons.

That was just dandy. We all know how well it worked.

If showmanship could not do it from Broadway for the movies, what are we to expect that the falconry of the Blue Eagle will do for all the stockholders of the U. S. A. from Pennsylvania Avenue?

General Hugh Johnson ought to have a talk with Mr. Sam Katz.

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ENTIRELY ABSENT

A WIRELESS to the New York *Times* says that delegates and newspapermen at the disarmament conference in Geneva are trying out a pocket radio receiving set to listen in on the proceedings "while walking or talking in the lobby, drinking at the bar or working in the press room. . . . " There is an immediate market for two such devices for covering the motion picture code affairs in Washington. The other one can be sold to Mr. Red Kann. Meanwhile, both with reference to disarmament in Geneva and the code in Washington, may we suggest that not only may the report be taken by radio in the bar, but also the remarks in conference may be made by telephone, so there need be nobody present anywhere.

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ON "GOING WEST"

MR. TERRY RAMSAYE, our favorite reporter since the halcyon days of the Kansas City *Star* and the Chicago *Tribune*, last week quoted Mr. Emanuel Cohen, Paramount production chief, as follows:

"The most serious problem of the motion picture industry is the recapture of the interest of youth."

We were impressed with Mr. Cohen's statement as reported by Mr. Ramsaye, particularly because of our confidence in the scrupulous accuracy of the reporter. Otherwise we would have been stopped with wonderment in encountering this quotation just after having observed the effort to recapture the interest of youth which is now visible on the screens of the land under the title, "I'm No Angel."

No one was quite sure just what the quality was in "She Done Him Wrong" which gave the production such popularity with the general public. So in Hollywood they apparently decided it was something salacious. The next step, then, was to make sure that there would be sufficient salaciousness in the next West picture. There is; enough to cause a lot more people to wonder just how far pictures are going to go.

The problem of recapturing the interest of youth is given precise reverse treatment in the new West picture.

Miss West as a motion picture attraction skyrocketed into precipitous popularity with her first starring picture. The gross emphasis in her latest picture on those things in the West personality which need no emphasis suggests the possibility that "going West" may very soon have the same meaning for exhibitors which it had for the boys on the Western Front.

—M. Q.

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FOR THE KIDDIES

SINCE so many more of Chicago's youngsters wanted to see "Three Little Pigs," Balaban & Katz thoughtfully brought it back for the current week at the Chicago theatre—on the same bill with a triumphant return engagement of Miss Sally Rand and her fan. What could be neater and sweeter for the happy little children of Chicago!

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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THIS WEEK - - - -

PRACTICAL TEST

Closer and closer comes the day when the motion picture will play a major role in the curricular, extra-curricular activity of John and Jane Schoolchild. Practically testing a theory, the National Council of Teachers of English, under William Lewin, Newark teacher, chairman of the Council's Photoplay Appreciation group, has opened a contest for senior high school students nationally, the subject a criticism of the Krimsky-Cochran, United Artists cinematized "Emperor Jones," the result to indicate the feasibility of film's inclusion in English study. In Brooklyn, N. Y., and Massachusetts are campaigns going forward, aimed at selection of child-suitable films for Saturday showings. On parents rests the burden of success or failure. School may yet be considerable fun. . . .

CHEAP AGE

To the sharply-tongued charge of a cheap age, with the stage, screen, radio cheapened, the theatre where it is by reason of the cheap things presented in the name of drama, last week voiced by the elderly Ethel Barrymore, playing in Columbus, O., vaudeville, came quick refutation, editorially. Slapped back the Columbus Dispatch: "The theatre, movies . . . reflect the age in which they exist. They are concerned with vital subjects. . . . To say they have changed from a generation, or even a decade ago, is true. To say that the change is for the worse cannot be told until they have taken their places among other past happenings, and are seen in proper perspective." Miss Barrymore should have perspective. . . .

PLAY TOURNAMENT

At least novel is the plan devised by Herbert Igo of Yellow Springs, Springfield, Ohio, creator of the Ohio Town Players. Somewhere between the amateur and professional stage, linking both, with actors, engaged in business, receiving the benefit of professional direction, will stand the visionary Mr. Igo's development. From an affiliation of all Ohio's "little" theatres will be evolved a state repertory, with annual tournaments, the best to go on tour. To the ancient Greek playwrights, Sophocles, Euripides, and their dramatic contests, Mr. Igo likens his tournament, seeing the development, "in all probability," of screen material. The screen is not waiting with bated breath. . . .

BOMBS NEUTRALIZED

Great will be the sigh of relief heaved by labor trouble-beset exhibitors across the country at the news. The truth comes to light, the instrument RKO's Now, house organ. Ammonium valeriante, with butyric acid derivative is the chief ingredient of the average stench bomb. Suggested are various and sundry methods of relieving the atmosphere of the occasionally supercharged theatre. As a first step in the elimination of the odor, ventilation is prescribed as very important. Seemingly superfluous to the exhibitor is the remark: "Some stink bombs are difficult to quickly neutralize." . . .

COLONEL MINNIE

Sharp is the snortingly sarcastic laugh of derision with which famed illustrator James Montgomery Flagg greets the appointment of feminine screen stars as colonels on the staff of the perennially appointing Governor Ruby Lafoon of Kentucky, via the letters column of New York's Herald Tribune. Says Artist Flagg: ". . . It's so logical. It's so sweet . . . But! Why the class distinction? Why the snobbery? Where does Minnie Mouse come in? . . . I suggest to the Governor . . . do not overlook Minnie Mouse. Don't do it! Colonel Minnie Mouse, of the Hollywood Mouseleers. Think, Governor, think!" And so, with pen as sharp as paintbrush, Mr. Flagg draws a telling picture. . . .

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CLAMPING CENSOR

Unrelenting, tight-laced Kansas' censor board would make yet more devastating its regulatory strangle-hold on the state's cinema exhibition. Proposed to the legislative council by Representative C. H. Palmer: classification of all films into five divisions, according to moral standards; barring of children under eight from Class D, E films (horror, "obnoxious" tragedy, bedrooms, questionable jokes). For violators: fines, jail sentences. Uncertain is the proposal of submission to a current special session of the legislature, Governor Landon's wish to be the criterion. Planned is an industry opposition fight. The corn belt has virtually become a corset. . . .

YESTERDAY'S STAR

Many and many an oldster of today, with a recollection of yesterday's "movies," will recall the name of a then star, Herbert Barrington. From long stage success with such as Richard Mansfield, Barrington went to the young motion picture, via Pilot Corporation in Yonkers, N. Y., the old Biograph Company, Tannhouser Moving Picture Company in New Rochelle, then later Metro-Goldwyn, Famous Players. Retired, gardening, coaching amateur theatricals at his Tarrytown home, Herbert Barrington Hollingsworth, at the age of 61, last week passed away, remembered more for screen than stage fame. . . .

DANISH BAN

Firm is Denmark, apparently, in its belief in its own ability to supply that nation's citizenry with cinematic entertainment. To Paramount, Fox, MGM, have now been added the names of Warner-First National, Columbia, as companies upon which have been served government writs, prohibiting importation of films into Denmark, says Nordisk Films. Reason: a dispute concerning the charge that films of these companies have violated Danish patents for noiseless recording. Alone among major companies stands United Artists, still able to sell to Denmark, no great market, at best. . . .

THINKING MACHINES

To the Metro-Goldwyn-Mayer studio has come a new marvel of machinery, there to do its bit in motion picture's subjugation of the sciences. Robots, these machines, through an "electric eye," automatically gauge, adjust light passing through film negative to photograph on other film. To one-hundredth of a single candlepower will the machines adjust, performing mathematical calculation with hairbreadth precision. The picture's improvement is a result foreseen. . . .

ROSENBLATT PLEADS GOVERNMENT CASE ON CODE BEFORE EXHIBITORS

Deputy Administrator, at Atlanta, Charges "Unholy Money Collecting Parasites" Circulate Among Exhibitors

Sounding a warning to the "unholy money collecting parasites now circulating among our exhibitors," and challenging the "chiselers of this industry," Sol. A. Rosenblatt, deputy administrator under the National Recovery Administration, presented the Government's case regarding the disputed code for the motion picture business, in an address Monday morning before a convention of the Southeastern Theatre Owners Association, at Atlanta, Ga.

Mr. Rosenblatt informed the exhibitors at the outset that the proposed code had been delivered to General Hugh S. Johnson, administrator, and was to go from him to the White House for action by President Roosevelt.

Says 500 Houses Reopened

The deputy declared that "in recent weeks" 500 motion picture theatres had reopened.

First discussing the labor clauses, with the general stipulation of a forty hour week and fair minimum hourly rates of pay for unskilled labor, the deputy administrator said:

"The provisions relating to skilled labor regularly employed in theatres, such as billposters, carpenters, electrical workers, engineers, firemen, motion picture machine operators, oilers, painters, theatrical stage employees and theatrical wardrobe attendants, constitute one of the most constructive portions of this code."

Referring back to the "constant industrial strife," Mr. Rosenblatt pointed out that in all cases of dispute as to scales and labor, under the code the "unions will arbitrate and will not strike, and the employers have agreed that they will not lockout such employees."

"The National Recovery Administrator is given power to appoint the impartial additional person to finally determine the dispute where the parties themselves are unable to agree, and such action is finally subject to review by the Administrator," he explained.

Limitations on Distributors

"For actor employees in vaudeville and presentation theatres, this code, for the first time in the history of this industry, safeguards and protects such employees with respect to their rates of pay and working conditions."

To eliminate friction between exhibitors and distributors, he said, "definite limitations have been imposed upon distributors," adding:

" . . . The proposed code prohibits a distributor from threatening the exhibitor that the distributor will build a theatre in competition with the exhibitor's theatre in order to coerce the exhibitor to contract for the distributor's pictures or to pay higher rentals therefor. It further prohibits a distributor from exacting as a condition of the licensing of feature pictures that the exhibitor contract also for short subjects of the distributor in excess of the exact proportional ratio of the exhibitor's full program that is supplied by the distributor.

"The distributor may not in any contract where the license and rental fees paid for the exhibition are not based on a percentage of the receipts of the exhibitor's theatre, designate playdates. And even if the contract is upon a percentage basis, the exhibitor may nevertheless be released from the obligation to play the picture on the designated day if the Local Grievance Board determines that the picture is unsuitable for the exhibitor's theatre for that day.

"The distributor is deprived of the right to contract that he may substitute other pictures for certain types of pictures embraced in the license agreement, and in cases where the right of substitution is permitted, the distributor must give notice of such substitution within the time and according to the manner prescribed in the proposed code.

"*Where the distributor gives the privilege of selection to an exhibitor who contracts for less than 85 per cent of the motion pictures distributed by the distributor such distributor is prohibited from contracting to permit the exhibitor to take more than twenty-one days in which to exercise his right of selection.*

"The proposed code makes uniform and certain the contractual relationship between the exhibitor and distributor. The contract must be on the form of the Optional Standard License Agreement 1933, unless the parties otherwise agree. . . .

"There is a provision that if for any reason certain pictures are not delivered under a contract made upon the basis that the rental fees of the pictures when averaged should be a certain sum, the distributor must make a fair adjustment in the rental price of the pictures delivered that the average may be achieved.

Special Productions

"There is a provision that if the distributor makes a special production, he must first offer such special production to the exhibitor who has contracted for 50 per cent or more of the distributor's motion pictures.

"The distributor is prohibited from divulging any information received in checking the receipts of the exhibitor's theatre.

"The distributor is prohibited from licensing motion pictures to any non-theatrical account where the non-theatrical account is determined to be an unfair competitor with the exhibitor.

"In addition, if the contract with an exhibitor is made, and it should be found that the exhibitor bought more pictures than he requires with the intention and effect of depriving his competitor of pictures, the distributor must license these pictures to the complaining exhibitor. . . ."

Mr. Rosenblatt declared that "against all of the foregoing prohibitions and limitations against distributors only a comparatively few corresponding obligations are imposed upon the exhibitor," and went on:

"An exhibitor is prohibited from transferring his theatre for the purpose of avoiding existing contracts with distributors. The exhibitor is prohibited from exhibiting motion pictures at admission prices lower than those publicly announced or those specified in the contract for such motion pictures. Rebates are forbidden and the use of premiums is regulated. Finally, the exhibitor is prohibited from showing the motion picture prior to the days for which it is licensed."

His discussion of cancellation included a review of opposing arguments on the controversial subject of block booking. He declared that the court decisions upholding the practice "must still stand" but that the code provides for an outright 10 per cent cancellation privilege without payment, through amendment of the Standard License Agreement.

"The condition attached to the cancellation privilege is that if an exhibitor has cancelled certain motion pictures licensed and thereafter fails and refuses to substantially perform the conditions of his agreement, he may be held liable for his license fees for the motion pictures theretofore cancelled as part of his liability for his breach of contract. . . .

"Assuming that the exhibitor has licensed the exhibition of 36 motion pictures, then he is entitled to cancel four pictures without payment."

Double Feature Local Matter

Investigation of the double feature problem, Mr. Rosenblatt said, showed that "complete confusion reigned as to just what the majority of producers, distributors and exhibitors wanted done," after "so-called exhibitor leaders during the code conferences changed their position."

"I, therefore, did not regard it as within my function to jeopardize the business of independent producers nor to even partially place the stamp of disapproval upon the practice which in certain portions of the country has existed for many years," he said. The deputy administrator further explained that the question involved individual policy and was *"entirely outside the scope of the proposed code at the present time."*

Of the "right to buy" issue which rose to such great proportions in the conferences, Mr. Rosenblatt had much to say, declaring that he consistently had insisted upon safeguarding producers and distributors and their revenues under what they had termed their "right to sell."

"Among the bona fide exhibitors' leaders there was violent disagreement on those problems," he added. "Needless to say, among the so-called exhibitor leaders not bona fide exhibitors, there was likewise disagreement on these problems."

"One self-styled exhibitor leader, who so far as I know hasn't got five cents invested in the motion picture industry, as recently as nine days

(*Continued on following page*)

> ***"Now in the very moment when a marked advance is about to be made by this industry in coordinating the activities of its three economic divisions, and of attempting to replace discord and friction with harmony and cooperation, we are presented with a spectacle of false prophets and professional agitators arising to shout their empty and evil prophecies into the ears of the members of this industry."—*** **Sol. A. Rosenblatt.**

HINTS FURTHER MOVE IF BOARDS FAIL

(Continued from preceding page)

ago and a few hours before he left for Chicago, was unable to give me an intelligent answer as to how 'the right to buy' which he advocates would work in a given situation."

Each exhibitor's problem is peculiarly his own, Mr. Rosenblatt said he had discovered, and added: *"I further found that this industry must be governed by reason and common sense in each situation as it exists or arises and that this industry cannot be governed by slogans and catch words.*

Exhibitors' Complaints

"I found that from Maine to California 85 per cent of exhibitors' complaints were that competitors had been guilty of overbuying and of adopting unfairly competing operating policies. I further found that the next 10 per cent of exhibitors' complaints were with respect to unfair and unequitable clearance and protection and that the remaining 5 per cent of complaints were of general miscellaneous character, including a complaint from an exhibitor paying $5 each for feature motion pictures that such license charge was too high."

To eliminate abuses, the deputy explained, it was decided that local clearance and zoning boards and local grievance boards be established.

"A representative of the administrator will sit with each of such boards," he said, "just as three representatives of the administrator sit with the code authority, in order that the public interest may be protected and safeguarded. The work of these Boards will and must be carefully supervised and the rights of all persons who appear before them will and must be carefully regarded.

"If these Boards do not accomplish that for which they are intended, further provision will undoubtedly have to be formulated.

"No man alive is entitled to criticize in advance these Boards and their functions. Criticism will come with more grace and justification if these Boards fail in that which they are created to do. . . ."

Mr. Rosenblatt emphasized that exhibitors will have the right to bring before the local board any matter whether or not it is embraced in the code, that the boards "are to determine cases where exhibitors may have no legal rights whatsoever," that "their jurisdiction has designedly been made very broad."

"Will you imagine my amazement," he said, "when one of these so-called exhibitor leaders who is not a bona fide exhibitor was before me for a lengthy period of time just nine days ago demanding that the jurisdiction of these Boards should be strictly confined to matters only within the code. This person, apparently, would deny to the exhibitors of the country their right and privilege to an open discussion and an open determination of their problems in case particular reference to such problem was not contained within the proposed code.

"I will fight with every breath that is in me for the right of exhibitors to secure justice within their own industry. The creation of these Boards is a tremendous advance forward to such end."

Explaining that the proposed code *"is necessarily experimental in its nature for the reason that heretofore no attempt was made tending toward the regimentation of this entire industry with provision made for self-regulation and self-discipline,"* Mr. Rosenblatt said:

> ***" . . . Our ears are assailed by the raucous evil cries of the professional harpies of this industry who make their money living upon the life blood of independent exhibitors.***
>
> ***"Our President has challenged the chiselers of this nation — I challenge the chiselers of this industry!***
>
> ***"Our beloved President has warned the money changers in our country, and I warn the unholy money collecting parasites now circulating among our exhibitors."*—Sol A. Rosenblatt.**

"False Prophets"

"Now in the very moment when a marked advance is about to be made by this industry in coordinating the activities of its three economic divisions, and of attempting to replace discord and friction with harmony and cooperation, we are presented with a spectacle of false prophets and professional agitators arising to shout their empty and evil prophecies into the ears of the members of this industry.

"Perhaps these agitators would have turned into possible cooperators if the code had provided that other persons than bona fide executives and bona fide exhibitors could be seated in places of high authority within this industry.

"However, at this very moment, when our great President is asking for your cooperation with his administration in attempting to help solve the difficult problems of this nation, including the difficult problems of this industry, our ears are assailed by the raucous evil cries of the professional harpies of this industry who make their money living upon the life blood of independent exhibitors.

"Our President has challenged the chiselers of this nation—I challenge the chiselers of this industry!

"Our beloved President has warned the money changers in our country, and I warn the unholy money collecting parasites now circulating among our exhibitors.

"This nation, as well as this industry, can have no place for industrial termites. I tell you that this industry has suffered too long from those who feed the loco weed to our exhibitors. I ask you to refuse to deal with those who, like the boll weevil in the cotton, are attempting to destroy by their efforts the legitimate business of this industry.

"The National Recovery Administration is determined to go forward in its great work under the guidance and leadership of President Roosevelt and General Hugh S. Johnson. It cannot be swayed or deterred from its purpose by innuendoes and aspersions cast upon the honesty and sincerity of its motives. It cannot be threatened or coerced by self-styled leaders of industry, or by those members of this industry who are motivated solely by self-interest without regard to the welfare of the overwhelming majority of members of the same industry. . . .

"In recent weeks, with this Administration lending its active support to the general welfare of industry, approximately five hundred motion picture theatres have reopened with resulting employment to numerous persons heretofore out of work and with profit to the exhibitors running those theatres. This would appear to be progress in the right direction. Those exhibitors, and I hope all of you here, face the future with courage and with renewed hope in the efforts of our President."

Mr. Rosenblatt was entertained at the New York University gridiron game with Georgia, played at Athens, Ga., with exhibitors Byron Akins and J. B. Joel as hosts. On Sunday he was taken to view Stone Mountain and at dinner he was the guest of R. B. Wilby, head of the Valtenga Circuit, at the Capital City Club.

Kane Heads Fox European Product

Robert T. Kane has been appointed head of Fox European production activities, as an international producer. Mr. Kane will divide his time between the Paris and Hollywood Fox studios.

Mr. Kane will leave for the Coast shortly with George White to start the first of the "George White Scandals" in work. Following that will be the first Erik Charell picture, described as a musical extravaganza. Mr. Charell directed "Congress Dances."

Under the supervision of Mr. Kane two pictures are being produced in France, with Erich Pommer in direct charge. The two are the French version of "Lilliom," directed by Fritz Lang, and an untitled French film starring Henry Garat and Lily Damita. Following these Mr. Kane plans an elaborate multi-lingual version of "Music in the Air" abroad, with Lilian Harvey and an American cast.

Klangfilm and Zeiss Settle Difficulties

According to a report received this week from United States Trade Commissioner George R. Canty at Berlin, an agreement between the Klangfilm G. m. b. H. and the Zeiss Ikon A. G. has been reached. Under its terms it is understood in future Zeiss Ikon must equip its projectors and sound reproducers for the German market exclusively with Klangfilm amplifiers and loud speakers.

Before the agreement in question cinema owners buying installations from the Zeiss company had always to risk development of patent difficulties with Klangfilm upon delivery of amplifiers. These many disturbances and uncertainties are said to have stultified the apparatus market.

Toronto Firm Pays Dividend

Eastern Theatres, Ltd., Toronto, has declared a regular quarterly dividend of 50 cents on the common stock, payable December 1, to stock of record October 31.

"MERRY-GO-ROUND"

but "the motion picture business will be what its own men and its own methods make it"

by MARTIN QUIGLEY

Judged on the basis of present indications, the NRA code scheme for the motion picture industry represents an enormous waste of time, energy and money. We shall not speak of wasted opportunity in the code scheme because for some time it has been quite plain that the best the industry could look forward to would be to get through the ordeal with the least possible damage.

While the industry as a whole may congratulate itself on having escaped with only the apparent damage, the hour for any real jubilation has not yet arrived because Washington still toys with the notion of finding some miracle-man who would be made dictator over motion picture affairs and who from his lofty pinnacle of experience as an ex-governor, ex-national committeeman or ex-something else would quickly introduce the millennium into the picture business.

But that visitation has not yet appeared to darken the skies. In the meantime there are many lesser but equally disturbing thoughts which the industry's code experience to date gives rise to.

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In certain quarters in the trade it is held that the code procedure has betrayed their best interests. Groups of independent exhibitors, for instance, believe that what has happened during recent months actually has put off for years at least various kinds of relief which they shortly would have won through direct negotiation. In Hollywood, accustomed as it is to one disturbing thing after another, nothing has happened since its inception which has been quite so destructive to harmony and morale. The major companies have nothing to congratulate themselves upon unless it is that they got away with their lives. In every case even this dubious reward has been purchased through the expenditure of a great amount of time and energy on the part of leading executives who while doing this were letting their businesses, perforce, struggle along as best they might—and right at a time when their services were gravely needed.

The essence of the code scheme is an idea of dictatorship. While the idea of dictatorship is not very digestible food for the American businessman, in or out of motion pictures, it is not the idea of dictatorship or even the threatened actuality of a sole dictatorship in Washington which has given the greatest amount of trouble. It is rather the fact that something has gotten into the air about the National Capital which seems to cause government functionaries, of both greater and lesser importance—among the latter being some who actually rate no higher than clerks—to assume the mental posturings of a dictator in fact. To hear some of the vapid mouthings of certain small-calibre persons who have been caught up and carried to Washington on the tide of a new administration one might imagine that they are quoting at least from a decision of the Supreme Court.

Officials behind the code scheme would have you believe at one moment that industry is all wrong and that through the omniscience of a few G-men certain feats of sleight of hand would be passed over it and immediately it would become all right. And again at the moment when certain rather inevitable difficulties in the path of such procedure appear, it is carefully and somewhat confusedly explained that, after all, the government is only interested in re-employment and matters directly affecting same. But hardly before the echo of this new statement of policy has died down, attention is turned again to some matter of trade policy or practice and the administration is off again on the merry-go-round, eventually landing right back where it started.

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Mr. Sol A. Rosenblatt, who has been the deputy administrator in motion picture matters, has, in pursuit of an impossible task, done about as well as might be expected. He is talented and industrious. But in keeping with the whole code scheme he has not known where he has been going or where he was expected to go—and consequently he has gotten nowhere. He has been the funnel through which there has been poured into the motion picture business more confusion, misunderstanding and turmoil than is likely to be offset in several years to come.

Outside of certain concessions to labor which the motion picture industry was quite willing to lay on the altar of national recovery and which in fact it did in a forthright manner—so forthright that it received the compliment of the president of the American Federation of Labor, whose business it is never to be satisfied with what is allowed to labor—and outside of a few other things which are either neglible or problematical the motion picture industry code is of small importance.

The several groups of independent exhibitors who are violently dissatisfied with it have the government to blame—not because they did not get what they hoped they would get but rather because the government led them into believing that they were going to get it. After all, the government has not yet entered upon a program of confiscation and these groups might have realized from the outset that, despite the big talk of various government men, trade advantages represented in property rights are not to be taken away without the consent of those affected.

While many things that may come out of the code cannot be clear to the observer because the policy which supports it is obviously not clear to the Recovery Administration itself, still there is good reason for saying that Hollywood has gotten itself unduly alarmed. We see no reason for not believing that affairs in Hollywood will proceed as previously. We shall be surprised if anything which has happened in Washington with respect to artists' salaries will excite even a ripple of interest six months hence. Mr. Joseph M. Schenck and Mr. Sam Goldwyn apparently do not join in this viewpoint. However, it may be pointed out that the professional and industrial future of neither of these gentlemen is likely at all to be adversely affected were leading stars and directors to come to look upon them as their saviors, as the kindly and charitable company executives who will not have the downtrodden star and director further trod down.

Before the code confusion commenced to permeate the motion picture industry the business was making substantial strides toward recovery. The business is still heading in the right direction but the confusion of the code procedure has been a deterring influence. The enormous consumption of executive time and attention also has been an adverse factor. In addition the code deliberations, if such they may be called, have generally diverted attention from the business of producing, distributing and exhibiting motion pictures—to the inevitable disadvantage of the business.

▽ ▽ ▽

We do not know what the effect of the code procedure has been elsewhere in American business but from surface indications a familiar pattern is to be observed. Of course, the idea of swiftly and certainly correcting all the abuses and inequalities which exist in business is a grand notion. But it is no more plain just how all of this can be done now than it was

(Continued on following page)

CODE TURNED OVER TO COL. LEA BY JOHNSON

Administrator Declares Action in No Sense Criticism of Rosenblatt; Independents' Complaints Also in Lea's Hands

[Solomon A. Rosenblatt, NRA deputy for amusement codes, interpreted the final draft of the motion picture code, on Monday, for the benefit of exhibitors. His remarks appear on page 9.]

The motion picture code draft and the demands of independents and of Allied States Association for revisions were turned over to Colonel W. R. Lea, deputy administrator acting as executive assistant to General Hugh S. Johnson, administrator, who had met with the independent group all day Tuesday. Mr. Johnson is to leave Washington the end of the week for a western tour, and wanted the code left in hands familiar with it in the event it might not be ready for submission to President Roosevelt this week. The administrator said his action was in no sense a criticism or disapproval of the work of Solomon A. Rosenblatt, deputy.

Expect Pay Clause Elimination

Interest now centers around action to be taken by the President on the penalty for offering excessive inducements to stars to change employers, generally known as the salary clause. While it has been contended that this provision does not set maximum salaries, there is no denying that its effect will be to trim salary offers. In view of General Johnson's opposition and the probability of Congressional action, it is generally believed that when the President signs the code the salary clause will be eliminated.

With this exception, it is believed that the code now before the Administrator follows closely the third revision of two weeks ago, changes being chiefly for clarification. It was not expected, however, that definite information of the contents will be available until after the code has been signed and printed copies are made public.

The personnel of the code authority is understood to have been written into the code before it went to General Johnson. The list remains about the same as that which has been published variously in recent weeks.

Resent Allied Attitude

Officials of the administration expressed resentment over Allied States Association's insinuation, voiced last week at Chicago, that employment of counsel was thought necessary to obtain consideration for that group. They were also displeased by the general tenor of the various Allied charges, reported last week in MOTION PICTURE HERALD.

Possibilities of the imposition of restrictions upon the importation of pictures made abroad, by either American or foreign actors, if they threaten to endanger the success of the film code, are seen in an executive order issued last week by the President, outlining procedure.

Distributors were said to be disposed not to withhold any code benefits from exhibitors who already have signed 1933-34 contracts.

Pending organization of a regional compliance system on codes, district managers of the Department of Commerce will adjust complaints, but not as enforcement officers.

Representatives of independent exhibitors and of Allied were closeted with General Johnson, reputedly at his call, for several hours Tuesday. Meanwhile, Allied continued to bombard Mr. Rosenblatt's code activities.

The association also indicated it would base a campaign for members on the results of the turnout at Chicago.

An echo of the recent charges against the proposed star "raiding" and salary-curbing clauses of the code, voiced by Samuel Goldwyn and Joseph M. Schenck, was heard over the weekend from Jack Warner, who, arriving in New York from Hollywood, said:

"There are stragglers and deserters from every army, including the army of progress. It is an unfortunate fact that there are men in our industry who will do or say very wild things indeed to get their names in the papers."

Later, Mr. Goldwyn came back with a blast against Mr. Warner's statement, declaring:

"It was Warners who were guilty of the most reckless star-raiding, pirating Kay Francis, William Powell and Ruth Chatterton. When Jack paid an actress [referring to Constance Bennett] $30,000 a week, this industry became the laughing stock of the country's headlines."

IRVING TRUST ISSUES SECOND RKO REPORT

The Irving Trust Company, equity receivers for RKO, appeared late on Wednesday before Federal Judge William Bondy, in New York District Court, with the second report on the condition of the company; the progress being made in its reconstruction and an outline of activities in its management. Some of the highlights of the report by the receivers follow:

Fifty-eight of 162 wholly-owned theatres have been abandoned.

Basic theatre rents per annum have been reduced $250,000.

$261,063 has been saved in reduced taxes on theatres.

Reduction of $8,000 per annum was obtained on mortgage interest rates.

A number of extensions and deferments of principal were obtained, largely a readjustment of $3,489,300 in outstanding RKO Midwest bonds.

Probable reduction of $5,000,000 in RKO's net loss for 1933 was indicated, based on a net loss of $3,356,552 for eight months ending August 31. With operations continuing at a comparable level for the remainder of the year, net loss will approximate $5,745,000 as compared with a 12-months loss of $10,695,503 for 1932.

Assets are $69,799,000, compared with $97,170,000 Dec. 31, 1932, and $75,758,000 at the time of the receivership, Jan. 27, 1933.

Eight-months losses are broken down as follows: picture subsidiaries, $1,441,847; theatre subsidiaries (exclusive of Radio City), $977,484; Radio City, $134,410.

Consolidated cash position at the end of eight months: $2,414,529, compared with $3,212,000 for all of 1932.

Capital surplus of $2,953,882 Jan. 1, 1933, has been written down on balance sheet of August 31 to capital deficit of $12,500,000 by eliminating accounts of subsidiaries in bankruptcy or receivership and by writing down value of RKO investments in such subsidiaries.

No plan for reorganization has been formulated.

An elaboration of the foregoing highlights will appear in MOTION PICTURE HERALD *next week.*

'Merry-Go-Round

(Continued from preceding page)

at the time the Recovery Act was introduced. Just how anyone assumed that a group of accidental political favorites in Washington knew how all of that could be accomplished is something that may be bequeathed to future generations to marvel at.

The code scheme purported to be something which it is not and to do something which it cannot do. We do not think that it has been deliberately misrepresented but rather misunderstood—both by those who presented it as well as by those who received it. The idea in the abstract offered certain fine possibilities for the motion picture business. Assuming that the Administration knew how to find the solutions to various trade problems which this and every other business has, and assuming that the Administration further knew how to get the arrived at solutions enforced, then it was reasonable to assume that the idea might lead somewhere.

But with the Administration setting out to cover what later proved to be too much territory and with the evidence gradually coming to the surface that it didn't quite know what it wanted to do or what it could do—and with various notions tossed in from time to time under the label of having come direct from The White House —it has all been confusing and disheartening.

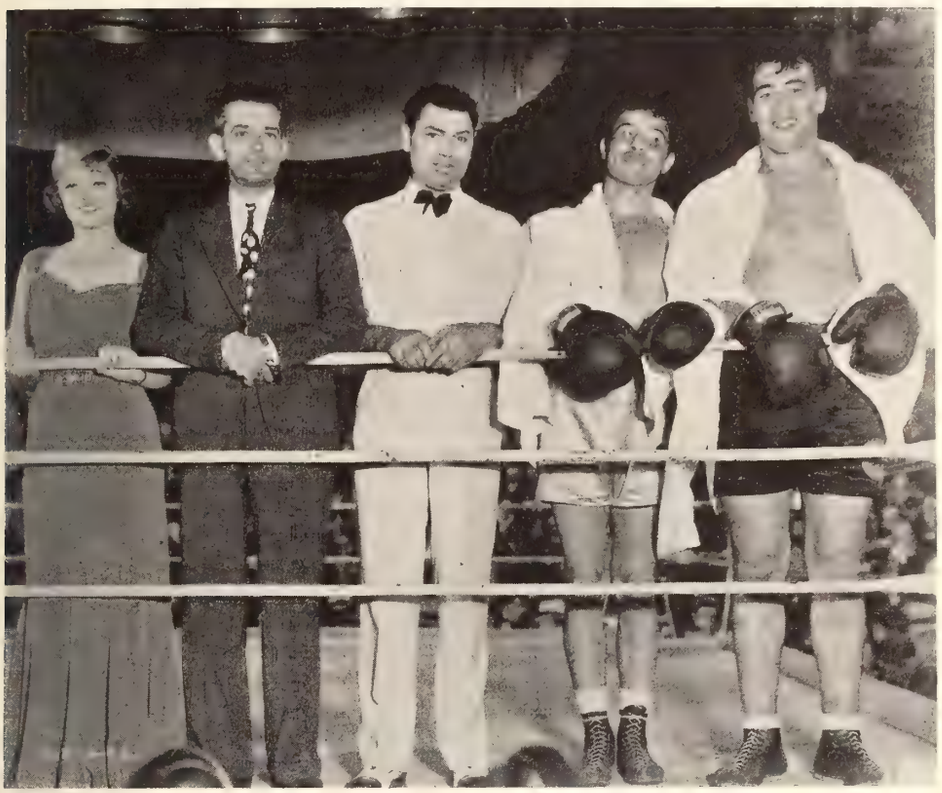
What will happen from this point on code-wise is of course, in view of what has and what has not happened, anybody's guess. But it is much more a certainty and much less a gamble that the progress of the motion picture industry toward a better and more prosperous industry depends on what the industry itself does and not upon what rules or regulations may or may not be imposed upon it from Washington. As the days pass and as General Johnson continues to shout in the manner he learned while drilling rookies in the army, it becomes increasingly difficult to see any difference betwen this latest and greatest interference of government in business and those that have gone before or any difference in the usual result of governmental interference being detrimental to both government and to business.

The stress and confusion of these days will be weathered. The motion picture business, in the long run, will be what its own men and its own methods make it.

Hearing Set for February

The argument of counsel in the patent infringement suit of Frank L. Dyer of Ventnor, N. J., against Sound Studios, Inc., New York, has been set for February 3 in United States district court, Wilmington. Testimony was concluded last week before Judge John P. Nields. The suit involves long-playing record patents, alleged by Mr. Dyer to have been infringed upon by the defendant.

THE CAMERA REPORTS



RINGSIDE. Max Baer, American heavyweight hope, in the ring with Primo Carnera, on a set for MGM's "The Prizefighter and the Lady." With them: Myrna Loy, Director W. S. Van Dyke and Jack Dempsey.

STAR AND BOSS. (Below) E. W. Hammons, president of Educational, shown during his recent stay in Hollywood, in conference with Shirley Temple, his youngest star.

A SCENT-SATION. In Samuel Goldwyn's United Artists musical starring Eddie Cantor, "Roman Scandals." The girls are shown as in a perfume routine called "Christmas Night," during which Cantor sings a song of that title.

END OF THE TRAIL. And the beginning of a new one, if we guess aright the meaning of this composition in black and white camera-etched at sunset against a Western sky. But the romance of America's epic plains never ends, and here are George O'Brien and Irene Bentley as in yet another story of the West, "Frontier Marshall," a Fox production.

WINNER AWARDED. Miss Anne Hyman of Syracuse, with Sam Sax, Vitaphone head, screen tested as winner of contest exploiting Warners' "Footlight Parade" in Syracuse.

FIRST SCREEN ROLES. For Francis Lederer, the Czecho-Slovakian star, and Steffi Duna, Hungarian actress, as they appear, she as his Eskimo wife, in RKO Radio's "Man of Two Worlds." The film marks the American cinematic debut of Mr. Lederer, who, a more or less recent arrival on the American stage, leaped to overnight stardom and popularity on the Broadway boards, from which point he went to the Hollywood set and the motion picture. The "man of two worlds" is additionally supported from the feminine standpoint by the attractive Elissa Landi.

NOW TO TALK. H. B. Warner (right), star of the silent "Sorrell and Son," at British & Dominions studio as star of a modern production for United Artists release. With him is the author, Warwick Deeping.

SAYS SALES ARE UP. A. Montague, general sales manager of Columbia, who announces that film contracts of that company today are 45 per cent in excess of last year's number. A total of 850 accounts have been added.

SHADOWS. Molding the young beauty of Jean Muir, one of the newer Warner players, now appearing in Warners' new Paul Muni picture, "The World Changes."

GIVES MUSICAL. Ramon Novarro shown with his sister, Miss Carmen Samaniego, on the occasion of a "musical evening" at the Novarro home, the MGM star singing songs featured on his recent European concert tour.

PARAMOUNT HAS $2,074,480 IN BANK; ZUKOR TELLS OF TRIBULATIONS IN 1932

Court Approves New Cash Control Plan for Trustees; 50 Contracts Disaffirmed; $2,075,000 Cash in Banks

The trustees of the bankrupt Paramount Publix Corporation—Charles D. Hilles, Eugene W. Leake and Charles E. Richardson—filed last Saturday in New York district court the third report of the corporation's progress toward rehabilitation. Outstanding developments recited were as follows:

Cash totaling $2,075,000 was reported in banks as of September 29.

For the period from July 10 to September 29, receipts were: $1,590,000; disbursements were: $361,870.

Thirty contracts and 20 leases were listed as having been disaffirmed, with court verification.

A new plan for controlling contracts and disbursements of subsidiary picture companies was outlined, and subsequently authorized by the court.

Home office payroll, compared with May, 1931, shows weekly reduction of $57,186, or nearly $3,000,000 per year.

Progress was reported in negotiations for reorganizing various theatre subsidiaries.

Appended to the third report of the trustees and given to Henry K. Davis, referee in bankruptcy, were three orders of the United States district court, by which

1. Trustees are authorized to take all steps they deem necessary to effect a method of control of contracts and disbursements of Paramount Pictures, Paramount Productions, Paramount News, Paramount Pictures Distributing and Paramount International.

2. Trustees are authorized (a) to open special accounts in their name with any authorized depositary for bankruptcy funds and to cause to be deposited therein all, or substantially all, of the cash receipts at New York of Paramount Pictures Distributing and Paramount International and such other funds of the subsidiary groups the trustees may determine; and (b) to draw checks upon special accounts to the order of the companies, each check to be countersigned by Referee Davis, on the basis of the quarterly budgets, picture budgets and specific budgets, and such checks to be deposited in accounts for the particular subsidiary.

3. The action of the trustees, in determining not to adopt certain contracts and leases (listed in report following) of Paramount Publix, is approved, ratified and confirmed.

The trustees cited their belief it is in the interests of the creditors that the business of the bankrupt be continued.

While they attached to the report a summary of all cash receipts and disbursements from July 8, 1933, the last date covered by the second report, to Sept. 29, 1933, the trustees pointed out that as the audits of Price, Waterhouse, become available, receipts of subsidiaries will be reported in the fourth and subsequent reports.

The trustees said they have not as yet made any payments to the attorneys or accountants

(Continued on page 24)

$2,074,480 *CASH ON HAND REPORTED BY TRUSTEES*

Cash in banks to the credit of Paramount Publix Corporation totaled $2,074,480 on September 29, 1933, according to the third report of the trustees, filed last Saturday. This compares with $846,634 as of July 8.

CASH RECEIPTS
(From July 10 to Sept. 29)

Collection of Receivables		
From subsidiary companies	$1,523,933.80	
From others	3,011.45	$1,526,945.25
Cash from Operations		
Dividends from subsidiary companies	10,671.09	
Storehouse shipments to subsidiary companies	608.86	
Cravath, De Gersdorff, Swaine & Wood refund	15,000.00	
City of Chicago tax refund	551.65	
Rents from Wilshire Studio	1,137.10	
Miscellaneous	829.79	28,798.49
Reimbursements for disbursements made for the account of subsidiaries (see contra on Schedule "B")		2,544.00
Chemical Bank & Trust Co. Special Account (Employees stock purchase plan)		7,504.83
Liability insurance premium refunds (covering payments made for the account of subsidiary companies)		23,920.79
TOTAL RECEIPTS		$1,589,713.36

CASH DISBURSEMENTS
(From July 10 to Sept. 29)

Reimbursement for account of subsidiaries for which reimbursements were made	$ 2,544.00
Subscriptions to stock of new subsidiaries	720.00
Liability insurance premium payments made for the account of subsidiary companies	38,719.00
Settlement of claims of Federal Government for deficiency on account of 1929 taxes	262,846.92
Advances made to subsidiary companies	47,500.00
Payment to Cinema Patents Co. on account of a sum to be determined by the court re: value of past and future use of machines and licenses	4,000.00
Trustees Operating expense—Payroll—Legal—office supplies—telephone and miscellaneous	5,537.83
TOTAL DISBURSEMENTS	$361,867.75

Paramount President Testifies to Circumstances Surrounding Resignations of Hertz, Kent, Katz, Lasky and Schulberg

Financial highlights of the Paramount Publix Corporation, prior to its bankruptcy early this year, were discussed last Friday when Adolph Zukor, Paramount president, took the stand at an adjourned meeting of the corporation creditors in the offices of Federal Referee Henry K. Davis. Mr. Zukor testified for four hours, describing what he termed the "highlights" of a series of events revolving around the successive resignations from high executive posts in the company's structure of Jesse L. Lasky, Sidney R. Kent, Sam Katz, B. P. Schulberg and John Hertz.

Mr. Zukor testified regarding details of the company's bond and stock financing and regarding stock repurchase contracts made in connection with the purchase of theatre properties and of the Columbia Broadcasting System.

He also discussed details of the entrance of John Hertz into the company's financial affairs, declaring that Mr. Hertz became associated with Paramount at the recommendation of Kuhn, Loeb & Co., and that at Mr. Hertz's own suggestion he became contact man between New York and Hollywood and supervised production. This, Mr. Zukor testified, he protested against, because, he said, of Mr. Hertz's lack of experience in the film industry. Mr. Hertz subsequently resigned.

As to the case of Sidney R. Kent, Mr. Zukor declared that Mr. Kent, who had been in charge of distribution, resigned in January, 1932, due to differences with Sam Katz over policies of theatre operation, and that Mr. Katz later resigned as a result of differences with Mr. Zukor over Mr. Zukor's proposed policies of decentralized theatre management.

Mr. Lasky resigned in the autumn of 1932 after an investigation made by the management into film production methods in Hollywood, it being decided that the quality of negatives was not in accord with expenditures being made, Mr. Zukor said. Mr. Schulberg, who had been in entire charge of the company's studios on a contract arrangement, also resigned and was paid $200,000 in settlement of his contract. An additional $100,000 was to have been paid Mr. Schulberg, Mr. Zukor testified, but this was cancelled under a new contract specifying that Schulberg was to make seven or eight pictures independently for release through the company. Mr. Kent also was given $200,000 in settlement of his contract.

Cites Kent-Katz Disagreement

Pale, and bearing the marked effects of his recent illness which kept him in a Hollywood hospital for many weeks, Mr. Zukor recited hour after hour the inside story of the general unrest in the executive structure of the company during 1931 and 1932.

"Kent and Katz didn't get along," he said. "It started with disagreements over business policies and eventually became personal. It got so bad that we felt it might possible result in the deterioration of the entire organization. It

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THE BOX OFFICE CHAMPIONS FOR SEPTEMBER

Four rankings are made in the "champions" for September, with seven productions named to those positions by the nation's key city box offices, this number being accounted for by the presence of three ties for third place, and two for the fourth.

TUGBOAT ANNIE
MGM

(1) From the *Saturday Evening Post* stories by Norman Reilly Raine. Adapted by Zelda Sears and Eve Greene. Additional dialogue by Norman Reilly Raine. Recording director: Douglas Shearer. Art director: Merrill Pye. Interior decoration by Edwin B. Willis. Photographer: Gregg Toland. Film editor: Blanche Sewell. Cast: Marie Dressler, Wallace Beery, Robert Young, Maureen O'Sullivan, Willard Robertson, Tammany Young, Frankie Darro, Jack Pennick, Paul Hurst. Released August 4, 1933.

MORNING GLORY
RKO RADIO

(2) Directed by Lowell Sherman. Story by Zoe Akins. Screen play by Howard Green. Photographed by Bert Glennon. Cast: Katharine Hepburn, Douglas Fairbanks, Jr., Adolphe Menjou, Mary Duncan, C. Aubrey Smith, Don Alvarado, Frederic Santley, Richard Carle, Tyler Brook, Geneva Mitchell. Released August 18, 1933.

PENTHOUSE
MGM

(3) Directed by W. S. Van Dyke. Associate producer: Hunt Stromberg. Screen play by Frances Goodrich and Albert Hackett. From the *Cosmopolitan Magazine* story by Arthur Somers Roche. Photographed by Lucien Andriot, Harold Rosson and Robert J. Kern. Musical score by Dr. William Axt. Recording director: Douglas Shearer. Cast: Warner Baxter, Myrna Loy, Charles Butterworth, Mae Clarke, Phillips Holmes. Released September 8, 1933.

THE MASQUERADER
UNITED ARTISTS

(3) Directed by Richard Wallace. From the novel, "The Masquerader," by John Hunter Booth and Katherine Cecil Thurston. Screen adaptation by Howard Estabrook. Dialogue by Moss Hart. Dialogue direction by A. Leslie Pearce. Art director: Richard Day. Photographer: Gregg Toland. Film editor: Stuart Heisler. Cast: Ronald Colman, Elissa Landi, Juliette Compton, Halliwell Hobbes, Claude King. Released September 1, 1933.

CAPTURED
WARNER BROTHERS

(3) Directed by Roy Del Ruth. Based on the novel, "Fellow Prisoners," by Sir Philip Gibbs. Screen play by Edward Chodorov. Supervised by Hal Wallis. Assistant director: Frank Shaw. Film editor: William Holmes. Photographer: Barney McGill. Art director: Robert Haas. Cast: Leslie Howard, Douglas Fairbanks, Jr., Paul Lukas, Margaret Lindsay, Arthur Hohl, Robert Barrat, John Bleifer, Philip Faversham, Frank Reicher. Released August 19, 1933.

LADY FOR A DAY
COLUMBIA

(4) Directed by Frank Capra. Original story by Damon Runyon. Screen play by Robert Riskin. Photographed by Joseph Walker. Cast: May Robson, Warren William, Guy Kibbee, Glenda Farrell, Ned Sparks, Jean Parker, Walter Connolly, Barry Norton, Nat Pendleton, Hobart Bosworth, Halliwell Hobbes, Robert Emmett O'Connor, Wallis Clark. Released September 13, 1933.

PADDY THE NEXT BEST THING
FOX

(4) Directed by Harry Lachman. From the play by W. Gayer McGay and Robert Ord, based on Gertrude Page's novel. Screen play by Edwin Burke. Photographer: John Seitz. Art director: Gordon Wiles. Sound engineer: Joseph Aiken. Film editor: Margaret Clancy. Cast: Janet Gaynor, Warner Baxter, Walter Connolly, Harvey Stephens, Margaret Lindsay, Joseph M. Kerrigan, Fiske O'Hara. Released September 1, 1933.

CENSORS' OWN INCONSISTENCIES CITED IN FIGHT TO OUST BOARDS

Represents a Negative Attack on a Problem Which Can Be Met Effectively Only by Positive Measures, Says Leader

Organized anti-censorship interests of the nation have set about to establish what they term the "capriciousness and inconsistency" of those who censor America's motion pictures, using as their ammunition the censors' own records of deletions during 1932 and through March of 1933.

Revealing the dialogue and scenes that the New York State censorship board, a division of the Department of Education, deletes from films under the licensing law as "obscene," "indecent," "immoral" and "sacrilegious," or as tending to "corrupt morals or incite to crime," the National Council on Freedom From Censorship, organized two years ago by the American Civil Liberties Union, published last week a full record of these cuts in booklet form, under the title, "What Shocked the Censors!"

These deletions, according to the Council, are characteristic of the work of censors in the five other states where they function—Kansas, Ohio, Pennsylvania, Maryland and Virginia.

Censors deleted parts of 355 feature films, or more than one-third of all submitted, the booklet indicated. In the 15 months covered, 13 pictures were banned completely, but later three of these—"Drei Tage Mittelarrest," "Maedchen in Uniform" and "Scarface"—were passed with substantial cuts. The deletions have to do 44 per cent with sex; 29 per cent with violence; 16 per cent with crime; 5 per cent with government, and 3 per cent with religion.

"The underlying moral compulsions are twofold," said Professor Eduard C. Lindeman, of the New York School of Social Work, in his introduction. "In the first place, the censor does not permit sex, crime, or violence to become too attractive or gruesome, and in the second place, he wishes to protect government and religion from direct attacks and indirect calumnies."

Censors Behind Closed Doors

The National Council was determined to find out just what the censors were doing, said Hatcher Hughes, chairman, in his foreword to the booklet, but this presented difficulties because the censors "had worked behind closed doors for 10 years, and they were modestly reluctant to change their ways."

"They refused to give the public they 'protected' an opportunity to voice any intelligent praise or criticism, or in fact, to make any appraisal whatsoever of this 'protection'," Mr. Hughes declared.

Through a bill introduced at Albany, through correspondence with the Board of Regents and the Commissioner of Education, the National Council urged its point of view that "if the censors accurately reflect current standards of morality and decency they have nothing to lose by a public inspection of their work. If they do not, then as public servants, they should welcome correction." Finally, in May, 1932, mimeographed copies of the records of film deletions were sent to the National Council.

The evil of censorship lies not so much in the elimination of isolated scenes and dialogue, according to the booklet, but in its superficiality and arbitrary inconsistency. Censorship, said the National Council, puts a premium on sentimental, flabby pictures and impedes honest, intelligent treatment of fundamental and controversial problems. Comparison of what is cut and what is left untouched in other films, or even in the same film, is suggested as a means of showing the "capriciousness of the censors."

"Sex subjects are censored not where immoral relations are shown, as they often are," the booklet stated, "but where they are shown in a favorable or too jocular light." Typical cuts in dialogue are such expressions as "want you"; "left my youth in the capitals of Europe"; "is she kept"; "spend the night with me"; "those blondes light up the old place"; "mistress"; "birth control" and "prostitute."

Kisses must not last more than four feet of film, according to the censors' statements as quoted in the booklet. Scenes were censored showing unmarried couples living together; the key to a young woman's apartment in the possession of a man not her husband; a wedding ring on the finger of an unmarried girl.

Nudity seems usually to be regarded by censors as indecent or obscene—in the records of action in the popular pictures of Bali and South Sea islands, the phrase "eliminate all views of child where sex is displayed" appeared repeatedly.

Technique of Crime Barred

Crime and violence are censored when the film deals with the "technique of crime and the actual commission of criminal or violent acts." Labels on bottles indicating criminal use, such as poison, veronal, chloroform or ether, are cut out. So too are all scenes in which money and gems, the plunder of crime, are being divided. Machine guns and pistols are commonly frowned on except in war pictures.

"The censors are determined," said the booklet, "that corruption in public life shall not be suggested in the movies. Inefficiency and negligence by public officials appear to be actually under ban. A lawyer's denunciation of 'man-made laws,' and their administration, was censored; likewire references to 'framing the jury' or 'fixing the judge' were deleted. A scene in which a mayor shakes hands with a racketeer was eliminated altogether, the offending line being, 'Jig, I want you to know that we appreciate this little party you're throwing for us tonight.' Portrayals of the third degree are censored. In the picture, 'I'm a Fugitive From a Chain Gang,' the censors even eliminated a sub-title showing that the working day for prisoners was sixteen hours."

FEATURES REJECTED

January 1, 1932, to March 31, 1933

	TITLE	DATE OF REJECTION
1.	Damaged Souls	April, 1932
2.	Den Store Barnepaden	May, 1932
3.	Drei Tage Mittelarrest (later passed)	July, 1932
4.	Gefahren Der Liebe.	December, 1932
5.	Hollywood After Dark	June, 1932
6.	La Petite Femme Dans le Train	November, 1932
7.	Maedchen in Uniform (later passed)	June, 1932
8.	Reform Girl	March, 1933
9.	Scarface: Shame of a Nation ..... (later passed)	March, 1932
10.	Seventh Commandment	March, 1933
11.	Svarta Rosor	January, 1933
12.	This Naked Age.....	December, 1932
13.	Why Saps Leave Home	April, 1932

National Council on Freedom Charges Censors Capricious and Work Superficial; Deletions Quoted as Examples

The Council's booklet noted examples of cuts relating to religion, the elimination of scenes showing the Bible being thrown on the floor of a church and its pages used for cigaret papers. The scene of a girl reading a novel behind her prayer-book in a synagogue was deleted from a Jewish picture.

"Although the standards pronounced by the censors appear to be forthright and explicit, the actuality is quite otherwise," Dr. Lindeman noted in his introduction. "Their statements or criteria always sound as though they were self-validating. Obviously no normal person wants obscenity, indecency, et cetera. And, certainly, the weaker members of society, particularly children, should be protected from contact with these evil aspects of life. It is this *naivete* which enlists censorship support on the part of the so-called 'good' people of the community. But, it is precisely because censors do not, and cannot, set forth an explicit standard in any of these spheres that their work becomes doubtful and harmful.

A Negative Attack

"Censorship emphasizes only that which is considered to be 'bad'," the introduction continued. "It deals only with fractions of the total situation; it represents a negative attack upon a problem which can only be effectively met by positive measures. But, there is still another sense in which censorship becomes a disease, and it is at this point that all persons who genuinely desire a better society should be concerned.

"We live in a society in which changes on the levels of technology, science and industry are rapid, dynamic and effective. But, alas, we live also in a society in which changes on the levels of political, social, economic and human values are correspondingly slow, lethargic and ineffective. Those who have for long been in power and have dominated our cultural pattern have already exercised far too much censorship. Social change can only arrive when the channels of criticism are all left open, when freedom is something more than a pioneer memory, and when liberties are unmistakable, authentic and thoroughly guaranteed. A decent society cannot be reared upon the edifice of fear, and *all censorship it at bottom a manifestation of fear.*"

"Thus it becomes clear that censorship of motion pictures is merely a part of a much more significant problem, in that the thoughts of the individual need to be clarified with respect to the larger equation. As much as individuals may dislike certain aspects of motion pictures this fact should

LACK OF STANDARD CALLED HARMFUL

not lead us into gross confusion," the introduction concluded. "To allow the principle of censorship to gain headway in one sphere is to admit validity in all others. The 'cure' for an isolated sore thereupon becomes a systematic disease within the whole society. Those who genuinely desire that life and experience in this country shall become cleaner, more decent, more human, have a much more important task to perform than is implied in the negativism of censorship. Theirs is the responsibility to criticize, not symptoms, but the social diseases themselves."

Regarding the voluminous study recently prepared and published by the Motion Picture Research Council, arguments on both sides of which have been reported from time to time in MOTION PICTURE HERALD, the National Council was not prepared at this time to express an opinion. It did, however, express the belief that "the conclusions at which this study arrives will, no doubt, be reversed by the forthcoming study conducted under the auspices of the National Board of Review."

Few Short Subjects Mentioned

In the compilation of the censors' work the question of short subject censorship appeared to be a comparatively negligible factor. A few shorts were included. The important summary fact to be kept in mind, according to the report, was that the censors either delete or reject 38.5 per cent of all feature films submitted, or, in other words, more than one-third of all feature pictures are affected by the censor boards.

The booklet itself, which in addition to introductory and foreword, covers 82 pages, is laid out so that the reader may see at a glance what specific parts of any picture have been cut. For example, with all censored lines in italicised type, one finds the following in the case of "Farewell to Arms":

Reel 1.—Eliminate view of girl in negligee as she jumps into scene (in house).

Reel 3.—Shorten scene of kiss in garden between Catherine and Frederick where he pushes her back and they disappear out of scene.

". . . in a churchyard, under the stars, *like two random animals.*"

Even the Westerns

Even the western comes in for its share of deletions, as indicated in certain lines and sequences which have been bodily removed from "Gordon of Ghost City":

Reel 3.—Eliminate scene where man deliberately shoots at Temple through window.

Eliminate scene where Blain hands gun to Buck.

Reel 4.—Eliminate scene where Buck deliberately shoots at Temple after fight.

"I'm looking for you, Blain. *What do I have to call you to make you draw?*"

"I'm buttoning my coat. *Let your six-shooter do the talking.*"

When it comes to scenes and dialogue of violence the censors made many deletions. In "Night Beat" the following dialogue—or that part of it in italics—was eliminated:

Reel 2.—*What you need in dis' country is da beeg Mussolini.*"

"Dat's it—*Mussolini*—Get out or get shot. *Only Mussolini gives 'em castor oil, too.*"

Reel 3.—"What a lay-out. Why, the town will belong to us. *A gang war with the police on our side.*"

"That guinea that had Hymie Weissinkern arrested—*when does he get bumped off?*"

"Well, he's going to get bumped off, ain't he?"

"Sure he is."

Eliminate all sounds in sequence of gangsters beating Andrea, and dialogue: *"Don't!—Stop!—Ouch!—Oh, don't!—Oh, don't!"*

DELETIONS BY CENSORS CLASSIFIED

January 1, 1932, to March 31, 1933

CATEGORIES	APPLIED IN CONNECTION WITH FEATURE PICTURES DIALOGUE	SCENE	SHORT SUBJECTS DIALOGUE	SCENE	TOTALS
SEX:					
Sex, general	667	308	11	24	1,010
Nudity	00	134	00	75	209
Language	15	9	00	3	27
Slang	19	00	1	00	20
CRIME:					
Technique	96	123	1	28	248
Reward	42	80	7	8	137
References	13	00	1	0	14
Poison	00	24	0	17	41
VIOLENCE:					
Human	139	494	22	46	701
Animals	00	65	00	00	65
GOVERNMENT:					
United States	72	50	1	00	123
Foreign	19	00	0	00	19
RELIGION	25	1	0	0	27
UNCLASSIFIED	15	4	10	0	29
TOTALS	1,122	1,292	54	201	2,670

Inconsistency on Sex

Returning to the question of sex, the censors' inconsistency again was cited in their deletions from "Pick Up," the italicized words again being those which offended:

Reel 2.—Eliminate last view of Harry in night clothes sitting on side of Mary's bed and fadeout kiss.

Reel 3.—"You mean, *just because we ain't married,* if she wants to play around with you I gotta take it?"

Reel 6.—"I see. But I'm good enough for *week-end heaven.*" (Editors Note: In this particular instance Week-end Heaven was the name of a summer camp.)

"If you'll stop being disagreeable *I'll meet you there again tomorrow.*"

The following elimination of dialogue from "The Plumber and the Lady," Reel 2, left considerable doubt in the National Council's mind as to the actual objective of the censors:

Eliminate—

"I'm not sophisticated."

"The evening's young yet."

"This would be a swell time to announce our engagement."

And in "Private Jones," Reel 2: "This running around nights *with a lot of tom-cats.*"

"This isn't any kind of a life you're trying to lead. *Do you want to be labelled a chippie?"*

"If you do, I'll spank your bottom."

Reel 7.—"If you fell into a *latrine* you'd come out with a six months' leave and a hand full of diamonds."

"Stop it! *Why is it you're always playing around my pants?"* and eliminate accompanying action of Lieutenant pulling Jones up from floor by seat of pants.

In short subjects the majority of deletions dealt with nudity of colored native women and children. An example of what has been done in certain types of short subjects was seen in deletions in one of John P. Medbury's "Travelaughs," as follows:

"Eliminate scene where man steps out from line of dancers, turns around and exposes his bare posterior, and dialogue: *"If you think the Americans are good at the 'Black Bottom,' just watch these Africans."*

The National Council on Freedom From Censorship was organized to fight all forms of bureaucratic censorship, the foreword to the booklet said, leaving the sole control to prosecution with trial by jury. The Council aids in court trials where and when it is convinced the law has not been violated, and strives to unite all forces opposed to censorship. Its officers are Hatcher Hughes, chairman; Barrett H. Clark, Fannie Hurst and Elmer Rice, vice-chairmen; Harry Elmer Barnes, treasurer, and Gordon W. Moss, secretary.

The national committee includes Helen Arthur, Bruce Bliven, Louise Stevens Bryant, Witter Bynner, James Branch Cabell, Henry Seidel Canby, Edward Childs Carpenter, Marc Connelly, Mary Ware Dennett, Walter Pritchard Eaton, Morris L. Ernst, Paul Green, Louis I. Harris, Arthur Garfield Hays, Theresa Helburn, B. W. Huebsch, Sidney Howard and Rupert Hughes. Other members of the committee include Inez Haynes Irwin, Dorothy Kenyon, Kenneth MacGowan, H. L. Mencken, Lewis Mumford, Henry Raymond Mussey, George Jean Nathan, Rabbi Louis I. Newman, Eugene O'Neill, Maxwell E. Perkins, G. Shearman Peterkin, Llewelyn Powys, Aaron J. Rosanoff, Robert E. Sherwood, Claire Sifton, Paul Sifton, Harry Weinberger, Stewart Edward White, Ira S. Wile and Harry Leon Wilson.

Speaking further of the studies of the Motion Picture Research Council, Dr. Lindeman said that the primary concern of persons involved in such studies related entirely to the welfare of children and a genuinely constructive program would lead, not toward censorship, but rather toward improved planning and supervision for children's entertainment. He pointed out that parents might even give themselves assurance by insisting upon enforcement of current laws which, in many states, forbid the admission of unaccompanied minors to motion picture theatres.

CONSTANCE Bennett

in

"AFTER TONIGHT"

with

GILBERT ROLAND

Entrancing as an Angel Dangerous as the Devil!

As "K-14", Spy! . . . she bewitched men's hearts and sent regiments to their death! But her own heart was crying out for the man she must now betray!

★

That glamorous lady, Constance Bennett in the arms of Gilbert Roland will send tingling thrills up and down the spines of your feminine audience for they've never seen her more alluring . . . or love scenes more tantalizing . . . than in this stunning tale of a spy in love and a conqueror the captive of his prisoner!

★

S. R. O. . . . BANK ON IT!

NRA MEMBER U.S. WE DO OUR PART

RKO Radio PICTURES

Directed by George Archainbaud
MERIAN C. COOPER, Executive Prod.
H. N. Swanson, Associate Producer

You've never seen THIS HEPBURN!

ELECTRIC
in "Morning Glory"

•

DYNAMIC
in "A Bill of Divorcement"

•

. . . and now, the
VERY SOUL OF ROMANCE
in America's best-loved love story that brings a new enchantment of sheer loveliness to glorify the screen!

•

NRA MEMBER U.S. WE DO OUR PART

RKO Radio PICTURES

Directed by George Cukor . . . MERIAN C. COOPER, Executive Producer . . . Kenneth Macgowan, Associate Producer

Katharine
HEPBURN
in Louisa M. Alcott's
LITTLE WOMEN

With JOAN BENNETT, PAUL LUKAS, FRANCES DEE, JEAN PARKER, EDNA MAY OLIVER,
Douglass Montgomery • Henry Stephenson

ANNUAL PAYROLL REDUCED $3,000,000

(Continued from page 15)

retained by them, nor have any fees been paid to the equity receivers or their attorneys or accountants.

The trustees said they propose to take such further steps as may be found advisable to improve theatre operation. Principal management changes effected since the second report were promotion of Ralph A. Kohn from treasurer to vice-president in charge of theatre operations, and his election as an executive officer in most of the theatre companies.

They also caused Walter B. Cokell, previously assistant treasurer, to be elected treasurer.

Salary Adjustments Reported

The trustees said they had completed a study of salary adjustments which, in the period between May 31, 1931 and March 14, 1933, were reduced as follows:

(a) June, 1931: All salaries of home office and field employees were reduced from 5 per cent to 25 per cent.

(b) January, 1932: All salaries above $50 per week were reduced from 5 per cent to 10 per cent.

(c) April, 1932: There was a reduction of 5 per cent on the first $50 of all salaries.

(d) Summer of 1932: All home office and field employees were given two weeks' vacation without pay.

(e) Spring of 1933: All employees receiving over $50 per week were given half salary for a seven-weeks period.

The effect of the application of these reductions upon the rates of pay in May, 1931, according to the third report, was as follows:

Weekly Salary May, 1931	Weekly Salary after reductions	% of decrease in annual salary allowing for seven weeks at half pay in Spring, 1933, on salaries above $50 weekly
$2,000.00	$1,398.57	34.8
1,500.00	1,061.07	34.0
1,250.00	892.32	33.4
1,000.00	723.57	32.5
750.00	554.82	31.0
600.00	453.57	29.5
500.00	386.07	28.0
400.00	314.07	26.8
300.00	242.07	24.7
200.00	167.28	22.0
100.00	88.48	17.6
75.00	67.10	16.6
50.00	45.13	9.7
25.00	22.57	9.7

In addition to the foregoing reductions, since bankruptcy, reductions totaling $2,385 a week, affecting 36 employees, have been made.

In the period between January, 1933, and August, 1933, the average home office payroll reduction, resulting both from reduced salaries and reduced number of employees, amounted to 25 per cent.

The present home office payroll, as compared with that of May, 1931, shows a weekly reduction amounting to $57,186 (or nearly $3,000,000 a year).

Reductions in Rentals

The trustees said they were making continuous efforts to obtain reductions in rentals under existing leases (whether of the bankrupt or of former subsidiaries of the bankrupt), and were endeavoring to obtain new leases wherever possible, based upon reduced rentals.

Publix Enterprises, Inc., and Subsidiaries

Considerable progress was reported in negotiations for adusting various matters of Publix Enterprises which are in controversy, and the trustees "confidently expect" that Publix theatre properties and those of subsidiaries will soon be so reorganized as to be included under the same administration as the other theatre subsidiaries. "Thereby considerable savings in expense and gains in the efficiency of the administration will be achieved."

The advisory committee on theatre reorganization, working with Irving Trust, trustee in bankruptcy for Publix Enterprises, concluded negotiations, according to the Paramount trustees, for reorganizing A. H. Blank Theatres Corp., bankrupt, and its subsidiaries, operating in Iowa and Nebraska. The court approved the agreement, it was said.

Negotiations for reorganizing Southern Enterprises have resulted in an agreement with Karl Hoblitzelle, providing for reorganization of theatres in Texas. The court also has approved this agreement.

Irving Trust has secured court approval of an agreement with Hunter Perry, for reorganizing Publix Newport News Theatres, Virginian-Tennessee Theatres, Publix Virginia, operating in Newport News, Charlottesville and Lynchburg, Virginia.

Irving Trust has concluded negotiations for reorganization of August Amusements, Augusta, Ga., which agreement likewise was confirmed by the court.

Dent Theatres, Inc.

The court, it was said, has approved a deal whereby Dent Theatres has entered an agreement with Karl Hoblitzelle, providing for transfer to a new corporation of all stocks of subsidiaries owned by Dent Theatres. The estate of Paramount Publix owns 75 per cent of capital stock of Dent; Saenger Theatres owns the remaining 25 per cent.

This agreement also provides for sale to Hoblitzelle of all Class A stock, being 50 per cent of the authorized capital stock, of the new corporation, and provision was made for the repurchase of the Class A stock on or before August 1, 1934.

Olympia Theatres, Inc.

Negotiations for reorganization of Olympia Theatres are continuing under supervision of the trustees, they pointed out. The advisory committee on theatre reorganization is in contact with the Boston reorganization committee, of which Charles Francis Adams is chairman. It was said that particular attention is being devoted to Salem Realty, which own houses in Salem, Lynn, Averill, Newton and Brockton, Mass., and 50 per cent of the capital stock of which is owned by Olympia Theatres, the remaining 50 per cent being owned by outside interests.

Goldstein Brothers Theatres

Negotiations for reorganizing the G-B Circuit in New England are progressing with representatives of banks, noteholders and receivers having interests in the properties.

Saenger Theatres, Inc.

Trustees are negotiating for a reorganization of Saenger Theatres, the stock of which is owned by the trustees, and which operates throughout six southern states.

Minnesota Amusement Company

Negotiations for reorganizing Minnesota Amusement were said to be progressing, the trustees having sent representatives to Minneapolis to study the situation. Also, representatives of important creditor interests, it was said, have been discussing the situation with the trustees in New York.

Seneca Holding Company

This company, which owns a large assembled plot on Times Square, fronting on the east side of Broadway between 44th and 45th Streets (present site of the Criterion theatre, et al), covered the various plots with separate mortgages, all of which are now in default, the trustees said they endeavored to preserve this property as a unit to prevent this threatened loss. A payment of $40,000, authorized by the court, was made to prevent foreclosure and Joseph P. Day and Peter Grimm are now negotiating sale or lease of the property.

Also, the trustees are working to prevent a sale of other Seneca property, including a studio and film depot and laboratory in Long Island City, which is subject to a substantial mortgage.

The Detroit Situation

A newly organized subsidiary is now operating theatres in Detroit. The trustees entered into a contract with George W. Trendle, for a period of about ten months, to head this group. Negotiations had been carried on by trustees with a view to a sale of part of the capital stock of the new corporation.

Kansas City Operating Company

Holders of $35,000 principal of mortgage bonds have extended the bonds for three years, upon the payment of $1,000 a month amortization.

Paramount Building, New York

No concrete plan of reorganization has been arrived at with regards the home office building on Times Square, owned by Paramount Broadway Corporation, wholly-owned subsidiary of the bankrupt, and which is subject to the lien of a mortgage to secure bonds of Paramount Broadway, of which $8,875,000 are outstanding.

Taxes for the first half of 1933, and interest and sinking fund payments due July 1, 1933, are in default, and the trustee under the mortgage has declared the entire outstanding amount of the bond issue to be due and payable.

Various negotiations have been had with bondholders' representatives.

Properties on the West Coast

Associates of Root, Clark, Buckner and Ballantine, attorneys for the trustees, have remained in California since May, and a member of the firm has made a second trip to Los Angeles and San Francisco to deal with urgent situations.

Final settlement of the controversy between Paramount Publix and Fox Film, arising out of a certain theatre agreement of Dec. 10, 1930, (and explained in detail in the second report) has not as yet been made. However, progress was reported by the trustees in the third report regarding problems relating to the various theatre properties involved.

Individual negotiations are underway for settling the problems of each of these theatre properties—which include: Paramount theatre, stores and building, San Francisco; California theatre, stores and building, San Francisco; St. Francis theatre, stores and building, San Francisco; Paramount theatre and building, Oakland; Paramount theatre, Portland, Ore.; Rialto theatre, Portland, and the Paramount theatre in Seattle.

West Coast Studio

Trustees said they have conducted negotiations with a bondholders' committee holding $2,900,000 serial bonds on the studio and also the Paramount Theatre Building, Los Angeles, with respect to a possible revision of the terms of

TRUSTEES ACT ON CONTRACTS, LEASES

the bond issue, but such negotiations have not yet resulted in any plan being proposed which is satisfactory to the trustees.

Paramount Productions was authorized to pay $150,000 of principal which became due Sept. 1, 1933, also a semi-annual installment of interest. Meanwhile negotiations are continuing.

A tender of $142,800 for release of a Hollywood tract owned by Paramount Land Corporation, and upon which the company's laboratory stands, was refused by the Citizens National Trust and Savings Bank, the trustee of the tract under the mortgage. Suit has been started to compel the bank to accept the tender and release the plot. However, it was said the mortgagee has indicated its willingness to consider a possible extension of the mortgage and a reduction of interest rates thereunder. Negotiations are now pending with a view to consummating such an agreement.

Paramount Land also owns a large tract 35 miles north of Hollywood, known as Paramount Rancho, and which is used for outdoor sets and westerns. Negotiations are in progress for extending for one year the maturity of an indebtedness of $72,500.

Marks Brothers' Suit

Hearings are in progress on an action pending in district court, Illinois, entitled "Paramount Publix Corp. vs. Louis L. Marks and Meyer Marks," wherein the bankrupt sought to recover $1,000,000 for alleged misrepresentations and breaches of warranty on the part of the Marks Brothers in connection with certain Chicago agreements dated October 31, 1929, whereby Paramount acquired the stock of Marks Brothers Theatres, Inc. Messrs. Sonnenschein, Berkson, Lautman, Levinson and Morse, of Chicago, have been retained by the trustees as special counsel.

Litigation Involving Transactions

Of importance was the situation involving the suit instituted by the trustees against a certain banking group to set aside the preferences it is claimed the banks received by reason of the March, 1932, and November, 1932, transactions. The respective banks and the members of the bank group have filed their answers raising the issues of the bill of complaint.

The subsidiary, Paramount Pictures, and its subsidiaries, Paramount Productions, Paramount Pictures Distributing, Paramount International and Film Production Corporation, pursuant to their request, have been given additional time to file thir answers to the complaint.

Survey of Contracts and Leases

The trustees pointed out that the court, by an order dated July 14, 1933, allowed them until Dec. 31, 1933 (with leave to apply for a further extension), within which period they could arrive at a determination as to which contracts, including leases, they should adopt.

Accordingly, the trustees, while reserving the right to determine not to adopt other contracts and leases, have definitely determined not to adopt the following contracts and leases, and in each such case, a notice of such action has been sent to the other party:

CONTRACTS DISAFFIRMED BY PARAMOUNT TRUSTEES

CANADIAN TRUST CO., Montreal, with Paramount Publix, dated Feb. 14, 1933, covering transfer agency for common stock. Disaffirmed Sept. 12, 1933.

CHEMICAL BANK AND TRUST CO., New York, with Paramount Publix, dated April 1, 1931, and April 15, 1932. Disaffirmed Sept. 12, 1933.

CHEMICAL BANK AND TRUST CO., New York, with Paramount Publix, relating to transfer agency and registrar. Disaffirmed Sept. 12, 1933.

EMANUEL COHEN, with Paramount Publix, dated January 1, 1932, covering personal services. Disaffirmed Sept. 8, 1933.

MONTREAL STOCK EXCHANGE, Montreal, with Paramount Publix, dated May 23, 1930, covering listing of common stock. Disaffirmed Sept. 11, 1933.

NEW YORK STOCK EXCHANGE, New York, with Famous Players Lasky Corp., dated Jan. 28, 1920, and May 28, 1919, covering listing of preferred and common stock. Disaffirmed Sept. 11, 1933.

CONSOLIDATED GAS CO. OF NEW YORK, New York, with Paramount Publix, dated Feb. 26, 1932, in connection with gas services at 521-31 West 43rd Street, New York. Disaffirmed Sept. 8, 1933.

SAM DEMBOW, JR., with Paramount Publix, dated Jan. 1, 1929, covering personal services. Disaffirmed Sept. 8, 1933.

EMPIRE TRUST CO. OF NEW YORK, with Paramount Publix, relating to appointment as transfer agent and registrar. Disaffirmed Sept. 12, 1933.

FAMOUS PLAYERS CANADIAN CORP., LTD., with Paramount Famous Lasky Corp., dated on or about April 14, 1930, relating to exchange of shares of common stock. Disaffirmed Sept. 11, 1933.

MORRIS GREENBERG, with Paramount Publix, dated April 25, 1932, relating to personal services. Disaffirmed Sept. 8, 1933.

RUSSELL HOLMAN, with Paramount Publix, dated March 21, 1929, relating to personal services. Disaffirmed Sept. 8, 1933.

IRVING TRUST CO., New York, with Famous players Lasky Corp., relating to appointment as registrar of preferred and common stock. Disaffirmed Sept. 11, 1933.

RALPH A. KOHN, with Paramount Publix, dated January 1, 1932, relating to personal services. Disaffirmed Sept. 8, 1933.

FRANK EDWARD LORSON, doing business under the name New York Supply and Inspection Co., New York, with Paramount Famous Lasky Corp., dated April 24, 1928, relating to theatre, office and store building, located at DeKalb Avenue and DeBevoise Place, Brooklyn, New York. Disaffirmed Sept. 17, 1933.

ROUBEN MAMOULIAN, Los Angeles, with Paramount Publix, dated March 4, 1931, relating to personal services. Disaffirmed Sept. 8, 1933.

MANHATTAN ENGINEERING BUREAU, New York, with Paramount Publix, dated Sept. 8, 1930, relating to inspection services of premises located at 34-13 36th Street, Long Island City, New York, and contract dated October 28, 1931, relating to inspection services of premises located at 36-12 35th Avenue, Long Island City. Disaffirmed Sept. 6, 1933.

MONTREAL TRUST CO., Montreal, with Paramount Publix, dated Feb. 14, 1933, relating to transfer of common stock. Disaffirmed Sept. 12, 1933.

NATIONAL DISTRICT TELEGRAPH CO., with Paramount Famous Lasky Corp., relating to watchman and fire alarm signal services at Paramount Theatre, located at DeKalb and Flatbush Avenue Extension, Brooklyn, N. Y., dated Nov. 17, 1927, also contract dated November 17, 1927, relating to watchman and fire alarm signal services at Paramount Office Building, located at DeKalb and Flatbush Avenue Extension, Brooklyn, N. Y. Disaffirmed Sept. 6, 1933.

NATIONAL DISTRICT TELEGRAPH CO., New York, with Paramount Publix, dated June 3, 1930, relating to watchman and fire alarm services in connection with premises at 35-11 35th Avenue, Long Island City, New York. Disaffirmed Sept. 6, 1933.

NATIONAL DISTRICT TELEGRAPH CO., New York City, with Paramount Publix, dated June 3, 1930, relating to watchman and fire alarm services in connection with premises at 34-54 35th Street, Long Island City. Disaffirmed Sept. 6, 1933.

NATIONAL DISTRICT TELEGRAPH CO., New York, with Paramount Publix, dated June 3, 1930, relating to watchman and fire alarm services in connection with premises at 34-29 35th Street, Long Island City. Disaffirmed Sept. 6, 1933.

E. V. RICHARDS, New Orleans, with Paramount Publix, dated July 31, 1929, relating to personal services. Disaffirmed Sept. 8, 1933.

ROSS FEDERAL SERVICE, INC., New York, with Paramount Publix, dated May 13, 1931, relating to checking percentage pictures. Disaffirmed Sept. 25, 1933.

LAWRENCE STERN AND CO., New York, with Paramount Publix, dated July 15, 1932, relating to services in connection with rental reductions, etc. Disaffirmed Sept. 11, 1933.

GEORGE SCHAEFER, New York City, with Paramount Publix, dated March 20, 1929, relating to personal services. Disaffirmed Sept. 8, 1933.

TECHNICOLOR MOTION PICTURE CORP., Hollywood, with Paramount Publix Corporation, dated Feb. 3, 1931. Disaffirmed Sept. 8, 1933.

SIR WILLIAM WISEMAN, New York, with Paramount Publix, dated Jan. 1, 1932, relating to services to be rendered bankrupt. Disaffirmed Sept. 8, 1933.

ADOLPH ZUKOR, New York, with Paramount Publix, dated Jan. 1, 1932, relating to personal services. Disaffirmed Sept. 8, 1933.

Twenty Leases Are Disaffirmed

The trustees of Paramount Publix Corp. reported last week to the U. S. District Court, in New York, that they had disaffirmed 20 leases of various property holdings, as follows (Paramount Publix was lessee in all cases):

Alabama Theatre, Birmingham; Allied Owners Corp., lessor; term began 1/1/28 and ends 12/31/42, at $155,592 annual rental; disaffirmed 9/5/33.

Paramount Theatre and Building, Brooklyn, N. Y.; Allied Owners Corp., lessor; term began 11/1/28 and ends 10/31/43, at $593,337 annual rental; disaffirmed 9/5/33.

Paramount Theatre and Stores, Fremont, Ohio; Allied Owners Corp., lessor; term began 1/1/32 and ends 1/1/47, at $22,589 annual rental; disaffirmed 9/5/33.

Paramount Theatre, Glens Falls, N. Y.; Allied Owners Corp., lessor; term began 2/1/32 and ends 1/31/47, at $22,997 annual rental; disaffirmed 9/5/33.

Paramount Theatre, Hamilton, Ohio; Midham Corp., lessor; term began 3/6/31 and ends 3/5/56, at $45,524 annual rental; disaffirmed 8/30/33.

Florida Theatre and Building, Jacksonville, Fla.; Hiawatha Co., lessor; term began 4/8/27 and ends 4/7/42, at $200,000 annual rental; disaffirmed 8/31/33.

Tennessee Theatre and Building, Knoxville, Tenn.; Tennessee Enterprises, Inc., lessor; term began 7/1/29 and ends 6/30/50, at rental depending upon certain interest and principal obligations on mortgage.

Warehouse and vacant land, 456 Pierce Ave., Long Island City; Seneca Holding Corp., lessor; term began 1/1/33 and ends 12/31/33, at $20,280 annual rental; disaffirmed 7/6/33; (disaffirmance of inter-company lease).

Edison Building, Los Angeles; Third and Broadway Building Corp., lessor; term began 7/1/25 and ends 6/30/42, at $160,000 annual rental; disaffirmed 8/31/33; (disaffirmance of inter-company lease).

Paramount Theatre and Stores, Middleton, Ohio; Midham Corp., lessor; term began 4/5/31 and ends 4/4/56, at $35,969 annual rental; disaffirmed 8/30/33.

New warehouse, 521 W. 43rd St., New York; Attica Film Corp., lessor; term began 1/1/32 and ends yearly; disaffirmed 8/11/33; (disaffirmance of inter-company lease).

Paramount Building, 1501 Broadway, New York; Paramount Broadway Corp., lessor; term began 1/1/26 and ends 1/1/51, at $807,500 annual rental; disaffirmed 9/1/33; (disaffirmance of inter-company lease).

Studio, Laboratory and Film Depot, Long Island City; Seneca Holding Corp., lessor; term began 1/1/26 and ends 12/31/37, at rental starting at $253,000 yearly, to $678,600, on sliding scale; disaffirmed 4/28/31. (disaffirmance of inter-company lease).

Paramount Theatre, Oskland, Cal.; Bway. and 20th Properties, Inc. as successor in interest of Investment Properties Corp., lessor; term began 12/15/31 and ends 12/14/61, at $175,000 annual rental; disaffirmed 9/5/33 (subleased to third person at no profit).

Florida Theatre and Building; St. Petersburg, Fla.; St. Petersburg Enterprises, lessor; term began 8/15/26 and ends 8/14/38, at $150,000 annual rental; disaffirmed 8/31/33.

Paramount Theatre, San Francisco; Granada Realty Co., lessor; term began 3/1/26 and ends 4/30/41, at $250,000 annual rental; disaffirmed 8/31/33; (disaffirmance of inter-company lease).

State Theatre and Building, Uniontown, Pa.; Gorley, et al, as lessors; term began 12/28/31 and ends 12/27/51, at $52,000 annual rental; disaffirmed 9/8/33.

Madison Toledo Building, Toledo, Ohio; Madison Toledo Co., as lessor; term began 9/1/26 and ends 8/31/41, at annual rental of from $6,356 to $8,470, on sliding scale; disaffirmed 8/31/33.

Paramount Theatre, Toledo, Ohio; Toledo Paramount Corp., lessor; term began 2/1/29 and ends 2/1/44, at rentals sufficient to meet certain ground leases and mortgage payments; disaffirmed 9/5/33; (disaffirmance of inter-company lease).

Penn Theatre and Building, Uniontown, Pa.; Gorley, et al, lessors; term began 12/28/31 and ends 12/27/51, at annual rental of $18,000; disaffirmed 9/8/33.

In addition to the foregoing contracts, the Paramount trustees also disaffirmed direct and collateral leases on some 20 properties, records of which appear in an adjoining column.

Control of Contracts, Disbursements

As a result of transfers of producing and distributing assets and business to newly formed subsidiaries (Paramount Productions, Paramount News, et al), and as a result of the issuance of the stock of these subsidiaries to

NEW PLAN TO CONTROL SUBSIDIARIES

another newly-formed corporation, Paramount Pictures Corporation, which stock was then issued to the bankrupt parent company, said bankrupt was in form almost entirely a holding and not an operating corporation (with some exceptions, involving theatre leases and certain assets such as film inventory, etc.), said the trustees.

And pursuant to authority granted in a court order entered in connection with the so-called suit of the banking group, the trustees have since allowed the subsidiaries to continue to hold their respective properties and to manage their respective businesses under the direction and control of the trustees. But, the trustees have required the subsidiary companies to present to them the agenda of the directors', finance committee, and executive committee meetings of the five subsidiaries.

In certain cases, the trustees said they have been consulted in advance with respect to proposed contracts and disbursements of the subsidiaries, and, as a part of the trustees' duties, they have generally supervised the operations of the subsidiaries.

Closer Control Desirable

However, the trustees point out that they have come to the conclusion that it would be appropriate and desirable for them to institute a plan for closer control over these subsidiaries. They also said that the advisability of effecting closer control over the contracts and disbursements of other subsidiaries is receiving their attention.

The plan developed and recommended by the trustees (and which they are authorized by the court to place in operation), follows:

All or substantially all of the cash receipts at New York of Paramount International and of Paramount Pictures Distributing (representing, in the case of International, the net foreign distribution receipts after payment of all expenses of the foreign distribution units, and, in the case of Distributing, the net domestic distribution receipts after the payment of domestic film exchanges of certain expenses of routine nature), are to be transferred to one or more special accounts in the name of the trustees. The cash receipts in New York of the two subsidiaries constitute the principal receipts of all of the five subsidiary companies.

Such cash receipts, according to the report, are to be paid out for the account of these subsidiaries only as needed for disbursements. The funds paid out will be deposited in bank accounts of the subsidiaries which are to make the required payments to outsiders. Withdrawals from such bank accounts of the subsidiaries are to be made only in accordance with general instructions from the trustees, and only upon countersignature of each check by an agent of the trustees. The funds transferred to the special accounts of the trustees will be transferred, not as dividends or as payments on account of indebtedness of the subsidiaries to the trustees, but as deposits somewhat in the nature of bank deposits, the trustees being accountable to the subsidiaries for the funds so deposited and not being entitled to offset against such funds the indebtedness of the subsidiaries to them.

Heretofore, budgets have been prepared quarterly estimating the probable cost of the production expenses of Paramount Productions and Paramount News, the exchange expenses of Paramount Pictures Distributing and the New York office expenses of the subsidiaries and estimating the probable film distribution receipts of Paramount Pictures Distributing and Paramount International Corporation.

Production Expense Variable

The distribution expenses and home office expenses are found to be fairly uniform, it was said. But the principal variable factor is the production expenses of Paramount Productions, which, however, represent a very large part of the total expenditures of the organization and which are incurred principally at the studio in California. In the case of production expenses of Paramount Productions, the budgets are prepared on the basis of the probable cost of pictures selected for filming during the succeeding quarter in the light of estimated distribution receipts. In addition, individual budgets, in great detail, are prepared for each picture. The trustees will require hereafter that the quarterly budgets and the picture budgets be submitted to them before they become effective. These quarterly budgets and individual picture budgets may frequently require modification after becoming effective, but the trustees will require that any substantial modification be approved by them.

Weekly or bi-weekly advances from the special accounts will be made to the subsidiaries upon requisitions describing the purposes for which such advances are to be used. To the extent that any such purposes are not within the quarterly budgets or individual picture budgets previously approved by the trustees, the requisitions are to be approved by the trustees before being honored.

As a further check upon expenditures, statements will be required to be furnished to the trustees weekly explaining all checks in excess of $1,000 which may be drawn by these subsidiaries.

As to contracts of these subsidiaries, the trustees have decided to require that no contract on behalf of such corporations shall be entered into unless such contract shall first have been approved by one or more of the trustees or shall expressly provide that it is made subject to the later approval of the executive committee of the corporation in question, which will be instructed not to grant such approval without the consent of the trustees. Contracts which will be performed within the period of a quarterly budget previously approved by the trustees and for which provision has been made in such budget, or contracts specifically contemplated by any approved picture budget, are to be deemed to have been approved, inasmuch as the trustees will theretofore have passed upon such budgets.

In order to retain the advantages, heretofore reported to the Court, involved in continuing the separate corporate existence of the pictures group subsidiaries, it is deemed advisable not to disregard the present corporate organization by requiring the various officers and employees of each corporation to obtain the approval of disbursements and contracts directly from the trustees, but rather to have approval granted by the executive committee of the corporation involved, or by one of two or three corporate officers to be designated by the trustees, such approval, in either case, to be granted only after obtaining the consent of one or more of the trustees, it was said. It is believed that the suggested indirect method of controlling disbursements and contracts will avoid the complications which would result if the trustees were to attempt to exercise direct control over those operations.

Dividend Payments

The trustees, in concluding their third report, said they do not recommend payment of a dividend at this time. Also, it was said that the obligations of the trustees for payment of various expenses connected with the equity receivership have not yet been determined or paid.

"A final report," it was said in conclusion, "cannot now be filed because of the uncompleted matters mentioned in this," the third report, "and because all the assets of the bankrupt have not been liquidated."

A record of cash receipts and disbursements of the trustees for the period covering from July 10 to September 29, 1933, appears on page 25.

Zukor Tells of Hertz and Katz

(*Continued from page* 15)

was apparent that it was to the company's best interests that an end be put to the situation. Kent was regarded as the one most likely to agree to step out in the interests of the company. Hertz negotiated a settlement with him. I didn't like to lose Kent. He had been my right hand man for 15 years.

"The conflict between him and Katz was begun, as I recollect, over the playing and selling of our pictures—even in our own houses. As business got worse, the situation between them came to an impasse. They were at loggerheads. When anything went wrong, one was always right and the other at fault."

As far as he knew, Mr. Zukor contended, Jesse Lasky had never formally resigned from the company. "He just stepped out."

Mr. Zukor said that early in the Spring of 1932, the company management decided that its pictures were not measuring up to their reputed cost, and that rather than "embarrass" Mr. Lasky with an investigation, they asked him to "take a three months' vacation" while they went ahead with their inquiries into production methods. As a result of this, certain changes were made and "Lasky subsequently stepped out."

Emanuel Cohen had been sent out to the Coast to make the studio check-up, said Mr. Zukor in answer to a question put to him by Saul E. Rogers, counsel for a Paramount bondholders' committee, and when his findings regarding excessive costs and methods proved correct, Mr. Zukor placed him in charge of production, which post he has held ever since.

Shortly after this, B. P. Schulberg received his $200,000 in settlement of his contract. Following this, the events leading up to the Hertz resignation took place. This was the result, Mr. Zukor testified, of efforts to assume control of production, chiefly, it appears, on the part of Sam Katz, who became interested in production and spent several months on the Coast assisting Mr. Cohen in getting the studio "back in shape." After Mr. Zukor recalled Mr. Katz from Hollywood and announced his proposals regarding decentralization in all departments, Katz resigned, Mr. Zukor said.

As to Mr. Hertz's actual resignation, Mr. Zukor said:

"He wanted to run the studio and tell them what to make and how to make it, and also wanted to run the advertising department. I believed a man who had been in the business for so little time wasn't qualified, and this led to his resignation."

Hertz's Salary, $96,000

Mr. Zukor said he had arranged the Hertz contract and that his salary was $96,000 per year.

Prior to 1919, when Paramount started as a large scale exhibitor, the company had no outside financing. After 1919, however, and up to and including 1930, various bond issues were floated for theatre and general expansion, and in 1930, a $15,200,000 loan was negotiated to "pay off maturing bank loans and other commitments."

Asked when the banks began to press the company for payments, Mr. Zukor insisted that he had no inkling the company was in difficulties with the banks until the late spring of 1932 when one of the banks refused to renew a note. Mr. Hertz and Ralph A. Kohn, Paramount treasurer, then began work on plans to reorganize the company finances. The result of these plans was the organization of Film Productions Corp. which pledged 23 negatives as collateral on new notes issued by 12 banks.

Paramount's bank indebtedness in 1931 was $7,500,000, and was increased to $9,600,000 the following year. The creation of new subsidiaries, Paramount Productions, Paramount Pictures Distributing Corp., Paramount International, and others, which took place in November, 1932, and the transfer of assets to them, "was part of the plan to decentralize the company everywhere, and was conceived months before," Mr. Zukor declared.

Mr. Zukor also revealed that his salary from 1927 to 1932, inclusive, had amounted to $858,000, and that during this time he received $750,000 in cash bonuses and approximately 10,000 shares of the company's stock. He disclosed that he owned nearly 100,000 shares in 1930, and that they then had a market value of $7,000,000.

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

The Mad Marxmen—now boiling some "Duck Soup" for Paramount—are admittedly just as insane in their preparations for filming as they are in the completed product. They do not hesitate to do things which no one else in the studio would dare contemplate, regardless of expense to the studio and the relation of that expense to the receivership. Which must annoy the trustees.

No one but Groucho, Chico, Harpo and Zeppo would avoid rehearsals with such enthusiasm.

No one but they could get away with calling a "family conference" and marching off to a secluded corner of the set just as Director Leo McCarey is ready to start a scene.

No one but Harpo would ask if he could leave the set for a few minutes and, being given permission, desert the studio to rush to the nearest airport and board a plane for Palm Springs.

No one but Zeppo, called for nine a. m., would have his valet telephone the studio at 8.55 to ask what time Mr. Marx was called, in the hope that the scene had been postponed.

But, then, they're really not bad boys. Groucho usually balances the cost scale when he paints on a false mustache and eyebrows, instead of growing them, or having them "built" on by hair, as other actors do.

▽

Young Richard Dawson, a sailor man, will get his diversion for the next four months on the rock pile at New York's workhouse, because he felt the urge of romance and tried to force his attentions upon a pretty miss of the Yorkville section, who, said Richard, gave him "that Mae West look." The magistrate who pronounced sentence is a namesake of the gentleman, who, while Paramounting, elected Miss West to pictures—Mr. Sam Katz.

▽

Even the New York censors have their big moments, as witnessed by some of their deletions. We bet the old boys got a kick out of their order to "eliminate distinct view of bottle labeled 'Itching Powder'" from a two-reeler tagged "Kid Glove Kisses."

▽

We sympathize with Paramount's lovely Miriam Hopkins. A piece of publicity from the main office in New York bears the sorrowful news that

MIRIAM HOPKINS FINDS
POLYANDROUS PART HARD WORK

"By nature," she said, "I happen to be the sort of woman who can't dominate one man, let alone two. When I leave the set in the evening, I usually relax into my natural self, but these days I'm so completely aroused emotionally that it takes two hours after I arrive at home before the full effect of my work wears off."

She can't take it.

▽

Radio would have us believe that the most distinguished dog in all the world is a new addition to the John Barrymore household, having been born on the Barrymore chest, while he was sleeping, during last week's earthquake.

▽

Dave (RKO vaudevillian) Hutton doesn't miss a trick, as evidenced by his account of the following, according to the daily press:

"She was sitting on the floor in our cabin in her pajamas, reading aloud from a Bible. Before I was quite awake I saw her there, and noticed that as she read she was looking at me out of the corner of her eye. Another thing I couldn't help noticing was that she kept looking at me out of the corner of her eye."

We have found a sequel to last week's paragraph about a curious letter which was sent to creditors by the editor of a Wisconsin newspaper. We echo this latest communication from Juliet Lowell's authentic specimens of "Dumb-Belles-Lettres—Lallapaloozas from the Morning Mail." It follows:

——— SHOE CO.

Dear Sirs:

We are in receipt of your letter of the 22nd inst. and surprised at its tenor.

Evidently you are unaware of our method of payment of accounts, so for your benefit we will explain.

Each month, when we have inspected our balance at the bank, we set aside a certain sum for the payment of accounts. Each creditor's name is then placed in the hat and the winning creditors drawn are paid the amounts due them.

We hope this explanation will be sufficient, and if we have any more of your damn nonsense your name will not even be placed in the hat.

We are, Yours faithfully,
CHARLES E——.

▽

Fortune telling is taboo in the Catholic religion. Yet Paramount sends to the press of the world an item which says, "Eleanor King, one of the nuns in 'Cradle Song,' told fortunes between scenes."

▽

Mr. Joseph V. McKee is about to inject into New York's heated tri-cornered mayoralty contest a last-minute bid for the support of motion picture projectionists in the Metropolitan area, on the grounds that it was he who sponsored and introduced in the Assembly, in 1920, the law compelling operators to take out a municipal license, and that, several years later, when reactionary film interests wanted to nullify the law with many hampering clauses, McKee again fought against such inroads.

▽

The Reverend Fred Smith, pastor of the First Congregational Church, at Newton, Kansas, rushes at this late hour to the defense of Sally Rand's fan dance, which netted Sally much front-page news space, considerable skekels and the wrath of Chicago's and New York's protectors of morals. Reverend Mr. Smith admitted that he saw the young lady strut her stuff, "but," he said, "it was as Moses saw God, from the cleft of the rock." (See Exodus 33:20-23.)

▽

"Some doubles," reports Fred Grace, "are so like the stars that the only way a director can tell them apart is to ask both to perform a risky stunt. The one whose 'side hurts' is not the double."

▽

Isn't it true that everybody wants to cooperate with the NRA by being the first to recover?

▽

Warners will tell you that "The World Changes," and so do the identities of some people's parentage. London neighbors of Boris Karloff knew him as Bill Pratt.

▽

Allied's latest charge against producers-distributors is that there was a plot to "wear down" Allied leaders during the code negotiations at Washington. They claim that producer executives maintained valets at nearby hotels to invigorate and restore them with rubdowns during the luncheon periods so they might outlast the independents.

▽

Metro's ambitious young actor, Eddie Quillan, is trying to write an original story. With that thought in mind, he has already read 400 books.

Very soon we shall have in our midst another American.

Herr Ernst Lubitsch, one-time Berlin actor, but for years a Paramount director in Hollywood, has finally gotten around, after some 11 years, to the important business of declaring allegiance to the land of opportunity, blue eagles, high salary checks and double features. Mr. Lubitsch, cigar a-smoking, received his first papers the other day.

Ernst Lubitsch still is quite young—only 41—a son of Simon and Anna (Lindenstedt) Lubitsch, of Berlin. It was in 1922 that Mr. Lubitsch asked for a passport to Hollywood, in answer to the strong and insistent entreaties of our Mary Pickford. After that he worked as a director for Sam, Harry and Jack Warner, spending three years with the brothers before he picked up a megaphone on the Metro Pictures lot of Mr. Marcus Loew. Finally, in 1927, he affixed his blunt signature, after brushing away some cigar ashes, to a Famous Players-Lasky contract.

▽

Anent our recent paragraph about taxation at motion picture theatres, Carlos Harrison, manager of Keith's, Cincinnati, says a movie house used to be a place where one sold tickets for a profit, but now it is merely a branch of the Internal Revenue's tax-collecting department.

▽

We hear that Mr. Roosevelt, the most written-to of all Presidents, gets an average of 3,800 letters a day, running far ahead of our best movie star. The majority of the Presidential mail is laudatory, many give suggestions, some are critical—and the rest are gimme letters. The mail has dropped considerably, though, from 5,200 daily.

And Marvin McIntyre, former Pathe newsreel man, now a Rooseveltian secretary, averages 270 telephone calls at the White House every day. One day he took 357.

▽

In most of the scenes of old, like those in "Berkeley Square," the ladies actually wear the fullness of dress requirements, sometimes as many as nine—count 'em—petticoats, worn one upon the other. This is supposed to lend dignity to the wearer's walk.

However, whenever you see a Roman gladiator with armor of "heavy steel," he is usually wearing felt dipped in gilt.

▽

He's a regular old navy man, is Secretary of the Navy Claude Swanson.

Fifi D'Orsay, petite French actress, completed one of her songs at a studio luncheon for Mr. Swanson, by skipping down from the stage and pausing on her way to affectionately pat some shiny bald heads and kiss a few chosen guests. Will Rogers came out of the embrace blushing and considerably mussed as to hair.

Then Fifi stopped beside Secretary Swanson. One hundred guests held their breath.

Would she?

She did—a generously long one. And Mr. Swanson emerged, not only smiling and unruffled, but looking as if he liked it.

Miss D'Orsay now has the whole United States Navy behind her.

▽

Mr. Rockefeller's people at Radio City seem to be constantly in hot water over politics and art. First it was Diego Rivera's "pink" paintings which kicked up a fuss. Now the paperhangers are after them for using German-made wall paper.

▽

RKO, in signing off its current circuit publication, says: "A few weeks ago we sent confidential word around that a certain actor, co-starred in a film, had proven box-office poison, and that it would be smart to lay off him in advertising." (Name 12.)

"SET TO

Chester
MORRIS in
KING FOR A NIGHT

DO GOOD BUSINESS"

—Says Daily Variety

"Powerful scenes and emotional wallops, with sincere direction and good performances," says Daily Variety . . . "SET TO DO GOOD BUSINESS GENERALLY, WITH SPECIAL APPEAL TO THE FAMILY TRADE."

With Alice White, John Miljan, George E. Stone, Grant Mitchell, George Meeker, Warren Hymer. Directed by Kurt Neumann. Produced by Carl Laemmle, Jr. Story by William Anthony McGuire. Presented by Carl Laemmle. Another winner from

UNIVERSAL

with Helen

TWELVETREES

DeCasseres, Stage Trumpeter, Sounds Note Of Comeback in Success of Seven Openings

Essayist Slides Bar of Soap under the Undertakers' Ballet

by BENJAMIN DE CASSERES

The miracle of 1933 is the comeback of Broadway. Lazarus came out of his grave dressed in his soup-and-fish!—*Percy Atkinson Gabriel.*

The dying theatre! The decline of the stage! The moribund drama! Pictures finally conquer the legit! Broadway is through!

That's what we listened to last year. And a lot more of this stuff was syringed into my ear along the Great Whited-Sepulchre Way as I carried the last legitimate actor from the "last legitimate theatre" one night last May.

Exit the theatre to the Bronx cheer.

Did I believe it? Not for an NRA moment. Why? Because since playing marbles I have heard periodically those old wheezes, "France is decaying," "British Empire is on its last legs," "This is Tammany's last battle" and "The theatre is declining."

The Undertakers' Ballet

So when I heard last year "The speaking theatre is through!" I knew I was listening to the familiar tap-dancing of the Undertakers' Ballet.

The same old ballet used to dance "The Pictures Will Never Amount to Anything!" "The Phonograph Will Annihilate the Concert Stage!" "Prohibition Is Here to Stay!"

Well, the boys of the daily rags must have copy. And that's what almost all the yowls amount to—copy! copy!

I grant that last year the legit. had a bad case of functional pylorospasm, with probable diverticulosis. But it wasn't caused by the fact that the public liked pictures better than plays or that it no longer cared for the stage. The decline of the stage to "its lowest level in years" was the result of (1) *no-mun,* (2) *the belief of a raft of scene-plumbers, politely called playwrights, that they could run off anything on the Fool Pub. for a week or two and then sting the picture nunkey-donkeys for a barrel of grands for their boob-porridge, and* (3, *and this is, I believe, the nux of the subject*), *the inability of the producers and play-spinners to see that the public taste is steadily rising both as regards the legitimate and pictures.*

As they say in the Latvian, the man that eats the meal is the judge of it. The man in the kitchen knows only his own palate.

The astounding return of Broadway right at the opening of the season both in the quality of the shows and overflowing attendances is due to two reasons, in my opinion: The people have more money to spend than they had last year, and, secondly (and to me this is the important reason), because nothing will ever be found as a substitute for the living, breathing, walking human being, just as no phonograph or radio can take the place of a living Chaliapin, Paderewski or Al Smith.

Consider what has happened on Broadway as I write this: Out of nine openings, seven smashed big. Last year at this time there was only one hit on Broadway.

Not only are many of the big hits fine shows, but the most extraordinary part of it is that several of the poor shows—like "Murder at the Vanities" and "Hold Your Horses," which the critics did not think so much of—are packing them in also.

The latter draws are caused by the public's desire to see real legs—and things—rather than the phantom kickers—and things—of the picture musical comedies. What can take the place of a real leg?

Take the women of the speaking stage. They are not as outrageously made up as the women of the screen. Most of the latter look phony with their gooey lips and upholstery-fringed eyes. And their acting looks, very often, like trick-bear stuff.

Am I arguing against pictures? Not for a moment. I'm a fan of boobiest ray serene. But I hold to the dominance, artistically and otherwise adverbially, of the spoken drama and musical show. The fall smashes and audiences fighting to get into theatres prove it.

There's Evolution, Too

I can conceive of the motion picture evolving into something else (higher or lower, as the case may be). I can conceive of it disappearing or giving place to some other form of entertainment as inconceivable to us now as pictures were to Oliver Cromwell. It is the essence of that which is mechanical and man-created to be finally junked. The reason: the mechanical is not reality itself; it is only a shadow and counterfeit of reality.

Now, the living stage is the reality, the eternal quantum, of which motion pictures are the shadow and the counterfeit.

A play by Aristophanes is put on twenty-five hundred years after its first performance in Athens. They pack them in to see it on Broadway for a year, and it goes on the road—Aristophanes!

Now, I do not know of a picture (original or otherwise) that will be reproduced twenty-five hundred years from now, for the simple reason that I do not believe there will be any such thing as a motion picture in 4433 A.D. But the stage, with living, breathing actors, who may even forget their lines, will, I wager, be there. And there will be Aeschyluses, Shakespeares, Molières, O'Neills and even Owen Davises doing their stuff.

"Forgetting their lines," I said above. That is another one of the elements that make for the superiority of the speaking stage. There is always that element of danger—which we all love—in a speaking drama. Anything may happen. The lead may be plastered. Cues may be missed. The vamp may make a frightful but uproariously funny mistake in a word. A horse may forget his parlor manners in public.

There is always this gripping margin of the accidental in the stage play, while in the picture everything is cock-sure, certain,

(*Continued on page 34*)

Mr. Benjamin DeCasseres, the last of the Spinozas, came into the office the other day proclaiming the resurrection of the speaking stage, the return of the ancient art, the triumph of the handmade drama. He had, it seemed, discovered nothing less than an epoch in the process of being born.

Now it is very pleasant to have a writer of Mr. DeCasseres' rank and attainment among our contributors. As has been set forth in this position before, we know him to be the best judge of beer and the second best judge of cheese in the world of American letters. We think he is also about as good a judge of the drama as he is of beer.

So in a mingled state of mind, but doubtful, it was agreed that he should do a piece for us tending to support his assertion about the stage. We have felt that if the stage should come back and get important it would be our duty to tell the motion picture world about it.

And what do we get by way of facts? None! But we do get considerable outgiving from Mr. DeCasseres in his entertaining manner about how he feels about something that he infers but does not prove. We have an essay—not a report.

May we not point out that Mr. DeCasseres himself in his article herewith puts his main hope for a real thrill from the drama on something that may happen that was not in the script—the "plastered lead," the careless horse, the dumb vamp.

*And so we present this outgiving from one of the most profound protagonists of the stage as further evidence that the motion picture is indeed the superseding medium.—*TERRY RAMSAYE.

Paramount's "Duck Soup" Four Marx Brothers Paramount's "Duck Soup" Four Marx Brothers Paramount's "Duck Soup" Four Marx Brothers

THEY HEARD ROSENBLATT EXPLAIN FILM CODE AT THE ATLANTA CONVENTION

ATLANTA CONVENTION INDORSES FILM CODE

Southeastern Exhibitors' Association Hears Rosenblatt Explain Provisions; Nat Williams Is Elected President

by HARRY E. NICHOLS
Special Correspondent

Support of the proposed code of fair competition for the motion picture industry was voted by the Southeastern Theatre Owners Association at the convention in Atlanta this week following an explanation of the instrument's objectives and workings by Sol A. Rosenblatt, deputy administrator. (Detailed account of Mr. Rosenblatt's address appears on page 9.)

More than 350 exhibitors and exchange men greeted Mr. Rosenblatt at the opening session Monday forenoon, called to order by Colonel Thomas E. Orr of Albertville, Ala., president of the association. It was a record attendance.

After Senator Alpha Fowler of Atlanta had presented a welcome to the exhibitors and Mitchell Wolfson, president of the Miami Theatre Owners and vice-president of the Southeastern Association, had spoken, Colonel Orr introduced Ed Kuykendall, president of the Motion Picture Theatre Owners of America, who in turn presented Mr. Rosenblatt. The deputy administrator was escorted to the platform by R. B. Wilby and C. E. Peppiatt. On the speakers platform were also A. Julian Brylawski, vice-president of the MPTOA; Charles W. Picquet, president of the North and South Carolina Theatre Owners Association, and Love B. Harrell, secretary of the Southeastern organization.

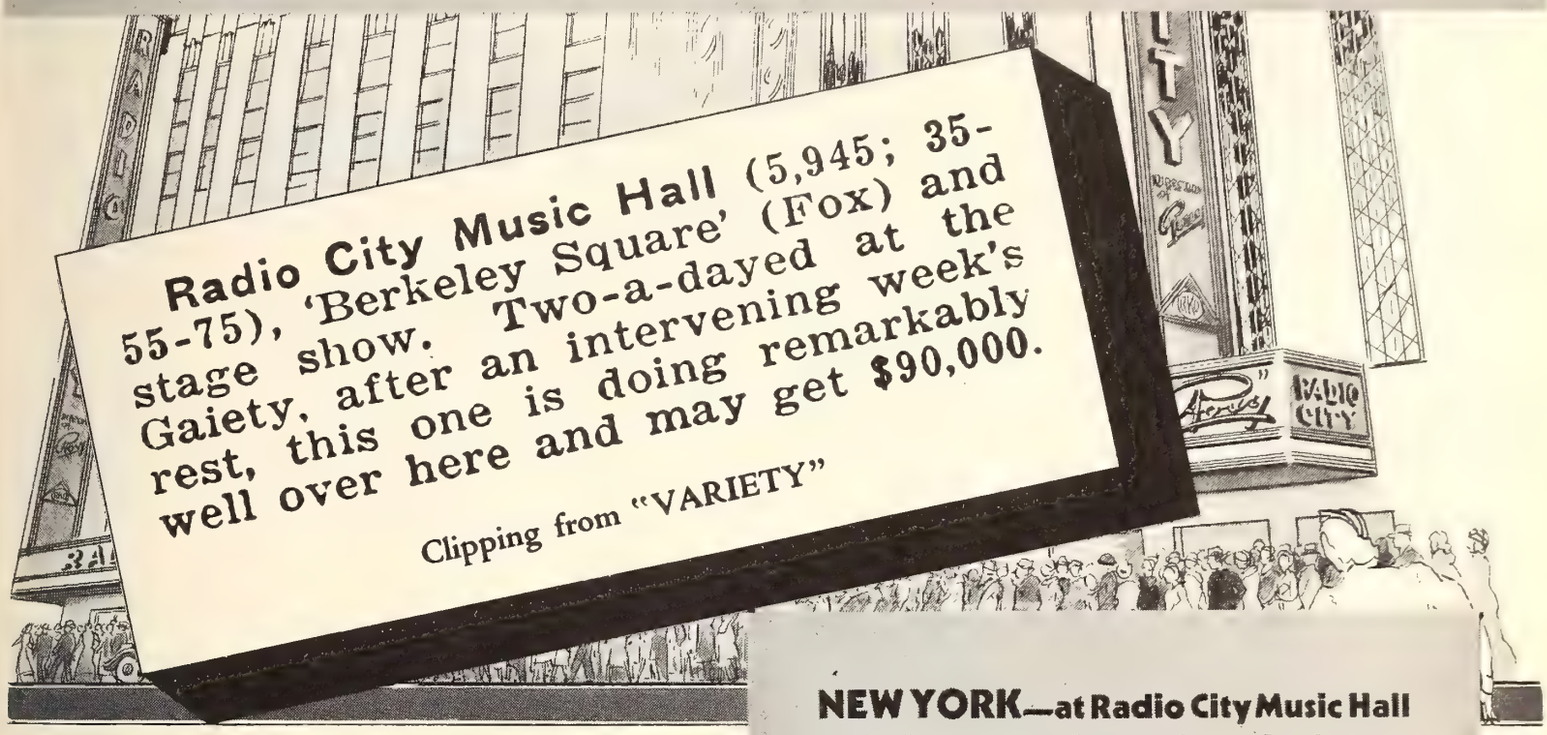
In another resolution the association protested against publication of box office figures and star salaries.

The following were elected for one-year terms as officers of the Southeastern exhibitors: Nat Williams, president; Hugh Manning, Mr. Orr and Mr. Wolfson, vice-presidents; Mr. Harrell, secretary, and these directors: O. C. Lam, Sam Borisky, Willis J. Davis, Mrs. H. T. Wood, C. H. Powell, R. B. Wilby, Fred Wise, Louis Bach, L. J. Duncan, L. D. Joel, H. C. Wales, Al Fowler, Arthur Lucas, A. E. Van Croix, J. C. H. Wink, W. H. Hartman, Mack Jackson, Ben Stein, T. E. Watson, F. F. Watson and F. F. Thompson.

Among those who registered at the convention were:

C. D. Swint and Mrs. Swint.
W. T. Murray.
Mr. and Mrs. W. M. Richardson, Atlanta.
Mr. and Mrs. Ed. Ezell, Atlanta.
Mr. Dave Prince, Atlanta.
Mr. and Mrs. A. E. Van Croix, Melbourne, Fla., and Van Croix, Fla.
Thos. E. Orr, Albertville, Ala.
T. E. Watson, Montevolla, Ala.
Nat. M. Williams
A. Julian Brylawski, Washington, D. C.
Walter J. Brackin.
Mrs. Wellingham Wood.
H. H. Macon, Statesboro, Ga.
W. P. Riggins, Jessup, Ga.
E. G. Gidley, Athens, Ga.
Mitchell Wolfson, Miami, Fla.
Jack B. Prichard, Hogansville, Ga.
Herbert Wales, Eustis, Fla.
M. C. Moore, Jacksonville, Fla.
C. H. Powell, Milledgeville, Ga.
Geo. M. Jones.
T. F. Thompson, Cedartown, Ga.
Sam Borisky, Chattanooga, Tenn.
L. H. Keene.
Mr. and Mrs. L. J. Duncan, West Point, Ga.
Wm. K. Jenkins, Lucas & Jenkins Circuit, Atlanta.
M. M. Osman, Atlanta.
Arthur Lucas, Lucas and Jenkins Circuit, Atlanta.
Willis J. Davis, Strand theatre, Covington, Ga.
Louis Rosenbaum, Muscle Shoals theatre, Florence, Ala.
Mr. and Mrs. Sol Rosenblatt, Washington, D. C.
Mr. and Mrs. Ed. Kuykendall, Greenville, Miss.
Mr. and Mrs. Charles Picquet, Charlotte, N. C.
J. C. Wink.
H. V. Manning.
J. E. Cantrell.
Geo. Wilby, Cameo theatre, Atlanta.
C. Eiseman, United Artists.
L. C. Moore, Enterprise, Ala.
F. R. Wright, Hartford, Ala.
M. S. England, RCA, Atlanta.
John Cunningham, Miami, Fla.
W. J. Hearn, Jr., State theatre, Russellville, Ala.
Charles Walder, Tivoli, Miami, Fla.
P. J. Henn, Lyric, Sylva, N. C.
J. G. Crouch, Princess, Troy, Ala.
I. H. Thompson, Princess, Hawkinsville.
Ben Stein, Valdosta Ga.
E. A. Rambonnet, Lexington theatre, Winston-Salem, N. C.
Walter L. Brandenburg, LaGrange, Ga.
W. J. Ray and wife, Franston theatre, Greenville, Ala.
T. W. Williams, Woodlawn and College theatres, Birmingham, Ala.
Frank Plaginos, Royal, Gainesville, Ga.
J. B. Dumestre, Jr., RCA Photophone, Atlanta, Ga.
O. A. Gross, Haven theatre, Canton, Ga.
W. H. Hutchinson, Jr., Majestic, Newman, Ga.
John A. Snider, Bessemer, Ala.
Thos. G. Coleman, Ritz, Anniston, Ala.
John W. Maugham, Jr., Arthur Bromberg Attractions, Atlanta.
Walter Griffith, Charlotte theatre, Charlotte, N. C.
H. Kincey, Charlotte.
L. A. Stein, Palace, Valdosta, Ga.
L. D. Joel, Casino, Jacksonville, Fla.
J. Hackel, Ritz, Jacksonville.
S. S. Stevenson, Henderson, N. C.
Ike Katz, Jr., Tivoli, Montgomery, Ala.
M. S. Katz, Montgomery.
Dixon Williams, Jr., Imperial, Griffin, Ga.
Jack Crawford, Gadsden, Gadsden, Ala.
Bernard Shapiro, Tri-Angle Poster and Printing Co., Atlanta.
C. M. Bolen, American Seating Co.
R. E. Martin, Martin theatre, Columbus, Ga.
A. E. Adams, Martin theatre, Columbus, Ga.
Paul A. King, National Carbon Co., Cleveland, Ohio.
Frank V. Merritt, Acme Theatres, Inc., Bham, Ala.
C. E. Peppiatt, Atlanta, Ga.
Tony Sudekum and wife, Crescent Amusement Co., Nashville, Tenn.
R. B. Wilby, Publix-Wilby, Atlanta.
R. W. Kennedy, Bham, Ala.
G. L. Wynn, Alamo, Newman, Ga.
C. H. Amos, Paramount, Nashville, Tenn.
Louis S. Bach, Hilan-Alphia-Bankhead, Atlanta.
L. D. Lawrence, American Seating Co.
Earle M. Fain, Leesburg, Fla.
Fred G. Weis, Savannah, Ga.
W. C. Kyle, Selma, Ala.
L. R. Towns, Montgomery, Ala.
Harry Hardy, Knoxville, Tenn.
E. R. Rogers, Chattanooga, Tenn.
J. H. Harrison, Publix-Wilby, Atlanta.
S. T. Spears, Baileys, Atlanta.
R. B. Vail, Rex, Bay Minette.
P. A. Engler.
B. L. Strozier, Stevenson Amusement Co., Rock Hill, S. C.
Rufus R. Davis, Houston theatre, Dothan, Ala.
J. L. Hutchinson, Majestic, Newnan, Ga.
J. C. Brown, National Theatre Supply Co.
W. F. McCauley, Western Electric.
L. W. McClung, Erpi.
Harry M. Williams, Universal salesman in Florida.
A. C. Gortatowsky, Albany and Liberty, Albany, Ga.
James H. Butner, Master Art Products, Atlanta.
H. S. Mitchell, Dixie, Pelham, Ga.
F. J. Wood, Woods, Cordele, Ga.
O. C. Lam, DeSoto, Rome, Ga.

"BERKELEY SQUARE" PROVES ANOTHER FOX MOP-UP!


Radio City Music Hall (5,945; 35-55-75), 'Berkeley Square' (Fox) and stage show. Two-a-dayed at the Gaiety, after an intervening week's rest, this one is doing remarkably well over here and may get $90,000.
Clipping from "VARIETY"

NEW YORK—at Radio City Music Hall ... tremendous after six boom $2 weeks at the Gaiety.

PHILADELPHIA—at the Locust ... 6th smash $2 week.

CLEVELAND—at the Hippodrome ... outstanding at pop prices ... beating "Paddy" and "Dr. Bull."

CINCINNATI—at the Lyric ... smash ... packing them in to 50% over previous week.

Just the beginning of a golden story that will be heard the country over!

BERKELEY SQUARE

LESLIE HOWARD
HEATHER ANGEL
VALERIE TAYLOR ◆ IRENE BROWNE ◆ BERYL MERCER

From the play by John L. Balderston
Directed by Frank Lloyd
Jesse L. Lasky Production

JOIN THE UPSWING WITH FOX

New Independent Exhibitor Group Formed in Ohio

Cleveland and Cincinnati independent exhibitors met in Columbus Tuesday to form a new independent association in protest against the present management of the Motion Picture Theatre Owners of Ohio. The formation of the new independent association was endorsed by exhibitors representing more than 200 theatres. Vigorous protest against the 10 per cent amusement tax was voiced by Ernest S. Schwartz, president of the Cleveland Exhibitors' Association, who presided, and who pleaded with the new organization to take steps looking to repeal of the tax.

Mr. Schwartz claimed that lack of independent organization, indifference and the circuit theatre interest of P. J. Wood, president of the Ohio MPTO, had been responsible for the present tax, and reminded the meeting that Ohio is the only state in the country paying an amusement tax in addition to a federal score charge for copyrighted music. A $15 minimum sound service charge, individual income taxes, state corporation taxes, censorship taxes, federal corporation taxes and state taxes on various other "intangibles" bring the total taxes paid by Ohio citizens to 11.

Attacks Circuits

Myer Fine, Cleveland exhibitor, bitterly attacked present circuit organizations, and Henry Greenberger, also of Cleveland, said that Cleveland exhibitors already had spent $10,000 in an effort to defeat the amusement tax.

Max Stern of Columbus pleaded unsuccessfully for all factions to consolidate under the new organization to fight the tax, but declined a membership on the proposed ways committee. Mr. Fine then asked for a reading of the resolution passed by Allied at the Chicago meeting last week requesting President Roosevelt to appoint some individual on the code board to see that independent exhibitors be given consideration and "an opportunity to exist." The motion was approved.

Demand Defense in Code

The following telegram was sent to M. B. Horowitz in Washington: "As an alternate on the code committee wish to advise you that at joint meeting now in session of Independent Theatre Owners of Southern and Northern Ohio that action taken at Chicago was endorsed by this body of exhibitors representing 218 theatres not affiliated with any national organization. Request you to continue your efforts and to continue cooperation with the independent theatre owners working on the code in Washington to the conclusion that a code be adopted that will permit independent theatres to remain in business.—(signed) M. S. Fine."

A ways and means committee was elected, composed of Nat Charnas, Toledo; Henry Greenberger, Cleveland; John Pekras, Elyria; Lemotte Smith, Alliance; N. J. Krichbaum, Akron; A. F. Hettesheimer, Cincinnati, and E. S. Schwartz, as chairman. It was instructed to organize for independent theatre owners, the organization to be known as Independent Motion Picture Theatre Owners of Ohio. The committee will meet within two weeks at Columbus.

On Wednesday P. J. Wood, president of the Ohio MPTO, declared that regardless of the formation of the new independent body, his organization would continue activities "for the best interests of all exhibitors." Mr. Wood also said that the most astounding news of Tuesday's mass meeting was the declaration that the Cleveland organization had spent $10,000 to defeat the amusement tax, when MPTO's entire legislative expense for the legislature's last three sessions was less than half that amount, during which time an amusement tax was twice defeated, newsreel tax and censorship exempted, two-men-in-a-booth bill defeated, stench bomb bill passed, and legislation legalizing Sunday motion pictures enacted.

Fred Strief, secretary of the Ohio Valley Exhibitors Association, announced late Tuesday his permanent retirement from exhibitor affairs, claiming he is unable to bear any longer the entire expense of that organization.

DeCasseres Sees Stage Comeback

(Continued from page 30)

pinned down. Nothing can go wrong. It is all printed.

In a word, pictures are too mechanically perfect. I can smell the stenciling and see the transportation can. It all happened in Hollywood. While in "Sailors, Beware!" for instance, it is happening before me. These living actors give me the delightful feeling of improvisation, of making up as they go along.

In the pictures those shadows will say their lines over and over some hundreds of thousands of times in just that way, with that same inflection, without a cough, a grunt or the human variation of a gesture to the sixteenth of an inch!

It gets on my nerves. If John Barrymore would only sneeze when he's making love.

These things happen on the stage—or we all, at least, hope for them to happen, knowing it is quite possible.

As I write these lines the newspapers chronicle two more colossal hits: "The Green Bay Tree" and "Let 'Em Eat Cake," with nine openings this coming week!

Every play is being taken out of its hiding place, dusted off, fly-spots removed and being pell-melled into rehearsal. There is a rush for theatres. The public is yelping for stage plays, and, more astonishing still, fine and competent playwrights are blossoming in every literary cranny and nook in New York, London and Paris.

All this is good for the picture business, for Hollywood depends almost entirely on New York, London and Europe for plays and books. The stage does everything for the screen, and, in return, the picture producers put money into the purses of playwrights and producers by their buys.

But this fact remains staring me in the face: the speaking stage is on the upturn. It will always be alive because plays have no formulas, while pictures all tend to be standardized. The intelligence of the producers, in the latter field, is always 'way behind the evolution of the public.

The difference between the stage and the screen: It is the difference, for instance, between seeing Lenore Ulric knocking a fellow down with her real kisses on the stage and seeing the same thing done on the screen by a shadow-vamp. It's the difference between seeing 15 rounds of a terrific go at Madison Square Garden and seeing the same thing on the screen.

There is no substitute for the human being in the raw. And that's the reason the stage will always "come back."

Thompson and Blumberg Given New RKO Posts

J. R. McDonough, recently elected president of the various RKO theatre companies to succeed Harold B. Franklin, started over the weekend to make changes in the company's management under the new regime and immediately transferred Phil Reisman to the foreign department of the film subsidiary, and appointed Leslie E. Thompson as executive assistant at RKO in charge of theatre operations, effective last Monday.

The theatre operations of RKO will be the direct responsibility of Major Thompson and he will be aided by Nate J. Blumberg, as general manager of theatre operations. Mr. Blumberg was due in New York from Chicago, where he had been serving the circuit as midwest manager.

Reoch in Charge of Realty

A. E. Reoch continues in charge of the real estate of RKO theatres. Construction and maintenance work is included in the operations of this department.

Both Mr. Thompson and Mr. Reoch will report directly to Mr. McDonough, who is also general manager of Radio-Keith-Orpheum Corporation.

Major Thompson had been the circuit's labor contact, and also had served in other executive posts in the circuit setup.

Walter L. Brown has been assigned to the real estate department of Radio-Keith-Orpheum to continue his analysis of company properties.

The post of assistant to the president of RKO has been discontinued.

In announcing the appointments of Thompson and Blumberg, Mr. McDonough said that Mr. Reisman had resigned from operation of the various theatre organizations of RKO to take over the position of general foreign sales manager of RKO Radio Pictures, under Ned E. Depinet, vice-president of that organization. Jules Levy will continue as general domestic sales manager in charge of RKO Radio sales in the United States and Canada, under Mr. Depinet.

Dowling Post Not Affected

Mr. Reisman and Mr. Franklin had been running the RKO circuit—Reisman as film buyer, vaudeville booker and an executive, and Franklin in charge of operations until his resignation two weeks ago.

A supplementary announcement from the New York home offices said that Mr. Reisman's appointment does not affect Ambrose Dowling, now in South America on company business, who generally has been accredited with being foreign sales manager.

Immediately upon Major Thompson's appointment—which was expected—the company called together in New York all of its eastern circuit divisional managers.

Trans-Lux Plans Four

Four or five new theatres to be constructed in different sections of New York are planned by Trans-Lux Theatre Corp., according to Leslie Thompson, president. One of them is to be built in Brooklyn, it was said.

TRAVELERS . . .

GRADWELL SEARS, Warner sales executive, was on a trip, out of New York, to South and Southwest.

BERT WHEELER, ROBERT WOOLSEY, THELMA TODD and DOROTHY LEE, Radio players, were set for cross-country stage tour in a musical comedy.

PETER FREUCHEN, Danish explorer and author of "Eskimo," arrived in New York from Metro studio for premiere.

LYNN FARNOL, Goldwyn representative, was due in New York from Hollywood.

BING CROSBY will fly from Hollywood to New York the end of this week.

RUTH ETTING leaves Hollywood for New York next week.

AL SELIG, Warner exploiteer, returned to New York from Detroit and left for Rochester.

ALINE MACMAHON, Warner player, returned to Hollywood from New York.

RUBY KEELER arrived at Burbank from New York to resume for Warners.

CARL LAEMMLE, Universal president, accompanied by his secretary, JACK ROSS, and CHARLES FORD left New York for Chicago Fair and Universal City.

JAMES R. GRAINGER, sales head of Universal, returned to New York from Coast.

GWEN HELLER, of Warner advertising department, left New York for Burbank.

LOU LUSTY returned to Columbia's Coast studios, where he has charge of trailers.

HOWARD WAUGH, Warner manager in Memphis, was in New York.

PAUL DANA, manager of RCA Victor office in Brazil, returned after New York stay.

RALPH PEER, song writer, sailed for Europe.

BENJAMIN GLAZER and his wife, SHARON LYNN, were due in New York from Europe, en route to Hollywood.

WALTER GOULD, United Artists manager in Latin America, returned from home office conferences.

ARTHUR DENT, BIP executive, returned to London from New York.

ARTHUR and DAVID LOEW will leave Los Angeles on round-the-world air tour, on November 15.

AL ROSEN was due in New York to discuss with Samuel Untermyer some aspects of proposed film, "The Mad Dog of Europe," anti-Hitler story.

HARRY COHN, president of Columbia, left New York for Hollywood.

MAX WEISFELDT, Majestic sales manager, was in Chicago, from New York headquarters.

HARVEY DAY left New York on tour of Fox exchanges in South and Midwest.

GEORGE ARLISS arrived on Coast from New York and England to start work for 20th Century.

SOPHIE TUCKER arrived in Los Angeles.

KATHARINE CORNELL returned to New York from Bavarian Alps.

BASIL RATHBONE returned from Europe.

CONSTANCE COLLIER sailed for Europe.

E. W. HAMMONS, Educational president, returned to New York from studio inspection.

JACK L. WARNER, vice-president of Warners, in charge of production, arrived in New York from Burbank.

WINFIELD SHEEHAN, Fox production executive, arrived on Coast from New York.

WILLIAM SCULLY, MGM eastern district sales manager, was in Boston.

KEN MORGAN, Erpi's Coast recording engineer, arrived in New York on annual visit.

JAMES M. BECK, JR., London representative for MPPDA, arrived in New York.

LEO MEEHAN is in New York from the Coast. It is his first trip East in four years.

BUDDY DESYLVA, Fox producer; DAVID BUTLER, director, and SID SILVERS, comedian, arrived in New York from the Coast.

EMILY LOWRY, actress, left New York for Hollywood, where she makes her screen debut for Warners.

MARIANA, Cuban dancer, arrived in New York from Europe.

TOBY GRUEN is back in New York from a European vacation.

AL SANTELL and LEWIS MILESTONE arrived in New York from Europe.

J. MAXWELL JOYCE is in Washington handling exploitation for United Artists.

MARY PICKFORD is on her way East from Hollywood.

21 Wide Range Deals Negotiated in Canada

Canada is going in for wide range sound in a substantial way with 21 installations already contracted for with the Northern Electric Company, the distributing and servicing organization for the Western Electric sound system in the Dominion. Sixteen installations already have been completed.

Installations made and contracted for include: Star, St. John, Newfoundland; Savoy, Glace Bay, N. S.; Orpheus, Halifax, N. S.; Napoleon Palace, Montreal, P. Q.; Park, Verdun, P. Q.; Centre, Ottawa, Ont.; Avalon, Ottawa, Ont.; Oxford, Toronto; Imperial, Toronto; Royal George, Toronto; Regent, Sudbury, Ont.; Uptown, Winnipeg, Man.; Strand, Prince Albert; Playhouse, Victoria, B. C.; Cinema de Paris, Three Rivers, P. Q.; Strand, Edmonton, Alta.; Century, Montreal, and two review rooms.

Film Interests Buy Casino

The Casino theatre, at Seventh avenue and 50th street, New York, one of the largest and most modern in the Times Square district, has been sold to Haring & Blumenthal and Jack Shapiro in a deal representing an investment of approximately $2,000,000. The theatre was formerly known as the Earl Carroll.

Tiffany Now Cortland

Tiffany Productions of California, Inc., Ltd., has changed its name to Cortland Pictures Corporation of California, Ltd., New York City, in the Delaware state department at Dover. The Corporation Trust Company was the incorporating company.

Monogram Votes Increased Budget

Monogram Pictures Corporation franchise holders met in Cleveland late last week to vote on an increased production budget and unanimously agreed to appropriate $100,000 for each feature picture, almost double the per picture expenditure originally allotted for the 1933-34 program.

According to W. Ray Johnston, Monogram president, the increase not only is justifiable but necessary in the face of present conditions.

"With the breakdown of most of the major theatre circuits, the opportunities for getting into first run spots are multiple today," Mr. Johnston said this week. "In order to fill these first run requirements it is necessary for us to go in for bigger name casts and for more prominent authors.""

The motion picture code was not discussed at the convention. All code matters, Mr. Johnston said, will be left to the Monogram executive committee, which will pass on it for the entire organization.

Master Art in U. A. Deal

Negotiations have been completed with Master Art Products, Inc., whereby its one-reel organlogues will be distributed by United Artists in the following territories: China, Manchuria, Japan, Formosa, Korea, Dairen, India, Burma, Ceylon, Afghanistan, Iraq, Persia, Strait Settlements, Malyasia, Siam, French Indo China, Sarawak, British North Borneo and the Dutch East Indies.

Bowes Supervises N.V.A. Rally

The 17th annual benefit for the National Variety Artists' Fund will be held Sunday evening, November 12, at the Metropolitan Opera House, New York, with Major Edward Bowes, managing director of the Capitol theatre, in charge of entertainment.

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Whenever you need the most speed for your money you can count on Air Express. The new schedules offer the fastest coast-to-coast time in the country, with proportionately high speed in reaching 85 principal cities direct by air. Coordinated fast rail connections extend this service to 23,000 other Railway Express Agency points. Pick-up and delivery in leading towns are included in the low rates. Duplicate receipts give a positive check on both shipment and delivery. Call your Railway Express Agent for rates and time schedules.

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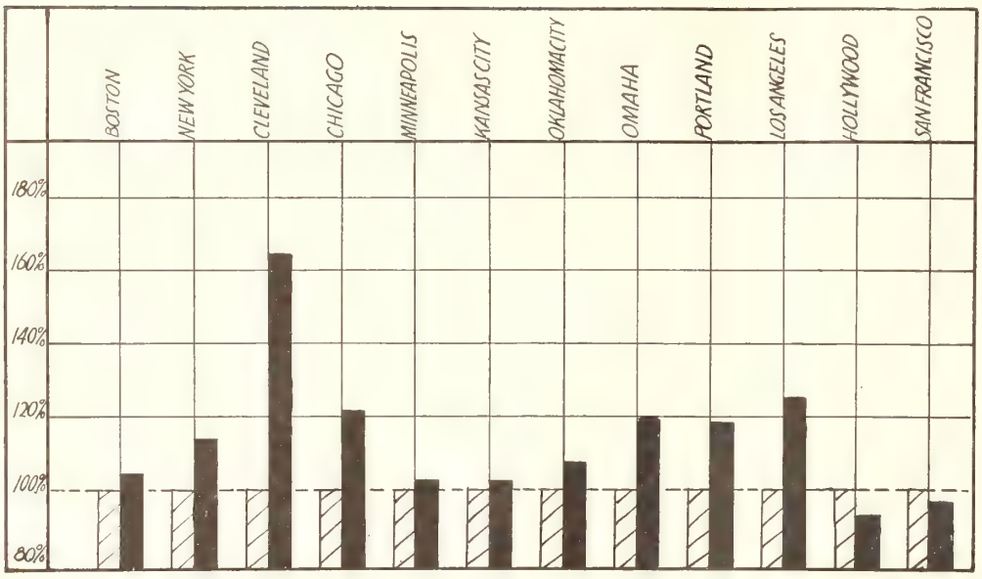


The chart, based on Motion Picture Herald's weekly tabulation of box-office grosses, compares the business done in twelve key cities during the three-weeks period from October 7 to October 21, 1933, with the business done in these same cities during the three previous weeks. The black bar represents the gross for the more recent period, while the shaded bar indicates the receipts for the first period.

Kansas City Independents In Negotiation with Loew's

The regulation of "cut-throat" trade practices and admissions in Kansas City and the adoption of a code of ethics governing "fair practices" to be agreed upon, are the subject of negotiations between Jay Means, president of the Independent Theatre Owners of Greater Kansas City, and Colonel E. A. Schiller of Loew's. Demand that Loew's raise the 25-cent price at the first-run Midland, is forcing offer of reciprocal concessions by suburban theatres.

Developments in the future are expected to bring about stabilization of admission prices and sharp restrictions, if not actual prohibition, on double bills, give-aways, cut-rates, two-for-ones and the other "price evasions" practiced by suburban houses. Inaction by Loew's on the matter, Mr. Means informed Colonel Schiller in New York by telegraph, will result in reduction of admissions from 15 and 20 cents to 10 cents. Loew's, in turn, demanded independents do something about double bills.

John Hertz Joins Lehman Brothers

John Hertz, former chairman of the Paramount Publix finance committee, will join the firm of Lehman Brothers, Wall Street banking house, on November 6. Lehman Brothers formerly were associated with RKO financing. Mr. Hertz will arrive in New York from Chicago over the week-end.

MPPDA Directors Meet

Directors of the Motion Picture Producers and Distributors of America held a routine meeting at the New York offices Tuesday.

Fred W. Peters Dead

Fred W. Peters, for years cashier of the National Theatre Supply Company, Dallas, died there last week.

Shapiro Aids Goldstone In Majestic Production

William D. Shapiro of Majestic has turned from supervision of sales activities to act as assistant to Phil Goldstone, in charge of Coast production. The third of 12 releases, "Sin of Nora Moran," has just been completed with Zita Johann, John Miljan and Alan Dinehart featured. The shifting of Mr. Shapiro followed the appointment of Max Weisfeldt as general sales manager. Mr. Weisfeldt succeeded John Weber, who was named foreign sales manager.

"KING KONG" DID WELL IN LONDON

From Frank Tilley, of Radio Pictures, Ltd., of London, has come a note, taking specific issue with Bernard Charman, of the HERALD'S *London correspondent staff, when he wrote in a recent issue that Fox's "Cavalcade" was an exception which had gratifyingly (for its producers) withstood the rigor of a summer hot spell, which had had a somewhat devastating effect on London's assorted box offices. Why, says Mr. Tilley, did Mr. Charman neglect to mention Radio's "King Kong," which is entitled as well to the "exception" rating by virtue, declares Mr. Tilley, of:* 14 *weeks at the London Coliseum, played "clean through" the heat spell, took in over* $200,000, *was seen by* 406,108 *"payees," played seven additional weeks in the West End, played three and four weeks at seaside resorts and key cities, broke house records? Mr. Kong, apparently, did rather well in London.*

Columbia Sales Up 45 Per Cent

Sales of Columbia Pictures for this year are 45.2 per cent ahead of last year at this time, according to Abe Montague, sales manager.

"During the last three weeks especially sales have broken all records in the history of Columbia," Mr. Montague said Tuesday. "These have represented not only the most important circuits, but also many independent groups, and exhibitors from the smaller towns. And to add to the encouragement of the situation, last week's business topped everything in the history of our organization."

More Houses Quit Detroit Combine

Mid-States Theatres, booking combine composed of members of Allied of Michigan, lost six additional constituents in Detroit this week with the withdrawal of the six neighborhood theatres operated by Harry Brown. The Great Lakes, a key house, was another withdrawal.

Mr. Brown is retiring because of ill health, and has turned over operation of his six houses to his son, Sam Brown.

ITOA May Continue New York Buying Strike

The New York Independent Theatre Owners Association met this week to make a final decision as to whether or not they will continue the film buying strike instituted October 24, as a result of the percentage demands of large companies. Reports indicated Wednesday that the majority of independent exhibitors in the metropolitan area were in favor of a continuance of the strike.

Arthur Abeles, Nathan Hirsh, Hyman Rachmil, Jack Hattan, Leo Justin, Russell Cohen and Abraham Drogan have been named as a committee to review all pictures of all independent exchanges, and to report on their booking possibilities.

RCA Answers Complaint

Answer to the bill of complaint in an equity proceeding brought against Radio Corporation of America by the Arcturus Radio Tube Co., to halt an action by RCA against Arcturus in New Jersey, was filed in Wilmington chancery court last week. In its answer, RCA asked for dismissal on the grounds Arcturus has no remedy in equity because the issue in the lawsuit, which is for royalties on an equipment licensing agreement, involves only legal questions.

English Actress Suicide

Lillian Hall-Davis, English film actress, was found dead last week in a suburb of London, her head in the oven of a gas stove, her throat slashed. Despondency over ill health was said to have been the cause of suicide.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Cradle Song

(Paramount)

Dramatic Idyll

Whether this picture will command the popular interest and support which its idea and class justly merit is a matter strictly in the hands of exhibitors who play it. They will have at their disposition a tenderly impressive show, and may announce it as probably one of the most beautiful, inspiring, and powerful human interest stories ever brought to the screen. They may promise that it is finely acted, with direction, photography and related production values above criticism.

The story is played, almost in its entirety, in a convent. Located in Spain, it's the story of a girl who becomes a nun. Exquisitely and understandingly handled, intimate glimpses of saintly Catholic sisterhood are revealed; yet the human side of these cloistered women is not ignored. A foundling is left at the convent door. Worldly maternal instincts, forever forsaken in her vows, prompt Sister Joanna to beg the Prioress that the convent keep and rear the girl-child. Granted, holy motherhood is exemplified in its truest conceptions as Joanna trains little Teresa. Years pass. Teresa is closer to Sister Joanna's heart than anything else in earthly life; her dream is that the child will follow in her footsteps and become a nun.

Teresa goes out into the world for a day and meets worldly love. It's a beautifully strange sensation to her; it's beautifully tragic to Sister Joanna. Antonio promises the sisterhood and Joanna that he will always keep Teresa holy and sacred.

Your problem is to convince patrons that this is a picture it is their moral duty to see, not with the old high pressure "you've got to see it" line of appeal, but with a showmanship campaign that will test your ability to the limit.

"Cradle Song" is unusual screen entertainment, consequently you must be prepared to adapt unusual methods in presenting it to your public. While the picture is primarily for adult understanding, it is also one that can be offered to youngsters in the teen age. It may be too deep, but certainly not inappropriate, for younger children.

While the picture is the first American starring vehicle of Dorothea Wieck of "Maedchen in Uniform," a natural selling asset, there is still much for the exhibitor to consider and do. First convince yourself that you have an unusual picture—one that any theatre, big city or small town, can be proud to offer—then sell it in ways that you know will be most effective in your neighborhood.

Start well enough in advance spreading the word that you have a picture that should be seen by every one. Line up every one you know, particularly the Catholic clergy, where possible, and the laymen whose opinions carry weight, and get them to see the picture at its first showing. A special preview for these persons would be advisable; then, getting their frank opinions, ask permission to use them in your ads and publicity. You can use their endorsement honestly and legitimately.

Dignity should be the basis of everything you attempt. There is no reason or justification for ballyhoo; nothing in the picture suggests that type of exploitation. Yet be careful that your dignity is not too solemn.—McCarthy, Hollywood.

Produced and distributed by Paramount. Directed by Mitchell Leisen. Associate director, Nina Moise. Original play by G. M. Martinez Sierra. Screen play by Marc Connelly. Art director, W. B. Ihnen. Music by W. Franke Harling. Continuity by Franke Partos and Robert Sparks. Sound, H. D. Mills. Photographer, Charles Lang. Running time, 77 minutes. Release date, November 17, 1933.

CAST

Joanna	Dorothea Wieck
Teresa	Evelyn Venable
The doctor	Sir Guy Standing
The prioress	Louise Dresser
Antonio	Kent Taylor
Marcella	Gertrude Michael
The vicaress	Georgia Caine
Alberto	Dickie Moore
Sagrario	Nydia Westman
Ines	Marion Ballou
Mistress of novices	Eleanor Wesselhoeft
Christina	Diane Sinclair
Pepita	Yvonne Pelletier
Tomas	David Durand
Carmen	Bonita Granville
Sabina	Rosita Butler
Village Priest	Mischa Auer

Meet the Baron

(MGM)

Comedy

Jack Pearl's radio broadcasting popularity is quite obviously the big showmanship value in this picture. That, undoubtedly, is the asset upon which the producers are basing their hopes for creating theatre patron interest. Naturally it is the element to hop on, and abetted by the provocative sounding title, which suggests many tricky showmanship variations, it should be possible to capitalize on that fact.

In content, comedy predominating, "Meet the Baron" is comparable to a vaudeville show—Pearl and Durante acts, mainly, with a couple of asides that bring in Zasu Pitts and Edna May Oliver. For occasional relief, Ted Healy and his Stooges occupy the screen to indulge in their typical slap-'em-around stuff. Dabs of girl glamour and interest, the most striking of which is a modernistically presented shower-bath episode, set to music. Blackouts climax every gag.

Continuity meaning little as broad comedy interpretations carry the story vein, the show opens with Baron and McGoo lost in the Trader Horn country. Deserted by the Real Baron, who might lead them to safety, as much of a handicap as they are, they are found by a relief expedition which mistakes them as the object of its search and the Baron and McGoo are content to let their rescuers keep on thinking so.

A Lindbergh New York welcome greets the amazed adventurers and Baron goes into his "Vas You Dere Sharley" broadcast character as McGoo clowns as his manager. Moving into Cuddles College, a girls' school, the gagging Healy gang carry on the laugh precipitation, and several episodes bring in Dean Primrose and Zasu, the maid, for more fun making. After the shower bath episode the Baron and Zasu contribute an icebox turn and the show is brought to its anti-climax as the Real Baron appears and accuses the Baron and McGoo of being imposters. An all-around face-saving deal is made, however, and the fadeout has the Baron renouncing his tall-lying propensities and romantically pleading with Zasu to share his future.

It's mass entertainment, and the highbrows must be convinced in advance that it's broad, low comedy, all-in-fun entertainment. Discounting several "funny" allusions, a family resemblance one in particular, there's a lot of fun for the youngsters. Much can be done to stimulate ticket sales with a clever handling of the "Meet the Baron"-Jack Pearl combination. His many listeners-in should constitute a potential ready made audience. The right kind of topical appeal should bring 'em in.

Radio contacts on Pearl's current broadcasting of course should be played to the limit by contact with releasing stations wherever possible. This should be supplemented by the draw of straight picture names in the cast, all tied together with catchlines that accentuate the hectic comedy color of the show and exploitation ideas that ring in such gags as the biggest liar contest.—McCarthy, Hollywood.

Produced and distributed by Metro-Goldwyn-Mayer. Directed by Walter Lang. Original story for the screen by Herman J. Mankiewicz and Norman Krasna. Screen play by Allen Rivkin and P. J. Wolfson. Dialogue by Arthur Kober and William K. Wells. Lyrics by Dorothy Fields. Music by Jimmy McHugh. Orchestra directed by Oscar Radin. Photographed by Allen Siegler. Film editor, Jemas E. Newcom. Art directors, Frank H. Webster and Howard Fisher. Interior decoration by Edwin B. Willis. Wardrobe by Dolly Tree. Executive producer, David O. Selznick. Running time, 65 minutes. Release date, October 20, 1933.

CAST

Baron	Jack Pearl
Joe McGoo	Jimmy Durante
Zasu	Zasu Pitts
Ted	Ted Healy
Dean Primrose	Edna May Oliver
Charley	Ben Bard
Real Baron	Henry Kolker
Radio Man	William B. Davidson
Stooge	Moe Howard
Stooge	Jerry Howard
Stooge	Larry Fine

The Invisible Man

(Universal)

You've a showmanship natural in "The Invisible Man." Brand new in idea, it's the kind of material that old-time and new-idea showmen can sink their teeth in and exploit to the skies. On top of that, it is super-wierd entertainment.

A thriller to be sure, yet it is not really a horror picture, even though the element of awesome eerie terror, charged with suspense, is stressed to the last degree. A masterpiece of trick camera technique, "The Invisible Man" is dramatic rather than gruesome, and situations and reactions precipitate easing comedy contrasts.

The Man has discovered a chemical compound that makes his body invisible. Interrupted in his search for an antidote, he unwraps the bandages that cover his head, casts off his clothes, you hear only his voice and see the results of his actions as he plays havoc with the inhabitants of a little English village. Early reports treat the news as a hoax, but when the Man breaks up a police investigation and kills the Inspector, the nation is terrorized. Papers and radios flash news, warnings and instructions.

Invading Dr. Kemp's home, the Man proposes to take him in as his partner. Together they will rule the world. Invisible armies will give them unlimited power to do anything they will. While the Man sleeps, Kemp informs Cranley, Flora and the police. The Man learns of Kemp's action. Warning Kemp that he will return and kill him, he becomes invisible, strikes terror

into the cordon of police and escapes. Kemp is killed, a train is wrecked.

Seeking rest in a country-side barn, a farmer notices movement in a strawpile. Snow begins to fall as the former notifies the police. Knowing they will be able to see his tracks in the snow, the authorities throw an impenetrable human wall around the barn, set it on fire. The door opens and footprints appear. The chief shoots. A human outline collapses in the snow. Nothing is visible. In bed, dying, the Man calls for Flora. She is with him as approaching death negates the chemical effect. Only in the last few seconds of the picture are Rains' features seen.

There will be a strong temptation to revive the "Frankenstein" furore in connection with this picture. It will be valuable, but not absolutely necessary. "The Invisible Man" has the stuff to sell and entertain on its own. Let your imagination ponder over the unlimited exploitation angles. The pressbook will be full of them, undoubtedly; there are a million more you can concoct, not the least of which are those that can be applied to women to stir their curiosity. How would they like to be embraced, kissed, by an invisible lover, an invisible man prying into their inmost secrets, an invisible man prowling the streets, a man they never see, until he's dead, the star of the picture. Concentrate on accentuating imagination-stunning thrill rather than gruesome terror.—McCarthy, Hollywood.

Produced and distributed by Universal. Directed by James Whale. From the story by H. G. Wells. Screenplay by R. C. Sherriff. Photographed by Arthur Edeson. Art direction by Charles D. Hall. Edited by Ted Kent. Editorial supervision by Maurice Pivar. Sound supervision by Gilbert Kurland. Running time, 70 minutes. Release date, November 13, 1933.

CAST

The Invisible Man	Claude Rains
Dr. Kemp	William Harrigan
Flora Cranley	Gloria Stuart
Chief detective	Dudley Digges
Mr. Hall	Forrester Harvey
Mrs. Hall	Una O'Connor
Dr. Cranley	Henry Travers
Inspector Lane	Donald Stuart
Millie	Merle Tottenham
Inspector Bird	Harry Stubbs
Jaffers	E. E. Clive

Broken Dreams

(Monogram)

Drama

Domestic drama with an appealing twist, and family entertainment, "Broken Dreams" packs much human interest, with audience sympathies concentrated on a little boy and well chosen comedy contrasts intervening to keep the show from becoming too heavy. The picture has material to intrigue the mothers, hold the attention of fathers, and provide pleasing entertainment for the youngsters. There are occasions when audiences probably will be reaching for their handkerchiefs, but the picture is not a tear-jerker inasmuch as atmospheric boy life comedy situations provide for plenty laughs.

Dr. Morley, heartbroken because the birth of his son caused the death of his wife, turns Billy over to Pop and Mom Miller. As the Doctor goes to Europe for further study, the child's companions are the occupants of his foster parents' pet store. Returning to America, Pop and Mom invite Morley to visit them and his boy. Reluctant at first, he is quickly captivated by the boy's charm and bacomes his pal.

This means breaking dates with Martha, his fiancee, and creates hostility between the boy and the woman. After the marriage Billy is brought into his father's home when Martha wants children of her own. Open warfare between the newcomer and his stepmother is imminent; quarrels lead the Doctor to seeking the company of his son and Martha to pick up again with an old lover. While his father is away on a case Billy is injured when he seeks to prevent Paul from attacking Martha. The Doctor rushes back to tend his son and learns the reason for Billy's injury, but when he hears that his wife has cooperated in a blood-transfusion there is love and happiness for everyone all around.

Well acted, moving at a steady pace, with dramatic suspense welding the various elements, the picture gives Buster Phelps ample opportunity to prove that he is a real little actor.

The show suggests its own best angle for interesting patrons—the conflict between husband and wife, the stepmother angle, with the boy always hovering in the background. Ballyhoo gags can be built around the boy's pets, a dog and a champanzee, to stimulate juvenile attention.—McCarthy, Hollywood.

Released on Monogram. Made by Ben Verschleiser. Directed by Robert Vignola. Story and screen play by Olga Printzlau. Dialogue and continuity by Maude Fulton. Photographed by Robert Planck. Running time, 68 minues. Release date, Oct. 20, 1933.

CAST

Dr. Robert Morley	Randolph Scott
Martha Morley	Martha Sleeper
Pop Miller	Joseph Cawthorn
Mom Miller	Beryl Mercer
Billy Morley	Buster Phelps
Grace	Charlotte Merriam
Hopkins	Sidney Bracey
Mam'selle	Adele St. Maur
Nurse	Phyllis Lee
Paul	Martin Burton
Gladys	Finis Barton
Judge Blake	Ed LeSaint
Dr. Greenwood	Sam Flint

The World Changes

(First National)

Drama

Against a vigorous background of some 75 years of American history, all revolving about a central character played with customary consummate skill by Paul Muni, Warner has drawn the picture which is "The World Changes," taken from the novel, "America Kneels," by Sheridan Gibney, a fact which may be worth noting.

Mr. Muni, who played so brilliantly in "I Am a Fugitive," here again attains a high level of performance, a point worthy of considerable emphasis. There are numerous angles of exhibitor attack. Perhaps the most valuable is that of Muni himself, as symbolical of an American spirit of daring and doing, against an ever changing background of American life, from the covered wagon of 1856 on the Nebraska prairie to the sable, stone mansion and stock ticker of 1929.

In support of Muni are innumerable good names. As Muni's mother is Aline MacMahon, as his wife is Mary Astor, as his partner is Guy Kibbee, as a son is Donald Cook. The title permits of a wide scope in the selling, and the generous use of innumerable articles indicating the progress of a nation from yesterday to today, in the lobby and out front.

The film is, at the same time, a history of the meat packing industry, centering in the Midwest and in the later stages, in Chicago particularly. The growth of the city is indicated.

Opening in 1856 with the birth of the son of Aline MacMahon and her husband as they settle in uncharted prairies, the story moves rapidly to the point where, as a young man fired by the words of Buffalo Bill Cody, Muni undertakes the impossible, driving Texas steers up to Omaha. With Kibbee as partner, he establishes the first and eventually the greatest meat packing company in Chicago. His snobbish wife detests his business, but takes full advantage of the money it brings. Eventually she is driven to insanity and death, more by her own temperament than by Muni. After having gone through the strife and turmoil which is big business, Muni retires, but not before he has started Cook in the brokerage business.

The family disintegrates, with Cook's social-climbing wife planning a marriage between her daughter and a priggish English "title." Muni, an old man, retires to his club, while his family goes its vapid way, coming to smash on the rocks of October, 1929. Finding that Cook's son, in business with his father, is in danger of prison for shady dealing, Muni saves the family name, but Cook's wife, caught in infidelity, kills her husband. Aline MacMahon, prior to that, has come to visit the family, and quickly sensing the trouble, decides to wait for the impending marriage of the "title" and a great grand-daughter. Then the crash, the shooting, and Muni's death, his only hope for the future, before his death, the promise of a young grandson to return to the earth and the Nebraska farm with the descendant of the girl Muni should have married as a young man, and Miss MacMahon, to start life, and the family name, anew. There the picture ends.

The story is set against a wide panorama of history and the development of a family. Muni is impressive in his character and reaction development as the story and his age progress, while Miss MacMahon shares honors with him.

Sell the picture powerfully, which means forcefully, making the most of Muni and his performance.—Aaronson, New York.

A First National production. Distributed by Warner Bros. Directed by Mervyn LeRoy. From the novel "America Kneels," by Sheridan Gibney. Adaptation by Edward Chodorov. Photographed by Tony Gaudio. Film editor, William Holmes. Release date, November 25, 1933. Running time, 93 minutes.

CAST

Orin Nordholm, Jr.	Paul Muni
Virginia	Mary Astor
Anna Nordholm	Aline MacMahon
Richard	Donald Cook
Ogden Jarrett	Alan Dinehart
Cleflin	Guy Kibbee
Jennifer	Margaret Lindsay
Orin Nordholm, Sr.	Henry O'Neill
Selma III.	Jean Muir
Mrs. Peterson	Anna Q. Nilsson
Paul	Theodore Newton
Natalie	Patricia Ellis
Buffalo Bill	Douglas Dumbrille
Captain Custer	Clay Clement
Morley	Oscar Apfel
Hodgens	Sidney Toler
Sir Phillip	Alan Mowbray
John	Gordon Westcott
Patten	Arthur Hohl
John as a boy	Jackie Searle

The Kennel Murder Case

(Warner)

Mystery

Just as there are innumerable thousands of detective fiction fans in this country, many of them forming a staunch cheering section for the work of S. S. Van Dine and his fictionalized detective creation, Philo Vance, so there should be many to welcome the appearance of another of his books, as adapted for the motion picture. This, the last of his books but one, which has just been published, should still be quite fresh in memory. For those patrons who have not read the story, the exhibitor still has for sale an ably executed, well turned mystery yarn, with ample suspense, all the proper elements in their proper places and the requisite amount of suspicion falling upon a sufficient number of the parties involved.

Once again playing one of his best known roles, William Powell presents Philo Vance, gentleman of means—and amateur detective of note. In support, and offering the exhibitor a strong marquee opportunity, are Ralph Morgan, Mary Astor, Eugene Pallette, Jack La Rue and Arthur Hohl. Taking an important place in the solving of a highly perplexing double murder is, unusually, a large and handsome Doberman Pinscher dog, whose instinct and recollection of injury are relied upon by Powell to discover that of which he was reasonably certain but not positive. The dog fanciers among the patronage might well be brought to a point of interest in the film by indication of the part played by the dog in the solution.

Comedy is a relieving factor, ably supplied by Pallette, as Sergeant Heath, and Etienne Gibardot as Doc Doremus the medical examiner, who is always disturbed at meal time to examine bodies. There is ample motive and reason for suspicion falling upon Miss Astor, a niece of Archer Coe, first victim, and his brother Brisbane Coe, second victim. Also the finger cleverly points to Morgan, Coe's secretary; Helen Vinson, Coe's mistress; Jack La Lue, Italian negotiating with Coe; Paul Kavanaugh, in love with Miss Astor, and whose prize Scottie is found dead, evidence pointing to Coe as the bitter dog fancying rival; Hohl, the butler; James Lee, Chinese Cook, jealous of Coe's collection of Chinese pottery. All seven have reason, and even Brisbane Coe is suspected, until his body suddenly comes to light.

It is exceedingly doubtful that the audience

will have any success selecting the murderer, which makes possible all the "dare you to guess" lines the exhibitor may care to use. Book store tieups are ready to hand, being particularly good at this moment, since Van Dine's latest, "The Dragon Murder Case," is just now being sold, stirring renewed interest in the author. The fact that the "Kennel Murder Case" ran serially in Hearst's International and Cosmopolitan Magazine should not be overlooked.

Good mystery, well developed, with Powell in a familiar and popular role, the unusual angle of the dogs, and the good name support afforded him, serve to provide the exhibitor with excellent entertainment in this picture.—AARONSON, New York.

Produced and distributed by Warner Bros. Directed by Michael Curtiz. Novel by S. S. Van Dine. Screen play by Robert N. Lee and Peter Milne. Dialogue director, Arthur Greville Collins. Photographed by William Reese. Film editor, Ed. M. McLarnin. Art director, Jack Okey. Release date, October 28, 1933. Running time, 73 minutes.

CAST

Philo Vance ..... William Powell
Hilda Lake ..... Mary Astor
Heath ..... Eugene Pallette
Raymond Wrede ..... Ralph Morgan
Doris Delafield ..... Helen Vinson
Eduardo Grassi ..... Jack LaRue
Sir Bruce MacDonald ..... Paul Kavanaugh
Archer Coe ..... Robert Barrat
Gamble ..... Arthur Hohl
Dubois ..... Henry O'Neill
Markham ..... Robert McWade
Brisbane Coe ..... Frank Conroy
Dr. Doremus ..... Etienne Gibardot
Snitkin ..... Spencer Charters
Hennessey ..... Charles Wilson
Liang ..... James Lee

Her Splendid Folly

(Progressive)

Comedy-Drama

Instead of whatever the title might indicate, the exhibitor has for sale in this picture a happily made production which carries no pretense to the spectacular or "super" yet provides an hour's entertainment. There is no "Folly" in it, nor is there anything of "splendor," but it is entertainment. It would be well at the start of billing to ward off any misgivings as to storms of emotion or extra-sentiment.

What you really have is a story of a girl, successful in search of work, who is to double for a star in danger sequences and then is assigned to do all the remainder of the picture when the star is mortally injured in an auto tumble en route to location.

Lilian Bond is the girl, and of course plays both roles. Theodore Von Eltz is the man lead who makes the going easier for the girl, particularly when she is hurt as the danger sequence goes awry and finds that he loves her. Lloyd Whitlock has the role of the deserted husband of the real Laura Gerard, who, not knowing of her death or the doubling, brings a sheriff when he learns of the double's marriage to the male lead.

The comedy element is something the exhibitor can count upon to hold the audience. Alexander Carr provides most of the fun, as the producer, and his dialogue of studio business carries a ring of authenticity as well as fun.

The names Lilian Bond and Theodore Von Eltz are the ones for the marquee.

There is no occasion to leave the children at home, and the show will fit any part of the week.—ROVELSTAD, New York.

Distributed by Progressive Pictures Corporation. In new year, Philadelphia and Washington by Hollywood Film Exchanges, Inc. Produced at International Studios, Hollywood. Directed by William O'Connor. Assistant director, Ralph Black. Adapted from the novel by Beulah Poynter. Edited by Roy Luby. Photographed by James Diamond and Jules Cronjager. Release date, October 7, 1933. Running time, 59 minutes.

CAST

Joan McAllister, Laura Gerard ..... Lillian Bond
Wallace Morley ..... Theodore Von Eltz
Solomon Ginsberg ..... Alexander Carr
John DeSilva ..... Lloyd Whitlock
Richard Hemingham ..... J. Frank Glendon
Mrs. McAllister ..... Beryl Mercer
Sally Lee ..... Roberta Gale
Natalie ..... Frances Lee
Anastasia ..... Louise Beaver
Justice of the Peace ..... William Burt
Witness ..... Harry Todd

Life in the Raw

(Fox)

Western

Where westerns are still good for audience draw, and there are unquestionably many such situations throughout the country, this Fox production, starring George O'Brien, is slightly shy on bang-up action in numerous spots, but nevertheless contains a goodly portion of the major ingredients of the western film, and should spot best on Saturday, when the juvenile and adult youngsters come to the show.

The O'Brien name is the best selling point, plus the authorship of the original, from a story by the notable and highly popular Zane Grey. The title is one of those general things that means little or nothing, and aside from its implied promise of an action picture, affords little opportunity in the direction of selling value. Zane Grey and George O'Brien are the best bets. In support are Claire Trevor, Greta Nissen, in a minor role, Warner Richmond and Gaylord Pendleton, in particular.

Miss Trevor stops at a small western town to find the ranch of her brother, Pendleton. O'Brien, meeting her after she gets out of Richmond's car to avoid his intentions, takes her to the nearest town. Finding her brother, she learns there is no ranch, and that night she learns more when Pendleton holds up the express office in town, the sheriff comes to make the arrest, and she and her brother escape. They separate, and when she runs into O'Brien in the mountains, they are followed by the sheriff, Miss Trevor making it appear that O'Brien is guilty of the holdup. They make good their escape from the law, and O'Brien leaves her. She is captured by Richmond and taken to his chief, Alan Edwards, owner of a night club in the desert, from which he conducts the leadership of his gang of outlaws.

O'Brien meets Pendleton and the two start for the club to effect the rescue of his sister and the capture of the bandits. It is successful, and when the three escape, O'Brien permits the sister and brother to ride ahead, while he decoys the pursuers into a trap which has been set, arranged by O'Brien and the sheriff. The inevitable romance, of course, concludes the picture.

There is little opportunity for selling in any but a conventional manner for this type of western, cut rather closely to the usual pattern as it is. It is good stuff for the youngsters, with whom O'Brien is popular.—AARONSON, New York.

Produced and distributed by Fox. Directed by Louis King. From a story by Zane Grey. Screen play by Stuart Anthony. Photography by Robert Planck. Costumes by Royer. Sound by Bernard Fredricks. Settings by Duncan Cramer. Musical director, Arthur Lange. Release date, July 7, 1933. Running time, 62 minutes.

CAST

Jim ..... George O'Brien
Judy ..... Claire Trevor
Belle ..... Greta Nissen
Myles ..... Francis Ford
Lamson ..... Warner Richmond
Tom ..... Gaylord Pendleton
Petroff ..... Alan Edwards
McTavish ..... Nigel DeBrulier

Take a Chance

(Paramount)

Musical Comedy

A light musical, "Take a Chance" is tinged with comedy, romance and spectacle that bring it within the classification of the current "back stage" entertainment cycle. Starting with a traveling carnival background and building to a point where a big show is having its premiere on Broadway, comedy, essentially of the specialty variety, is the predominant entertainment value. In this Dunn and Edwards are teamed, and because of their resort to slambang grifter tactics in getting what they are after, many laughs are forthcoming. One hoot owl song that Edwards puts over with the aid of his ukelele is catchy, suggesting its use over a loudspeaker system in ballyhooing the show.

Production and eye values fall somewhat short. The picture drags slowly as it permits the Dunn-Edwards specialties, and builds the Buddy Rogers-June Knight romance until it reaches a Daniel Boone climactic episode. This is an uproar of mirth provocation. There are several rather torrid dialogue lines and situations.

Most potent showmanship assets are to be found in the title, which suggests a wide latitude of clever tricks, and in the cast names. Smart handling of the combination of title and cast and a stressing of the comedy atmosphere should be the means of exciting patron attention.

The old teaser campaign, which costs little and often has been mighty effective, is a natural for adaptation in connection with this show. Well worked out with a proper consideration of name values, the comedy, romantic and music elements, it may easily prove just the thing that will sell the show most effectively.—MCCARTHY, Hollywood.

Produced and distributed by Paramount. Directed by Laurence Schwab and Monte Brice. Story and screen play by Laurence Schwab, Buddy DeSylva and Monte Brice. Music by Jay Gorney, Lou Alter and Herman Hupfeld. Lyrics by E. Y. Harburg, Billy Rose and Arthur Swanstrom. Art director, Herman Rosse. Director of dancing and singing, Bobby Connolly. Costumes by Charles LeMaire. Sound, Z. F. Tuthill. Photographer, Joe Valentine. Release date, October 27, 1933.

CAST

Duke ..... James Dunn
Louie ..... Cliff Edwards
Toni ..... June Knight
Wanda ..... Lillian Roth
Kenneth Raleigh ..... Charles "Buddy" Rogers
Thelma ..... Lillian Bond
Andrew Raleigh ..... Charles Richmond
Consuelo Raleigh ..... Dorothy Lee
Mike Caruso ..... Robert Gleckler
Miss Jersey City ..... Lona Andre

The Perils of Pauline

(Universal)

Excellent Serial

It may not be a parallel of Pearl White's "Pauline" of the early days of the silents, but it is a serial crammed with action, and decidedly different in atmosphere and background. Evalyn Knapp and Robert Allen carry the leads, supported by James Durkin, John Davidson, Sonny Ray and Frank Lackteen. The three first chapters—two of them running 21 minutes and the third 20—carry the action from China to a typhoon at sea, into Indo-China and the jungles. The opening episode introduces a hunt in a deserted temple for a disc carrying the formula of a deadly gas, a search conducted under shellfire and a rain of airplane bombs, and amid the machinations of Davidson's thugs. Next comes a fight aboard ship in a typhoon, a considerable letdown from the interest-stirring first chapter. In the third, a notable scene achieves suspense under a tense screen silence while a boa constrictor saves Pauline from one of the conspirators, a sequence worthy of any feature. Miss Knapp scarcely has the leading part in the action, and Sonny Ray's comedy falls short, but it at least has the merit of being busy comedy. The serial has everything from gunboats to savages' signal drums. —Two reels.

Wonders of the Tropics

(Principal)

Fair

Despite numerous unusual closeup shots of insect, bird and animal life on the jungled, infested banks of South America's greatest river, this journey with boat and camera down the mighty Amazon lacks a real continuity, an entertainment punch which appears throughout rather conspicuous by its absence. As a study of nature in the dank stretches of a little known jungle, it is of general interest. Several shots embody rather unusual pictorial beauty, but most of the lengthy footage is devoted to proof of the "survival of the fittest" axiom in the animal kingdom. The exhibitor may draw the schools into attendance by reason of the opportunity for nature study afforded.—Running time, 32 minutes.

Erpi Is Sued for Triple Damages

Stanley Company, a Warner subsidiary; Duovac tube interests and the Schlesinger General Talking Pictures Company, filed a motion at Wilmington, on Tuesday, seeking triple damages against Electrical Research Products. Immediately, Erpi's legal department made the following announcement in New York:

"There is nothing new in these suits. The issues involved have been in litigation for many months. Stanley, Duo-Vac, and General Talking Pictures asked the federal court in Delaware for several injunctions against the enforcement of Erpi's contracts with producers and theatres. The court refused to issue an injunction against the contract for servicing theatres and the collection of charges therefor. It granted the plea for an injunction against the enforcement of the clause providing for the furnishing of replacement parts and the clause thought to limit distribution of the pictures of producer licensees to theatres equipped with apparatus of Western Electric manufacture.

"No attempt was ever made by Erpi to enforce the first of these provisions by legal action, and the latter appeared only in the original licenses to Vitaphone and the Fox companies in which it was superseded more than five years ago. As a matter of fact, the injunctions have never been issued, due to the failure of the plaintiffs to file the necessary bonds.

"The litigation which resulted as above was based upon the alleged violation of the Sherman and Clayton anti-trust laws, and the effect of the new action is to ask for damages alleged to have been suffered by reason of the matters now before the courts."

Federal Court Approves Sale of Fox New England

Judge Edwin S. Thomas in federal court at Hartford, Conn., this week, confirmed and approved the sale at auction of the Fox New England theatres in Massachusetts and Connecticut last week to John A. McNaughton and W. B. S. Rogers for $3,101,000.

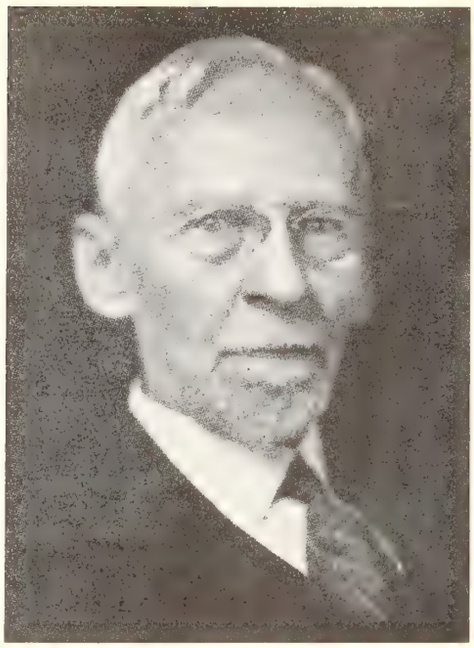
The reorganization plan of Poli-New England Theatres, Inc., new name of the former Fox New England circuit, has been completed and awaits the approval of the court. Under the plan S. Z. Poli will again resume control of the 18 theatres involved, with Louis M. Sagal, his son-in-law, in charge of operations.

Universal Reduces Loss, Compared With 1932 Quarter

Universal's net loss for the three months ended July 29, 1933, is estimated at approximately $124,492 after taxes and charges, according to a preliminary report of the company, issued this week. This compares with a loss of $419,338 for the same quarter in 1932. For the nine months ended July 29, according to the report, the net loss was approximately $728,747, which is $30,899 less than that for the corresponding period in 1932.

Rule Plans New War Film

A. L. Rule, producer of "The Big Drive," announced this week in Chicago that he will release another authentic war feature entitled "The Death Parade." The film will be offered to state rights distributors.



DR. GEORGE W. KIRCHWEY

Kirchwey Heads Board of Review

Dr. George W. Kirchwey, internationally known sociologist, criminologist and author, this week was elected to the chairmanship of the National Board of Review.

Dr. Kirchwey, former Dean of the Columbia University Law School, and later Commissioner of Reform in New York State and Warden of Sing Sing prison, succeeds Judge John R. Davies as chairman of the Board's executive committee. Wilton A. Barrett continues as executive secretary.

That social consciousness is "at last beginning to see the motion picture as a powerful force recreationally and educationally," and that the only contribution made by recent studies of films from a social standpoint has been to confirm "what we already know," were declarations made this week by Dr. Kirchwey, following his election.

Dr. Kirchwey told National Board of Review officers that there cannot be an intelligent motion picture audience unless it is made to demand more of the motion picture artistically and educationally, as well as from the standpoint of entertainment.

In addition to Dr. Kirchwey, members of the committee include: Dr. Frederic C. Howe, Walter W. Pettit; Mrs. Miriam Sutro Price, Dr. Myron T. Scudder, LeRoy E. Bowman, Dr. Frank Astor, Judge Davies, Dr. Louis I. Harris, George W. Zehrung, and Dr. William B. Tower.

Heywood-Wakefield Reports Loss of $533,215 for 9 Months

Heywood-Wakefield Company, manufacturer of reed and fibre furniture and theatre furnishings, reports for nine months ended September 30, 1933, net loss of $533,215 after depreciation, comparing with a net loss of $970,404 for the nine months in 1932.

Current assets as of September 30, 1933, amounted to $3,443,447, and current liabilities were $304,660, comparing with $4,236,479 and $203,624, respectively, last year.

Consolidated Net Equals $253,901

Consolidated Film Industries, Inc., and subsidiaries, this week reported for the quarter ended September 30 a consolidated net profit of $253,901, after depreciation and federal taxes. This is equivalent, after dividend requirements on $2 preferred stock, to 10 cents a share (par $1) on 524,973 shares of common stock. This compares with $197,177, or 49 cents a share on 400,000 shares of $2 preferred stock earned in the same quarter last year.

For the nine months ended September 30, net profit was $716,478 after charges and taxes, equal to 22 cents a share on the common and comparing with $685,273, or 16 cents a share, in the first nine months of 1932.

Closed Meeting Discusses Charges Made Against AMPA

Plans for a constructive and more concrete organization as well as reforms within the Associated Motion Picture Advertisers organization in New York, were determined upon at a closed luncheon meeting at Sardi's last week. Speakers discussed the recent charges of Columbia members that the organization was wasting its time, and it was agreed there was room for complaint.

Heading the group of objectors was Lou Goldberg of Columbia, who said he had no grievance against anyone in particular, but against the policies of the group. Other speakers were John Flinn, president; Vivian Moses, Tom Hamlin, Paul Benjamin, Martin Starr. The next meeting will hear a report of the board of directors.

Belasco Estate Put at $1,249,144

David Belasco, dean of the American theatre, who died May 14, 1931, left an estate with a gross valuation of $1,598,000 and a net of $1,249,144, according to a transfer tax appraisal filed in New York this week. The Actors' Fund of America received $5,000 under the will.

The bulk of the estate is in securities with a total value of $1,177,509, and included 500 shares of Stuyvesant Theatre Corporation, appraised at $700,135. Bonds included $110,659 in New York City corporate stock; $43,050 in New York State bonds; $41,340 in New York Central & Hudson River Railroad Company bonds, and $33,050 in bonds of the Chicago, Burlington & Quincy Railroad Company. Cash assets totaled $47,468, including $10,000 from the sale of the play "Tonight or Never."

Grainger Returns With Very Optimistic Report

James R. Grainger, general sales manager for Universal, returned to New York late last week from a cross-country sales trip, bringing back a report glowing with optimism. He visited eight key cities as far west as San Francisco.

"Conditions are improving and, while perhaps not as much as may have been expected, he said, "they are definitely on the plus side. This is particularly true of the Pacific Coast."

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
COLUMBIA			
"Let's Fall in Love"	Story by Herbert Fields. Director: David Burton.	Harriette Lake, Edmund Lowe, Gregory Ratoff, Arthur Jarrett, Wera Engels.	Shooting
"Straightaway"	Story by Lambert Hillyer. Director: Otto Brower.	Tim McCoy, Sue Carol, William Bakewell.	Shooting
"The Criminal Within"	Story by Doris Malloy and Kathryn Scola. Director: Phil Rosen.	Mary Brian, Bruce Cabot, Grant Mitchell.	Shooting
FOX			
"I Am Suzanne"	Screen play by Edwin Mayer. Director: Rowland V. Lee.	Lilian Harvey, Gene Raymond, Leslie Banks.	Shooting
"7 Lives Were Changed"	Story by Graham Greene. Director: Paul Martin.	Heather Angel, Norman Foster, Ralph Morgan, Herbert Mundin, Una O'Connor, Irene Ware, Dorothy Burgess.	Shooting
"Sleepers East"	Story by Frederick Nebel. Director: Kenneth MacKenna.	Wynne Gibson, Preston Foster, Harvey Stephens, Mona Barrie, Howard Lally.	Shooting
METRO-GOLDWYN-MAYER			
"The Comeback"	Story by F. Hugh Herbert. Director: George B. Seitz.	Otto Kruger, Ben Lyon, Isabelle Jewell.	Shooting
"Tarzan and His Mate"	Story by Edgar Rice Burroughs. Director: Cedric Gibbons.	Johnny Weissmuller, Maureen O'Sullivan, Neil Hamilton, Paul Cavanaugh, Doris Lloyd, Frank Reicher.	Shooting
"The Hollywood Party"	Story by Edmund Goulding and Howard Dietz. Director: Richard Boleslavsky.	Marie Dressler, Joan Crawford, Jean Harlow, Jimmy Durante, Lupe Velez, Jack Pearl, Charles Butterworth, Jean Hersholt, Albertina Rasch Ballet, Eddie Quillan, Polly Moran, Ben Bard, Richard Carle, George Givot.	Shooting
"Malibu"	Story by Joseph Vance Hoyt. Directors: Chester Franklin and Nick Grinde.	Jean Parker, David Landau, Russell Hardie.	Shooting
"Going Hollywood"	Story by Donald Ogden Stewart and C. Gardner Sullivan. Director: Raoul Walsh.	Marion Davies, Bing Crosby, Fifi D'Orsay, Ned Sparks, Ted Healy.	Shooting
"The Cat and the Fiddle"	Play by Jerome Kern and Otto Harbach. Director: William K. Howard.	Ramon Novarro, Jeanette MacDonald, Charles Butterworth, Vivienne Segal, Frank Morgan, Jean Hersholt.	Shooting
"Sons of the Desert"	Original story by Frank Craven. Director: William Seiter.	Stan Laurel, Oliver Hardy, Mae Busch, Lucien Littlefield, Charles Chase, Dorothy Christy.	Shooting
"Transcontinental Bus"	Story by Ferdinand Reyer and Frank Wead. Director: Richard Boleslavsky.	Robert Montgomery, Madge Evans, Nat Pendleton, Gladys Hulette, Ted Healy.	Shooting
MONOGRAM			
"Born Tough"	Story by Dore Schary. Director: William Nigh.	Ray Walker, Virginia Cherrill, George E. Stone.	Shooting
PARAMOUNT			
"Catherine the Great"	Story by Manuel Komroff. Director: Josef von Sternberg.	Marlene Dietrich, John Lodge, Kent Taylor, Louise Dresser, C. Henry Gordon, C. Aubrey Smith.	Shooting
"The Search for Beauty"	Original story by S. E. Grey and Paul Q. Milton. Director: Earle C. Kenton.	Buster Crabbe, Ida Lupino, Robert Armstrong, Lona Andre, James Gleason.	Shooting
"The Border Legion"	Story by Zane Grey. Director: Henry Hathaway.	Randolph Scott, Monte Blue, Barbara Adams, Fred Kohler.	Shooting
"Miss Fane's Baby Is Stolen"	Story by Rupert Hughes. Director: Alexander Hall.	Dorothea Wieck, Baby LeRoy, Alan Hale, Jack LaRue, Dorothy Burgess.	Shooting
"Alice in Wonderland"	Original story by Lewis Carroll. Director: Norman McLeod.	Charlotte Henry, Richard Arlen, Polly Moran, Jack Oakie, Charlie Ruggles, Louise Fazenda, Ford Sterling, Alison Skipworth, Leon Errol.	Shooting
"Eight Girls in a Boat"	Story by Helmuth Brandis. Director: Richard Wallace.	Dorothy Wilson, Kay Johnson, Mildred Hollis, Betty Grey, Douglas Montgomery, Peggy Montgomery, Ferike Boris, Barbara Barondess.	Shooting
"Girl Without a Room"	Story by Jack Lait. Director: Ralph Murphy.	Charles Farrell, Marguerite Churchill, Charlie Ruggles, Walter Woolf, Gregory Ratoff.	Shooting
"Sitting Pretty"	Story by Nina Wilcox Putnam. Director: Harry Joe Brown.	Jack Haley, Jack Oakie, Ginger Rogers, Thelma Todd, Gregory Ratoff.	Shooting
"Chrysalis"	Original story by Rose A. Porter. Director: James Flood.	Fredric March, Miriam Hopkins, George Raft.	Shooting
RKO-RADIO			
"Man of Two Worlds"	Novel by Ainsworth Morgan. Director: J. Walter Ruben.	Francis Lederer, Elissa Landi, Henry Stephenson, Sarah Padden, J. Farrell MacDonald, Steffi Duna.	Shooting
"Rodney"	Story by Leonard Mason. Director: George Archainbaud.	Walter Huston, Frances Dee, Robert Shane.	Shooting
"Long Lost Father"	Story by G. B. Stern. Director: Ernest B. Schoedsack.	John Barrymore, Helen Chandler, Donald Cook, Alan Mowbray, Doris Lloyd.	Shooting
"Wild Birds"	Story by Don Totheroh. Director: Elliott Nugent.	Jean Parker, Tom Brown, Zasu Pitts.	Shooting
"Trigger"	Play by Lulu Vollmer. Director: John Cromwell.	Katharine Hepburn, Robert Young, Ralph Bellamy.	Shooting
"Once Over Lightly"	Story by A. T. Horman. Director: Russell Mack.	Zasu Pitts, Pert Kelton, Skeets Gallagher, El Brendel, James Gleason, Bill Cagney.	Shooting
"Hips, Hips, Hooray!"	Original story and screen play by Harry Ruby and Bert Kalmar. Director: Mark Sandrich.	Bert Wheeler, Robert Woolsey, Dorothy Lee, Ruth Etting, Thelma Todd, George Meeker, Phyllis Barry.	Shooting
RELIANCE			
"Joe Palooka"	Director: Ben Stoloff.	Jimmy Durante, Stuart Erwin, Lupe Velez.	Shooting
SALIENT			
"Mating Time"	Screen play and direction by Leo Birinski.	Ben Alexander, Jeanette Loff, Arthur Tracy.	Shooting
SAMUEL GOLDWYN			
"Nana"	Story by Emile Zola. Director: Dorothy Arzner.	Anna Sten, Lionel Atwill, Phillips Holmes.	Shooting
TWENTIETH CENTURY			
"Born to Be Bad"	Story by Ralph Graves. Director: Lowell Sherman.	Loretta Young, Cary Grant, Harry Green, Marion Burns.	Shooting
"Advice to the Lovelorn"	Novel by Nathaniel West. Director: Alfred Werker.	Lee Tracy, Sally Blane, Paul Harvey, C. Henry Gordon, Judith Wood.	Shooting
"Gallant Lady"	Screen play by Sam Mintz. Director: Gregory La Cava.	Ann Harding, Clive Brook, Tullio Carminati, Janet Beecher, Otto Kruger, Veree Teasdale.	Shooting
UNIVERSAL			
"I Like It That Way"	Story by Harry Sauber. Director: Harry Lachman.	Gloria Stuart, Roger Pryor, Raymond Hackett.	Shooting
"Bombay Mail"	Story by L. G. Blochman. Director: Edwin Marin.	Edmund Lowe, Onslow Stevens, Ralph Forbes, Shirley Grey, Tom Moore.	Shooting
"Cross Country Cruise"	Screen play by Stanley Rauh and Elmer Harris. Director: Edward Buzell.	Lew Ayres, Alice White.	Shooting
"Madame Spy"	Screen play by William Hurlbut. Director: Karl Freund.	Fay Wray, Nils Asther, Edward Arnold, Mabel Marden.	Shooting
WARNER BROS.-FIRST NATIONAL			
"Massacre"	Story by Robert Gessner and Ralph Block. Director: Alan Crosland.	Richard Barthelmess, Ann Dvorak, Henry O'Neill.	Shooting
"Easy to Love"	Screen play by Carl Erickson, David Boehm and Manny Seff. Director: William Keighley.	Adolphe Menjou, Mary Astor, Genevieve Tobin, Edward Everett Horton, Patricia Ellis, Hugh Herbert.	Shooting
"King of Fashion"	Story by Warren Duff. Director: Wilhelm Dieterle.	William Powell, Bette Davis, Frank McHugh.	Shooting
"Hi, Nellie!"	Story by Roy Chanslor. Director: Mervyn LeRoy.	Paul Muni, Glenda Farrell, Ned Sparks.	Shooting
"Mandalay"	Story by Paul H. Fox. Director: Michael Curtiz.	Kay Francis, Ricardo Cortez, George Brent.	Shooting

JENKINS' COLYUM

Neligh, Nebraska

DEAR HERALD:

Well, here we go. We don't know how far we will get for we've had to sneak one over on Doc. Doc tells us to stay in bed, but we can't unload all of our work on Ernie. Ernie is a good-natured, hardworking conscientious Democrat, but there is such a thing as asking too much of even a Democrat.

If you have never tried writing when one of your eyes was fogged over so that it made a phantasmagoria of the letters and lines until you couldn't tell whether you were afoot or on horseback, then you have missed an experience that is well worth missing. When you hit a "Q" when you want to hit an "H," it makes your orthography a little out of plumb and makes the typesetter wonder what kind of language you are using. Doc is working his durnest to get our blood pressure down, and if the horse medicine he is doping us with don't do it, it will be a joke on the horse.

And Those Crooners!

Majorie has the radio turned on and all we can hear is sobbing crooners and jazz orchestras, and if we have to listen to them much longer we are going to bite a chunk out of the bed rail. There is a long list of talented people whom we regard very highly, but jazz orchestras and crooners are not on that list.

The open season on pheasants starts today and every guy in town has gone hunting except us, and here we lie counting the flowers in the wall paper instead of estimating the distance we should lead the pheasant when he takes wing, and if you can think of anything worse than that you must be a good thinker. When we can't go hunting it's a cinch we are sick.

Out here in the corn belt the farmers are getting their necks bowed and are going to declare an embargo on all farm products until the price comes up to cover the cost of production. Ex-governor Keith Neville has resigned as state administrator of the N. R. A. and declares that that program is ruining the farmer, and Governor Bryan comes out with a like declaration, and it looks like hell has broken loose in the Jeffersonian ranks west of the Mississippi. As we have said before in this colyum, the farmers have been the goats ever since old Cincinnatis started breaking prairie with a yoke of bulls, and the goat pasture having become such slim picking accounts for why the goats have gone to eating tin cans and rubber boots, and when a goat gets filled up on rubber boots, boy, you want to look out for him.

Two Pounds of Butter a Ticket

The processing of cotton has raised the price of cotton goods 75% and the corn belt don't raise any cotton. The processing of wheat has raised flour from 85 cents a sack to $2.00, and the corn belt don't raise any wheat to speak of. The prices of farm products have steadily declined and that's why this country has blown up, and if you don't think this is making it mighty tough on theatres especially, just drive out here and investigate for yourself. It takes ten bushel of corn to buy a sack of flour. It takes two pounds of butter to buy a theatre ticket. It takes a dozen eggs to get a kid into the show, and the result is they are not going to shows in any great numbers. When you go to a show out here now you never have to stand up.

On the radio today we heard three professors of Chicago University discussing "inflation" at their "Round Table" conference. They covered the field from A to Z and when they got through we didn't know any more about inflation than a sow pig, and we doubt if they did either.

What They Mean—Or Don't

The consensus seemed to be that when you have plenty of commodities to trade for the dollar the dollar is inflated, but when you don't have anything to trade for the dollar the dollar is deflated, and that's where inflation and deflation invariably lands, and this statement will prove that we don't know adam thing about it.

Adios. Here comes the Doc, and here we go for the bed.

COL. J. C. JENKINS,
The HERALD's Vagabond Colyumnist

BOOK REVIEW

SETTINGS AND COSTUMES OF THE MODERN STAGE. By Theodore Komisarjevsky and Lee Simonson; edited by C. G. Holme. London: The Studio. 132 pp. Cloth, $4.50.

When the motion picture began to talk some thoughtful people declared that the theatre of the stage was doomed. This was not an altogether unpleasant thought, for change gives contemporary life an air of importance. Within the motion picture industry itself, of course, the prospect of cinema ascendency could not have been otherwise than pleasant. Not only did it promise larger revenues; it also suggested certain social inheritances—a complete right to Broadway, a valid title to the traditions of the Theatre. Those both lay and professional who had commercial or emotional attachments to the stage, naturally resisted this idea, but great numbers of them too came to accept what was regarded as the inevitable. But five years of audible motion pictures have shown this prophecy to have been only partly right.

The title, to be sure, scarcely suggests profound contents. The pages nevertheless do reflect a vitality continuous with that which has given the stage several thousand years of important cultural history—and what is more significant just now, they do define a purpose for the stage as worthy as ever it had, and within a restricted area, possibly as profitable.

Confusion of purpose may after all account for the notion that the talking picture supplants the stage, and it is a confusion which the motion picture industry, as well as the so-called "legitimate" field, might well wish to clarify. And this for good business reasons. The stage theatre is not a great popular theatre. The talking picture, on the other hand, has realized its tremendous mission in giving dramatic literature to those for whom it was non-existant or a rarity.

Crudely the stage endeavored to possess some of the elements of popular theatre. Just as well that the Opera House has been razed for the construction of a modern motion picture theatre. The troupers suffer, but the Theatre gains—if it will. As represented in this new Studio publication, it possesses an art-form quite its own, with its own material and appeals which the motion picture, now become the first satisfactory popular theatre, will not care to bother about.

The body of the volume consists in something like 200 reproductions of photographs and sketches of stage settings and costumes, representative of the several techniques developed for the enclosed theatre since the use of simple flats and wings, a period of about 60 years, as applied to productions of the last few years. They should stimulate the advanced creator of stage productions and prove a guide to those amateurs and semi-professionals ardently at work in thousands of "little theatres." But more than this, they suggest lines of further development in the creation of stagecraft as an electric art, integrally embracing lighting (dynamics of highlighting and chiaroscuro), interpretive painting, writing and acting. Above all, they stipulate a selection of story material and a creative point of view which lend themselves to the agencies of expression peculiar to, or at least eminently found in, the stage.

The contents are divided into two sections, one devoted to Europe, the other to the United States, and it is significant that of 124 pages (excluding title and contents pages), 86 are concerned with stagecraft in Europe. To this section Mr. Komisarjevsky has contributed an attempt worthy of his knowledge of the theatre to distinguish the many groups which have sought to set up dominant schools of technique. A similar task is considerably lighter for Mr. Simonson of the Theatre Guild, who had, instead of widely dispersed groups in all Europe to deal with, merely America to worry about, which means a rather lethargic Broadway. Some of the innovations in Europe, of course, have had their demonstrations or repercussions in America, as, for example, the activities of Diaghileff, Reinhardt, Bakst and others. Mr. Simonson, however, well can say that "the development of American scenic design will depend very largely on the future of American playwriting." This in turn, will depend very largely on how much the American stage is ready to select its ow naudience.—*George Schutz.*

WHAT THE PICTURE DID FOR ME

IN this, the exhibitor's own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me

MOTION PICTURE HERALD
1790 Broadway, New York

Allied

BOILING POINT, THE: Hoot Gibson—Picture pleased and drew well from the adults. Children's attendance off. Always is on a Gibson picture.—Avece T. Waldron, Blue Moon Theatre, Oklahoma City, Okla. Suburban family patronage.

INTRUDER, THE: Monte Blue—An action melodrama that barely gets by. The continuity is very episodic. The story is not real clear. In fact it falls below standard. However, it's clean.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

SHRIEK IN THE NIGHT, A: Ginger Rogers, Lyle Talbot—Independent picture that seems to rank with any major production. Pretty good business and picture pleased. Murder mystery that is not too horrible.—Avece T. Waldron, Blue Moon Theatre, Oklahoma City, Okla. Suburban family patronage.

Columbia

BRIEF MOMENT: Carole Lombard, Gene Raymond—This is a very good picture, with very little action. It is a story of a blues singer in a night club, who falls in love with a millionaire playboy and marries him, only to find him too lazy to work for her. She leaves him and finally he goes to work and wins her back. A rather unusual story and is adult entertainment. Played one day to good business. Running time, 69 minutes. Played October 12. —J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

COCKTAIL HOUR: Bebe Daniels—Columbia can put out more pictures that please better and draw less. This is very delightful, and is worth advertising well.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

DANGEROUS CROSSROADS: Chic Sale—Satisfactory Saturday picture with average drawing power. Played September 19.—Edith Fordyce, Princess Theatre, Selma, La. General patronage.

DECEPTION: Leo Carrillo—The title is deceiving, but after you get them in, it's a wow. Had the patrons up on their tip toes in that last reel. When they stay to see it through twice, it must be good. Running time, 67 minutes. Played October 13-14.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Mining town patronage.

ONE MAN LAW: Buck Jones—Usual western, with average business. We say hurrah for cowboys. Our business will drop 20% at least if we do not have them on Friday and Saturday. Played October 13-14. —Avece T. Waldron, Blue Moon Theatre, Oklahoma City, Okla. Surburban family patronage.

RIDING TORNADO, THE: Tim McCoy—All of these McCoys have pleased, with business good. Played September 29-30.—Avece T. Waldron, Blue Moon Theatre, Oklahoma City, Okla. Suburban family patronage.

RUSTY RIDES ALONE: Tim McCoy—Another good western from Columbia. Plenty of action, good story and McCoy doesn't kill seven or eight with his bare hands—neither does he fight a mob single handed. Running time, 6 reels. Played October 20-21.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Mining town patronage.

WRECKER, THE: Jack Holt—Whew! This fell so hard I can still feel the shock. The folks who like Holt want action, and this is a slow moving "talky" picture. First night was fair business but the second night was one of the worst Saturday nights we've had this year. George E. Stone was particularly good. Played September 15-16.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

WRECKER, THE: Jack Holt, Genevieve Tobin—A he-man picture. A good one for Saturday or Pal nights. Played October 10-11.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

WRECKER, THE: Jack Holt—Just an average program picture. Running time, 72 minutes.—E. W. Gould, Costello Theatre, New York City. General patronage.

First National

BUREAU OF MISSING PERSONS: Lewis Stone, Pat O'Brien, Bette Davis, Glenda Farrell—The first of the new pictures from Warner Bros., and believe me brother, it's one swell bit of entertainment. Not a dull moment in the entire eight reels. The entire cast is splendid and the picture just can't help but please. Running time, 8 reels. Played October 3-4.—R. W. Hickman, Lyric Theatre, Greenville, Ill. General patronage.

CENTRAL PARK: Joan Blondell—Thrilling trailer brought in fine business and picture had everything necessary to back up the advertising. Played September 3-5.—Avece T. Waldron, Blue Moon Theatre, Oklahoma City, Okla. Suburban family patronage.

FRISCO JENNY: Ruth Chatterton—Everybody nowled about the sad ending, and why not? They come to the theatre to be entertained and sent out a bit happier than when they came. The masses do not care whether the ending is logical or not. They want to go out in a happy daze, believing they may realize their own particular dreams sometime, just as the actress in the story would. Played October 15-17.—Avece T. Waldron, Blue Moon Theatre, Oklahoma City, Okla. Suburban family patronage.

GOODBYE AGAIN: Joan Blondell, Warren William—Fast moving comedy. Very good. Running time, 66 minutes.—E. W. Gould, Costello Theatre, New York City. General patronage.

HEROES FOR SALE: Richard Barthelmess, Loretta Young—This is a fine picture but not the type of story for Barthelmess. It is too gruesome. If it could have had a cheerful ending, it would have pleased better. It drew well and pleased about 50%. Played September 14-15.—Edith Fordyce, Princess Theatre, Selma, La. General patronage.

HEROES FOR SALE: Richard Bathelmess—People do not seem to care for this type of story. Did not go over so good. Running time, 73 minutes.—E. W. Gould, Costello Theatre, New York City. General patronage.

I LOVED A WOMAN: Edward G. Robinson, Kay Francis—Don't be afraid of this picture. It's great and will back up the strongest advertising you care to give it. Story good, and acting is perfect. Running time, 8 reels. Played October 17-18.—R. W. Hickman, Lyric Theatre, Greenville, Ill. General patronage.

LAWYER MAN: William Powell, Joan Blondell—Good picture to fair business on draw of Blondell, but may have been thought slightly sissified by our patrons who demand more or less blood and thunder. Played August 12-14.—Avece T. Waldron, Blue Moon Theatre, Oklahoma City, Okla. Suburban family patronage.

LITTLE GIANT, THE: Edward G. Robinson—We think it was one of Robinson's best pictures. Pleased everybody and made us a little money. Running time, 75 minutes. Played October 1-2-3.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

TIGER SHARK: Edward G. Robinson—Fine Saturday show. Drew exceptionally well. Played September 23.—Edith Fordyce, Princess Theatre, Selma, La. General patronage.

20,000 YEARS IN SING SING: Spencer Tracy, Bette Davis—Picture was well done and drew nicely, but of course they said: "I wished it had ended happily." Played August 27-29.—Avece T. Waldron, Blue Moon Theatre, Oklahoma City, Okla. Suburban family patronage.

WILD BOYS OF THE ROAD: Frankie Darrow, Dorothy Coonan—No excuse in the world for making a picture like this. Title bad and story not good. People have enough trouble and hardship in this world without paying money to see it all portrayed upon the screen. Business was 'way off on this one. Running time, 7 reels. Played October 21.—R. W. Hickman, Lyric Theatre, Greenville, Ill. General patronage.

WILD BOYS OF THE ROAD: Frankie Darrow, Dorothy Coonan—Here is a show that should make money for every exhibitor that plays it, because it has everything a picture should have. If Warners put out another show like this we are all willing to take them. Frankie Darrow, Dorothy Coonan and Edwin Phillips do some wonderful acting. What helped in this town was that there was one of our own town boys in it and we sold it with his name. This picture should appeal to all classes of people. Running time, 65 minutes. Played October 19-20-21.—William Dabb, Lyric Theatre, Shenandoah, Pa. General patronage.

Fox

ADORABLE: Janet Gaynor—Beautiful music, delightful love story, exquisitely put on, but very, very poor business. First night good, second night terrible, which shows plainly that Gaynor fans did not like it. Played September 18-19.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

ARIZONA TO BROADWAY: Joan Bennett, James Dunn—Very well received. Just enough drama, comedy and music to keep patrons interested. Both leads are favorites here and we had better than average business, which is not saying much. Played October 15-16.—Horn & Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

BEST OF ENEMIES: Marian Nixon, Buddy Rogers—Very poor picture. Failed to draw and did not please the few who saw it. Played October 2-3.—J. O. Smith, Dixie Theatre, Lineville, Ala. Small town patronage.

CHARLIE CHAN'S GREATEST CASE: Warner Oland—No better or no worse than the average Chan pictures. Business considerably off on this one. Patrons seem to be growing tired of the Charlie Chan stories. Running time, 7 reels. Played October 10-11. —R. W. Hickman, Lyric Theatre, Greenville, Ill. General patronage.

DR. BULL: Will Rogers—Many said it was not really as good as other Rogers pictures, but it pleased, nevertheless. Running time, 76 minutes. Played October 4-5.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

DR. BULL: Will Rogers—Made to order for small towns. Excellent. Typical Will Rogers picture and one of his best. Running time, 76 minutes. Played October 1-4.—W. A. Collins, Regal Theatre, Elvins, Mo. Small town patronage.

DR. BULL: Will Rogers, Louise Dresser, Marian Nixon, Ralph Morgan—Excellent. Don't let them kid you that it is as good as "State Fair," but it's excellent entertainment. Will Rogers is the whole show. Played October 12-13.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

DR. BULL: Will Rogers—"Dr. Bull" may not click as well as "State Fair" because it is not nearly so good a picture, but it will please the average picture fan. Business was OK on it for me. Running time, 8 reels. Played October 12-13.—R. W. Hickman, Lyric Theatre, Greenville, Ill. General patronage.

GOLDEN WEST, THE: George O'Brien—Very good draw, particularly from the adults. Everybody satisfied. Played October 6-7.—Avece T. Waldron, Blue Moon Theatre, Oklahoma City, Okla. Suburban family patronage.

HOLD ME TIGHT: Sally Eilers, James Dunn—Gave generally good satisfaction to ordinary business. Played October 11-12.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

I LOVED YOU WEDNESDAY: Elissa Landi, Warner Baxter—This was a big disappointment. It didn't draw and it didn't please. Too ultra smart and sophisticated for my town. Played October 2-3.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

I LOVED YOU WEDNESDAY: Warner Baxter, Elissa Landi, Victor Jory—This picture is very hard to understand in places because of bad recording. Picture was a disappointment here. Not much entertainment if we are a good judge. Played October 16-17.—J. A. Verchot, Opera House, Abbeville, S. C. Small town patronage.

LAST TRAIL, THE: George O'Brien—El Brendel helps to make this one of the best westerns made. Full of comedy and will appeal even to those patrons heretofore not interested in westerns. Running time,

60 minutes. Played October 5-7.—W. A. Collins, Regal Theatre, Elvins, Mo. Small town patronage.

LAST TRAIL, THE: George O'Brien—A good Zane Grey western. Pleased 100%. El Brendel supplies plenty of comedy in this one. Played October 6-7.—J. O. Smith, Dixie Theatre, Lineville, Ala. Small town patronage.

MAN WHO DARED, THE: Preston Foster—If you have this bought and can't use it on double bill, my advice is to give your school a free show. It contains a splendid lesson in citizenship and patriotism, but people won't come to the theatre to get lessons, and it certainly has no drawing power. We had 9 people the first night and 7 the second. Liberty gave this picture 3 stars and all the reviews were good on it, so we were thoroughly sold on the picture ourselves, and did a little extra advertising, but nobody wanted to see it. It is decidedly our worst flop. Played October 16-17.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

OVER THE HILL: James Dunn, Sally Eilers, Mae Marsh—Picture old but played on Bargain Nights to very good business. Played October 4-5.—Avece T. Waldron, Blue Moon Theatre, Oklahoma City, Okla. Suburban family patronage.

PADDY, THE NEXT BEST THING: Janet Gaynor, Warner Baxter—Here is the perfect small town picture. Beautiful scenery and produced on a big scale. Drawing power much better than average. Play this one up big and you won't be sorry. Played October 16-18.—J. O. Smith, Dixie Theatre, Lineville, Ala. Small town patronage.

PADDY, THE NEXT BEST THING: Janet Gaynor—Gaynor as the fans like her. One of her best and will please all patrons. Clean, wholesome entertainment. Running time, 72 minutes. Played September 24-27.—W. A. Collins, Regal Theatre, Elvins, Mo. Small town patronage.

PADDY, THE NEXT BEST THING: Janet Gaynor, Warner Baxter—Lots of favorable comments on this picture. Business good and everyone pleased. Should draw extra business anywhere. Gaynor is mighty fine, and Baxter simply slays 'em. Running time, 8 reels. Played October 15-16.—R. W. Hickman, Lyric Theatre, Greenville, Ill. General patronage.

PILGRIMAGE: Henrietta Crosman, Norman Foster, Marian Nixon—We have had several pictures lately where the girl "went wrong" but this one doubled up on it and had two of them, which ruined a perfectly good picture otherwise. Played October 15-16.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

PLEASURE CRUISE: Genevieve Tobin, Roland Young—Just fair. Entertained but that was about all. No special comment received. Players not too well known except Roland Young and he hardly makes a striking leading man, although fine for support. Played October 4-5.—Horn & Morgan, Star Theatre, Bay Springs, Neb. Small town patronage.

SHANGHAI MADNESS: Spencer Tracy, Fay Wray—Nice program feature. Action and comedy. Fay Wray, whom we have not seen for many moons, very pleasing feminine lead. Tracy extra good with our patrons. Eugene Pallette always pleases.—Horn & Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

SHANGHAI MADNESS: Spencer Tracy, Fay Wray—This is a better picture than we expected. Plenty of action. We played it one day only. Not much business. Running time, 7 reels. Played October 20.—J. A. Verchot, Opera House, Abbeville, S. C. Small town patronage.

SMOKE LIGHTNING: George O'Brien—Good Zane Grey western, but we were forced to pull this picture after first day's run account of bad print. Played September 21.—J. O. Smith, Dixie Theatre, Lineville, Ala. Small town patronage.

STATE FAIR: Will Rogers, Janet Gaynor—We wonder if all the other subsequent runs, or any of them, have our same experience? On all of these special pictures the public must not be able to wait, but visit the earlier run houses, for we never have any outstanding business. Considering the increased film rental we feel we get mostly prestige and little or nothing else out of them. It is not lack of effort to put the pictures over, either. On this one we put out extra paper, took extra news space, and got up an exhibit of preserves from local housewives that got quite a little attention. A campaign like this is very small compared to those of first runs, but we have learned through experience about how much we can afford to spend and expect to get it back. Would managers of other subsequent run houses care to give their experience with the more expensive guarantee and percentage pictures, where those pictures have had a heavily ballyhooed first run?—Avece T. Waldron, Blue Moon Theatre, Oklahoma City, Okla. Suburban family patronage.

WALLS OF GOLD: Sally Eilers, Norman Foster—A pleasing picture that will go over but not Sally Eiler's best. Running time, 74 minutes. Played October 18-19.—W. A. Collins, Regal Theatre, Elvins, Mo. Small town patronage.

Freuler

EASY MILLIONS: Skeets Gallagher—Good comedy. Well received by our audience. Running time, 56 minutes.—E. W. Gould, Costello Theatre, New York City. General patronage.

MGM

BROADWAY TO HOLLYWOOD: Alice Brady, Frank Morgan—A very excellent production with good cast. The Cimarron of the stage vaudeville. Young folks did not know what it was as it happened before their day. Some did not like it. Some did. Average business.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

BROADWAY TO HOLLYWOOD: Alice Brady, Frank Morgan, Madge Evans—"Leo" may have slipped a little bit this past summer but he certainly is back on the job now. This is one swell picture and if you can get them in, they will be well entertained. The whole cast great with Frank Morgan carrying off the honors. Running time, 9 reels. Played October 8-9.—R. W. Hickman, Lyric Theatre, Greenville, Ill. General patronage.

DEVIL'S BROTHER: Laurel and Hardy, Dennis King—Great show. It drew well and pleased. Laurel and Hardy at their funniest and Dennis King furnishes some wonderful music. Played September 20-21.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

FAITHLESS: Tallulah Bankhead, Robert Montgomery—Pardon us for writing this, but the projectionist asked if they had gotten the story out of the sewer. The central idea was cheap. And then out came our audience, wiping away the tears to tell us what a grand picture it was. 'Fraid my public has me puzzled. The reformers, professional, raise mischief about dirt in pictures, and our patrons get all sobby sympathetic over that same dirt. Played September 1.—Avece T. Waldron, Blue Moon Theatre, Oklahoma City, Okla. Suburban family patronage.

HELL BELOW: Robert Montgomery, Walter Huston, Madge Evans—A wonderful picture. You can't go wrong on this one. It's got action, suspense, love and everything. You can get behind this one and not regret it. Running time, 105 minutes. Played October 8-10.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Mining town patronage.

MASK OF FU MANCHU, THE: Boris Karloff—Seemed to satisfy our audience. Just average business on one day showing. Played August 30.—Avece T. Waldron, Blue Moon Theatre, Oklahoma City, Okla. Suburban family patronage.

NUISANCE, THE: Lee Tracy—Ran this only one day because I gave "Gold Digers" extra running time. Good show, which deserves a two-day exhibition. Not a special by any means, but a very satisfactory programmer. Played September 22.—Edith Fordyce, Princess Theatre, Selma, La. General patronage.

PENTHOUSE: Warner Baxter, Myrna Loy—With two stars like Warner Baxter and Myrna Loy most any picture would be good. I believe that Warner Baxter is the best liked male star in pictures today, and "Penthouse" is one of the best from Metro for some time. Boost it, and give your patrons a real treat. Running time, 8 reels. Played October 1-2.—R. W. Hickman, Lyric Theatre, Greenville, Ill. General patronage.

TUGBOAT ANNIE: Marie Dressler, Wallace Beery—This is good enough for two reports. This drew splendid Sunday and Monday business and pleased 95%. I wish we could get more Dressler pictures, as she never fails to deliver the goods. Played September 10-11.—Edith Fordyce, Princess Theatre, Selma, La. General patronage.

TUGBOAT ANNIE: Marie Dressler, Wallace Beery—We consider this a good picture and will do business anywhere. Running time, 9 reels. Played October 18-10.—J. A. Verchot, Opera House, Abbeville, S. C. Small town patronage.

WHAT! NO BEER?: Buster Keaton, Jimmy Durante—Rather crude comedy. Durante talks too much. Business fair. Running time, 65 minutes. Played October 12-13-14.—Beatty & Johnston, Crescent Theatre, Red Deer, Alberta, Canada. Small town and rural patronage.

WHEN LADIES MEET: Ann Harding, Alice Brady, Robert Montgomery, Myrna Loy—This picture was well liked but Montgomery did not add any to his glory in this one. If he had not had able support from the women stars, he would have been sunk. What he has that Metro continually stars him is what my patrons want to know. They did not like him at all in this one and said so. From the reaction on his work in this picture he is slated to go the way that Gilbert went with the audiences.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

Paramount

BEDTIME STORY, A: Maurice Chevalier—Here's a picture that will go over O.K. Why I do not know, plenty of growling at the Frenchman; he cannot talk, he cannot sing, yet the picture gets over and was liked. If only the producers would pass a law not to let any talk get into a picture that could not be understood. Maurice Chevalier must be a good actor, but why don't he learn English. It's funny to stumble over English once in a while but to murder it is not entertainment. And it gets tiresome.—Russell C. Dey, Reedville Movies, Reedville, Va. General patronage.

BEDTIME STORY, A: Maurice Chevalier—A nice picture and Chevalier's best. Business good. Running time, 90 minutes. Played October 5-6-7.—Beatty & Johnston, Crescent Theatre, Red Deer, Alberta, Canada. Small town and rural patronage.

BLONDE VENUS: Marlene Dietrich—Good midweek business on this, due to our having used a local girl "Blonde Venus" in poses, and in not too much apparel, on the previous week's program. Stunt produced in a way I had not expected; also, in that it brought back some patrons the second night of her stay.—Avece T. Waldron, Blue Moon Theatre, Oklahome City, Okla. Suburban family patronage.

COLLEGE HUMOR: Bing Crosby, Jack Oakie—The answer to our prayers. Played during 90° weather and even that helped. Crosby big favorite here. The first college show to get away from the woolie, woolie sweater era. Should click in all college town just for this reason. Hope Paramount sends more directors where they can learn what they should already know. Great show, play it. Running time, 80 minutes. Played August 11-12-13.—Philip Bissell Shaver, Henry Theatre, Henry, Ill. Urban, rural patronage.

GOLDEN HARVEST, Richard Arlen, Chester Morris, Julie Haydon, Genevieve Tobin—If you have played "Stranger's Return" you remember what a good one it was. Well, here is one that is better, that means it's excellent. Am glad to see Julie Haydon getting a break. Hope to see more of her. Played October 14.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

GOLDEN HARVEST, Richard Arlen, Chester Morris, Genevieve Tobin—This is a mighty good picture and worthy of your best playing dates. Entire cast turns in a fine performance. Drew some extra business the second night. Running time, 8 reels. Played October 19-20.—R. W. Hickman, Lyric Theatre, Greenville, Ill. General patronage.

HER BODYGUARD: Wynne Gibson, Edmund Lowe—She needed one, from a box-office viewpoint. Honestly, why are all exhibitors born suckers. The picture may have had its moments, but where they were is still the question. Play this one while you are away on your vacation. Running time, 70 minutes. Played September 1-2-3.—Philip Bissell Shaver, Henry Theatre, Henry, Ill. Urban, rural patronage.

HERITAGE OF THE DESERT: Randolph Scott—Another one of Paramount's Zane Grey westerns that seemed to please our midweek bargain show fans. Recording on film was excellent. Business was only average. This same picture here three years ago would have packed the house. Played October 11-12.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

INTERNATIONAL HOUSE: Peggy Hopkins Joyce, W. C. Fields—A picture with a lot of entertainment packed into it by well-known stars of radio, stage and screen. Only the title doesn't mean a thing. You will have to use your own methods of selling this one. Play up some favorite star. Running time, 67 minutes. Played October 11-12.—Wm. A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

ISLAND OF LOST SOULS: Charles Laughton—A horror picture, but it drew good business.—Avece T. Waldren, Blue Moon Theatre, Oklahoma City, Okla. Suburban family patronage.

KING OF THE JUNGLE: Buster Crabbe—Great. It brought them in, and entertained them after they came in. A good small town picture. Running time, 74 minutes. Played September 20-21.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

KING OF THE JUNGLE: Frances Dee, Buster Crabbe—Picture thoroughly pleased our patrons, with outstanding bargain nights business.—Avece T. Waldren, Blue Moon Theatre, Oklahoma City, Okla. Suburban family patronage.

MAN OF THE FOREST: Randolph Scott, Verna Hillie—This is an excellent western picture, based on the story by Zane Grey. This is a story of the northwest and seems to be very popular. This is something different and was well liked here. Business considerably better than usual and everybody well pleased. By all means play it. Paramount does not make many westerns, but when they do, they are good ones. Running time, 63 minutes. Played October 14.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

MIDNIGHT CLUB: George Raft, Clive Brook—Too much "English" talk, also the public is tired of gangster pictures. Pleased only about 60%. Drew big crowd due to beauty contest staged. Played September 29.—J. O. Smith, Dixie Theatre, Lineville, Ala. Small town patronage.

MIDNIGHT CLUB: Clive Brook, George Raft—Interesting crook drama. Both stars well liked and Helen Vinson as well as Alison Skipworth did not lower the entertainment value in the least. Played October 8-9.—Horn & Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

MYSTERIOUS RIDER, THE: Kent Taylor—Good business and good picture.—Avece T. Waldron, Blue Moon Theatre, Oklahoma City, Okla. Suburban family patronage.

PHANTOM PRESIDENT, THE: George M. Cohan, Claudette Colbert, Jimmy Durante—Another good pic-

ture. Business slightly off, probably on account of title.—Avece T. Waldron, Blue Moon Theatre, Oklahoma City, Okla. Suburban family patronage.

PICK UP: Sylvia Sidney, George Raft—Dated this with Paramount short "Snow White" and RKO "Century of Progress." Patrons liked feature and business was excellent, due probably to extra draw of the shorts, which we had advertised heavily. Played October 1-3.—Avece T. Waldron, Blue Moon Theatre, Oklahoma City, Okla. Suburban family patronage.

SHE DONE HIM WRONG: Mae West—Everybody knows by this time that Mae has "something." She's box office. Just saw "I'm No Angel," and while I realize the picture is putting wonderful grosses in the first-runs, I believe there is going to be a little disappointment to patrons. It looks like a straight program picture excepting the courtroom scene at the end.—Avece T. Waldron, Blue Moon Theatre, Oklahoma City, Okla. Suburban family patronage.

SHE DONE HIM WRONG: Mae West—This was my second time of running this one and I grossed bigger than my first run. I'd run it again if I could get an open date in the very near future. Running time, 62 minuptes. Played October 6-7.—Wm. A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

SHE DONE HIM WRONG: Mae West—We passed up this attraction because we did not think it advisable for family patronage. We had requests from some of the fans to book it. We advertised that we didn't think it was suitable for children and that the picture was a little "hot." As a result, we did the best business of the year, but the picture didn't please too well. Played October 21.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

SONG OF SONGS: Marlene Dietrich—Art is art and me for art. Came when we needed it but did not stay long enough. Give this your whole advertising budget and don't worry, you can make out a new one after the smoke clears away. This will get them all. The good ones to get "shocked," the bad ones come to get a thrill, and they all stay for two shows. Play it if you have to mortgage your balcony. Running time, 92 minutes. Played September 22-23-24.—Philip Bissell Shaver, Henry Theatre, Henry, Ill. Urban, rural patronage.

SUNSET PASS: Randolph Scott, Tom Keene—A great western story for both young and old alike. It is a strange thing how we of the west just love tales of the west. Well liked here. Did good with it on week-end bill. Running time, 66 minutes. Played October 6-7.—Wm. A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

THIS DAY AND AGE: Charles Bickford, Judith Allen—Good comment and well liked. Different. Misses being big. Will stand extra effort. Running time, 82 minutes. Played October 15-17.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

THIS DAY AN AGE: Charles Bickford, Judith Allen—A great picture for high school consumption. A very excellent production without any drawing power. Everyone that saw it liked it.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

THREE CORNERED MOON: Claudette Colbert—Somewhat different but a very pleasing picture. Will get a laugh from "frozen face" and that's something. Running time, 77 minutes. Played October 11-12.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

TOO MUCH HARMONY: Bing Crosby—Will draw extra business. Very good and entertaining but somehow doesn't click as did "College Humor." Running time, 77 minutes. Played October 8-11.—W. A. Collins, Regal Theatre, Elvins, Mo. Small town patronage

TOO MUCH HARMONY: Bing Crosby, Jack Oakie—A production that was well liked and brought a lot of favorable comment. Running time, 75 minutes. Played October 8-10.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

TOO MUCH HARMONY: Bing Crosby—This is one grand picture. Lots of swell music, good comedy and a bunch of pretty girls. Drew better than average business and pleased everyone. Worthy of your best playing dates. Running time, 8 reels. Played October 21-22.—R. W. Hickman, Lyric Theatre, Greenville, Ill. General patronage.

TORCH SINGER: Claudette Colbert—A picture that drew exceptionally well and pleased all. Business way above average. Claudette Colbert very good in this. Can stand extra exploitation. Running time, 72 minutes. Played October 15-17.—W. A. Collins, Regal Theatre, Elvins, Mo. Small town patronage.

TORCH SINGER: Claudette Colbert—Don't let the title mislead you. Tie up with all Catholic organizations. The picture will make you proud of your theatre. "Colbert" is new, different, and gives it all for "Dear old Torch Singer." Played this when weather was just what you would order. Personally and professionally the picture was all you could ask for. Running time. 81 minutes. Played October 6-7-8. —Philip Bissell Shaver, Henry Theatre, Henry, Ill. Urban, rural patronage.

TORCH SINGER: Claudette Colbert—This is absolutely the best picture that Claudette Colbert ever appeared in. In fact it's the best one from Paramount for a long time. If this doesn't make Colbert one of the best stars in the business, nothing ever will. Boost it hard and your patrons will not be disappointed. Running time, 8 reels. Played October 5-6. —R. W. Hickman, Lyric Theatre, Greenville, Ill. General patronage.

UNDER THE TONTO RIM: Stuart Erwin—Picture satisfactory, but business down due to pre-school starting day apparently.—Avece T. Waldron, Blue Moon Theatre, Oklahoma City, Okla. Suburban family patronage.

WILD HORSE MESA: Randolph Scott, Sally Blane—This is a good western picture and it will please your Saturday crowd. Running time, 7 reels. Played October 21.—J. A. Verchot, Opera House, Abbeville, S. C. Small town patronage.

WOMAN ACCUSED, THE: Cary Grant, Nancy Carroll—Pretty good business, but to me the picture did not seem real. Played October 8-10.—Avece T. Waldron, Blue Moon Theatre, Oklahoma City, Okla. Suburban family patronage.

TO ESTES AND ESTES: AN EARLY RETURN!

Mates, we propose as a theme song for "What the Picture Did for Me" a composition by Caroline Hart Estes. And its title, "Lonely," expresses the feeling of exhibitor contributors, now that Estes and Estes have found it advisable to close their Merry Land theatre at Addison, Mich., due to lack of patronage.

Says the Addison Courier, *with a fine touch of appreciation of the Estes contribution to the happiness of the community:*

"It is hoped the picture house won't remain closed long. We need every cent possible kept in this community, whether for the movie, the school, the stores and markets, the churches and Sunday schools. . . . Every time you go out of town for entertainment . . . just stop and think, am I honestly doing right by my people and myself?"

Principal

TARZAN THE FEARLESS: Buster Crabbe—This is the first Tarzan that I have run and I think it is very good and should take where they like their jungle pictures. Buster Crabbe as Tarzan is very good. In this town the girls like Buster's form. Both the adults and children came to see Tarzan. This picture has an ending to it so that does not make it bad for the exhibitor. Running time, 67 minutes. Played October 15-16-17.—William Dabb, Lyric Theatre, Shenandoah, Pa. General patronage.

RKO

BED OF ROSES: Constance Bennett, Joel McCrea—Her best picture for some time. Here is a real actress if the producers would only pick a favorable story for her. Was rather surprised in receiving average business. because this star has never drawn here since she made "Common Clay" for Fox several years ago. Running time, 67 minutes. Played October 14-15.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

BIG BRAIN, THE: George E. Stone, Fay Wray—Did not make film rental on this. It's a good picture, however, but did not pull them in. Running time, 70 minutes. Played September 27-28.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

BIRD OF PARADISE: Dolores Del Rio, Joel McCrea—Excellent picture with splendid midweek business. Played September 13-14.—Avece T. Waldron, Blue Moon Theatre, Oklahoma City, Okla. Suburban family patronage.

BLIND ADVENTURE: Robert Armstrong—A nice mystery picture that was thoroughly enjoyed. Not big but pleasing. Running time, 60 minutes. Played October 13-14.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

FLYING DEVILS: Ralph Bellamy, Arline Judge, Bruce Cabot, Eric Linden—If you like aeroplane thrills, this has it. Running time, 62 minutes.—E. W. Gould, Costello Theatre, New York City. General patronage.

FLYING DEVILS: Arline Judge, Bruce Cabot—It's a flying airplane picture from start to finish. I do believe the public have had enough of this class of pictures and for me I do hope I will never have to play another one.—Walter Odom, Sr., Dixie Theatre, Durant, Miss. General patronage.

HOLD 'EM JAIL: Edna May Oliver, Wheeler and Woolsey—Good bargain night business. Picture pretty good.—Avece T. Waldron, Blue Moon Theatre, Oklahoma City, Okla. Suburban family patronage.

MELODY CRUISE: Charles Ruggles, Phil Harris—One of the best musicals we have run this season, and that is saying plenty, because we have run a lot of musical pictures. Pleased every one who saw it, and we had a fair crowd. Roads bad, however, due to being under construction, and we depend on about 70% of our business from out of town. Running time, 70 minutes. Played September 29-30.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

MIDSHIPMAN JACK: Bruce Cabot, Betty Furness—A very pleasing program picture. Everybody liked it.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

MORNING GLORY: Katharine Hepburn, Adolphe Menjou—Hepburn in our opinion is one of the world's greatest stars, but the picture is just so much film. Some of our patrons raved about it, and others thought it poor. It's a funny world. Running time, 73 minutes. Played October 8-9-10.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

NO MARRIAGE TIES: Richard Dix—Fair entertainment. Dix plays his part well. Running time, 72 minutes.—E. W. Gould, Costello Theatre, New York City. General patronage.

PENGUIN POOL MURDER: Edna May Oliver—Believe this would please where Edna May Oliver is popular. It pleased here.—Avece T. Waldron, Blue Moon Theatre, Oklahoma City, Okla. Suburban family patronage.

SAILOR BE GOOD: Jack Oakie, Vivienne Osborne—Poor picture with poor sound. Pulled after one show. —Avece T. Waldron, Blue Moon Theatre, Oklahoma City, Okla. Suburban family patronage.

STATE'S ATTORNEY: John Barrymore—Bargain night business dropped. Picture was all right. Played September 27-28.—Avece T. Waldron, Blue Moon Theatre, Oklahoma City, Okla. Suburban family patronage.

RKO-Pathe

WHAT PRICE HOLLYWOOD?: Constance Bennett—Old but drew nicely on Bargain Night. Played October 18-19.—Avece T. Waldron, Blue Moon Theatre, Oklahoma City, Okla. Suburban family patronage.

YOUNG BRIDE: Helen Twelvetrees—Fair bargain night business. Picture fair. Played October 11-12.—Avece T. Waldron, Blue Moon Theatre, Oklahoma City, Okla. Suburban family patronage.

Tiffany

BRANDED MEN: Ken Maynard—Do not remember anything about the picture, but books show we had grand kid business. Played August 17-18.—Avece T. Waldron, Blue Moon Theatre, Oklahoma City, Okla. Suburban family patronage.

United Artists

KID FROM SPAIN, THE: Eddie Cantor—Cannot give a fair report on this, as we had the weather against us. Also bad roads, due to roads being under construction. Running time, 90 minutes. Played September 10-11-12.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

SECRETS: Mary Pickford, Leslie Howard—This is a wonderful picture, expertly directed, and the acting is excellent. It is a romantic drama, beginning in a New England seaport and covering a period of fifty years to end in the nation's capital, Washington. If Mary Pickford plays a few more stories like this one, she should regain her lost popularity. A little old, but still a good business getter. Running time, 90 minutes. Played October 16-17.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

Universal

ALL AMERICAN, THE: Richard Arlen—We did not buy our Universal pictures in time to run this last fall, so saved it till football season opened this year. It is splendid. One patron said it was the best football picture he had seen since "The Quarterback." Drew good. Played September 22-23.—A. N. Niles, Eminence Theatre, Eminence, Ky. Small town patronage.

BIG CAGE, THE: Clyde Beatty, Anita Page—Picture drew different patrons and made slightly over average gross. It pleased.—Avece T. Waldron, Blue

Moon Theatre, Oklahoma City, Okla. Suburban family patronage.

DON'T BET ON LOVE: Lew Ayres, Ginger Rogers —Good picture with better than average draw. Pleased. Played September 27-28.—J. O. Smith, Dixie Theatre, Lineville, Ala. Small town patronage.

FIDDLIN' BUCKAROO: Ken Maynard—Good western picture. Drawing power fine. Played October 12-13-14.—J. O. Smith, Dixie Theatre, Lineville, Ala. Small town patronage.

FOURTH HORSEMAN, THE: Tom Mix—Tom Mix still draws well in our theatre and these Universals have been well made.—Avece T. Waldron, Blue Moon Theatre, Oklahoma City, Okla. Suburban family patronage.

HER FIRST MATE: Slim Summerville, Zasu Pitts —About the usual from these stars. Business fair. Running time, 70 minutes. Played October 19-20-21.—Beatty & Johnston, Crescent Theatre, Red Deer, Alberta, Canada. Small town and rural patronage.

LOVE, HONOR AND OH! BABY: Slim Summerville, Zasu Pitts—Uncle Carl's "Straight from the shoulder Folks" will lead you to believe this to be one of the greatest comedies ever released. There's hardly a laugh in the whole picture. This pair have slipped badly on their last two pictures.—R. W. Hickman, Lyric Theatre, Greenville, Ill. General patronage.

MOONLIGHT AND PRETZELS: Mary Brian, Leo Carrillo, Lillian Miles, Roger Pryor—Good musical comedy. We billed it heavy but for some unknown reason failed to draw. This new star Lillian Miles is plenty good. She should play in more pictures. Played October 4-5.—J. O. Smith, Dixie Theatre, Lineville, Ala. Small town patronage.

MOONLIGHT AND PRETZELS: Mary Brian, Roger Pryor—Worked hard on this picture for a good opening but couldn't get many out the first night. However those who did come liked it very much and consequently had a splendid matinee and night business the second day, which made total receipts fairly good. The picture will live up to everything said about it. Played September 25-26.—A. N. Niles, Eminence Theatre, Eminence, Ky. Small town patronage.

MOONLIGHT AND PRETZELS: Mary Brian, Roger Pryor, Leo Carrillo—Absolutely the best musical in my opinion ever made and I have seen them all the way from the first "Gold Diggers" to the last. Maybe I'm going "nuts' but I sat through this picture four times and I as a rule can't sit through over about one a month. I did not give this show a break in regards to publicity that it deserved but even at that business was splendid. Had I given it the publicity that I gave "42nd Street" I believe it would have outdrawn it. In conclusion, brothers, let me say that if you haven't played it buy it right now and step on it and grab yourself a little money. More power to you and Uncle Carl. Played September 21-22.—Tom Fleming, Alimar Theatre, Live Oak, Florida. General patronage.

MOONLIGHT AND PRETZELS: Mary Brian, Leo Carrillo—Here is a real production. It has everything and we heartily recommend it. Owing to rain on both nights, our business was disappointing. Played October 18-19.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

PRIVATE JONES: Lee Tracy—Business average, but again they come out squawking about the picture's ending. Everything would have been fine if they had worked out a promise of romance for Tracy at the end. Played October 22-24.—Avece T. Waldron, Blue Moon Theatre, Oklahoma City, Okla. Suburban family patronage.

REBEL, THE: Vilma Banky—Very good picture, wonderful scenery. Running time, 71 minutes.—E. W. Gould, Costello Theatre, New York City. General patronage.

TERROR TRAIL, THE: Tom Mix—This an average Mix picture and seemed to please the majority of the western fans. Believe picture would have been more satisfactory if it had had one or two more reels in length. Picture seemed very short. Running time, 60 minutes. Played October 18-19.—M. F. Bodwell. Paramount Theatre, Wyoming, Ill. Small town patronage.

TERROR TRAIL, THE: Tom Mix—Tom Mix still has the western fans with him. He was a little better than usual, owing to a more suitable part. Business above the average. Played October 14.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

Warner

CAPTURED: Leslie Howard, Douglas Fairbanks, Jr.—Disappointed in this one. It's a gatling gun shoot 'em up war picture and we all are fed up on this class of pictures. Tonight was our 16th anniversary in the theatre business and we got a feeling we would celebrate, so we went out with circulars in each hand riding on trains from town to towns and in automobiles for the country trade and they did come. Our admission was lowered and they brought the kids and the kids brought them, but the picture shot them to pieces. Won't do it any more unless we know our picture.—Walter Odom, Sr., Dixie Theatre, Durant, Miss. General patronage.

GIRL MISSING: Ben Lyon, Mary Brian—This picture is truly excellent. Worthy to be called a big society special. Folks, I am sold on Warner-First National pictures. I do honestly believe that they will never be contented until they are the winning gamecock and stand on the top round on the high ladder and crow as the biggest winners in the best pictures.—Walter Odom, Sr., Dixie Theatre, Durant, Miss. General patronage.

GIRL MISSING: Ben Lyon, Mary Brian—A good mystery story with a girl this time furnishing the brains to discover the solution, and the comedy too. A good light drama, nothing outstanding but entertaining nevertheless. Running time, 71 minutes. Played October 11-12.—Wm. A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

GOLD DIGGERS OF 1933: Warren William, Joan Blondell, Ruby Keeler, Dick Powell—Here is the big draw of the year. I hesitated a long time before I signed up for this 50% arrangement, but I came out as well on it as I would have on anything else. Ran it an extra day. Had overflowing houses on Sunday and Monday and the house over half full the third day. It is a wonderful show. Much better than "42nd Street." For the benefit of those who wonder what it is doing in small towns, let me say that it drew for 30 miles in every direction and we had more paid admissions than on any one show in the history of this theatre, which runs ten years back. Runing time, 90 minutes. Played September 17-18-19.—Edith Fordyce, Princess Theatre, Selma, La. General patronage.

MAYOR OF HELL: James Cagney—It's a story of a New York training school for tough boys. Can't see why they call it "Mayor of Hell." It is not the picture I expected. James Cagney has always been a drawing card at my theatre, but in this picture in a way he is not the hard boiled star as most all my crowd expected to see.—Walter Odom, Sr., Dixie Theatre, Durant, Miss. General patronage.

NARROW CORNER, THE: Douglas Fairbanks, Jr. —This is a very good picture of the South Sea Islands. If the tragedy had been omitted, it would have added considerably to the entertainment value. The acting is excellent and the settings are good, but a tragic ending spoiled the whole picture. We played this one day to a good business, as the story was well known in our town. Running time, 71 minutes. Played October 11.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

RIDE HIM COWBOY: John Wayne—A good western that pleases the western crowd.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

TELEGRAPH TRAIL, THE: John Wayne—Good picture and very good business. Used their trailer. Played September 15-16.—Avece T. Waldron, Blue Moon Theatre, Oklahoma City, Okla. Suburban family patronage.

VOLTAIRE: George Arliss—A splendid picture and good business, but think my people like him better in lighter role. Business good. Running time, 73 minutes. Played October 9-10-11.—Beatty & Johnston, Crescent Theatre, Red Deer, Alberta, Canada. Small town and rural patronage.

WORKING MAN, THE: George Arliss—A good picture by the most polished of actors. This is the first Arliss picture that has brought money into our box office, and it is a good picture all the way through. It was a real treat to run a picture without any dirt or filth in it. Running time, 70 minutes. Played October 6-7.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

COME ON TARZAN: Ken Maynard—Picture drew well and pleased thoroughly. Played October 20-21.—Avece T. Waldron, Blue Moon Theatre, Oklahoma City, Okla. Suburban family patronage.

Short Features

Columbia

BARNYARD BROADCAST: Mickey Mouse—A musical cartoon. Running time, one reel.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Mining town patronage.

CURSE OF A BROKEN HEART, THE: Not so hot. I just don't care for these Sunrise Comedies. They make a play on the old silent pictures and the younger folks can't appreciate them. Running time, two reels.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Mining town patronage.

LAUGHING WITH MEDBURY IN AFRICA: John P. Medbury—Pleased.—Avece T. Waldron, Blue Moon Theatre, Oklahoma City, Okla. Suburban family patronage.

MINSTREL SHOW, THE: Krazy Kat—A really good cartoon. Running time, one reel.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Mining town patronage.

SAY IT ISN'T SO: Richey Craig, Jr.—A slapstick comedy that will get by.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SCREEN SNAPSHOT: An unusually good snapshot, showing boat racing of the stars and several close-ups that were good. My patrons like these series very much. Running time, one reel.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Mining town patronage.

SEEING STARS: Krazy Kat—Excellent on any program, any time, anywhere.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

TECHNORACKET: Scrappy Cartoon—Another very good cartoon from Columbia. Most all of Columbia's single-reel shorts are good, but their two-reelers are terrible.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

Educational

BIG SQUEAL, THE: Andy Clyde—In a class with better grade comedies.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

GLAD RAGS TO RICHES: Baby Burlesks—We get a good many favorable comments on these baby stars. When little Shirley Temple sings "Bird in the Gilded Cage" it is just too darn cute for words. Running time, one reel.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

HOT HOOFS: Moran and Mack—Here are the colored boys at a race track, and how they lose and win their money is a good big laugh. Running time, two reels.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

KRAKATOA: Excellent. Some may not care for it, but better-class patrons will. Tie up with your school. —D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

SAWDUST SIDELIGHTS: Hodge-Podge—A very interesting reel of a circus in winter quarters with splendid air trapeze acts, and animal stunts. Grown folks enjoyed it as much as the children. Running time, one reel.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

Fox

MOTOR MANIA: For thrills you can't beat this.—W. A. Collins, Regal Theatre, Elvins, Mo. Small town patronage.

MGM

ALLEZ OOP: Sport Champion—A novelty acrobatic act that is different. Pleased, but would not want any more.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

FLIP'S LUNCHROOM: Flip the Frog—One of the best Flips we have had. Running time, one reel.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Mining town patronage.

MUSH AND MILK: Our Gang—A very funny gang comedy. Sound OK.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

MUSH AND MILK: Our Gang—One of their best. —D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

Paramount

AIN'T SHE SWEET: Lillian Roth—Good.—Avece T. Waldron, Blue Moon Theatre, Oklahoma City, Okla. Suburban family patronage.

BALANCE: Sports Eye View—Don't pass up this interesting sport reel. One of the most thrilling released.—W. A. Collins, Regal Theatre, Elvins, Mo. Small town patronage.

BARBER, THE: W. C. Fields—No one else has a brand of comedy just like Fields, so if your patrons like him, they will like this. Running time, 2 reels. —A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

BLUE OF THE NIGHT: Bing Crosby—Our patrons told us that this one was about the best two-reeler we have run this season. Recording good. Running time, 18 minutes.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

BUNDLE OF BLUES, A: Duke Ellington—A fine single-reel band act with singing and dancing. Use your best days.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

CAPTAIN HENRY'S RADIO SHOW: Shows the Show Boat Company on the radio. Radio people should stay on the radio and out of pictures. Music fine and will please, but they can not act. If there are any good lookers on the radio, they are not in this reel.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

DADDY KNOWS BEST: Walter Catlett—A good comedy of the bedroom type, more suitable for adults, but it is good for a lot of laughs. Running time, 20 minutes.—Wm. A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

DADDY KNOWS BEST: Walter Catlett—This is one of the best two-reel comedies we have played from Paramount this season. Plenty of laughs and good entertainment. Will make a good filler on any program. Running time, 19 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

DOWN BY THE OLD MILL STREAM: Funny Boners—Another extra good Screen Song. Only wish

I could get my folks to sing. Running time, one reel. —A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

HUSBAND'S REUNION: This comedy is full of laughs from start to finish. Running time, 20 minutes.—J. O. Smith, Dixie Theatre, Lineville, Ala. Small town patronage.

IS MY PALM READ: Betty Boop—Good as usual. All Betty Boop cartoons have been good this season. Running time, 8 minutes.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

JAZZ A LA CUBA: Don Aspiazu—Very good Cuban band number. Running time, one reel.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

JAZZ A LA CUBA: Don Aspiazu and Orchestra—This is something like a musical travelogue. The music is furnished by Don Aspiazu and his orchestra, while showing a few scenes of Cuba. The specialty dance of the Rhumba at the end is good and will create some comment. Running time, 9 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

MEET THE CHAMP: Walter Catlett, Eugene Pallette—Fairly good comedy. Recording bad. Running time, 21 minutes.—J. O. Smith, Dixie Theatre, Lineville, Ala. Small town patronage.

OLD MAN OF THE MOUNTAINS: Cab Calloway—Above the average Betty Boop. OK for any day.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

PARAMOUNT PICTORIAL: No. 1—This is one of the best shorts we have run. It has some shots in color which are superb. Also has Duke Ellington's band and Cab Calloway's band. This reel drew a lot of favorable comments. Book it by all means.—W. A. Collins, Regal Theatre, Elvins, Mo. Small town patronage.

PEANUT VENDOR, THE: Screen Song—Terrible. Running time, 9½ minutes. —A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

STOOPNOCRACY: Stoopnagle and Budd—Good one-reeler. The little negro is a knockout.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

SWEET COOKIE: Just a fair two-reel comedy. Will get by. Running time, 18 minutes.—J. A. Verchot, Opera House, Abbeville, S. C. Small town patronage.

RKO

CENTURY OF PROGRESS: Were we surprised? You bet. We broke our house record on a two-reel picture. Advertised this above the feature, and people who could not go to the fair came from miles around to see it. We had to turn some away on account of limited seating capacity. Running time, 19 minutes. —A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

GAY NIGHTIES, THE: Clarke and McCullough—While this is not exactly a Sunday School comedy, still it is not in the sloppy class by any means. Those who read between the lines can get out of it what they wish, while the decent class will see only the funny part. It brought forth laughs and that is what we want to hear. Running time, 20 minutes.— A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

HEAVE TWO: Rather surprised. We did get a fair comedy from RKO. This is somewhat unusual.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

KICKING THE CROWN AROUND: Clark and McCullough—Nothing to write home about. Old gags and the usual smut. It got a few laughs from the children. Running time, 19 minutes.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

KICKING THE CROWN AROUND: Clark & McCullough—Up to average. Our audience likes Clark & McCullough and they keep the house in a roar.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

MICKEY'S APE MAN: Mickey McGuire—Uproarious laughter greeted this. All the kids who could stayed to see it three times.—Avece T. Waldron, Blue Moon Theatre, Oklahoma City, Okla. Suburban family patronage.

SILVERY MOON: Fable—A cute little cartoon. Running time, 7 minutes.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

VENICE VAMP: Fable—A good cartoon. RKO seem to be getting better musical scores into their cartoons. This one was exceptionally good.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

United Artists

FATHER NOAH'S ARK: Silly Symphony—These Disney shorts are great. We actually bill them ahead of our feature. Use three-sheets when available, special advertising, and we believe that they bring us as many patrons as the feature. The musical score in this one is great. Running time, 8 minutes.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

READ THEIR REPORTS IN THIS ISSUE

Joining the steadily widening ranks of reporters to "What the Picture Did for Me" are these exhibitors, from the South, Midwest and East:

Tom Fleming, Alimar Theatre, Live Oak, Florida.

Philip Bissell Shaver, Henry Theatre, Henry, Illinois.

E. W. Gould, Costello Theatre, New York City.

FLOWERS AND TREES: Silly Symphony—This is an excellent one-reeler, done in color and with plenty of music. This is the best cartoons we have played from United Artists and here's hoping there are many more to follow this. Running time, 9 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

LULLABY LAND: Silly Symphony—Another excellent colored cartoon. If they do not like these, they do not know what life is.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

PIED PIPER: Silly Symphony—Another great colored cartoon. Pleases everybody and the kiddies just burst with delight.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

PUPPY LOVE: Mickey Mouse—One of the best Mickey Mouse reels we have ever run.—W. A. Collins, Regal Theatre, Elvins, Mo. Small town patronage.

Universal

FAMILY TROUBLES: Personally thought this a very poor comedy, but the audience seemed to like it. Running time, 21 minutes.—J. O. Smith, Dixie Theatre, Lineville, Ala. Small town patronage.

GOFFYTONE NEWS: No. 2—Over my head, and over the heads of my audience. I did not think it even amusing, let alone funny. Running time, 9 minutes.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

HIS FIRST CASE: Vince Barnett—Very poor comedy. Too much dark photography.—J. O. Smith, Dixie Theatre, Lineville, Ala. Small town patronage.

QUIET NIGHT, A: Good rough-and-tumble slapstick comedy. Pleased for Friday and Saturday. Running time, 20 minutes.—J. O. Smith, Dixie Theatre, Lineville, Ala. Small town patronage.

TRIAL OF VINCE BARNETT: Vince Barnett—Good comedy. Running time, 21 minutes.—J. O. Smith, Dixie Theatre, Lineville, Ala. Small town patronage.

Warner Vitaphone

BOSKO IN PERSON: Looney Tune—Kids not so pleased with this one. Grownups liked it.—Avece T. Waldron, Blue Moon Theatre, Oklahoma City, Okla. Suburban family patronage.

BOSKO, THE DRAWBACK: Looney Tune—Good cartoon. Play it during football season. Running time, 6 minutes.—J. O. Smith, Dixie Theatre, Lineville, Ala. Small town patronage.

BOSKO, THE SHEEP-HERDER: Looney Tune—A good cartoon. A little above the average.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

BUZZIN' AROUND: Fatty Arbuckle—A splendid comedy. The crowd just ate it up. OK. Running time, 19 minutes.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

C'EST PARIS: This is one of the best colored shorts I have seen for a long time. Has some good comedy, singing and dancing, to say nothing of the music. One hundred per cent entertainment. Running time, 17 minutes.—Wm. A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

DOUBLE-CROSSING OF COLUMBUS, THE: Charles Judels—Another Broadway Brevity number. Not up to standard. Only fair entertainment. Running time, 19 minutes.—J. O. Smith, Dixie Theatre, Lineville, Ala. Small town patronage.

FIFI: Broadway Brevity—This is supposed to be a musical comedy, but fails miserably. My advice is leave it in the can.—J. O. Smith, Dixie Theatre, Lineville, Ala. Small town patronage.

FISHERMEN'S HOLIDAY: Pepper Pot—This is a very interesting and educational one-reeler of the Pepper Pot series. Showing many scenes that were originally shown in "Tiger Shark," but, just the same, they were good and our audience liked it. Running time, 9 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

HOT COMPETITION: Melody Master—We thought it just a space filler, with English comic song boresome.—Avece T. Waldron, Blue Moon Theatre, Oklahoma City, Okla. Suburban family patronage.

IF I'M ELECTED: Pepper Pot—Vitaphone can make some of the best shorts and also some of the poorest ones. This one is poor.—Avece T. Waldron, Blue Moon Theatre, Oklahoma City, Okla. Suburban family patronage.

LITTLE WHITE LIES: Pepper Pot—A good short subject and some lying. We liked it here. Running time, 1 reel.—J. A. Verchot, Opera House, Abbeville, S. C. Small town patronage.

NAGGERS' ANNIVERSARY, THE: These Naggers are usually fair, but our public does not care much about them, nor have I ever heard any other show patron who cared about them.—Avece T. Waldron, Blue Moon Theatre, Oklahoma City, Okla. Suburban family patronage.

NORTHERN EXPOSURE: Broadway Brevity—Another color musical. Not as good as "Pleasure Island," but will get by and please on any program.—J. O. Smith, Dixie Theatre, Lineville, Ala. Small town patronage.

PLEASURE ISLAND: Broadway Brevity—Good musical comedy in colors. Running time, 20 minutes.—J. O. Smith, Dixie Theatre, Lineville, Ala. Small town patronage.

POOR LITTLE RICH BOY: Phil Baker—Extra good musical comedy. Will improve any program. Running time, 17 minutes.—J. O. Smith, Dixie Theatre, Lineville, Ala. Small town patronage.

POOR LITTLE RICH BOY: Phil Baker—Pretty good.—Avece T. Waldron, Blue Moon Theatre, Oklahoma City, Okla. Suburban family patronage.

SHANTY WHERE SANTA CLAUS LIVES: Merry Melody—Pleased.—Avece T. Waldron, Blue Moon Theatre, Oklahoma City, Okla. Suburban family patronage.

SHUFFLE OFF TO BUFFALO: Merry Melody—Very good. All Warner's cartoons are good. Running time, 9 minutes.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

SMASH YOUR BAGGAGE: Melody Master—Good. —Avece T. Waldron, Blue Moon Theatre, Oklahoma City, Okla. Suburban family patronage.

THAT GOES DOUBLE: Russ Columbo—This is a very good musical comedy of the Broadway Brevity series. Plenty of music and, although the story is rather dull, should please the majority. Columbo should help draw extra business, so bill him on your program. Running time, 20 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

TIP-TAP-TOE: Hal LeRoy, Mitzi Mayfair—Great. Nothing better made. Get behind this one. Running time, 19 minutes.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

WAY OF ALL FRESHMEN: Hal LeRoy, Mitzi Mayfair—This two-reel musical comedy has everything, comedy, pretty girls, good music. Better than a lot of features. Play it and see. Running time, 20 minutes.—J. O. Smith, Dixie Theatre, Lineville, Ala. Small town patronage.

WE'RE IN THE MONEY: Merry Melody—One of the very best cartoons we have played lately. Pleased every one. Running time, 7 minutes.—J. A. Verchot, Opera House, Abbeville, S. C. Small town patronage.

YACHT PARTY, THE: Melody Master—Good.—Avece T. Waldron, Blue Moon Theatre, Oklahoma City, Okla. Suburban family patronage.

Serials

Universal

CLANCY OF THE MOUNTED: Tom Tyler—Only fair. It seems impossible to find a good serial with drawing power now. It looks like the day of serials has passed.—J. O. Smith, Dixie Theatre, Lineville, Ala. Small town patronage.

CLANCY OF THE MOUNTED: Tom Tyler, Jacqueline Wells—We have just finished this serial, and it's Okay. Had a steady Saturday matinee business for every episode.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

PHANTOM OF THE AIR: Tom Tyler—I have just started this one and if it keeps up all through the same as when it started, it is going to be good. I am running it as a matinee attraction and the children like it. Running time, 20 minutes.—Wm. A. Crute, Victoria Theatre, Vancouver, B. C.

PHANTOM OF THE AIR: Tom Tyler—Have just run the first episode, and if it keeps up at the pace it starts with, it will be mighty good.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 197.—(A) Quote the law that deals with light intensity at different distances from an open light source. (B) By what simple demonstration, available to every projectionist, is it possible to prove the correctness of this law? (C) Explain the action illustrated in figure 27-A, page 126, volume 1, of the Bluebook as applied to light-collecting power of condenser collector lens or mirror. (D) Name and describe the various elements of the projector optical train.

Answer to Question No. 190

Bluebook School Question No. 190 *was: (A) Describe details of construction of test lamp equipment for use on* 110-220 *volt system; also one for straight* 110-, *and one for* 220-*volt circuits. (B) Using a test lamp, one wire of which is permanently grounded, tell us how you would test, for example, your motion picture projector lamp. How would you test a* 110-*volt circuit you suspected? (C) Tell us what you yourself consider the most practical method of testing projection equipment for grounds, and why. (D) Were you testing one of your projector lamps, would you first disconnect the ground wire, or would you not? Why?*

The following made good: C. Rau and S. Evans; G. E. Doe; D. Danielson; B. Doe; W. Ostrum; J. Wentworth; H. Edwards; T. Van Vaulkenburg; K. Dowling; H. H. Menefee; M. Simms and O. L. Daris; L. Hendershot and R. Rubin; D. L. Howard; L. F. Evans; L. Hutch and D. Goldberg; P. N. Thomas; L. M. Oglesby and Son; D. M. Banks and L. Summers; H. R. Baldwin and W. T. Soare; D. R. Peters and D. Holler; T. N. Williams and R. S. Allen; G. Garrison and E. Harlor; D. Little and J. H. Rathburn; O. L. Evans; G. Tinlin; H. C. Lake; T. Kelley and C. Cummings; B. L. Tanner and E. Rymer; C. D. Carmody; S. Carberry; T. H. and J. N. Williams; R. MacDonald; G. Wayne and L. D. Stellegos; G. Johnson and N. T. Kane; H. D. Schofield; H. Schontz and T. R. Richards; D. L. Sinklow; G. C. Cottrel and H. Cogen; E. F. Griffin and L. C. Abrams; G. Farmann; A. Sarno and H. G. Roth; D. C. Coates, F. T. Darnella, W. Tolman and H. Jameson; B. L. Banning and L. Jones; P. Jackson and B. Diglah; L. H. Danville and R. H. Patterson; P. L. Wheeler and M. Scully; R. D. Lynn and L. G. Lamb; P. H. Garrison and G. H. Henderson; E. and L. H. Munroe; W. and S. F. Love; C. H. Blaum; T. S. Raymond; D. L. Mason and J. T. Ballinger; C. Reed; D. U. Granger; P. R. Dual; R. Suler and R. Wheeler; E. V. Samuels; B. Ilers; S. L. Steinway; K. Irwin.

As to Section A, we will listen to W. Ostrum, whose answer is both correct and very well worded. He says:

"The details of construction of test lamp equipment for use on 110-220-volt, three-wire system are: Connect two sockets, each containing a 110-volt incandescent lamp, by a short wire. Attach two wires of ample size and any convenient length to the two remaining binding posts of the sockets and splice a third wire to the short connecting wire. Use the two wires connected directly to the sockets for testing across the two outside wires of the circuit, thus using both lamps in series, and use the third wire and either of the other two wires for testing from neutral to either outside wire (thus using only one lamp). For a test lamp for straight 110, simply connect two wires of ample size and any convenient length to a socket containing a 110-volt incandescent lamp. A test lamp for 220-volt circuits is exactly the same as one for 110-volt circuits except that the socket contains a 220-volt lamp."

I have used Friend Ostrum's answer because it was, in the matter of understandable description, better than any one of the hundreds of others. But following what is printed he made a very bad break, for he added, "Also, the wires will have to be large enough to carry 220 volts without overload, instead of only 110." I think he really knew better.

(B) This one is best answered by C. Rau and S. Evans, as follows: "Using a test lamp, one wire of which is permanently grounded, the projector ground wire is first disconnected, then the free wire from the permanently grounded test lamp is touched to the projector lamp frame. If there is a spark, or the test lamp lights, it is evident that one of the carbon arms is grounded to the lamp frame. If this happens when the arc lamp is connected across the neutral and one of the two outside wires of an Edison three-wire system, it is evident that it is the wire connected to the outside wire which is grounded because the neutral is already intentionally grounded. If the arc lamp is not on an Edison three-wire system, it will be necessary to disconnect one of the leads to the lamp to find out which carbon arm is really grounded. With one lead disconnected, the free wire from the test lamp is again touched to the lamp frame and if the test lamp again lights the trouble is evidently in the "live" carbon arm; if it does not light, then the trouble, of course, must be in the carbon arm which has been disconnected.

"The method of testing for grounds in apparatus attached to a 110-volt circuit is similar to above, always remembering to be certain whether the 110-volt circuit is part of an Edison three wire system, or an insulated system. If it is part of an Edison three-wire system it must be remembered that one of the 110-volt wires will be the neutral and thus intentionally grounded."

(C) H. H. Menefee says, "I would consider the magneto test best, but to the projectionist the permanently grounded test lamp is most practical, for the reason that whereas the magneto is ordinarily not easily available, the test lamp may be constructed by any projectionist from material available in any theatre. Its operation is easily understood and it is easily applied, hence it leaves no excuse for not making the tests several times a week or for that matter every day."

I would add this caution: Always be certain your ground connection is perfect. Merely wrapping the wire around a gas or water pipe is not enough. Clean the pipe surface thoroughly, heat the metal with a blow-torch and solder the wire to the pipe.

(D) J. Wentworth says, "Using a test lamp, the ground wire must be disconnected or the test will be very unreliable, the ground supplying a path of less resistance than that of the lamp filament. Using a magneto, it would make no difference whether the ground wire were connected or not, as the test then is not to ground, but directly from pole to pole of the magneto through the weak insulation spot. Put in another form, by any method, testing to ground through resistance, the ground wire should be disconnected."

ALLIED PRINTING TRADES UNION LABEL COUNCIL NEW YORK CITY

Hold Loew Stock Sale a Formality

Sale of the 660,900 shares of Loew's, Inc., stock by the Chemical Bank and Trust Company, scheduled to take place November 27, was described last week by David N. Bernstein, Loew treasurer, as a formality procedure under which holders of the defaulted $20,000,000 bond issue of Film Securities Corporation will acquire the stock.

The transaction would thus result neither in a change of stock control of Loew's, nor in disposing of the shares on the market, it is indicated, in the event the sale is approved by Federal Judge John C. Knox, before whom the transaction is scheduled for hearing November 15.

THEATRE RECEIPTS

The total of the theatre receipts for the calendar week ended October 28, 1933, from 111 houses in 18 major cities of the country, reached $1,235,022, a decrease of $196,286 from the total gross for the preceding calendar week, ended October 21, when 118 theatres in 19 cities reported an aggregate intake of $1,431,308.

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Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1933.)	
Boston			Picture	Gross	Picture	Gross		
Boston	2,900	25c-50c	"My Woman" (Col.)	21,500	"Charlie Chan's Greatest Case" (Fox)	20,000	High 10-28 "My Woman"	21,500
							Low 3-11 "Topaze"	11,000
Fenway	1,800	30c-50c	"Bureau of Missing Persons" (W. B.) and "Worst Woman in Paris?" (Fox)	16,500	"Doctor Bull" (Fox) and "Flaming Gold" (Radio)	9,500	High 1-14 "Island of Lost Souls" and "Billion Dollar Scandal"	15,000
							Low 7-29 "She Had to Say Yes" and "Arizona to Broadway"	6,000
Keith's	3,500	30c-50c	"My Weakness" (Fox)	19,000	"The Power and the Glory" (Fox)	20,000	High 1-7 "No Other Woman"	21,000
							Low 3-11 "When Strangers Marry"	12,000
Loew's State	3,700	35c-50c	"Broadway Thru a Keyhole" (U. A.)	20,000	"Bombshell" (MGM)	19,000	High 1-7 "Strange Interlude"	23,000
							Low 3-11 "Men Must Fight"	11,000
Metropolitan	4,350	30c-65c	"Footlight Parade" (W. B.)	32,500	"The Way to Love" (Para.)	32,000	High 6-24 "College Humor"	41,500
							Low 3-11 "King of the Jungle"	26,500
Paramount	1,800	30c-50c	"Bureau of Missing Persons" (W. B.) and "Worst Woman Paris?" (Fox)	10,500	"Doctor Bull" (Fox) and "Flaming Gold" (Radio)	10,000	High 2-25 "Dangerously Yours" and "Deception"	17,000
							Low 8-12 "Mary Stevens, M.D." and "Flying Devils"	8,000
Buffalo								
Buffalo	3,500	30c-55c	"Night Flight" (MGM)	16,200	"My Weakness" (Fox)	14,100	High 2-25 "State Fair"	24,800
							Low 3-25 "Our Betters"	9,800
Century	3,000	25c	"I Loved a Woman" (F. N.)	5,900	"Captured" (W. B.)	5,500	High 8-12 "Forgotten Men" and "Easy Millions"	8,000
							Low 5-13 "Grand Slam" and "Past of Mary Holmes"	4,200
Great Lakes	3,000	25c-40c	"Turn Back the Clock" (MGM)	11,100	"Golden Harvest" (Para.)	9,300	High 10-14 "Mary Stevens, M.D."	22,300
							Low 4-15 "Rome Express"	5,400
Hippodrome	2,100	25c-40c	"The Bowery" (U. A.) (2nd week)	7,800	"The Bowery" (U. A.) (1st week)	13,100	High 6-24 "Gold Diggers of 1933"	16,100
							Low 8-26 "Moonlight and Pretzels"	5,100
Lafayette	3,300	25c	"S. O. S. Iceberg" (U.)	7,000	"Love, Honor and Oh, Baby!" (U.)	6,700	High 9-23 "Lady for a Day"	10,000
							Low 10-14 "Saturday's Millions"	5,000
Chicago								
Chicago	4,000	35c-68c	"Bombshell" (MGM)	50,000	"Broadway to Hollywood" (MGM)	52,000	High 9-2 "Goodbye Again"	75,000
							Low 4-29 "Central Airport"	22,000
McVicker's	2,284	30c-60c	"Stage Mother" (MGM)	11,000	"Too Much Harmony" (Para.) (2nd week)	12,500	High 10-14 "Too Much Harmony"	20,000
							Low 7-1 "The Woman I Stole"	5,000
Oriental	3,940	30c-60c	"I'm No Angel" (Para.) (3rd week)	30,000	"I'm No Angel" (Para.) (2nd week)	40,000	High 10-14 "I'm No Angel"	50,600
							Low 10-7 "The Power and the Glory"	10,000
Palace	2,509	35c-75c	"Ace of Aces" (Radio)	25,500	"My Woman" (Col.)	25,500	High 9-9 "Morning Glory"	37,000
							Low 5-27 "Below the Sea"	14,000
Roosevelt	1,591	25c-50c	"Saturday's Millions" (U.)	9,800	"Charlie Chan's Greatest Case" (Fox)	9,500	High 10-14 "Penthouse"	16,000
							Low 3-4 "Luxury Liner"	6,200
United Artists	1,700	30c-60c	"The Bowery" (U. A.) (2nd week)	15,000	"The Bowery" (U. A.) (1st week)	26,500	High 1-21 "The Kid From Spain"	27,000
							Low 3-18 "Perfect Understanding"	6,800
Cleveland								
Allen	3,300	20c-40c	"Saturday's Millions" (U.)	3,000	"S. O. S. Iceberg" (U.) and "Love, Honor and Oh, Baby!" (U.) (2nd week) (25c-40c)	3,000	High 2-25 "Dangerously Yours" and "West of Singapore"	7,500
							Low 3-4 "Infernal Machine" and "Exposure"	1,800
Hanna	1,500	30c-40c	"Forgotten Men" (Jewel)	7,500	.....		.....	
Hippodrome	3,800	35c-60c	"Worst Woman in Paris?" (Fox) (25c-40c)	14,000	"East of Fifth Avenue" (Col.) (Sat. midnite show $1.20 top)	30,000	High 10-21 "East of Fifth Avenue"	30,000
							Low 6-10 "Circus Queen Murder"	2,900
RKO Palace	3,100	30c-75c	"Rafter Romance" (Radio)	23,000	"My Woman" (Col.)	18,400	High 10-28 "Rafter Romance"	23,000
							Low 8-19 "No Marriage Ties"	4,200
State	3,400	30c-44c	"Night Flight" (MGM)	6,000	"I'm No Angel" (Para.)	24,500	High 8-19 "Tugboat Annie"	26,000
							Low 6-24 "The Eagle and the Hawk"	5,000
Stillman	1,900	20c-40c	"I'm No Angel" (Para.)	9,000	"Golden Harvest" (Para.) and "Discarded Lovers" (Tower) (25c-40c)	4,100	High 10-28 "I'm No Angel"	9,000
							Low 5-27 "Zoo in Budapest"	3,000
Warner's Lake	800	30c-44c	"Footlight Parade" (W. B.) (8 days) (31c-60c)	10,000	"India Speaks" (RKO and "Headline Shooter" (Radio) (6 days)	2,500	High 10-28 "Footlight Parade"	10,000
							Low 8-5 "Heroes for Sale"	1,500
Denver								
Aladdin	1,500	25c-40c	"Emperor Jones" (U. A.) (25c-50c)	5,000	"The Bowery" (U.A.)	6,500	High 2-25 "Cavalcade"	10,000
							Low 4-8 "Smoke Lightning" and "Broadway Bad"	2,500
Denham	1,500	25c-40c	"I'm No Angel" (Para.)	16,000	"Too Much Harmony" (Para.) (2nd week-3 days)	5,000	High 10-28 "I'm No Angel"	16,000
					"To the Last Man" (Para.) (4 days)	4,000	Low 6-3 "Mussolini Speaks," "Night of Terror" and "Soldiers of the Storm"	1,950
Denver	2,500	25c-50c	"Meet the Baron" (MGM)	6,000	"The Bowery" (U. A.)	9,000	High 8-12 "Tugboat Annie"	14,600
							Low 9-30 "Beauty for Sale"	3,500
Orpheum	2,600	25c-40c	"Saturday's Millions" (U.)	12,500	"The Power and the Glory" (Fox)	14,000	High 3-4 "42nd Street"	18,500
							Low 6-10 "Zoo in Budapest"	3,750
Paramount	2,000	25c-40c	"Walls of Gold" (Fox)	2,250	"Stage Mother" (MGM)	3,500	High 4-1 "The Kid From Spain"	7,000
							Low 7-8 "The Barbarian"	2,000
Tabor	2,000	20c-25c	"Racetrack" (World Wide)	3,200	.....		.....	
Detroit								
Downtown	2,750	25c-50c	"My Woman" (Col.)	14,100	"Ann Vickers" (Radio)	11,300	High 10-14 "No Marriage Ties"	16,500
							Low 6-10 "The Woman I Stole"	3,700
Fisher	2,700	15c-50c	"Bureau of Missing Persons" (F. N.)	6,400	"Saturday's Millions" (U.)	10,100	High 1-28 "Silver Dollar"	15,400
							Low 3-18 "Secret of Madame Blanche"	3,100
Fox	5,100	15c-50c	"The Power and the Glory" (Fox)	16,200	"My Weakness" (Fox)	15,400	High 9-16 "Sing, Sinner, Sing"	32,300
							Low 5-15 "After the Ball" and "Afraid to Talk"	5,400
Michigan	4,000	25c-50c	"Bombshell" (MGM)	21,200	"The Way to Love" (Para.)	13,200	High 1-21 "Tonight Is Ours"	23,700
							Low 7-1 "College Humor"	7,300
State	3,000	25c-50c	"I'm No Angel" (Para.) (3rd week)	12,400	"I'm No Angel" (Para.) (2nd week)	13,500	High 10-14 "I'm No Angel" (5 days)	24,100
							Low 9-30 "To the Last Man"	4,400
United Artists	2,000	25c-50c	"Meet the Baron" (MGM)	6,200	"The Bowery" (U. A.) (2nd week)	7,300	High 2-11 "The Kid From Spain"	17,400
							Low 3-25 "The Sign of the Cross"	4,100

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1933.)	
			Picture	Gross	Picture	Gross		
Hollywood								
Chinese	2,500	50c-$1.65	"I'm No Angel' (Para.) (2nd week)	24,500	"I'm No Angel" (Para.) (1st week)	30,800	High 9-9 "Dinner at Eight"	36,656
W. B. Hollywood	3,000	25c-55c	"Ever in My Heart" (W. B.)	12.500	"Wild Boys of the Road" (F. N.)	11,000	Low 4-1 "King Kong"	14,600
							High 3-25 "42nd Street"	26,000
							Low 4-15 "Grand Slam"	8,975
Indianapolis								
Apollo	1,100	25c-40c	"Emperor Jones" (U. A.)	2,500	"Walls of Gold" (Fox)	3,000	High 2-18 "State Fair"	7,000
Circle	2,800	25c-40c	"I'm No Angel" (Para.) (2nd week)	5,000	"I'm No Angel" (Para.) (1st week)	10,000	Low 10-7 "My Weakness"	2,000
							High 8-19 "She Had to Say Yes"	12,000
							Low 3-4 "The Sign of the Cross" (2nd run)	2,500
Indiana	3,300	25c-55c	"Mary Stevens, M.D." (W. B.)	13,000	"One Man's Journey" (Radio)	7,000	High 3-25 "Parachute Jumper"	15,000
Lyric	2,000	25c-40c	"Love, Honor and Oh, Baby!" (U.)	4,000			Low 6-10 "Below the Sea"	3,500
							High 7-22 "College Humor"	9,500
							Low 8-26 "Disgraced"	3,500
Palace	3,000	25c-40c	"Bombshell" (MGM)	4,500	"The Bowery" (U. A.)	5,000	High 8-12 "Tugboat Annie"	11,000
							Low 7-22 "Storm at Daybreak"	3,500
Kansas City								
Mainstreet	3,049	25c-40c	"Ace of Aces" (Radio) (8 days and Sat. midnite show) (25c-50c)	21,000	"The Mayor of Hell" (W. B.)	5,800	High 10-28 "Ace of Aces"	21,000
							Low 5-20 "Sweepings"	4,000
Midland	4.000	25c	"Meet the Baron" (MGM) (7 days and Sat. midnite show)	9,000	"The Bowery" (U. A.) (7 days and Sat. midnite show)	20,000	High 1-7 "Strange Interlude"	30,000
							Low 4-15 "Perfect Understanding"	4,900
Newman	1.800	25c-40c	"I'm No Angel" (Para.) (2nd week-8 days and Sat. midnite show)	10,000	"I'm No Angel" (Para.) (1st week-7 days and Sat. midnite show)	17,500	High 10-21 "I'm No Angel"	17,500
							Low 5-27 "Picture Snatcher"	2,800
Uptown	2,000	25c-40c	"Saturday's Millions" (U.)	3,300	"The Power and the Glory" (Fox)	2,250	High 2-11 "State Fair"	7,000
							Low 7-1 "Lilly Turner"	1,600
Los Angeles								
Criterion	1,610	25c-55c	"Stranger's Return" (MGM) (25c-40c)	2,950	"The Masquerader" (U. A.) (8th week)	1,950	High 8-19 "Storm at Daybreak"	3,800
							Low 7-29 "The Devil's Brother"	1,850
Filmarte	850	40c-50c	"Red Head" (H. Bregstein) (6th week)	1,350	"Red Head" (H. Bregstein) (5th week)	2,250	High 9-23 "Red Head"	3,500
							Low 9-9 "The Rebel"	1,800
Loew's State	2,416	25c-40c	"Broadway to Hollywood" (MGM)	12,500	"My Weakness" (Fox)	13,900	High 8-19 "Tugboat Annie"	28,300
							Low 3-11 "Dangerously Yours"	8,000
Los Angeles	3,000	15c-25c	"Sweetheart of Sigma Chi" (Monogram)	4,100	"This Thing Called Love" (Radio) and "Jack-O-Lantern" (S. R.)	3,800	High 7-22 "Kiss of Araby" and "Samarang"	6,200
							Low 9-2 "Important Witness" and "Doubled and Redoubled"	2,200
Orpheum	2,220	25c-35c	"Secret of the Blue Room" (U.) and "The Last Trail" (Fox)	4,300	"Charlie Chan's Greatest Case" (Fox)	4,800	High 9-23 (since Sept.) "The Devil's in Love" and "Before Dawn"	4,850
							Low 10-7 "India Speaks" and "Ladies Must Love"	3,350
Paramount	3,596	25c-40c	"Saturday's Millions" (U.)	18,500	"Tillie and Gus" (Para.)	15,500	High 1-7 "No Man of Her Own"	30,000
							Low 3-18 "King of the Jungle"	10,000
RKO	2,700	25c-40c	"Ann Vickers" (Radio)	8,100	"Lady for a Day" (Col.) (3rd week)	5,200	High 1-7 "Animal Kingdom"	11,600
							Low 9-30 "Brief Moment"	1,700
United Artists	2,100	25c-40c	"The Bowery" (U. A.) (2nd week)	16,000	"The Bowery" (U. A.) (1st week)	21,000	High 10-21 "The Bowery"	21,000
							Low 1-28 "Hello, Everybody"	3,900
W. B. Downtown	3,400	25c-55c	"Ever in My Heart" (W. B.)	9,500	"Wild Boys of the Road" (F. N.)	12,000	High 3-25 "42nd Street"	19,000
							Low 8-19 "She Had to Say Yes"	9,000
Minneapolis								
Century	1,640	25c-40c	"The Power and the Glory" (Fox)	3,500	"Broadway to Hollywood" (MGM)	3,500	High 4-22 "Secrets"	5,500
							Low 3-11 "Secret of Madame Blanche"	2,500
Lyric	1,238	20c-25c	"Golden Harvest" (Para.)	1,500	"This Day and Age" (Para.)	1,500	High 4-1 "20,000 Years in Sing Sing"	3,000
							Low 10-7 "Turn Back the Clock"	1,300
RKO Orpheum	2,900	20c-40c	"Ace of Aces" (Radio)	6,000	"My Woman" (Col.) and "Savage Gold" (S. R.)	5,000	High 1-7 "Animal Kingdom"	14,000
							Low 3-11 "Cynara"	3,000
State	2,300	25c-40c	"Solitaire Man" (MGM)	6,000	"Too Much Harmony" (Para.)	6,000	High 4-29 "Cavalcade"	8,000
							Low 3-11 "King of the Jungle"	3,500
World	400	25c-75c	"F. P. 1" (Fox)	1,200	"Fantegutten" "Norwegian) (2nd week)	1,200	High 4-22 "Be Mine Tonight"	2,400
							Low 10-28 "F. P. 1"	1,200
Montreal								
Capitol	2,547	25c-60c	"Morning Glory" (Radio) and "Flying Devils" (Radio)	10,000	"Her First Mate" (U.) and "Heroes for Sale" (F. N.)	9,000	High 1-21 "Rockabye" and "Trailing the Killer"	12,500
							Low 7-15 "The Silver Cord" and "Professional Sweetheart"	7,500
Imperial	1,914	25c-60c	"Nu Comme Un Ver" (French) (3rd week)	1,500	"Nu Comme Un Ver" (French) (2nd week)	2,000	High 1-7 "Enlevez-Moi" and "Cain"	4,000
							Low 7-8 "Les Bleus d'Amour"	1,500
Loew's	3,115	25c-75c	"Captured" (W. B.)	13,000	"Doctor Bull" (Fox)	13,000	High 1-21 "The Mask of Fu Manchu"	14,500
							Low 9-30 "Turn Back the Clock" and "Emergency Call"	7,500
Palace	2,600	25c-85c	"The Way to Love" (Para.)	11,500	"Berkeley Square" (Fox)	9,000	High 2-18 "The Sign of the Cross"	15,500
							Low 10-21 "Berkeley Square"	9,000
Princess	2,272	25c-75c	"The Bowery" (U. A.) and "Devil's Mate" (Monogram) (2nd week)	5.000	"The Bowery" (U. A.) and "Devil's Mate" (Monogram) (1st week)	6,500	High 1-7 "The Kid From Spain" and "Speed Demon"	12,000
							Low 8-12 "Whoopee" and "Virtue"	5,000
New York								
Astor	1,012	55c-$2.20	"Dinner at Eight" (MGM) (9th week)	13,203	"Dinner at Eight" (MGM) (8th week)	11,500	High 9-2 "Dinner at Eight"	21,000
							Low 3-25 "The White Sister"	14,559
Cameo	549	25c-40c	"The Wandering Jew" (J.A.F.A.)	4,457	"S. O. S. Iceberg" (U.)	3,924	High 1-28 "Maedchen in Uniform"	9,200
							Low 8-5 "King of Jazz"	1,064
Capitol	4,700	35c-$1.65	"Bombshell" (MGM)	49,735	"Night Flight" (MGM) (2nd week)	28,500	High 8-12 "Another Language"	64,000
							Low 9-30 "Solitaire Man"	21,210
Hollywood	1,543	25c-85c	"Ever in My Heart" (W. B.) (2nd week-4 days)	3,600	"Ever in My Heart" (W. B.) (1st week)	8,296	High 9-1 "Voltaire"	25,868
							Low 10-21 "Ever in My Heart"	8,296
Mayfair	2,300	35c-85c	"Dance, Girl, Dance" (Chesterfield)	6,400	"Before Dawn" (Radio)	7,700	High 1-7 "The Half Naked Truth"	24,750
							Low 6-3 "When Strangers Marry"	4,900
Palace	2,500	25c-75c	"Wild Boys of the Road" (F.N.)	7,865	"Ann Vickers" (Radio)	12,091	High 2-4 "Animal Kingdom"	16,150
							Low 4-15 "Parole Girl"	4,500
Paramount	3,700	35c-99c	"I'm No Angel" (Para.) (2nd week)	68,200	"I'm No Angel" (Para.) (1st week)	83,450	High 10-21 "I'm No Angel"	83,450
							Low 2-4 "Hello, Everybody"	15,600
Rialto	2,200	40c-65c	"Headline Shooter" (Radio)..	8,500	"My Woman" (Col.)	8,500	High 5-20 "Forgotten Men"	22,500
							Low 4-15 "Destination Unknown" and "The Fighting President"	5,800
Rivoli	2,200	35c-99c	"The Bowery" (U. A.) (4th week)	17,900	"The Bowery" (U. A.) (3rd week)	26,695	High 10-7 "The Bowery"	45,000
							Low 8-5 "The Rebel"	7,200
RKO Music Hall	5,945	35c-$1.65	"Aggie Appleby, Maker of Men" (Radio)	59,000	"Private Life of Henry VIII" (U. A.)	103,000	High 4-15 "Cavalcade"	107,761
							Low 6-17 "Ann Carver's Profession"	44,938
RKO Roxy	3,700	25c-55c	"Doctor Bull" (Fox) (4 days) "Charlie Chan's Greatest Case" (Fox) (3 days)	12,000	"Ann Vickers" (Radio) (4 days) "Big Executive" (Para.) (3 days)	11,000	High 1-7 "Animal Kingdom"	71,267
							Low 7-1 "Adorable" and "Supernatural"	7,592

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week Picture	Current Week Gross	Previous Week Picture	Previous Week Gross	High and Low Gross (Tabulation covers period from January, 1933.)	
New York (Continued)								
Roxy	6,200	25c-55c	"Walls of Gold" (Fox)	22,000	"Saturday's Millions" (U.)	21,500	High 1-7 "No More Orchids"	39,487
							Low 1-28 "Air Hostess"	9,100
Strand	3,000	35c-$1.25	"Footlight Parade" (W. B.) (3rd week)	20,912	"Footlight Parade" (W. B.) (2nd week)	36,902	High 10-14 "Footlight Parade"	55,190
							Low 8-5 "She Had to Say Yes"	10,590
Oklahoma City								
Capitol	1,200	10c-41c	"Tillie and Gus" (Para.)	3,000	"Broadway to Hollywood" (MGM)	3,000	High 9-9 "Three Cornered Moon"	3,700
							Low 3-11 "From Hell to Heaven"	1,350
Criterion	1,700	10c-56c	"I'm No Angel" (Para.)	11,000	"Ann Vickers" (Radio)	5,200	High 10-28 "I'm No Angel"	11,000
							Low 3-11 "Clear All Wires"	1,800
Liberty	1,500	10c-36c	"Love, Honor and Oh, Baby!" (U.) (4 days)	1,700	"Tarzan the Fearless" (Principal) (3 days)	1,800	High 9-2 "Gold Diggers of 1933"	3,900
			"Walls of Gold" (Fox) (3 days)	1,300	"Brief Moment" (Col.) (4 days)	1,600	Low 3-18 "The Death Kiss" and "The Fourth Horseman"	1,100
Victoria	800	10c-26c	"Midshipman Jack" (Radio) (4 days)	600	.....		High 7-1 "King of Jazz"	1,800
							Low 9-30 "To the Last Man" and "Disgraced"	1,200
Omaha								
Brandeis	1,200	20c-35c	"Lady for a Day" (Col.) (25c-40c)	6,500	"Bed of Roses" (Radio) (25c-50c)	5,000	.....	
Orpheum	3,000	25c-40c	"The Bowery" (U. A.) and "By Appointment Only" (Chesterfield)	7,500	"My Weakness" (Fox) and "Heroes for Sale" (F. N.)	7,250	High 6-24 "I Loved You Wednesday"	16,500
							Low 4-29 "Sweepings"	5,000
Paramount	2,900	25c-50c	"Bombshell" (MGM)	6,750	"I'm No Angel" (Para.)	12,500	High 7-22 "Gold Diggers of 1933"	13,250
							Low 6-10 "Reunion in Vienna"	5,800
World	2,500	25c-35c	"I'm No Angel" (Para.) (25c-50c)	5,250	"Charlie Chan's Greatest Case" (Fox) and "Tarzan the Fearless" (Principal)	5,000	High 6-3 "Peg O' My Heart" and "Perfect Understanding"	7,500
							Low 10-14 "Saturday's Millions" and "Ladies Must Love"	4,750
Philadelphia								
Aldine	1,200	40c-65c	"The Bowery" (U. A.) (2nd week-6 days)	8,000	"The Bowery" (U. A.) (1st week-6 days)	12,000	High 10-21 "The Bowery"	12,000
							Low 9-30 "Bitter Sweet"	4,800
Arcadia	600	25c-50c	"Broadway to Hollywood" (MGM) (6 days)	1,800	"Horse Feathers" (Para.) (2 days)	600	High 1-14 "Red Dust"	4,000
					"This Day and Age" (Para.) (3 days)	850	Low 5-27 "From Hell to Heaven"	1,500
Boyd	2,400	40c-65c	"Ever in My Heart" (W. B.) (6 days)	10,000	"Ann Vickers" (Radio) (6 days)	10,000	High 9-2 "Tugboat Annie"	21,000
							Low 8-5 "Mary Stevens, M.D."	8,000
Earle	2,000	40c-65c	"Saturday's Millions" (U.) (6 days)	10,000	"Golden Harvest" (Para.) (6 days)	15,000	High 1-7 "Breach of Promise"	29,000
							Low 10-21 "Saturday's Millions"	10,000
Fox	3,000	35c-75c	"Rafter Romance" (Radio) (6 days)	15,000	"Worst Woman in Paris?" (Fox) (6 days)	14,500	High 4-22 "Cavalcade"	29,000
							Low 8-5 "F. P. 1"	13,000
Karlton	1,000	30c-50c	"Beauty for Sale" (MGM) (6 days)	3,000	"Too Much Harmony" (Para.) (6 days)	3,500	High 4-8 "42nd Street"	7,700
							Low 8-12 "Ann Carver's Profession"	2,500
Keith's	2,000	25c-40c	"The Power and the Glory" (Fox) (7 days)	5,000	"Charlie Chan's Greatest Case" (Fox) (5 days)	3,000	High 1-7 "Self Defense"	11,500
							Low 10-7 "Tarzan the Fearless"	4,500
Locust	1,300	55c-$1.65	"Berkeley Square" (Fox) (3rd week-6 days)	6,500	"Berkeley Square" (Fox) (2nd week-6 days)	7,000	High 2-11 "Cavalcade"	13,000
							Low 5-6 "The Phantom Broadcast"	4,000
Stanley	3,700	40c-75c	"The Way to Love" (Para.) (6 days)	20,000	"Night Flight" (MGM) (6 days)	18,000	High 6-17 "Gold Diggers of 1933"	27,500
							Low 6-10 "The Silver Cord"	9,000
Stanton	1,700	30c-55c	"S. O. S. Iceberg" (U.) (6 days)	6,000	"Stage Mother" (MGM) (6 days)	6,700	High 6-3 "The Little Giant"	10,000
							Low 7-14 "I Love That Man"	4,500
Portland, Ore.								
Broadway	1,912	25c-40c	"Bombshell" (MGM)	6,000	"Beauty for Sale" (MGM)	5,500	High 1-21 "Frisco Jenny"	11,000
							Low 3-11 "What! No Beer?"	3,500
Liberty	1,800	25c-40c	"Charlie Chan's Greatest Case" (Fox)	2,000	"Too Much Harmony" (Para.)	2,500	High 10-14 "Torch Singer"	4,500
							Low 2-11 "Central Park"	1,000
Music Box	3,000	25c-40c	"Ann Vickers" (Radio)	2,900	"Love, Honor and Oh, Baby!" (U.)	3,800	High 7-8 "Gold Diggers of 1933"	12,000
							Low 5-13 "No More Orchids"	1,600
Oriental	2,040	25c-35c	"Flaming Gold" (Radio)	2,000	"Midshipman Jack" (Radio)	2,500	High 10-14 "Rafter Romance"	14,000
							Low 8-12 "Double Harness"	1,800
Playhouse	1,600	25c-40c	"The Thirteenth Guest" (Monogram)	1,400	"Silk Express" (W. B.)	3,000	.....	
United Artists	945	25c-40c	"Broadway Thru a Keyhole" (U. A.)	5,000	"Night Flight" (MGM) (2nd week)	5,000	High 8-19 "Tugboat Annie"	8,500
							Low 3-11 "Madame Butterfly"	1,600
Seattle								
Blue Mouse	950	25c-55c	"The Bowery" (U. A.)	4,500	"Ann Vickers" (Radio)	3,500	High 2-4 "The Kid From Spain"	6,500
							Low 8-19 "The Rebel"	2,500
Fifth Avenue	2,750	25c-55c	"Too Much Harmony" (Para.)	7,000	"Penthouse" (MGM)	5,500	High 8-5 "Tugboat Annie"	19,250
							Low 3-18 "From Hell to Heaven" and "Secret of Madame Blanche"	5,000
Liberty	2,000	10c-25c	"The Constant Woman" (World Wide)	3,750	"Curtain at Eight" (Majestic)	4,250	High 7-29 "What Price Innocence?"	5,500
Metropolitan	1,800	75c-$1.65	"Farewell to Love" (S. R.) (20c-40c)	3,500	"Dinner at Eight" (MGM)	5,000	Low 6-24 "Uptown New York"	3,000
Music Box	950	25c-55c	"Broadway Thru a Keyhole" (U. A.)	3,750	"The Bowery" (U. A.)	6,000	.....	
Orpheum	2,500	25c-55c	"Three Cornered Moon" (Para.)	6,500	"Bureau of Missing Persons" (F. N.) (6 days)	9,000	High 7-8 "Gold Diggers of 1933"	7,500
							Low 4-1 "Perfect Understanding"	3,250
Paramount	3,050	25c-55c	"Berkeley Square" (Fox) (9 days)	7,000	"Solitaire Man" (MGM) (4 days)	2,500	.....	
					"Berkeley Square" (Fox) (1st week-3 days)	2,750	High 1-7 "A Farewell to Arms"	9,500
							Low 9-23 "F. P. 1" and "Aniakchak"	4,000
Roxy	2,275	25c-50c	"Ladies Must Love" (U.) (25c-75c)	14,000	"Saturday's Millions" (U.) (8 days)	6,000	High 10-28 "Ladies Must Love"	14,000
							Low 8-26 "The Devil's in Love"	4,000

WABASH AVENUE

CHICAGO

E. W. "Red" Johnson, who used to burn up the league as a film salesman in these parts until a nervous breakdown forced him to take a rest, is now an exhibitor on his own. Johnson has taken over the Empire theatre at McHenry, Ill.

▽

Allied's great mass meeting at the Congress hotel was the big event of last week. Five hundred and seventy-five exhibitors, representing 1,762 theatres, turned out in the Florentine room to hear Allied leaders define the organization's stand on the code and approve a resolution asking the President to appoint an "impartial arbiter" in place of Deputy Administrator Sol A. Rosenblatt. From the standpoint of attendance it ranked as one of the largest exhibitor gatherings in recent years.

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Madeline Woods, for years in charge of advertising and publicity for Great States Theatres, is the author of a novel, "Scandal House," soon to be published and later made into a motion picture.

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It is reported that the grand jury will be asked to look into the fire at the State-Congress following an investigation by deputy state fire marshal George Schivner.

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Phil Dunas, Columbia branch manager, is confined to his home with a cold but it is expected he will soon be at his desk.

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Jack Miller, Allan Usher, Henry Herbel, Emma Abplanalp and C. E. Strodel, representing Barney Balaban, were among those who participated in the luncheon of the Better Films Council of motion picture chairmen of the Illinois Federation of Women's Clubs, at the Sherman hotel last Monday. Work of the council was reviewed. Forty chairmen were present.

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Joseph Kallison is opening the Academy theatre with a policy of vaudeville and pictures.

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A lot of folk along the Row had an advance Thanksgiving dinner when Walter Fluegel of the Pekin and Empire theatres, Pekin, Ill., pulled into town after a couple of days of shooting and distributed thirty-two ducks to friends.

▽

The champion, ladies and gentlemen. Herbert Washburn's cocker spaniel had the distinction of carrying away first honors in his class at a dog show.

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Exhibitors and folk along the Row had a swell time Saturday night at the house warming marking the opening of new quarters by the Theatre Printing Company at 720 S. Dearborn street.

HOLQUIST

Shamrock's First Ready

Shamrock Pictures Corporation of Detroit announced this week that its first release is nearly ready for distribution. Work on a special short subject, "The Fighting Priest," is under way. B. C. Fassio, Shamrock president, stated the picture deals with the activities of Father Charles E. Coughlin, the noted Detroit radio priest. Golden Arrow Productions are the producers.

In Principal Sales Post

Harry Rathner has been named eastern sales manager of Principal Distributing Corporation. Louis Hyman will remain western sales manager with headquarters at the home office, recently moved to the Coast.

Blumenthal Behind Eddie Dowling Films

A. Pam Blumenthal, who has been interested in numerous motion picture ventures over a period of 15 years, is one of those financially interested in Eddie Dowling Productions, Inc., it was revealed this week. Mr. Blumenthal has been engaged in the brokerage business in Wall street during the past two years.

Mr. Dowling's company, which recently completed "It's a Wise Wife," marking the return of Lillian Gish to the screen and featuring Roland Young, is going ahead with its production schedule. At least a dozen other pictures comprise the company's remaining schedule for 1933-34, all of them being produced at the Eastern Service Studios on Long Island.

ON BROADWAY

Week of October 28

CAPITOL
Out of the Ether ..... Columbia
Dutch Guiana ..... MGM

HOLLYWOOD
Operator's Opera ..... Vitaphone
I Got to Sing a Torch Song. Vitaphone
Exploring the Pacific..... Vitaphone

MAYFAIR
Frozen Hell ..... Capitol
Big Benefit ..... Universal

PARAMOUNT
On Ice ..... Paramount
I Yam What I Yam..... Paramount

RIALTO
Paramount Pictorial—No. 4. Paramount
Three Little Swigs..... Paramount
I Like Mountain Music..... Vitaphone

RIVOLI
Steeplechase ..... United Artists
Audition ..... Vitaphone

RKO MUSIC HALL
The Island of Rhodes..... Fox
The Entertainer ..... Columbia
Fable Note ..... RKO Radio

ROXY
The Kick-Off ..... Principal
Mickey's Gala Premiere.... United Artists

STRAND
The Dish Ran Away With the Spoon ..... Vitaphone

RCA Victor Has Dealer Film

The advertising department of the RCA Victor Company has completed a three-reel talking film, "His Master's Voice, the Story of Radio Headquarters." The film is a history of the phonograph, radio and the company. The film will be used by dealers.

MacVeigh Joining Agency

Blake MacVeigh of the Paramount studio publicity department on the Coast, has resigned to return to New York, where he will join a prominent advertising agency.

Warner Men to New Posts

Warner Bros. has sent three new men into foreign posts. They are: Ray Price, to Peru; Joseph G. Mullin, to Buenos Aires, and Clifford E. Almy, to the Far East.

NEWS PICTURES

FOX MOVIETONE NEWS—No. 11—Roosevelt speaks to nation—Grid fans get big game thrills—Roosevelt asks Russia to send envoy to United States—Pope blesses Pilgrims in Rome—Al Smith visits World's Fair—Geese face holiday doom calmly in Massachusetts—Marine fliers celebrate Navy Day at Quantico, Va.

FOX MOVIETONE NEWS—No. 12—Pictures of Germany leaving League of Nations—Graf Zeppelin arrives at Miami—Lindy and Anne to Russia—Poland's dictator reviews his men—Al Smith attends Indian reception in Chicago—President speaks at Chestertown, Md.

HEARST METROTONE NEWS—No. 210—Miami welcomes Graf Zeppelin—Al Smith made Indian chief in Chicago—Metrotone snapshots—Scenes of Germany quitting League of Nations—Roosevelt speaks at Washington College—Russians hail Lindy and Anne.

HEARST METROTONE NEWS—No. 211—United States warship rammed in fog off California coast—Soviet airmen set new altitude record in Moscow—Army and Navy win in grid war—Air forces stage defense demonstration at San Diego, Cal.—Metrotone snapshots.

PARAMOUNT NEWS—No. 25—Indians make Al Smith Winnebago chief in Chicago—Modernistic motor-train tested in Philadelphia—Byrd leaves Norfolk, Va. for South Pole—United States probes rackets—Wrestling skill of 525-pound boy shown at Dedham, Mass.—Graf Zeppelin reaches United States—Georgia dry leader stands pat on alcohol.

PARAMOUNT NEWS—No. 26—Pittsburgh downs Notre Dame—Senator McAdoo for Soviet recognition—Three die as ships crash at San Francisco—Flashes from everywhere—Boy's plea saves family home at Trenton, N. J.—Theodore Roosevelt's birthday celebrated at San Diego on Navy Day.

PATHE NEWS—No. 26—Roosevelt reports on recovery—Farmers explain strike at Des Moines, Iowa—Pacific fleet in spectacular Navy Day show off California—Rockefeller Center gives Manhattan touch of greenery—Imported African tree bears fruit at Coconut Grove, Fla.

PATHE NEWS—No. 27—Roosevelt delivers address at Chestertown, Md.—Soviet hails Lindys—Kissers block traffic at Bronxville, N. Y.—Graf Zeppelin on United States tour—Mining camp renews activity at Cripple Creek, Col.—Thirteen year old mother becomes bride in France—News flashes.

UNIVERSAL NEWSPAPER NEWSREEL—No. 192—Graf Zeppelin stops at Miami—Washington College honors Roosevelt—Al Smith made Indian chief in Chicago—Turkeys face axe at Westley, Cal.—Tiny airplane invented at Cincinnati—Lindberghs hailed in Moscow—Wife-kissing banned at Bronxville, N. Y. station.

UNIVERSAL NEWSPAPER NEWSREEL—No. 193—Stunt planes crash at Amarillo, Texas—Air armada roars over west coast—Mussolini sees police drill in Italy—Soviet fliers in record hop—Graf Zeppelin heads for home—Army beats Yale eleven—New type "railplane" designed at Dearborn, Mich.—Cruiser in mystery crash off California.

Chesterfield Making Musical

Believing that the field for musical comedy in motion pictures is greater today than at any time during the history of tallkers, George R. Batcheller, president of Chesterfield Pictures, began production last week on "Rainbow Over Broadway," which is being filmed at the Mack Sennett studios under the direction of Richard Thorpe. Joan Marsh and Frank Albertson are featured.

Giegerich With Celebrity

Charles J. Giegerich has rejoined Celebrity Pictures, which plans a series of Cinecolor cartoons. Ub Iwerks will do the drawings. Mr. Giegerich is in general charge of the company.

Start Travelogue Recording

Arcturus Pictures Corporation has begun recording of the first of a series of 18 travelogues made in the Mediterranean by F. Herrick Herrick. James Boring, travel expert, heads the company.

McClelland Leaves NBC

George F. McClelland, vice-president in charge of sales for National Broadcasting Company, resigned last week to enter the independent broadcasting field.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

SHOE FITS WHO?

Does every pleasantly situated manager deliver everything he has on the ball to put over his theatre? Do managers working for good bosses show appreciation by the proper devotion to their jobs? Is every manager as careful in the handling of his house as though it were his own?

Nope, your chairman is not asking these questions. They were just a few, among others, propounded by an exhibitor friend in discussion some evenings ago, a gentleman, incidentally, who has earned the reputation of treating his managers with every consideration and of paying them well. He brought up these queries after reading some of our editorials, contending that, in seeking to better managerial welfare, we leaned too far to one side in our battle for justice.

Far be it from us to foster this mistaken opinion. We all realize there are exhibitors who are swell bosses, as there are managers who are found wanting. It would be ridiculous to state that every theatre operator is all wrong, while all employees are bathed in heavenly white. No doubt there are managers who are lying down on the job, and good jobs, too, but from personal observation over a period of many years, we are happy to say the percentage of weak sisters and shirkers is pleasantly small.

Nevertheless, it isn't at all a bad idea for every showman to check up on himself and his work every now and then. A bit of intensive personal inventorying might cut down the number of those whom the "shoe fits" in answer to the above questions.

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AND WHAT GOOD-WILL

Desirable, indeed, is the exploitation campaign that, while serving its purpose as publicity, attains further status as an invaluable good-will and prestige builder for the good of the industry. United Artists' "Bowery Ball" in New York, a few nights back, for the benefit of the New York American Christmas Fund, is a sparkling instance.

Hal Horne and his crew labored for weeks in arranging the multifarious details, the execution of which resulted in an evening that will be long remembered by the thousands who paid to get in, and appreciated deeply by the Fund workers as well as those they serve. Society leaders, prominents of every classification, stars and all newspapers contributed to make the event outstanding and profitable. A goodly sum was netted, a worthy cause rewarded.

Of course, it was good publicity and, rightly, the picture will feel the box-office results. But the party would not have been so successful were it not tied in with the necessary atmosphere and color the picture background supplied, and without the work of Horne's crew the event could not have gone over as well as it did, if at all.

By such efforts does the motion picture strengthen its community standing and, through the labors of its exploiteers, brings practical relief to the exploited.

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EVEN WOOLWORTH

Significant are comments from prominent retailers on the necessity of employing higher types of sales staffs to cope with the new selling problems created under the provisions of the NRA. Hard-pressed department heads, charged with increased overhead for salaries and normal increases in prices, are seeking smarter sales people as the only "out" in keeping business up to required levels.

'Sfunny that so many otherwise smart exhibitors should so far fail to see what is most obvious to executives in other lines of business. It seems to be a merchandising truism that in order to get business today the better type of salesman must be employed and paid accordingly. Reports are current that even Woolworth is giving the idea of a higher type of sales person considerable thought.

Application of these profitable methods to theatre operation should show results for exhibitors as well, and competent (though underpaid) managers charged directly with selling the pictures will of necessity return higher box-office dividends.

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In this issue, we recount with pleasure, the activities of Mrs. Grace Severson, Liberty Theatre, Wolf Point, Idaho, who put over a successful campaign by which farm folk were able to swap produce for tickets. The effective battle of this showwoman against depression is further proof that showmanship is "what you've got," rather than "where you are."

A. Mike Vogel

SHOWMEN'S LOBBY LAFFS

THAT LOOKS GOOD. I'VE GOT SOME MORE STILLS HERE I WANT YOU TO ADD ON YOUR POSTER. SORT OF DRESS IT UP!
LIONEL BARRYMORE
"STRANGERS RETURN"
FRANCHOT TONE
MIRIAM HOPKINS
STARTS SUNDAY

If you've ever been in a spot like this you will get a chuckle out of Don's cartoon.

Warnerites Click On "World Changes"

The launching of what was said to be the first air train consisting of a tri-motored plane towing bannered gliders, was the spectacular idea executed by Charlie Einfeld and his ad crew, in the campaign that marked the opening of Warner's "The World Changes" at the Hollywood, New York City.

As the story of the picture describes the various changes in this country's growth through five generations, an effective lobby exhibit was arranged tracing the progress of invention during this time. In the display were models of the first automobile and today's cars, the first telegraph instrument, early side-wheeler models of trans-Atlantic boats and those of today's ocean liners.

Among other items were electric light displays, a huge revolving globe of the world, early and late typewriters, oil paintings of phases in the country's history, business machines and models of old and new mimeograph machines.

Television was also demonstrated by a girl stationed in one corner of the lobby who wrote a message which was flashed upon the receiving machine some distance away and seen by the crowds in the lobby. This angle was carried out further from Hollywood from where a message of congratulations was flashed to Harry Warner at the theatre.

Girls in the various costumes of the different periods distributed rotogravure sections in the lobby to incoming patrons, who also received mimeographed stencil drawings of Paul Muni, run off on one of the new models. The theatre front was done in copper and black, the copper symbolizing the section of the country in which the action of the picture starts.

Across the street above the Warner Theatre was suspended a huge aluminum sign resembling a balloon, upon which was flashed news and picture bulletins. An effective street bally was an automobile parade of 32 cars, one for each year from 1901 to 1933, and each carrying a passenger dressed accordingly.

Tie-ups with schools and colleges on the historical and educational angles of the picture are being arranged nationally, so that pupils may have the opportunity of close-ups of the periods described in the picture. The above campaign is being arranged for duplication and adaptation in other spots and should aid in putting over the picture.

Costumed Lobby Girls

Dividend Producing Publicity

Smart managers leave nothing undone to strengthen their relations with local editors, and among the many who make this stand-in pay regular dividends is John W. Trewhela, of the Fox Judith, Lewistown, Mont.

From time to time, we receive copies of John's local papers and in every instance we find a nice plug for Trewhela and the theatre. A late issue reproduced almost in full the recent MOTION PICTURE HERALD article by Elmer Rhoden, adding a fulsome tribute to the Barnum-esque character of the local fast moving manager. Of course, John does not depend entirely on his newspapers in putting over his pictures, but he sure utilizes this invaluable angle to its fullest.

Trades Admissions For Local Produce

Two very practical ideas to build rural good will and patronage in the smaller community are credited to Mrs. Grace Severson, who manages the Liberty Theatre in Wolf Point (Mont.). Realizing that the years of depression have kept down attendance of surrounding farmers and their families, Mrs. Severson conceived the idea of a mail campaign, addressing mimeographed letters to those who had discontinued coming to her theatre.

The first letter took the form of a questionnaire, requesting that the recipient supply information such as name and address, type of pictures preferred, favorite stars, most convenient days for show-going, preference for afternoon or evening shows and other data that would be helpful. To be sure of getting the proper response, this enterprising showwoman stated in the letter that those filling in the answers as requested and bringing same to the show during a specified week, would be admitted free. The entire communication conveyed friendliness and sincerity and spoke of the various theatre advantages, such as good sound equipment, comfort and atmosphere.

In her questionnaire, Mrs. Severson also asked these potential patrons if they would be interested in trading wheat, live poultry and coal for theatre coupon books, and in a follow-up letter stressed this trading angle, stating that many farmers were in favor of this means of obtaining their theatre entertainment which otherwise they could not afford.

The second letter carried the trading prices, such as wheat at one dollar a bushel, live poultry at five cents a pound above the market price, and coal at 25 cents a ton over the market price. Shipping instructions were also included, traders being requested to deliver the wheat, poultry and coal to certain Wolf Point companies, receiving in turn weight slips which were exchanged in return for the coupon books.

The results so far are reported to be more than satisfactory, as the entire campaign not only brought business that otherwise would be lost, but also assisted Mrs. Severson in gauging the type of pictures that would bring the best box office response, in addition to building up good will through many new contacts.

OLD TIME CARRIAGE STREET BALLY. Ed Hart, the Plainfield (N. J.) Tornado, dug up this "way back when" transportation to put over "Double Harness" at the Strand. Ed says the outfit got plenty of attention. Sure deserved it.

"Footlight Parade" Exploitation Clicks

Campaigns from various spots on this Warner smash indicate that the boys are amply covering every angle, even reaching into City Hall to put over the picture.

For instance, down in Baltimore, Md., Loew's general manager, William Saxton, with Manager E. A. Steinbuch, and Ad Chief Herbert Morgan of the Stanley Theatre promoted the mayor to release imprinted balloons from the City Hall steps, a number of them carrying passes. A flock of gals in chorus costume assisted Hizzoner in putting over the gag.

And Don Jacocks, Warner New Jersey zone manager, reports the "Parade" campaign at the Newark Branford working with Jules Curley, advertising zone manager, as the biggest ever put on by them in this territory. Girls throwing confetti from the marquee divided interest with the fireworks display preceding the opening. The theatre front was entirely covered with a banner 85 by 35 feet, and another huge banner was suspended across the street.

Brient's Costumed Girls

Street ballys were girls on bicycles and roller skates, the New York portable dressing room bus idea, and a truck carrying a sky writing device flashing picture copy on sides of buildings. A tie-up with every A. & P. store in town, in which lucky number heralds were distributed, netted windows in every location in addition to theatre copy going out in each package of merchandise.

Clever Lobby Stuff

At the Roger Sherman in New Haven, Conn., Dan Finn worked out a very ingenious wall frame idea by photographing production stills several times and blowing them up into a continuous picture measuring 35 feet along the wall. The effect was further heightened by coloring the completed photos and special lighting.

The high lights of Elmer Brient's "Parade" campaign at Loew's, in Richmond, Va., were carried in the wired news issue of October 21. We now have the completed campaign which he put over with the assistance of Assistant Francis Deering and Bert Perkins, Warner exploiteer.

An unlooked for, but, nevertheless, box-office break, was the protest by certain Richmond groups against the lack of clothes on the cut-out lobby poster girls. Over night, this became the town's leading topic, taken up by the newspapers and discussed by every one on the street. Of course, it all simmered down in a few days, but while the subject was hot the box office got hotter.

A number of effective street stunts were put on, including that of costumed girls on the street (see photo), playing picture exploitation and song hit records on a portable victrola. A float was also sent around, the feature of which was a young tap dancer dressed a la Cagney, who performed the same dance as is done in the picture. A giant fan letter of congratulations addressed to the stars was planted on a prominent corner where passersby were invited to write their names. All in all, Brient and his aides put over some grand stuff which helped to break the house record.

In Hartford, Conn., Warner District Manager Henry Needles and Manager Joe McCarthy of the Strand put over a full hour's broadcast over the largest station in New England, the program sponsored by an insurance company which paid all expenses. The boys sold the idea by preparing an attractive radio continuity that the insurance people went for, even though it was an out-and-out plug for the picture.

Highly effective also were the engagements in Baltimore, Newark, New Haven and Hartford. The boys all did themselves proud.

The above different cutout poster and still lobby display at Manager Jim Clemmer's Fifth Avenue Theatre, Seattle, Wash., is the work of Bob Laing and Bob Clancy. Very clever and a natural "crowd-stopper."

M-G-M Celebrates Dressler Birthday

Getting behind the event with the vigor put forth on their big pictures, Howard Dietz's Metro-Goldwyn-Mayer ad crew is adding the last touches on the coast-to-coast celebration, November 9, of Marie Dressler's 62nd birthday, which will coincide with the release date of "Christopher Bean."

An effective special press book has been put out with a raft of swell exploitation ideas from Billy Ferguson, the "topper" of which is a national poetry contest for a prize of $250 for the best Dressler poem. This angle can also be used in exploiting Dressler pictures after the birthday date, as the contest runs to January 1.

Another snappy idea is the traveling birthday scroll from city to city, in which theatre patrons are invited to write their names. Originating in Washington, where the President was the first to sign, numerous other world known prominents also inscribed their signatures before the scroll was placed by Manager Carter Barron in the foyer of Loew's Fox, in Washington, as the first stop on the way to Hollywood.

Various slants are also suggested to facilitate other tieups, such as tribute luncheons by local civic clubs, celebrations by women's organizations, free theatre admissions to those whose sixty-second birthday falls on the same day, etc.

A memory test contest, telegraph birthday greeting tieup, newspaper drawing stunt, and a host of other good gags, are also suggested to put over the event.

The entire idea is good, and managers who have dated in any of the Dressler pictures should take advantage of her birthday for extra publicity.

TIME TO PREPARE FOR THANKSGIVING

Eminently fitted for this holiday is the canned goods matinee, which for the past few years has brought a lot of swell good will to theatres putting it on, as well as practical relief for the local poor. The method of operation is very simple, as managers who have put it on well know. For those who want more dope about it, here are some suggestions:

Advertise ten days in advance, in program, screen and lobby, that on Thanksgiving Day free admissions to children will be given for cans or packages of food, such as any kind of canned goods, and other imperishable food such as spaghetti, crackers, potatoes, carrots, etc. Wherever possible, tie this into your local papers, and every effort should be made to land front page publicity every day at least a week in advance. Then arrange with local charitable and religious organizations for division of the food, covering as many groups as possible. These should include Salvation Army, Rotary and Kiwanis Clubs, as well as the churches.

Give the youngsters a good show in return for their efforts. Dig up a fitting picture, sound or silent, and a flock of cartoon and holiday shorts. Of course, your house staff contributes all services in gathering the food and during the show, which may be put on before or after Thanksgiving dinner. Local Boy Scouts may also be enlisted to help, as well as representatives of the charitable organizations. Be sure to pile up all the donations in the lobby, with tie-up poster copy, and photos of this should be planted in the papers.

Proclamations from local mayors and other "big shots" should be obtained, as well as good-will stories plugging the theatre. Trucks to haul the stuff away should also be promoted, perhaps using police cars, if others are not available. Coal and overcoat matinees have also been put on, but for this holiday food seems more befitting. The matinee should be advertised in schools by the principals and teachers.

For your regular evening shows, advance Thanksgiving lobby decorations, program and newspaper advertising might be used, and the regular show could include appropriate shorts, overtures, organ solos, prologues, etc. Many managers, of course, will give away turkeys in advance of the day.

But be sure to stress your food matinees, for this has proven to be a good-will natural, nationally, as well as giving managers a chance to do something that is really fine and human.

Round Tabler Uses Personal Time for Building Contacts

by JOHN McMANUS
Manager, Midland, Kansas City, Mo.

Would you loan your money to a dead-beat? Being theatre men and therefore intelligent, the answer will resound round this page, "No!" Again being theatre men, questions will start to pop; the first, quite naturally, would be what in the world has loaning money to a dead-beat to do with civic contacts?

J. J. McManus

Civic contact is something that a theatre manager builds up in those hours that are set aside as "his own"; it may be at dinner, lunch or after the theatre at night, or, I might add for those more fortunate ones that provoke youth on the golf course, it might be while golfing.

Meeting people is our stock in trade; we should like it. I DO. I try to know everyone. Of course, not being related to Gene Dennis, I fail in this, but really my measure has filled up to the brim on several occasions mainly through the people I have known.

The captionary question heading this epistle is parallel with, what do you do with your time (not that it's any of my business), but WHAT DO YOU DO WITH YOUR TIME? Time is money. Who knows that if you were to meet the manager of a certain large downtown hotel personally and impress him, that a few nights later on, he might be in a position to do you and your theatre a great favor. What of the banker? He might like you too; that is, if he knew you, and his windows look mighty attractive as frames for Traveltalks. The merchant is necessary to us, but realizes that we are more necessary to him, appreciating the fact that we, the theatres, bring the people downtown.

The City Hall should be your spare time office; you really ought to know the big boys, should you not? The Chamber of Commerce, the Kiwanis, Rotarians, and any number of clubs and associations that meet and fraternize in yours and my city should be known. This can be done; one cannot do everything in a week, but stay in there, pick away, never miss a chance to meet people, try to make them be the proper type of people, and remember, you're in show business and—an actor at least tries to impress everyone. How about you?

Various Stunts on Utica "Woman" Campaign

That practical press book suggestion, "The Love Secrets by Robinson" teaser diary, was used by Manager Bert Leighton to good advantage in his advance on "I Loved a Woman" at the Stanley, Utica, N. Y. Distribution of these diaries was effected through circulating libraries, newsstands and offices in the downtown section.

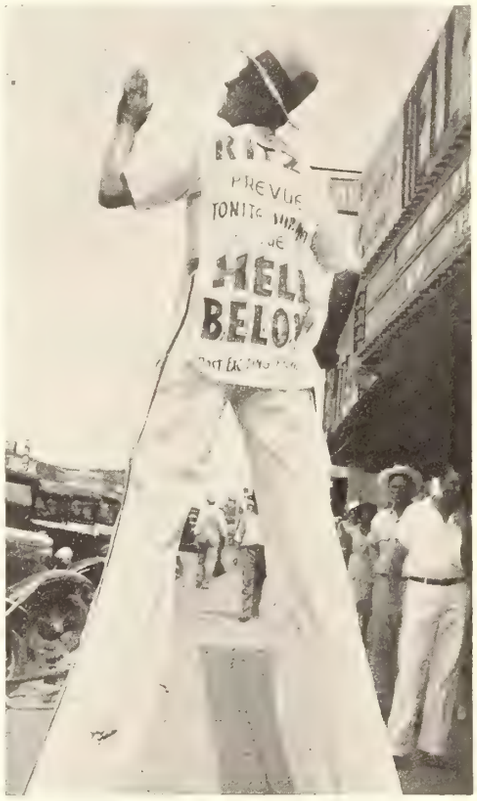
Leading five and ten stores tied in on a Robinson fan magazine article and in return the theatre displayed 40 by 60 in the lobby calling attention to this hookup. Residential sections were thoroughly covered with house-to-house herald distribution, these last also being stuffed in all preceding Sunday newspapers, distributed within a 25-mile radius of Utica.

An effective street bally was put on with a silk hatted sandwich man carrying a large lettered heart five feet high and four feet wide, followed by six boys in single file, carrying theatre signs. A bannered auto trailer covered the city and surrounding areas in advance. Bert kept plugging his picture until the very last day by planting his sandwich men and boys in the local NRA parade, with "last times today" copy.

DAVIDGE PUTS OUT STILT WALKER GAG ON "HELL BELOW"

In a teaser ad campaign on "Hell Below" at the Ritz Theatre, Durant, Okla., Manager F. Miller Davidge topped each ad with the name of a prominent local who said something complimentary about the picture, and Miller, in turn at the bottom of each teaser, added a few personal words about the endorser, creating a pleasant intimacy that no doubt helped the campaign.

For a street bally, Davidge used a stilt walker plentifully bannered who stopped many of the curious, as you will note below. Heralds and special full-sheet window



Giant Street Bally

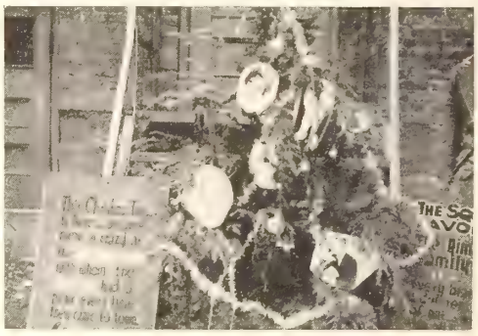
cards were distributed and tacked in town and on the main roads.

The lobby display included a flittered board with different stills topped with large cut-out heads of the stars, and another board showed blow up reviews of the picture. Atop the marquee was placed a long white banner frame, with the title in giant size lettering.

Miller says the entire campaign was put on at little expense for good returns.

Harry Gathers Nuts With Screwy Campaign

Harry Botwick, of the Paramount Theatre, Rutland, Vt., a usually conservative Roundtabler, goes completely "nuts" on his campaign on "Three Cornered Moon" in



Christmas Tree Gag

keeping with the atmosphere of that picture. His newspaper advertising carried endorsement from such prominent "cuckoos" as Mrs. Hugo Nertz, of Chestnut Avenue and Mr. Peter Pistachio of Walnut Street, who both agreed there were more screws in the picture than they had ever met in any insane asylum.

Harry used the Christmas tree lobby press book suggestion (see photo), planting the trees in the lobby in advance and bringing them up to the box office during the run. These Christmas tokens attracted plenty of attention.

Imprinted envelopes containing walnuts were distributed at the local fair grounds and another effective stunt was a bally consisting of a racing sulky and horse, which Botwick entered in one of the trotting races. Unfortunately, the outfit was wrecked in an accident, so Harry could not go through with the idea, but thinks so much of it that he intends using it again.

Smart Thinking Creates Profitable Window Card

A different idea in window cards comes to us from Manager R. V. McGinnis, Conway Theatre, Conway, Ark., who used framed stills on "Tugboat Annie" not only to advertise the picture in his city's stores, but made this return a small profit.

McGinnis mounted the regular 8 by 10 production stills in paper frames, 14 by 17, and sold most of the white space to various merchants, four ads, two on each side being run and the rest of the frame retained for theatre advertising. The ads were approximately one column wide by four inches deep, one placed in each corner of the frame.

The idea went over very well, not one merchant refusing to place these in his best window. In fact, there were many requests for extra displays. Here is an excellent idea for other managers to consider, for not only does it command attention, but can be put over at no expense. And, of course, the ads on the cards almost guarantee front window position.

MANAGER

With record that makes self-inflation unnecessary, a manager, thoroughly experienced in circuit operation, having successful background as independent theatre owner and operator, seeks new connection where merit will be properly recognized. Years of experience in booking, buying of films, handling of personnel, publicity and putting practical ideas into effect. Retained through numerous changes of circuit heads. Highest indorsement.

BOX GRA, MOTION PICTURE HERALD
1790 Broadway New York City

"Aussie" Showmen Do It Rather Well

Albert Deane, ad chief of Paramount International shoots us a campaign on "A Bedtime Story" put over at the Capitol Theatre, Melbourne, Australia, by Frank V. Kennebeck, publicity director, and James L. Thornley, general manager.

A most attractive inside lobby display was made up of wall panels, cutout lettering against a gold background being nicely balanced with heads of the stars. The baby idea was carried out in effective fashion with a straw-hatted doll infant in a perambulator pushed around town by a well dressed "father," as you will note in photo below. We call your attention to the neat way the picture is advertised by the book the baby is "reading."

Australian exploitation keeps pace with

Australian "Bedtime" Gag

the efforts of the better showmen on this side, one of the reasons no doubt being that Frank Kennebeck, as well as his brother, John, director of Paramount Australian advertising, both served their exploitation apprenticeship in this country, and pooling their ideas with the effective angles worked out by the "down under" showmen has resulted in a heap of money campaigns.

WALLY'S BOW WOW

Above is a picture of the wire-hair pup and kennel given away by Wally Caldwell in a hookup with his newspaper on "Peg o' My Heart" at Loew's Valentine, Toledo, Ohio. The outfit was on view in the lobby in advance and then planted in a leading store during the run.

FALL FESTIVALS!

A special week under this title might give you a good opportunity of emphasizing the quality of the new season's product and also to surround the week wtih many added attractions—plus a florist's tie-up for some autumn foliage.

Staged in November, it may work right into your layout so as to really make the week outstanding in many ways, including receipts. As we recall from last year's Club pages, several of these Fall Festival Weeks were engineered with fine results by showmen all over the country. Some combined the Fall Fashion Revue with the festival and thereby added more pull for the box office.

There are many interesting and worthwhile slants to special weeks of this sort, and those who have never given the idea much thought or consideration ought to investigate the possibilities of them. After we get into the winter months the Club pages will probably carry many Fall Festival campaigns; but then it will be too late to carry through the idea, unless you revamp it for a Winter Festival.

K. OHTA, MANAGER IN FAR OFF JAPAN, SHOULD KEEP US POSTED, RIGHT?

The modern American methods of picture ballyhoo have invaded even the far off Island of Japan, where Mr. K. Ohta, manager of the Nihon-Kan Theatre in Asakuso, Tokio, sends us this account of his exploitation on his showing of "Central Airport" and "Untamed Africa." The display on top of the marquee was devoted to both pictures, with the "Central Airport" stunt showing a wrecked airplane, alongside of which were two figures pointing to a man making a parachute landing. The "Untamed Africa" display featured blow-ups of the wild animals of Africa, with a banner carrying selling copy on the picture. All in all, it was an extremely effective display which arrested the attention of people for blocks around.

And the above ballyhoo helped a great deal towards filling this house to capacity every day for the seven days of the attractions' run there.

We should be particularly interested in receiving accounts of Mr. Ohta's activities in far-off Japan and hope he will favor us.

GEO. LATHERS CELEBRATES THIRTEENTH NOVEL ANNIVERSARY

George Lathers of the Strand Theatre in Mt. Vernon, Mo., certainly tied his town's merchants up when his house celebrated its thirteenth anniversary recently.

We have before us a copy of a herald with 13 advertisers on it—six ties cleaned for 13 cents, heavy syrup, stein of beer, a drug store comes through with 13 bargains for the same price, and so on down the line.

This is a great little gag because it could be tied up with any anniversary. We're sure this went over big and George netted a goodly profit for his house as a result of it.

CORKING MOVIE TABLOID!

One of the best little theatre newsettes to come to our attention is gotten out by Bob L. Lippert, Strand Theatre, Oakland, Cal. The sheet, just two pages covered on both sides, measures 7 by 9. The first page carries latest flashes from Hollywood, second page has the coming attractions and a few outlines of some of these attractions, third page a profile and a Hollywood Correspondent Reporter column with the last page carrying merchant ads that pay for the entire cost of the little sheet. Darn fine work, Bob, and I'm sure if some of you boys would like to see a copy of it, write to Mons. Lippert and he'll oblige.

Why Do We Urge You To See This Picture?

Today, Tomorrow and Monday we are going to show a picture whose cast you never heard of in all your life. You never even heard of the story. You have nothing to go on but what we tell you now:

WE ask you to see "Be Mine Tonight" because we want to renew your interest in the movies. We want you to see something refreshing. We want you to see it without asking us, "Who is in it? Who wrote it? What is it all about?"

WE want you to have some delicious entertainment. We want you to laugh. We want you to get a little thrill. We want to answer your demand for romance. Mixed in with this, we want to have you hear a voice of pure gold.

WE want each and every one of you to feel like a discoverer. We want to prove to you that great entertainment does not depend entirely on the stars you know and love so well.

How many times do you leave any theatre and feel like telling your friends, "YOU MUST NOT MISS THIS PICTURE?" You will feel like saying that after you see "Be Mine Tonight."

Be among the first to see a picture which is an international sensation. Have the fun of telling your best friends about it.

PALACE

Today, Saturday and Monday

2nd Hit—Lew Ayres, Ginger Rogers
"DON'T BET ON LOVE"

The above cut shows the way Pete Egan, Capitol Theatre, Calgary, Canada, sold "Be Mine Tonight" in his newspaper ads. This is good, sensible advertising and not stressed too much. The copy is excellently worded and can be used for other pictures as well. Pete sold the picture as a whole and wisely did not oversell the unknowns in the cast.

COMBINATION DISPLAY

Although "Samarang" was the big lobby flash at the Isis, Lynchburg, Va., Manager Leo Young also got in a nice display on a gas range and pony-cycle giveaway contest, which you will note in right and left rear of lobby.

Gets Clever Effect With Crepe Paper

Walter Morris, former manager, New Theatre at Staunton (Va.) sends along a swell display made up principally of crepe paper on a plain beaver board background (see photo), an advance plug on "Tugboat Annie." By a tieup with a local window

Attractive Crepe Paper Display

trimmer, very skilled in the use of the crepe paper, these flashes are used frequently at little expense.

The flittered stars' names in catch line with mounted litho and title are scraped beaver board in relief, and the trough of lights add to the depth and effectiveness of the display, which was used in the lobby in advance and in front during the run.

Thanks for the kind words, Walter, and we hope that you will continue to send on the highlights of your coming campaigns.

Posts Type 24's To Plug "Lady For a Day"

Mickey Gross, the skipper of the Orpheum Theatre, Sioux City (Iowa), breaks a long silence with his report on a successful "Lady for a Day" campaign. Photostatic enlargements of national magazine endorsements were placed in prominent locations throughout the city, and copies of the publication open at the pages containing the favorable review were left distributed where they would do the most good. Twenty-four's of this review were printed locally and were posted in town and on the main highways.

Subscription tieup with the local paper netted two pages of free display ads with additional publicity and art breaks for two weeks in advance. Street banners were strung across prominent corners and every taxi in town carried a tieup cover ad in advance and during the run of the picture.

These were the high lights of Mickey's well executed campaign, and now that we have again established contact with this enterprising Iowan, we trust we shall be able to present more of his exploitation for the information of the membership.

Lou's Ingenuity

Lou Metzger, San Diego, Cal., pulled a clever stunt that cost very little but landed his engagement of "Gold Diggers" at the Spreckles Theatre much attention. He played the picture at a $1.10 top, using tickets printed on stamped out brass the shape of a regular reserved seat theatre ticket. By using the line "Patrons' Souvenir Ticket," on it, Metzger made sure that his patrons would carry it around with them to show to their friends, thus getting over lots of word of mouth advertising. This can be tied in on other pictures, boys.

SWEET WINDOW. Among the exploitation features employed by United Artists on the New York opening of "Bitter Sweet" was an effective window display in the Fifth Avenue office of the Southern Pacific Lines, with a background of Hans Kraly art and stills from the picture.

"The Bowery" Campaign Also Plugs Birthday

Going back to the days when that colorful street that carries the name of the picture was better known than it is today, Manager Melnicker, Loew's Grand, Atlanta, Ga., and Earle Griggs, U. A. exploiteer, arranged an out-of-the-ordinary street stunt with a parade of old-time bannered automobiles to plug their local showing of "The Bowery" (see photo). After a lot of hard work, the

Old Timers Street Bally

boys managed to dig up 12 of these relics which, moving under their own power, naturally attracted the desired attention.

Another crowd-gatherer was put on in the lobby to celebrate the theatre's first anniversary, that is, the first since the house has been remodeled. A huge candle was lit on the day before the picture opened, and prizes were offered for the nearest guesses to the exact length of time the candle would burn.

The always reliable newspaper classified "chuckle ad" contest was put over in which 25 passes were awarded daily, and of course the newspaper came across with the usual display breaks plugging the theatre and attraction. To further celebrate the theatre's anniversary, the entire front was decorated with flags and huge banners 40 feet long, extending above marquee. A number of downtown office buildings were likewise decorated, the bannering including advertising for the picture.

TWO MONEY-GETTERS. Above is a shot of ace lobby front created by Manager Byron Farley and Francis Downey, art director, Ritz Theatre, Albany, N. Y., one of the finest of its kind we have seen in many a moon. Photo on right shows some of the 4-H Club kids entertained by Joe Kinsky at the Capitol Theatre, Sioux City, Iowa, during the Interstate Baby Beef Show. Joe (on the left, shaking hands) puts this party on every year for the youngsters who come from all parts of Iowa, South Dakota and Nebraska. It builds up his important farm trade and also strengthens his "in" with the local stock yards company.

Clever "Cruise" Boat Makes Flash Bally

The nautical yen in exploitation continues to spread nationally, the latest Round Tabler to report his activities in this direction being G. P. Banniza, manager of the Princess, Decatur, Ala., who put out a snappy looking boat float on his "Melody Cruise" campaign.

The "yacht" was built on a model T Ford and close attention was given its construction to simulate the appearance of a real water craft, as can be noted in the accompanying photo. And as boats and pretty girls are synonymous, "G. P." rounded up a flock of pulchritudinous lassies to ornament the gag. In addition, the high school band was promoted to toot melodies while the bally covered the town and outlying districts.

Lobby decorations included cut-out boards

"Melodious" Bally

covered with 8 by 10 stills, and out on the sidewalk, Banniza planted a cut-out taken from the 24-sheet, this backed up with a 13-foot banner hanging from the marquee.

We like this member's street float very much and, although it looks expensive, he assures us that the cost of building was very low. It is therefore recommended to the membership, especially to managers in the smaller communities, where such stunts have not been worked recently or frequently.

Minton Makes Auto Tieup On "When Ladies Meet"

An effective tie-up was arranged by V. Minton, manager of Shea's Theatre, Erie, N. Y., where "When Ladies Meet" was the feature, with the Pontiac motor car people. A Pontiac car with a glass hood, attracting a great deal of attention, with banners containing copy on the theatre and picture, was in evidence in the streets and in front of the theatre in the evening.

Window displays on golf were obtained with the Lockwood firm. A beautiful display with the dress shop, using stills of Myrna Loy, resulted in interest on the part of shoppers. A drug company featured a special sundae as well as pictures of Robert Montgomery with a Kodak.

Another Member Plugs Pretzel Sales

V. T. Touchette, the skipper of the Fond du Lac Theatre, Fond du Lac, Wis., who was responsible for that enlightening letter on admission prices in a recent issue, sends in a short report on his activities with "Moonlight and Pretzels" in which, as have other managers, he gives the pretzel industry a boost.

Thousands of small bags containing the food that goes so well with beer, were distributed at the theatre and one of the largest department stores, with copy along these lines. "You can get pretzels like these at the (name of store), but the moonlight, the pretty girls and laughs are in "Moonlight and Pretzels," etc. The store paid for the imprinting and the bags, also devoting large front window to stills and title cards.

The front was rigged up with a flasher attached to the title in lights, a happy moon on left rigged so that one eye was winking on and off. The song hits in the picture were plugged on the local radio station, the picture and dates being announced after each broadcast.

Broadway Houses Plug "Three Pigs" Repeat Dates

Among the many theatres playing repeated return dates on the rapidly becoming nationally famous "Three Little Pigs," Disney's short, is the Seventh Avenue, New York Roxy Theatre. Taking advantage of the short's popularity and realizing its advertising possibilities, Managing Director Sol Lesser passed along a nifty idea for a street bally which was put into effect by Morris Kinzler, ad chief.

In an old fashioned bannered open carriage drawn by two ponies, were placed three stuffed pigs (see photo) and the outfit was driven through various sections of the city, also participating in a parade to mark the opening of the big rodeo, held recently at the local Madison Square Garden. Screen and program advertising in addition to a 14-foot lobby display of the porkers,

Ponies Pulling Porkers

vividly colored, and marquee billing atop the feature were also used to plug the date.

The Trans-Lux Theatre on Broadway also used a neat stunt on this attraction by planting posters of the piglets adorned with beards, out front, to proclaim the fifth week of the showing.

Uses Own Copy Slant On Press Book Ads

Showmen everywhere are reacting to the exploitation possibilities of recent pictures set in a background of the "Gay Nineties," and George B. Myers, head man at the Capitol Theatre, Frankfort, Ky., sends along some shots of the old fashioned high wheeled bicycles he promoted from an antique dealer on his "One Sunday Afternoon" campaign. The bikes are certainly unusual and the accompanying photo will give you an idea of how they were used to attract attention.

George also sends along a few samples of his recent advertising, the copy in which strikes us as very refreshing. As an instance, on "Man of the Forest," he heads a two-column, ten-inch ad with three lines of black-face caps saying—"We're kickin' off the high hat, and showing you a Western. . . . You'll like it, too!"

His copy slant on "Goodbye Again" stresses the comedy angle and is headed as

Old Fashioned Bike Tieup

follows: "For those who like a long laugh! And who doesn't? There ain't no drammer in this picture, it's all fun, and when we say fun, we mean you'll laugh one hour by the clock, etc."

These ads remind us that there is no reason why managers should not exercise their own copywriting ingenuity to inject a different slant in the more or less routine ad copy. Myers does it rather well and we would very much like to see others follow his snappy example.

This Is Service!

Frank Boucher, Warner Theatre head, Hagerstown, Md., had his Chamber of Commerce working for him on the exploitation of "The Stranger's Return" at the Maryland Theatre, by getting the august body to mimeograph free of charge a personal indorsement letter that Frank mailed to members of the local women's Kiwanis and Rotary clubs. Frank put on a strong plug for the picture, recommending it as one of the best of his recent bookings. The promoted service shows how Boucher stands down in that South country, and how successfully he has lined up the local civic organizations to work with him.

Auction Money Raises Grosses

C. Morelock, operator of the Arcade Theatre, Cottage Grove, Ore., sends along a very enthusiastic report headed, "Exploitation for any theatre, at a minimum minus cost," which describes his profitable experience with auction money used one night a week for six weeks.

He promoted 25 prizes from that many merchants and in return gave them a lot of auction money in $10 denominations, a "ten" being given to every customer making purchases of 25 cents or more. Then on the night of the event, the folks all came to the theatre, with the auction dough they had collected during the week and bid on the prizes.

Morelock says the cost of the printing over the six-week period was $20, his box office gain on these nights increasing 148 per cent over preceding nights without this feature and not hurting business during the rest of the week, which is something to say in a town of 2,500, the population of Cottage Grove.

Incidentally, Morelock states he will be glad to send along further details to any interested member, for which, on behalf of all of us, we thank you.

personalities

HARRY DENNY
is the new manager of the Rosemary, Ocean Park, Cal. He replaces JOHN VAINIKO who's at the Lyric in Huntington Park.

▽

WAYNE DAILLARD
former manager at the Lyric, is at the United Artists in Long Beach, Cal., replacing RAY ROCKETT.

▽

GEORGE KRASKA
former manager of the Loew Fine Arts Theatre, Boston, Mass. has been transferred to Loews at Canton Ohio succeeding ADOLPH BUEHRIG, JR. who was called to New York for reassignment.

▽

ROBERT RHODES
has resigned as assistant manager of Loew's, Canton, Ohio, to become associated with Mort Shea at the Weller in Zanesville, Ohio.

▽

ARNOLD ALBERT
has been engaged by J. Real Neth, Columbus, Ohio as press agent for two of his downtown houses.

▽

E. R. ROSE
assistant manager of the Fox Theatre, Spokane, Wash. has gone to Seattle to join H. D. McBRIDE who is reopening the Orpheum in Seattle.

▽

ARTHUR R. CLARK
has taken over the role of manager of the Lryic at Del Rey, Cal.

▽

J. W. BASCOM
for years owner of the Shastona Theatre, Mount Shasta, City, Cal. is back at the helm again after a period or retirement.

▽

JACK BOYD
skipper of the Broadway Theatre, High Point, N. C. recently had the house renovated and new equipment installed. L. C. SIPE is the new owner.

▽

E. J. GOLDEN
has reopened the old Elmore, Pittsburgh, Pa. after having had it completely redecorated.

▽

MISS ADDYCE BROWN
has assumed management of the Brown Theatre in Stamps, Ark.

▽

L. E. MATHEWS
of Webster City, is reopening the Strand Theatre, Boone, Ia.

▽

P. J. HENN
has reopened the Lyric at Sylva, N. C. House has been redecorated.

▽

LOUIS GANS
who used to manage the Tuxedo, Brown is now to be found at the Crescent.

▽

S. W. COLLINWOOD
has reopened the Old Unionville Opera, Detroit and has renamed it the Collinwood.

▽

MARC BOWMAN
former manager of the Paramount, Portland can be found at the Liberty in Seattle.

▽

G. OTTO HARTSOE
is the owner and manager of the Newton Theatre in North Newton, N. C.

▽

BOB ALLEN
is the new manager of the Des Moines Theatre in Des Moines, Ia. while WILLIAM B. BECKLEY goes into the Strand formerly occupied by Allen.

SOME RECENT EXAMPLES OF POSTER ART WORK DONE BY FRANK BONAIT. Poster artist at Shea's Theatre, Erie, Pa., sends several samples of decorative panels. Beery's face is dark flesh color, raw and burnt sienna used; the eyes were done in dark brown. A background of light yellow and yellow orange blended in several places; the panel being done in different tones of green starting with light yellow green and ending with emerald. Barrymore's face was colored the same as Beery's, but the background was light yellow ochre and light cream yellow blended. The panel was carried out in different tones of purples, starting with light violet and ending in a mauve.

J. MAXWELL JOICE
chief of the Amusement Section of the Century of Progress exposition has completed his work in Chicago and returned to New York to resume stage and screen publicity and exploitation.

▽

MILTON NICHOL
will manage the Strand in Marion City, Ia. and JOHN ALDINGER the Palace, same City.

▽

L. E. DAVIDSON
formerly skipper of the Paramount, Marion, Ind., has been named city manager for Publix Theatres in Des Moines, Ia. BOB GARY is publicity manager.

▽

M. A. EDWARDS
former manager of the Ritz Theatre, in Phillipsburg, N. J., has been appointed manager of the Park, in Allentown, Pa. Extensive remodeling has been done.

▽

HARRY KENDRICK
has been named manager of the Pantages Theatre in Portland, Ore. He was formerly associated with Pantages in Tacoma.

▽

HARRY BROWN
owner of theatres in Detroit, has retired from business due to ill health and turned his theatres over to his son, Sam.

▽

BERT STERN
publicity man for Cooper-Publix, has been transferred back to Oklahoma City from Lincoln, Neb.

▽

ARNOLD ALBERT
joins J. Real Neth as advertising and publicity head for the seven Neth theatres in Columbus, Ohio.

▽

MORRIS NIMMER
former manager of the Paramount Theatre, in Seattle, Wash., has just been made manager of the Coliseum, Evergreen's ace second run house.

BILL HUFFMAN
formerly of Philly, is at the Valley Stream Theatre, Long Island. With him is MAX BRONOW, former assistant manager of the Stanley, in Camden, N. J.

▽

MAX HALPERIN
previously RKO city manager in Cincinnati, and later manager of the Fordham, in New York, has purchased an interest in the Beecher, colored theatre, in Cincinnati.

▽

DAVE R. RICHARDS
formerly of San Francisco, has been made manager of the U. C. Theatre, in the suburban city of Berkeley.

▽

ROBERT A. HAZEL
who has had wide experience in managing theatres in Northern and Central California, has opened the Rex Theatre, at Oroville, Cal.

▽

RALPH FORD
to be manager of the Central Theatre, Oakland, Cal., when this house reopens, following extensive alterations. The house was formerly the Century Theatre.

▽

B. W. BICKERT
has taken over the Palace, at Ashland, Ohio, adding to his chain of theatres.

▽

JOHN CALMAN
has reopened the Temple, at Birmingham, Ala. House was closed for a few weeks on account of lightning, which struck the chimney.

▽

SAM REICHBLUM
who operates theatres in Ohio, has just taken a lease on the American, Leetonia, Ohio. House has been entirely redecorated.

▽

JOE GORMAN
formerly an exhibitor in Kansas City, has leased the Majestic Theatre, at Cedar Rapids, Ia.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1933, unless otherwise specified.

ALLIED PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dude Bandit, The	Hoot Gibson-Gloria Shea	May 1	67	
Fighting Parson, The	Hoot Gibson-Marceline Day	May 22	70	June 3
One Year Later	Mary Brian-Russell Hopton	Aug. 25	69	Aug. 12

Coming Feature Attractions

Bungalow Court
Cheaters
Davy Jones' Locker
Midnight Alarm
Open for Inspection
Picture Brides — Dorothy Mackaill-Regis Toomey — 68 — Oct. 14
Silk Trimmed
Slightly Used
Without Children

CHESTERFIELD

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
By Appointment Only	Lew Cody-Aileen Pringle	July 7		
Dance, Girl, Dance	Alan Dinehart-Evalyn Knapp	Sept. 1	70	
I Have Lived	Alan Dinehart-Anita Page	June 15	69	Sept. 16
Man of Sentiment, A	Marian Marsh - Owen Moore - Wm. Bakewell	Sept. 15		
Notorious But Nice	Marian Marsh-Betty Compson	Aug. 5		

Coming Feature Attractions

In the Money — "Skeets" Gallagher-Lois Wilson - Warren Hymer
Rainbow Over Broadway — Joan Marsh-Frank Albertson — Dec. 1

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Above the Clouds	R. Cromwell-R. Armstrong-D. Wilson	Oct. 20		
Ann Carver's Profession	Fay Wray-Gene Raymond	May 26	68	June 17
Brief Moment	Carole Lombard-Gene Raymond-Donald Cook	Sept. 8	69	Oct. 7
Cocktail Hour	Bebe Daniels-Sidney Blackmer-Randolph Scott	June 5	74	June 10
Dangerous Crossroads	Chic Sale-Diane Sinclair	June 15	62	July 1
East of Fifth Ave.	Wallace Ford-Walter Connolly-Dorothy Tree	Oct. 20		
(See "In the Cutting Room," Oct. 21.)				
Fury of the Jungle	Donald Cook-Peggy Shannon	Oct. 20		
Hold the Press	Tim McCoy-Shirley Grey	Oct. 25		
Lady for a Day	Warren William-Guy Kibbee-May Robson-Glenda Farrell	Sept. 13	102	July 15
Master of Men	Jack Holt-Fay Wray	Oct. 28		
(See "Man of Steel," "In the Cutting Room," Oct. 14.)				
My Woman	Helen Twelvetrees - Wallace Ford - Victor Jory	Oct. 5	73	Oct. 21
Police Car 17	Tim McCoy-Evalyn Knapp	Sept. 30		
Rusty Rides Alone	Tim McCoy-Barbara Weeks	May 26	58	
Thrill Hunter, The	Buck Jones-Dorothy Revier	Sept. 30		
Unknown Valley	Buck Jones-Cecilia Parker	May 5	69	Aug. 26
What Price Innocence?	Willard Mack-Jean Parker	June 29	64	July 1
Woman I Stole, The	Jack Holt - Raquel Torres - Fay Wray	May 1	63	July 8
Wrecker, The	Jack Holt-Genevieve Tobin	July 10	72	Aug. 12

Coming Feature Attractions

Criminal Within, The — Bruce Cabot-Mary Brian
Fighting Code, The — Buck Jones-Diane Sinclair
Fighting Ranger, The — Buck Jones-Dorothy Revier
Fog — Mary Brian - Donald Cook - Reginald Denny
House of Murder — June Collyer-Ralph Bellamy
King of the Wild Horses — Wm. Janney-Dorothy Appleby
Lady Is Willing, The — Leslie Howard-Binnie Barnes
Let's Fall in Love — Harriette Lake - Edmund Lowe
Man Trailer, The — Buck Jones-Cecilia Parker
Man's Castle, A — Loretta Young-Spencer Tracy
(See "In the Cutting Room," Oct. 14.)
Night Bus — Clark Gable
Ninth Guest
Once to Every Woman
Straightaway — Tim McCoy-Sue Carol
World's Fair — Jack Holt

FIRST DIVISION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Drive, The		May 20	89	Jan. 28
Throne of God (Tent.)		Aug.	56 and 39	

Coming Feature Attractions

Dassan — 51 and 38

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bureau of Missing Persons	Bette Davis - Lewis Stone - Glenda Farrell	Sept. 16	78	Sept. 2
Goodbye Again	W. William-Joan Blondell	Sept. 9	65	June 17
Heroes for Sale	Richard Barthelmess - Loretta Young	June 17	76	May 27
I Loved a Woman	Edward G. Robinson-Kay Francis-Genevieve Tobin	Sept. 23	80	Sept. 16
Lilly Turner	Ruth Chatterton-Geo. Brent	May 13	64	Apr. 29
Little Giant, The	Edward G. Robinson	May 20	74	Apr. 15
She Had to Say Yes	Loretta Young-Lyle Talbot	July 15	62	June 17
Wild Boys of the Road	All Star	Oct. 7	69	Sept. 30

Coming Feature Attractions

Bedside — Warren William
Convention City — Joan Blondell-Dick Powell-A. Menjou-Mary Astor

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dark Hazard	Edward G. Robinson			
Female	Ruth Chatterton	Nov. 11	60	Oct. 21
Hi, Nellie!	Paul Muni			
Mandalay	Kay Francis			
Massacre	R. Barthelmess-Ann Dvorak			
Son of a Sailor	Joe E. Brown - Johnny Mack Brown	Dec. 23		
Wonder Bar, The	Al Jolson			
World Changes, The	Paul Muni	Nov. 25	93	

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adorable	Janet Gaynor-Henry Garat	May 19	83	May 20
Arizona to Broadway	James Dunn-Joan Bennett	June 30	67	July 29
Berkeley Square	Leslie Howard-Heather Angel	Nov. 3	90	July 22
Best of Enemies	Marian Nixon-"Buddy" Rogers	June 23	71	July 22
Charlie Chan's Greatest Case	Warner Oland-Heather Angel	Sept. 15	71	Oct. 14
Devil's In Love, The	Victor Jory-Loretta Young	July 21	71	Aug. 5
Doctor Bull	Will Rogers - Louise Dresser - Marian Nixon-Ralph Morgan	Sept. 22	77	Oct. 14
F. P. I.	Conrad Veidt-Jill Esmond-Leslie Fenton	July 28	90	May 20
Good Companions, The	Jessie Matthews - Edmund Gwenn	Sept. 8	96	Apr. 29
Hold Me Tight	James Dunn-Sally Eilers	May 26	71	May 27
I Loved You Wednesday	Warner Baxter - Elissa Landi - Miriam Jordan-Victor Jory	June 16	75	June 24
It's Great to Be Alive	Edna May Oliver-Raul Roulien	June 2	68	July 1
Last Trail, The	George O'Brien-Claire Trevor	Aug. 25	60	
Life In the Raw	George O'Brien-Claire Trevor	July 7	62	
Mad Game, The	Spencer Tracy - Claire Trevor - Ralph Morgan	Oct. 27	65	Oct. 28
Man Who Dared, The	Preston Foster-Zita Johann	July 14	75	July 15
My Weakness	Lilian Harvey-Lew Ayres	Sept. 29	74	Sept. 30
Paddy, the Next Best Thing	Janet Gayner-Warner Baxter	Sept. 1	76	Sept. 2
Pilgrimage	Henrietta Crosman-Marian Nixon-Norman Foster	Aug. 18	90	July 22
Power and the Glory, The	Spencer Tracy-Colleen Moore	Oct. 6	70	Aug. 26
Shanghai Madness	Spencer Tracy-Fay Wray	Aug. 4	68	Sept. 2
Walls of Gold	Sally Eilers-Norman Foster	Oct. 13	70	Oct. 14
Warrior's Husband, The	Elissa Landi - Ernest Truex - David Manners	May 12	68	May 6
Worst Woman In Paris?	Benita Hume-Adolphe Menjou	Oct. 20	78	Oct. 14

Coming Feature Attractions

As Husbands Go — Warner Baxter-Eleanor Lynn — Jan. 5,'34
Frontier Marshall — George O'Brien-Irene Bentley — Jan. 28,'34
Hoopla — Clara Bow-Preston Foster — Nov. 30
House of Connelly, The — Janet Gaynor-Robert Young
I Am Suzanne — Lilian Harvey-Gene Raymond — Dec. 22
I Was a Spy — Herbert Marshall - Madeleine Carroll-Conrad Veidt — Dec. 15 — 75 — Sept. 23
Jimmy and Sally — James Dunn-Claire Trevor — Nov. 24
Mr. Skitch — Will Rogers-Zasu Pitts — Dec. 29
My Lips Betray — Lillian Harvey-John Boles — Nov. 10
Olsen's Big Moment — El Brendel — Nov. 17 — Oct. 28
7 Lives Were Changed — Heather Angel-Norman Foster — Jan. 12,'34
Sleepers East — Wynne Gibson-Preston Foster
Smoky — Victor Jory-Irene Bentley — Dec. 8
Three Against Death — Marion Burns-Kane Richmond

FREULER FILM ASSOCIATES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Deadwood Pass	Tom Tyler	May 5		
Easy Millions	Skeets Gallagher-Dorothy Burgess-Merna Kennedy	June 30		
War of the Range	Tom Tyler	Sept. 22		

Coming Feature Attractions

Black Cat, The
Bulldog Edition
East of Sudan
Green Paradise
My Wandering Boy
Red Man's Country
Silent Army, The
Sister of the Follies

GAUMONT-BRITISH

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Baroud (See "Love In Morocco")				
Britannia of Billingsgate	Violet Loraine-Gordon Harker		79½	Oct. 7
Channel Crossing	Constance Cummings - Matheson Lang			
Falling for You	J. Hulbert-Cicely Courtneidge		88	Sept. 30
Fire Raisers, The	Leslie Banks			
Ghost Train, The	Jack Hulbert		68	Feb. 25
Ghoul, The	Boris Karloff		85	Oct. 28
It's a Boy	Edward Everett Horton - Leslie Henson		80	Sept. 30
Just Smith	Tom Walls			
King of the Ritz	Stanley Lupino-Gina Malo			
Love In Morocco	Rex Ingram		67	Oct. 15,'32
(Reviewed under the title "Baroud")				
Love on Wheels	Jack Hulbert-Gordon Harker			
Lucky Number, The	Clifford Mollison - Jean Wyndham		72½	Sept. 9
Man from Toronto, The	Jessie Matthews - Ian Hunter - Fred Kerr			
Marry Me	Renate Muller-Harry Green		85	Apr. 22
Night and Day	Jack Hulbert-Winifred Shotter	May 26	77	June 10
Orders Is Orders	Charlotte Greenwood - James Gleason		88½	Aug. 19
Prince of Wales, The				
Sleeping Car	Ivor Novello-Madeleine Carroll		83	July 8
Soldiers of the King	Cicely Courtneidge - Anthony Bushell			
There Goes the Bride	Jessie Mathews-Owen Nares		79	Mar. 11
Waltz Time	Evelyn Laye-Fritz Schulz	Oct. 1	90	Aug. 12

(THE RELEASE CHART--CONT'D)

MAJESTIC

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Curtain at Eight	Dorothy Mackaill - C. Aubrey Smith-Paul Cavanaugh	Oct. 1	74	
Sin of Nora Moran, The	Zita Johann-John Miljan	Nov. 1		
Sing, Sinner, Sing	Paul Lukas-Leila Hyams	Aug. 1	78	Aug. 19
Trouble Busters	Jack Hoxie-Lane Chandler	May 15	55	

Coming Feature Attractions

Divorce Bed, The		Dec. 1		
Morning After, The (Reviewed under the title "I Spy")	Ben Lyon-Sally Eilers	Nov. 15	63	Oct. 28
Shoot the Works (Reviewed under the title "Heads We Go")	Constance Cummings	Nov. 15	87	Sept. 16
You Made Me Love You	Thelma Todd-John Loder	Nov. 15		Oct. 14

MAYFAIR PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dance Hall Hostess	Helen Chandler-Jason Robards-Edward Nugent	July 1	73	Sept. 2
Her Forgotten Past	Monte Blue - Barbara Kent - Henry B. Walthall	Sept. 1	68	
Riot Squad	Madge Bellamy-Pat O'Malley	June 15	70	Aug. 5
Secret Sinners	Sue Carol-Nick Stuart	Oct. 20	70	

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Another Language	Helen Hayes-Robt. Montgomery	July 28	79	Aug. 5
Barbarian, The	Ramon Novarro-Myrna Loy	May 12	88	Apr. 15
Beauty for Sale	Otto Kruger-Madge Evans	Sept. 1	87	Sept. 9
Bombshell	Jean Harlow-Lee Tracy	Oct. 13	98	Oct. 7
Broadway to Hollywood	Alice Brady - Frank Morgan - Madge Evans-Eddie Quillan-Jackie Cooper-Russell Hardie-Fay Templeton - Jimmy Durante	Sept. 15	89	Sept. 9
Chief, The	Ed Wynn-D. Mackaill	Nov. 3	76	
Day of Reckoning	Richard Dix-Madge Evans	Oct. 27	70	
Devil's Brother, The	Laurel and Hardy-Dennis King-Thelma Todd	May 5	92	Apr. 8
Hell Below	Robt. Montgomery-Jimmy Durante - Robt. Young - Walter Huston-Madge Evans	June 9	105	Apr. 15
Hold Your Man	Jean Harlow-Clark Gable	July 7	89	July 8
Made on Broadway	R. Montgomery-Sally Eilers	May 19	69	Apr. 8
Meet the Baron	Jack Pearl - Jimmy Durante - Zasu Pitts	Oct. 20	65	
Midnight Mary	Loretta Young-Ricardo Cortez	June 30	76	June 17
Night Flight	H. Hayes - J. Barrymore - L. Barrymore - C. Gable - Robt. Montgomery	Oct. 6	91	Aug. 19
Nuisance, The (Reviewed under the title, "Never Give a Sucker a Break")	Lee Tracy-Madge Evans	June 2	80	May 6
Peg O' My Heart	Marion Davies-Onslow Stevens	May 26	85	May 20
Penthouse	Warner Baxter-Myrna Loy-Mae Clarke-Phillips Holmes-Chas. Butterworth	Sept. 8	91	Sept. 9
Reunion in Vienna	John Barrymore-Diana Wynyard-Frank Morgan	June 16	100	May 6
Solitaire Man	Herbert Marshall - Elizabeth Allan - Lionel Atwill	Sept. 22	65	Sept. 16
Stage Mother	A. Brady - Russell Hardie - M. O'Sullivan - F. Tone	Sept. 29	87	Sept. 16
Storm at Daybreak	Nils Asther-Kay Francis	July 14	82	July 1
Stranger's Return, The	Lionel Barrymore - Franchot Tone-Miriam Hopkins	July 21	89	July 15
Tugboat Annie	Marie Dressler-Wallace Beery-Robt. Young-M. O'Sullivan	Aug. 4	88	Aug. 12
Turn Back the Clock	Lee Tracy-Mae Clarke	Aug. 25	80	Sept. 2
When Ladies Meet	Ann Harding-Alice Brady-Robt. Montgomery-Myrna Loy	June 23	85	June 3

Coming Feature Attractions

Cat and the Fiddle, The (See "In the Cutting Room," Oct. 21.)	Jeanette MacDonald-Ramon Novarro	Dec. 8		
Christopher Bean	Marie Dressler-L. Barrymore	Nov. 17		
Comeback, The	Otto Kruger-Ben Lyon-Isabelle Jewell			
Comin' Round the Mountain	May Robson-Polly Moran			
Dancing Lady (See "In the Cutting Room," Aug. 5.)	Joan Crawford-Clark Gable	Nov. 24		
Dinner at Eight	Marie Dressler-Wallace Beery-Lionel Barrymore - Jean Harlow - Madge Evans - Karen Morley - Edmund Lowe - Lee Tracy - Jean Hersholt		113	June 10
Eskimo	Native Cast			
Going Hollywood	Marion Davies-Bing Crosby			
Hollywood Party, The	(All Star Musical)			
Malibu	Jean Parker-David Landau			
Prizefighter and the Lady, The	Max Baer-Myrna Loy-Dempsey-Carnera-Walter Huston	Nov. 10	68	Oct. 28
Queen Christina	Greta Garbo - John Gilbert			
Sons of the Desert	Laurel and Hardy			
Tarzan and His Mate	J. Weissmuller-M. O'Sullivan			
Transcontinental Bus	Robt. Montgomery - Madge Evans			
Vinegar Tree, The	Lionel Barrymore-Alice Brady-Conway Tearle	Dec. 1		
Viva Villa	Wallace Beery			

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Avenger, The	Ralph Forbes-Adrienne Ames	Aug. 10	79	Oct. 7
Black Beauty	Alex. Kirkland-Esther Ralston	May 10	70	Apr. 29
Broken Dreams	Randolph Scott-Martha Sleeper	Oct. 20	68	
Crashing Broadway	Rex Bell	June 1	55	July 15
Devil's Mate	Preston Foster-Peggy Shannon	Aug. 20	68	Aug. 12
Fighting Texans	Rex Bell	June 15	58	July 29
Fugitive, The	Rex Bell-Cecilia Parker	July 15		
Gallant Fool	Bob Steele	May 29		
Galloping Romeo	Bob Steele-Doris Hill	Aug. 5		
Rainbow Ranch	Rex Bell	July 25		
Rangers' Code	Bob Steele	Aug. 15		
Return of Casey Jones	Charles Starrett-Ruth Hall	May 25		
Riders of Destiny	John Wayne-Cecilia Parker	Oct. 10	72	
Sensation Hunters	Arline Judge-Preston Foster	Aug. 30		
Skyway	K. Crawford-Ray Walker	Aug. 15		
Sphinx, The	Lionel Atwill-Sheila Terry	June 1	70	June 3
Sweetheart of Sigma Chi, The	Mary Carlisle-Buster Crabbe	Oct. 1	76	Oct. 14

Coming Feature Attractions

Beggars in Ermine				
Born Tough	Ray Walker-Virginia Cherrill			
Manhattan Love Song				
Sagebrush Trail	John Wayne			
Sixteen Fathoms Deep	Sally O'Neill-Creighton Chaney			
Woman's Man				

PARAMOUNT

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Executive	Ricardo Cortez-Elizabeth Young	Aug. 18	72	Aug. 5
College Humor	Crosby-Oakie-Arlen-Carlisle-Burns and Allen	June 23	80	June 17
Disgraced	Helen Twelvetrees-Bruce Cabot	July 7	65	June 24
Eagle and the Hawk, The	F. March-C. Grant-J. Oakie	May 19	72	May 6
Gambling Ship	Cary Grant-Benita Hume	June 30	72	June 17
Girl in 419, The	James Dunn-Gloria Stuart	May 26	76	May 6
Golden Harvest	Richard Arlen-Chester Morris-Genevieve Tobin	Sept. 22	70	Sept. 23
Hell and High Water	Richard Arlen-Judith Allen	Oct. 27	70	Oct. 21
Her Bodyguard	Wynne Gibson-Edmund Lowe	July 21	70	July 8
I Love That Man	Nancy Carroll-Edmund Lowe	June 9	75	May 6
I'm No Angel	Mae West-Cary Grant	Oct. 6	87	Oct. 7
International House	All Star	June 2	65	May 20
Jennie Gerhardt	Sylvia Sidney-Donald Cook	June 16	76	June 10
Mama Loves Papa	Charles Ruggles-Mary Boland-Lilyan Tashman	July 14	72	July 15
Man of the Forest	Randolph Scott-Verna Hillie	July 14	62½	
Midnight Club	Clive Brook-George Raft-Helen Vinson-Alison Skipworth	July 28	70	July 29
One Sunday Afternoon	Gary Cooper-Fay Wray	Sept. 1	85	Aug. 26
Song of Songs	Marlene Dietrich-Brian Aherne	Aug. 11	92	July 1
Story of Temple Drake, The	Miriam Hopkins-Jack LaRue	May 12	72	May 13
Sunset Pass	Randolph Scott-Tom Keene	May 26	68	June 3
Supernatural	C. Lombard - Randolph Scott - V. Osborne	May 5	64½	Apr. 29
Take a Chance	James Dunn - June Knight - "Buddy" Rogers - Lillian Roth	Oct. 27	82	
This Day and Age	Charles Bickford-Judith Allen	Aug. 25	82	July 29
Three Cornered Moon	C. Colbert-Richard Arlen-Lyda Roberti-Mary Boland	Aug. 4	72	Aug. 12
Tillie and Gus	Alison Skipworth-W. C. Fields	Oct. 13	57½	
To the Last Man	Randolph Scott-Esther Ralston	Sept. 15	70	Sept. 16
Too Much Harmony	Bing Crosby-Jack Oakie-Lilyan Tashman	Sept. 29	75	Sept. 9
Torch Singer	Claudette Colbert - Ricardo Cortez - David Manners	Sept. 8	72	Sept. 2
Way to Love, The	Maurice Chevalier-Ann Dvorak	Oct. 20	84	Sept. 30
White Woman	Carole Lombard-Chas. Laughton-Chas. Bickford	Nov. 3	73	Oct. 28

Coming Feature Attractions

Alice in Wonderland	Charlotte Henry - R. Arlen - J. Oakie-Chas. Ruggles			
Border Legion, The	Randolph Scott-Barbara Adams			
Catherine the Great	Marlene Dietrich-John Lodge			
Chrysalis	Fredric March-Miriam Hopkins-George Raft			
Cradle Song	Dorothea Wieck-Kent Taylor	Nov. 17	77	
Design for Living	Miriam Hopkins-Fredric March-Gary Cooper			
Duck Soup (See "In the Cutting Room," Oct. 14.)	Four Marx Bros.	Nov. 17		
Eight Girls in a Boat	Kay Johnson - Dorothy Wilson - Doug. Montgomery			
Four Frightened People	C. Colbert - H. Marshall - Wm. Gargan - M. Boland			
Girl Without a Room	M. Churchill-Chas. Farrell-C. Ruggles			
Great Adventure, The	Lillian Gish-Roland Young			
Lone Cowboy	Jackie Cooper			
Miss Fane's Baby Is Stolen	Dorothea Wieck-Baby Le Roy			
Search for Beauty	Buster Crabbe-Ida Lupino			
Sitting Pretty	Jack Haley-Jack Oakie-Ginger Rogers	Nov. 24		
Thundering Herd, The	Randolph Scott-Judith Allen	Nov. 24		

PRINCIPAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blarney Kiss, The	Tom Walls-Anne Grey	Aug. 18	71	Aug. 26
Tarzan the Fearless	Buster Crabbe	Aug. 11	61	Aug. 19

Coming Feature Attractions

His Fighting Blood	Kazan-Teddy and Richard Terry	Nov. 15		
Thunder Over Mexico	Native Cast	Nov. 15	70	May 20
(Untitled)	Kazan	Jan. 15,'34		

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ace of Aces	Richard Dix - Elizabeth Allan-Ralph Bellamy	Oct. 20	74	Sept. 30
Ann Vickers	Irene Dunne - Walter Huston - Conrad Nagel	Oct. 13	72	Sept. 30
Bed of Roses	Constance Bennett-Joel McCrea	July 14	67	July 8
Before Dawn	Stuart Erwin-Dorothy Wilson	Aug. 4	62	Oct. 21
Big Brain, The	Geo. E. Stone-Fay Wray-Phillips Holmes	June 16	70	June 3
Blind Adventure	Robt. Armstrong-Helen Mack	Aug. 18	60	Aug. 12
Chance at Heaven	Joel McCrea - Ginger Rogers - Marian Nixon	Oct. 27	70	Oct. 14
Cross Fire	Tom Keene-Betty Furness	June 30	55	Apr. 8
Deluge, The	Peggy Shannon - Lois Wilson - Sidney Blackmer-Matt Moore	Sept. 15	68	Aug. 19
Diplomaniacs	Bert Wheeler-Robt. Woolsey	May 12	63	Apr. 15
Double Harness	Ann Harding-William Powell	July 21	74	July 8
Emergency Call	Bill Boyd-Betty Furness	May 26	60	July 1
Flaming Gold	Bill Boyd-Mae Clarke-Pat O'Brien	Sept. 29		
Flying Devils	Arline Judge-Bruce Cabot-Ralph Bellamy - Eric Linden	July 14	62	Sept. 2
Headline Shooter	Wm. Gargan-Frances Dee - R. Bellamy-W. Ford-G. Ratoff	July 28	65	July 29
Melody Cruise	Phil Harris-Charles Ruggles	June 23	75	June 3
Midshipman Jack	Bruce Cabot-Betty Furness	Sept. 22	65	Sept. 16
Morning Glory	K. Hepburn - D. Fairbanks, Jr.	Aug. 18	70	July 29
No Marriage Ties	Richard Dix-Doris Kenyon	Aug. 11	73	Aug. 12
One Man's Journey	Lionel Barrymore-Joel McCrea-Dorothy Jordan	Sept. 8	72	Sept. 9
Professional Sweetheart	Ginger Rogers-Norman Foster	June 9	70	June 3
Rafter Romance	Ginger Rogers-Norman Foster	Sept. 1	70	Aug. 5
Silver Cord, The	Irene Dunne-Joel McCrea	May 19	74	May 13
Son of the Border	Tom Keene-Julie Haydon	May 5	55	Aug. 5
Tomorrow at Seven	Chester Morris-Vivienne Osborne	June 2	64	May 13

Coming Feature Attractions

After Tonight	Constance Bennett - Gilbert Roland	Nov. 17	71	Oct. 28
Aggie Appleby	Wynne Gibson-Charles Farrell	Nov. 10	73	Oct. 28
Flying Down to Rio	Dolores Del Rio - Gene Raymond-Raul Roulien			

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Hips, Hips, Hooray!	Wheeler and Woolsey			
If I Were Free!	Irene Dunne-Nils Asther-Clive Brook			
Little Women	K. Hepburn - Joan Bennett - Frances Dee - Paul Lukas			
Long Lost Father	John Barrymore-Helen Chandler			
Lost Patrol, The	McLaglen-Karloff			
(See "In the Cutting Room," Oct. 21.)				
Man of Two Worlds	Francis Lederer-Elissa Landi			
Once Over Lightly	Zasu Pitts - Pert Kelton - El Brendel			
Right to Romance, The	Ann Harding-Nils Asther	Nov. 27		
Rodney	Walter Huston-Frances Dee			
Sea of Kong	Robert Armstrong-Helen Mack			
This Day of Grace	Gracie Fields		92	Oct. 28
Trigger	Katharine Hepburn			
Wild Birds	Jean Parker-Tom Brown			

SHOWMEN'S PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
His Private Secretary	Evalyn Knapp-John Wayne	June 10	60	June 10
Police Call	Merna Kennedy-Nick Stuart	July 24	60	Sept. 9
Public Stenographer	Lola Lane-Wm. Collier, Jr.			
Ship of Wanted Men	Dorothy Sebastian-Leon Waycoff		63	Sept. 16

Coming Feature Attractions

Big Race, The	Boots Mallory-John Darrow			
Golden Head				
Moth, The				
St. Louis Woman				
Souls in Pawn				
Special Duty				
Unlimited				
Within the Rock				

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Corruption	Evalyn Knapp - Preston Foster	Imperial Distr.	June 19	63	July 1
Cougar, the King Killer	Edwin C. Hill - Jay Bruce	Master Art	Nov. 1	60	
Flaming Signal, The	Marceline Day	Invincible		64	
Get That Venus	Ernest Truex - Jean Arthur	Regent Picts.			
Hell's Holiday	(War Film)	Superb Picts.		77	July 22
Her Splendid Folly	Lilian Bond-T. Von Eltz	Progressive	Oct. 7	59	
Isle of Doom, The	Peter Sobolevski	Amkino	June 5	65½	July 22
Laughing at Life	V. McLaglen - C. Montenegro	Mascot	June 26	70	June 3
Mr. Broadway	All Star	B'way-Hollywood		59	Sept. 23
Over the Seven Seas		Vanderbilt		70	June 3
Passion of Joan of Arc, The	Maria Falconneti	Capital	Sept. 7	57	Sept. 16
Red-Head, The	Robert Lynen	Harold Auten	May 25	88	June 17
Reform Girl	Noel Francis-Donald Dilloway	Tower	July 15	64	Oct. 21
Savage Gold		Harold Auten	July 24	67	July 29
Secrets of Hollywood	Mae Busch - June Walters	Lester F. Scott		58	Sept. 16
Shepherd of the Seven Hills, The		Faith Pictures	Aug. 7	60	Aug. 19
Sleepless Nights	Polly Walker - Stanley Lupino	Remington	July 21	65	July 29
Taming the Jungle		Invincible	June 3	59	June 10
This Is America		Frederick Ullman, Jr.	July 19	70	July 29
Truth About Africa, The		Wm. Alexander		47	Apr. 22
Victims of Persecution	Betty Hamilton-Mitchell Harris	Bud Pollard	June 16	60	June 24
Wandering Jew, The	Jacob Ben-Ami	JAFA	Oct. 20	90	Oct. 28
Wives Beware!	Adolphe Menjou	Regent Picts.	June 1	63	

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bitter Sweet	Anna Neagle-Fernand Graavey	Sept. 22	93	Aug. 19
Bowery, The	Wallace Beery - George Raft - Jackie Cooper - Fay Wray	Oct. 13	90	Oct. 7
Broadway Thru a Keyhole	Constance Cummings - Russ Columbo-Paul Kelly	Oct. 27	85	Oct. 21
Emperor Jones	Paul Robeson-Dudley Digges	Sept. 29	80	Sept. 23
I Cover the Waterfront	Claudette Colbert - Ben Lyon - Ernest Torrence	May 17	75	Apr. 29
Masquerader, The	Ronald Colman-Elissa Landi	Sept. 1	73	Feb. 25
Private Life of Henry VIII, The	Charles Laughton	Nov. 3	97	Sept. 23
Samarang	Native Cast	June 23	62	May 20
Yes, Mr. Brown	Jack Buchanan	May	69	Mar. 18

Coming Feature Attractions

Advice to the Lovelorn	Lee Tracy-Sally Blane	Dec. 1		
Blood Money	George Bancroft-Frances Dee-Chick Chandler-Judith Anderson			
(See "In the Cutting Room," Aug. 5.)				
Born to Be Bad	Loretta Young-Cary Grant			
Gallant Lady	Ann Harding-Clive Brook			
House of Rothschild, The	George Arliss			
Joe Palooka	Jimmy Durante - Stuart Erwin - Lupe Velez			
Moulin Rouge	Constance Bennett - Franchot Tone-T. Carminati			
Nana	Anna Sten-Lionel Atwill-Phillips Holmes			
Roman Scandals	Eddie Cantor - Gloria Stuart - David Manners-Ruth Etting			
Sorrell and Son	H. B. Warner			
Trouble Shooter	Spencer Tracy - Jack Oakie - Constance Cummings			

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Don't Bet on Love	Lew Ayres-Ginger Rogers	July 13	62	July 29
Fiddlin' Buckaroo	Ken Maynard-Gloria Shea	July 20	62	
Her First Mate	Summerville-Pitts	Aug. 10	70	July 22
King for a Night	Chester Morris - Helen Twelvetrees - Alice White	Oct. 30		
King of Jazz (Reissue)	Paul Whiteman - John Boles - Bing Crosby	June 1	63	Apr. 5,'30
King of the Arena	Ken Maynard	June 1	61	
Kiss Before the Mirror	Nancy Carroll-Paul Lukas	May 4	67	Mar. 11
Ladies Must Love	June Knight - Neil Hamilton - Mary Carlisle-George E. Stone	Sept. 25	70	Sept. 9
Love, Honor and Oh, Baby!	Summerville-Pitts	Oct. 16	63	
(See "In the Cutting Room," Oct. 14.)				
Moonlight and Pretzels	Mary Brian-Lee Carrillo	Aug. 5	84	Sept. 2
Only Yesterday	John Boles-Margaret Sullavan-Benita Hume-Billie Burke	Nov. 6		
Rebel, The	Vilma Banky-Luis Trenker	June 15	78	July 1
S. O. S. Iceberg	Rod La Roque-Gibson Gowland	Oct. 23	70	Sept. 23
Saturday's Millions	Robert Young-Leila Hyams	Oct. 9	72	Sept. 23
Secret of the Blue Room, The	Lionel Atwill-Paul Lukas-Gloria Stuart-Onslow Stevens	July 20	65½	Sept. 23
Strawberry Roan	Ken Maynard-Ruth Hall	Oct. 26	60	Sept. 30
Trail Drive, The	Ken Maynard-Cecilia Parker	Sept. 4		

Coming Feature Attractions

Beloved	John Boles-Gloria Stuart			
Bombay Mail	Edmund Lowe-Onslow Stevens-Ralph Graves-Shirley Grey	Dec. 25		
By Candlelight	Elissa Landi-Paul Lukas	Dec. 4		
Counsellor-at-Law	John Barrymore-Bebe Daniels	Nov. 27		
Cross Country Cruise	Lew Ayres-Alice White			
Horseplay	Slim Summerville-Andy Devine-Leila Hyams	Nov. 20		
I Like It That Way	Gloria Stuart-Roger Pryor			
Invisible Man, The	Claude Rains - Gloria Stuart - Wm. Harrigan	Nov. 13	70	
Madame Spy	Fay Wray-Nils Asther	Jan. 1,'34		
Myrt and Marge	Myrtle Dale - Donna Damerell - Ted Healy	Dec. 11	68	Sept. 9
Poor Rich, The	Edna May Oliver-Edward Everett Horton			
Riders of Justice	Walter Miller-Cecelia Parker	Dec. 18		
Song for You, A	Marian Nixon-Jan Kiepura			
Special Investigator	Wynne Gibson-Onslow Stevens-Alan Dinehart			
Wheels of Destiny	Ken Maynard			

WARNER BROS.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Baby Face	Barbara Stanwyck	July 1	74	Apr. 1
Captured!	Leslie Howard-Doug. Fairbanks, Jr.-Paul Lukas	Aug. 19	72	June 24
College Coach	Dick Powell-Pat O'Brien-Ann Dvorak-Lyle Talbot	Nov. 4		
Ever In My Heart	Barbara Stanwyck	Oct. 28	68	Oct. 21
Footlight Parade	James Cagney - Joan Blondell - Ruby Keeler - Dick Powell - Guy Kibbee	Oct. 21	102	Oct. 7
Gold Diggers of 1933	Warren William-Joan Blondell-Aline MacMahon-Ruby Keeler-Dick Powell	Sept. 2	90	May 27
Kennel Murder Case	William Powell-Mary Astor	Oct. 28	73	
Life of Jimmy Dolan, The	D. Fairbanks, Jr.-Loretta Young	June 3	70	June 24
Man from Monterey, The	John Wayne-Ruth Hall	July 15	57	Aug. 26
Mary Stevens, M.D.	Kay Francis	July 22	72	Aug. 12
Mayor of Hell, The	James Cagney	June 24	80	May 26
Narrow Corner, The	Douglas Fairbanks, Jr.	July 8	71	July 22
Private Detective 62	William Powell	June 10	67	July 15
Silk Express	Neil Hamilton-Sheila Terry	June 10	63	June 10
Voltaire	George Arliss-Doris Kenyon	Aug. 5	70	June 24

Coming Feature Attractions

Big Shakedown, The	Bette Davis - Chas. Farrell - Ricardo Cortez			
Easy to Love	Adolphe Menjou - Mary Astor - Genevieve Tobin			
Finger Man	James Cagney	Dec. 9		
From Headquarters	Geo. Brent-M. Lindsay	Dec. 2		
Havana Widows	J. Blondell-G. Farrell	Nov. 18		
House on 56th Street, The	Kay Francis - Ricardo Cortez - Gene Raymond	Dec. 23		
King of Fashion	William Powell-Bette Davis			

WORLD WIDE

[Distributed through Fox Films]

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Lone Avenger, The	Ken Maynard	May 14	61	Aug. 19
Study in Scarlet, A	Reginald Owen-June Clyde	May 14	72	June 10

OTHER PRODUCT (FOREIGN)

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Big Attraction, The	Richard Tauber	Bavaria Film	July 22	89	July 29
Cadet, The	Frans Fiedler	Film Exchange		80	Apr. 5
Counsel's Opinion	Henry Kendall	London Film		71	Apr. 22
Don Quixote	Feodor Chaliapin-George Robey	British-United Artists			July 8
Dream of Schoenbrunn	Martha Eggerth	Europa Film	May 31	78	June 10
Girl from Maxim's, The	Frances Day	London Film			Oct. 14
Golden Goal, The	Richard Tauber	Bavaria Film	June 17	85	July 8
Hawleys of High Street	Leslie Fuller	British Int'l		68	July 8
I Lived with You	Ivor Novello - Ursula Jeans	Gaumont-British			Aug. 12
Just My Luck	Ralph Lynn	British and Dominions		80	May 20
Maid of the Mountains, The	Harry Welchman-Nancy Brown	British Int'l		80	Apr. 22
Men of Tomorrow	Maurice Braddell	Paramount-London Film		80	Apr. 15
Money for Speed	John Loder - Ida Lupino - Cyril Mc-Laglen	British-United Artists		67	July 15
Morgenrot (Dawn)	Else Knott - Rudolf Forster	Protex	May 15	85	May 27
Never Trust a Woman	Richard Tauber	Bavaria Film	Oct.	90	
Only Girl, The	Lilian Harvey-Chas. Boyer	Gaumont-Ufa		95	Aug. 12
Prince of Arcadia	Carl Brisson	Gaumont-British		80	Oct. 28
Private Wives	Claude Allister-Betty Astell	British Lion			
Radio Parade		British Int'l		70	May 13
Song You Gave Me, The	Bebe Daniels-Victor Varconi	British Int'l		84	Oct. 21
Wedding Rehearsal	Roland Young	London Film			

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1933 unless otherwise stated]

COLUMBIA

Title	Rel. Date	Min.
KRAZY KAT KARTOONS		
Antique Antics		1 rl.
Broadway Malady	Apr. 18	1 rl.
House Cleaning		1 rl.
Krazy Spooks		1 rl.
Out of the Ether	Sept. 5	7½
Russian Dressing	May 1	
Stage Krazy		1 rl.
Whack's Museum		1 rl.
LAMBS GAMBOLS		
Hear 'Em and Weep		2 rls.
Poor Fish, The	Apr. 27	2 rls.
LAUGHING WITH MEDBURY		
1—In Morocco	Sept. 29	1 rl.
2—In the Orient		1 rl.
MARCH OF THE YEARS		
No. 1—"Boss" Tweed	Sept. 22	9½
No. 2	Sept. 30	
No. 3—Famous Crippon Case		
No. 4—Commander Perry Opens Japan		
MICKEY McGUIRE COMEDIES		
1—Mickey's Touchdown	Oct. 14	18
2—Mickey's Tent Show		18
3—Mickey's Covered Wagon		
SCRAPPY CARTOONS		
False Alarm		1 rl.
Hollywood Babes		
Match Kid, The	May 9	1 rl.
Movie Struck	Sept. 8	7½
Sandman Tales	Oct. 6	1 rl.
Technoracket	May 20	1 rl.
World's Affair, The	June 5	1 rl.
MINUTE MYSTERIES		
No. 1	Oct. 13	1 rl.
No. 2		1 rl.
GEO. SIDNEY AND CHAS. MURRAY		
Radio-dough (Tent.)		2 rls
SMITH AND DALE		
Hot Daze		2 rls.
SUNRISE COMEDIES		
Entertainer, The Will Mahoney		
Preferred List Ken Murray		
Say It Isn't So Richey Craig, Jr.	June 29	19
WORLD OF SPORT		
All's Wet That Ends Wet	May 5	1 rl.
Champions	May 5	1 rl.
Flying Gloves	Aug. 18	
Hook and Line	July 28	
In the Good Old Winter Time	June 17	1 rl.
We Want a Touchdown	Oct. 23	1 rl.
What the Scotch Started		
Who Said the Weaker Sex?		9

EDUCATIONAL

[Distributed through Fox Films]

Title	Rel. Date	Min.
ANDY CLYDE COMEDIES		
Big Squeal, The	July 9	18
Dora's Dunking Doughnuts	Sept. 1	20
Feeling Rosy	Apr. 30	21
Frozen Assets	Nov. 17	
His Weak Moment	Oct. 13	
Loose Relations	June 11	20
AS A DOG THINKS		
Walking the Dog	Sept. 29	
You and I and the Gatepost	Aug. 25	
BABY BURLESKS		
Kin 'N Africa	Oct. 6	
Kid 'N Hollywood	May 14	11
Kid's Last Fight, The	Apr. 23	11
Polly Tix in Washington	June 4	
War Babies	Sept. 18	
BATTLE FOR LIFE		
Beneath Our Feet	June 25	9
Sea, The	May 7	9
BRAY'S NATURGRAPHS		
Giants of the North	June 4	7
Pirates of the Deep	May 7	9
Wild Life at Home	June 18	1 rl.
BROADWAY GOSSIP		
No. 5	Apr. 30	11
No. 6	June 18	
CAMERA ADVENTURES		
Cougar's Mistake, The	May 28	9
CORONET COMEDIES		
What a Wife	Nov. 3	
DO YOU REMEMBER?		
Highlights of the Past	Apr. 9	8
Old-Fashioned Newsreel, An	July 2	
FROLICS OF YOUTH		
Makin' Good		
Merrily Yours	Oct. 6	
HODGE-PODGE		
Any Way to Get There	July 16	9
Capers in Clay	July 30	
Out of the Ordinary	May 28	
Sawdust Sidelights	June 4	10
MERMAID COMEDIES (Harry Langdon)		
Knight Duty	May 7	22
Hooks and Jabs	Aug. 25	
Leave It to Dad	Oct. 20	
Stage Hand, The	Sept. 8	
Tied for Life	July 2	18
MORAN AND MACK COMEDIES		
A Pair of Socks	May 14	20
Blue Blackbirds	Aug. 18	
Farmers' Fatal Folly	Sept. 15	18
Hot Hoofs	June 18	
MUSICAL COMEDIES		
Million Dollar Melody	Oct. 27	
ROMANTIC JOURNEYS		
Across the Sea	Oct. 20	
Canyon of Romance	Dec. 8	
Enchanted Trail	Sept. 22	
SONG HIT STORIES		
Git Along Little Dogies	Nov. 10	
Manhattan Lullaby	Nov. 24	
Slow Poke	Sept. 22	1 rl.
Stepin Fetchit		
SPIRIT OF THE CAMPUS (Reinald Werrenrath)		
Georgia Tech	May 7	9
McGill	May 28	9
STAR COMEDY SPECIALS		
Mr. Adam	Nov. 10	
TERRY-TOONS		
Banker's Daughter, The	June 25	6
Beanstalk Jack	Oct. 20	6
Cinderella	May 28	6
Fanny in the Lion's Den	July 23	6
Fanny's Wedding Day	Sept. 22	
Grand Uproar	Aug. 25	
Gypsy Fiddler, A	Oct. 6	6
Holland Days	Jan. 12,'34	6
Hypnotic Eyes	Aug.	
In Venice	Dec. 15	6
King Zilch	June 11	6
Little Boy Blue	Nov. 30	6
Oh! Susanna	Apr. 2	6
Oil Can Mystery, The	July 9	6
Pick-necking	Sept. 8	
Pirate Ship	Apr. 30	6
Robinson Crusoe	Nov. 17	6
Romeo and Juliet	Apr. 16	6
Sunny South, The	Dec. 29	6
Tale of a Shirt, The	Feb. 19	6
Three Bears, The	Jan. 26,'34	6
Tropical Fish	May 14	6
Village Blacksmith, A	Nov. 3	6
THREE-REEL SPECIAL		
Krakatoa	Apr. 23	23
TOM HOWARD COMEDIES		
Aces Wild	July 9	10
Honesty Pays, But Not Much	June 4	
Mouse Trapper, The	Sept. 11	
Static	Sept. 29	2 rls.
TORCHY COMEDIES (Ray Cooke)		
Torchy's Loud Spooker	June 25	20
Torchy Turns Turtle	Apr. 23	21
Trying Out Torchy	July 23	18
TREASURE CHEST		
Shorts	Nov. 3	
Song of Vienna	Nov. 10	
Your Life Is in Your Hands	Sept. 22	
VANITY COMEDIES		
Techno-crazy Monty Collins-Billy Bevan	Apr. 23	19

FOX FILMS

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Following the Horses!	Sept. 1	
Motor Mania!	Sept. 29	
Conquest of the Air!		
Scouring the Seven Seas!		
Answering the Riot Call!		
Filming the Fashions		
MAGIC CARPET SERIES		
Down from Vesuvius	Apr. 15	
Broadway by Day	Apr. 2	
Sampans and Shadows	Apr. 9	
Mississippi Showboats		
Boardwalks of New York		
Pagodas of Peiping	Aug. 18	
Shades of Cairo	Aug. 25	
The Desert Patrol	Sept. 1	10
Outposts of France	Sept. 15	
Glimpses of Greece	Sept. 29	
Playground of Pan	Oct. 13	
The Island of Malta		
Elephant Trails	Oct. 27	
MOVIE TINTYPE SERIES		
Where Is My Wandering Boy?	Aug. 18	
For the Man She Loved	Sept. 8	
Slander's Tongue	Oct. 6	
Twin Dukes and a Duchess	Oct. 27	
The Great Train Robbery		
A Moment of Madness		
Helen of the Chorus		
The Extravagant Wife		
The Girl from the Country		
Emma's Dilemma		
The Heart of Valeska		
Love's Old Sweet Song		
SPECIAL SUBJECT		
Aniakchak	Aug. 18	28

MASTER ART PRODUCTS

Title	Rel. Date	Min.
EDWIN C. HILL SERIES		
1. Human Side of the News		10
MELODY MAKERS		
Sammy Fain — With Eton Boys, N. Brokenshire and Evelyn Hoey		7
Cliff Friend—With Peggy Healy, Jack Fulton and Pickens Sisters		9
Benny Davis — With Roy Atwell, Charles Carlisle, Martha Ray and Jackie Green		8
Gus Edwards—With Ralph Kirbery, Four Minute Men and John S. Young		9
Stephen Foster—With John Hundley, Nancy McCord and Kelvin Keech		10
Fields and McHugh—With Jack Osterman and Pickens Sisters		9
ORGANLOGUES		
Songs of the Hills Radio Rubes		6
Sally Singin' Sam-Don Wallace		7
Night of Romance Donald Novis-Ann Leaf-John Young		7
Tongue Twisters Irving Kaufman-Lew White		7
Ship of Dreams Ralph Kirbery-Lew White-Kelvin Keech		7
Melody on Parade Irving Kaufman-Lew White		7
Home Again Nick Lucas-Lew White-Kelvin Keech		8
Tintypes Irving Kaufman-Lew White		6
Oriental Phantasy Charles Carlisle-Lew White-Kelvin Keech		8
Organ Festival Lew White-Ann Leaf-Dick Liebert-Jesse Crawford		9
Melody Tour Sylvia Froos-Dick Liebert-John S. Young		8
Organlogue-ing the Hits Nick Lucas-Lew White-Herbert Rawlinson		8
PET SUPERSTITIONS		
1. Spilled Salt Phyllis Barry-George Lewis-J. Carrol Naish		10

METRO-GOLDWYN-MAYER

Title	Rel. Date	Min.
ALL-STAR SERIES		
Yeast Is West		
CHARLEY CHASE		
Arabian Tights	June 3	20
His Silent Racket	Apr. 29	19
Midsummer Mush		21
Sherman Said It	Sept. 2	17
COLORTONE MUSICAL REVUES		
Beer and Pretzels		20
Hello, Pop!		17
Nertsery Rhymes	Aug. 26	
Plane Nuts		20
Rhapsody in Brew		20
FITZPATRICK TRAVEL TALKS		
Daughters of the Sea	Apr. 8	9
Dutch Guiana, Land of Djuka		10
Fiji and Samoa	May 20	8
New Zealand		9
Over the Seas to Borneo	Apr. 29	9
Papua and Kalabahai	June 10	9
Scotland the Bonnie		9
FLIP, THE FROG		
Bulloney		8
Chinaman's Chance		8
Paleface		8
Soda Squirt		7
Techno-cracked		8
LAUREL & HARDY		
Busy Bodies		20
Dirty Work		20
Me An' My Pal	Apr. 22	21
ODDITIES		
Fine Feathers		9
Handlebars		
Happy Warriors		9
Menu	Aug. 26	11
OUR GANG		
Bedtime Worries	Sept. 9	21
Kid from Borneo, The	Apr. 15	19
Mush and Milk	May 27	18
Wild Poses		19
TODD-KELLY		
Backs to Nature		20
Bargain of the Century	Apr. 8	20
Beauty and the Bus	Sept. 16	
One Track Minds	May 20	
SPECIAL		
Inflation		11
Roosevelt, the Man of the Hour	Apr. 8	18
SPORT CHAMPIONS		
Auto Racing	Apr. 1	
Throttle Pushers	Apr. 1	9
TAXI BOYS		
Call Her Sausage	May 13	19
Rummy, The	June 10	18
Taxi Barons	Apr. 1	19
Thundering Taxis	June 24	16
WILLIE WHOPPER		
Play Ball		7

PARAMOUNT

Title	Rel. Date	Min.
HEADLINERS		
Captain Henry's Radio Show Lanny Ross-Annette Hanshaw - Don Voorhees	Aug. 11	11
A Bundle of Blues Duke Ellington	Sept. 1	10
The Little Broadcast Donald Novis - Arthur Tracy - Mills Bros. - Vincent Lopez-Roy Atwill	Oct. 27	11
Rumba Rhythm Vincent Lopez	Sept. 29	6
HOLLYWOOD ON PARADE		
No. 9	Apr. 7	10
No. 10	May 5	10
No. 11	June 2	10
No. 12	June 30	10
No. 13	July 28	10
HOLLYWOOD ON PARADE—NEW SERIES		
No. 1	Aug. 18	11
No. 2	Sept. 8	11
No. 3	Oct. 13	11
No. 4		
ONE REEL ACTS		
Detective Tom Howard of the Suicide Squad Tom Howard	June 9	11
Jazz a La Cuba Don Aspiazu	July 7	10
Moonlight Fantasy Vincent Lopez	Apr. 14	8
Walking the Baby Burns and Allen	May 12	11
PARAMOUNT PICTORIAL		
No. 10—Birth of the Year — Laboratory Sleuth — Three X Sisters	Apr. 21	10
No. 11—Dr. Roy Chapman Andrews - Ward Wilson - Danbury Fair	May 19	10
No. 12—Treasure Hunt — Wings of Summer—Putting One Over with Lillian Roth	June 16	10
No. 13—Tableaux in Wax — Bird Sanctuary — Song Makers of America	July 14	10
PARAMOUNT PICTORIAL—NEW SERIES		
No. 1 — Just a Little Dressing — The Rock Garden—Irving Mills	Aug. 11	10
No. 2—On the Trail of the Salmon—Trotting Out the Champion—Johnny Green	Sept. 8	10
No. 3—Dr. Roy Chapman Andrews — September Morn—Harry Armstrong	Oct. 6	10
POPEYE THE SAILOR		
I Yam What I Yam	Sept. 20	7
Blow Me Down	Oct. 27	7
SCREEN SONGS		
"Bollesk" Watson Sisters	June 9	7
Boo, Boo, Theme Song	Oct. 13	1 rl.
Down by the Old Mill Stream Funny Boners	July 21	7
I Like Mountain Music Eton Boys		7
Peanut Vendor, The Armida	Apr. 28	7
Popular Melodies Arthur Jarrett	Apr. 7	7
Sing, Sisters, Sing Three X Sisters	June 3	7
Song Shopping Ethel Merman	May 19	7
Stoopnocracy Stoopnagle and Budd	Aug. 18	7
When Yuba Plays the Rumba on the Tuba Mills Bros.	Sept. 15	7
SCREEN SOUVENIRS		
No. 10	Apr. 14	10
No. 11	May 12	10
No. 12	June 9	10
No. 13	July 7	10
SCREEN SOUVENIRS—NEW SERIES		
No. 1	Aug. 25	
No. 2	Sept. 22	10
No. 3	Oct. 20	10
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
GRANTLAND RICE SPORTLIGHTS		
What Makes a Champion	Aug. 4	11
Sporting Melodies	Aug. 25	10
Water Lure	Sept. 22	10
The March of the Champions	Oct. 20	11
Kennel Kings		1 rl.
SPORTS EYE VIEW		
Aggravatin' Bear, The	Apr. 28	10
Balance	June 23	10
Jabs and Jolts	May 26	10
Over the Jumps	July 21	10
Straight Shooters	July 21	11
TALKARTOONS		
Betty Boop's Big Boss	June 2	7
Betty Boop's Birthday Party	Apr. 21	7
Betty Boop's Hallowe'en Party		7
Betty Boop's May Party	May 12	7
I Heard Don Redmond	Sept. 1	7
Morning, Noon and Night Rubinoff	Oct. 6	7
Mother Goose Land	June 23	7
Old Man of the Mountains Cab Calloway	Aug. 4	7
Popeye, the Sailor	July 7	7
TWO-REEL COMEDIES		
Barber, The W. C. Fields	July 28	21
Big Fibber, The Sennett Star	July 14	20
Daddy Knows Best Walter Catlett	June 16	22
Dream Stuff Sennett Star	May 12	20

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Ducky Dear Sidney Toler	Sept. 1	19
Husband's Reunion Sennett Star	July 7	19
Knockout Kisses Sennett Star	June 23	19
Marriage Humor Harry Langdon	Aug. 18	19
Meet the Champ Eugene Pallette-Walter Catlett	Aug. 4	21
On Ice Harry Langdon	Oct. 6	21
One Awful Night Pallette-Catlett	Oct. 20	21
Pharmacist, The Sennett Star	Apr. 21	20
Roadhouse Queen Sennett Star	May 26	20
Sailors, Beware Catlett-Pallette	Sept. 15	18
See You Tonight Sennett Star	June 2	21
Sweet Cookie Sennett Star	Apr. 14	18
Uncle Jake Sennett Star	May 5	19

PRINCIPAL

Title	Rel. Date	Min.
Among the Maoris	Aug. 1	7
Circle of Life of the Ant Lion, The	Feb. 4,'34	7
City of Contrasts	Oct. 25	19
Cuba	Sept. 27	21
Enough Rope	July 1	9
Farmer's Friend, The	Oct. 4	7
From Cocoon to Butterfly	Jan. 7,'34	7
Her Majesty, the Queen Bee	Dec. 1	6
High Spots of New York	June 1	11
Insect Clowns	Mar. 4,'34	7
Kick-Off, The	Oct. 11	27
Masked Raider, The	Sept. 1	20
News Laugh No. 1	Oct. 18	7
News Laugh No. 2	Nov. 15	7
News Laugh No. 3	Dec. 17	7
News Laugh No. 4	Jan. 21,'34	7
News Laugh No. 5	Feb. 18,'34	7
News Laugh No. 6	Mar. 18,'34	7
Queen of the Underworld	Nov. 1	7
Voodoo	May 2	36
Walpi	May 15	9
Wonders of the Tropics	Nov. 8	32

RKO-RADIO PICTURES

Title	Rel. Date	Min.
BLONDE and RED HEADS SERIES		
Flirting In the Park	Aug. 18	20
CHARLIE CHAPLIN SERIES (Re-Issues)		
The Cure	Aug. 19	20
The Fireman	Aug. 28	21
CLARK & McCULLOUGH SERIES		
Druggist's Dilemma, The	May 5	17
Fits in a Fiddle	Oct. 20	14½
Gay Nighties, The	June 23	20
Iceman's Ball, The	Aug. 13	20
Kicking the Crown Around	Aug. 4	19
CUBBY THE BEAR CARTOONS		
Cubby's Picnic	Oct. 6	7
GRIBBON-KENNEDY COMEDIES		
How Comedies Are Born	Sept. 8	19
Shakespeare with Tin Ears	June 30	18½
Thrown Out of Joint	May 12	21
HEADLINER SERIES		
No. 4—She Outdone Him	July 21	
No. 5—Preferred List	Oct. 6	20
MASQUERS COMEDIES		
Abroad in Old Kentucky	Sept. 9	20
Lost in the Limehouse	Apr. 7	20½
Moonshiner's Daughter, The	May 19	20
Stolen by Gypsies, or Beer and Bicycles	July 14	21
MICKEY McGUIRE SERIES		
Mickey's Big Broadcast		
Mickey's Disguise	July 28	
Mickey's Race	Apr. 14	18
MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)		
Good Housewrecking	June 16	20
Grin and Bear It	Nov. 3	
Merchant of Menace, The	Apr. 21	19½
Quiet Please	Aug. 11	20½
What Fur?	Nov. 3	21
MUSICOMEDIES SERIES (Ruth Etting)		
Knee Deep in Music	Sept. 22	21½
MY BRIDGE EXPERIENCES (Ely Culbertson)		
Forced Response, A	Sept. 15	17
Murder at the Bridge Table	Sept. 1	21
Society Cheaters	Sept. 29	
What Not to Do in Bridge	Oct. 13	15
Trans-Atlantic Bridge Tricks	Oct. 27	21
Three Knaves and a Queen	Nov. 10	
PATHE NEWS		
Released twice a week		
PATHE REVIEW		
Released once a month		
SOGLOW'S "THE KING" CARTOONS		
The Fatal Note	Sept. 29	7
SPECIALS		
So This Is Harris	Jan. 19,'34	28
TOM AND JERRY SERIES		
Hook and Ladder Hokum	Apr. 28	7
In the Park	May 26	6
Phantom Rocket	July 21	1 rl.
Puzzled Pals		7

STATE RIGHTS

Title	Rel. Date	Min.
AMKINO		
A Day in Moscow		26
Killing to Live		17
Kino Displays		10
AUDIO PRODUCTIONS		
Butterfly		10
Seed Dispersal		10

Title	Rel. Date	Min.
BEVERLY HILLS PICTURES		
Cococo Capers		
Flame of the Pacific		23
Terrors of the Amazon		29
CAESAR FILMS		
Venezuana		1 rl.
FIRST DIVISION		
My Side of the Story	Sept. 22	10
David L. Hutton		
Strange Case of Tom Meoney	July 21	23
IDEAL		
Canal Gypsies		9
Evolution		28
Goofy Games		8
Next War, The		26
We're on Our Way		9
INDUSTRIAL		
The Silent Enemy		30
MARY WARNER		
Berlin: Its Sports and Recreation		8
Berlin: Rhythm of a Metropolis		8
Glimpses of Germany		8
Green Heart of Germany, The		20
Springtime on the Rhine		7
The Mosel		8
Trier, Oldest City in Germany		6
Vintagers' Festival in the Palatinate		10
Winter in the Bavarian Alps		1 rl.
Young Germany Goes Ski-ing		1 rl.
RESOLUTE		
Itchy Scratchy		3 rls.

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
9. The Mad Doctor	Jan. 20	6
10. Mickey's Pal Pluto	Feb. 10	7
11. The Mellerdrammer	Mar. 3	6
12. Ye Olden Days	Mar. 24	7
13. The Mail Pilot	June 5	7
14. Mickey's Mechanical Man	June 9	6
15. Mickey's Gala Premiere	June 30	7
16. Puppy Love	Aug. 14	
17. Steeple Chase		7
18. The Pet Shop		
(NEW SERIES)		
1. Mickey and the Giant		
2. Mickey Shanghaied		
3. Playful Pluto		
SILLY SYMPHONIES		
6. Babes in the Wood	Dec. 2,'32	8
7. Santa's Workshop	Dec. 30,'32	7
8. Birds in the Spring	Dec. 30,'32	7
9. Father Noah's Ark	Jan. 27	8
10. Three Little Pigs	May 26	8
11. Old King Cole	July 27	8
12. Lullaby Land	Aug. 18	7
13. Pied Piper		7
(NEW SERIES)		
1. The China Shop		
2. The Night Before Christmas		

UNIVERSAL

Title	Rel. Date	Min.
GOOFYTONE NEWS		
No. 1	Aug. 28	8
No. 2	Oct. 1	10
No. 3	Nov. 13	1 rl.
OSWALD CARTOONS		
Beau Best	May 22	1 rl.
Confidence	July 31	7
Five and Dime	Sept. 18	8
Going to Blazes	Apr. 10	1 rl.
Ham and Eggs	June 19	6
In the Zoo	Nov. 6	1 rl.
Marry Old Soul	Nov. 27	1 rl.
Ocean Hop (Reissue)	Apr. 24	1 rl.
Parking Space	Dec. 4	1 rl.
POOCH CARTOONS		
Hot and Cold	Aug. 14	1 rl.
King Klunk	Sept. 4	9
Nature's Workshop	June 5	8
Pin Feathers	July 3	9
She Done Him Right	Oct. 9	7
RADIO STAR REELS		
Morton Downey—No. 4	Apr. 17	2 rls.
My Pal the Prince		
Beauty on Broadway	May 15	2 rls.
Walter Winchell—No. 2		
The Old Timers		21
Louis Sobol No. 3		
Peeping Tom	Sept. 20	17
Louis Sobol—No. 4		
SPECIALS		
Your Technocracy and Mine	Apr. 15	1 rl.
World's Greatest Thrills	Aug. 18	19
STRANGE AS IT SEEMS SERIES		
No. 28—Novelty	Apr. 17	8½
No. 29—Novelty	May 29	8
No. 30—Novelty	May 29	1 rl.
No. 31—Novelty	Aug. 7	9
No. 32—Novelty	Sept. 4	1 rl.
No. 33—Novelty	Oct. 9	9
No. 34—Novelty	Nov. 20	1 rl.
UNIVERSAL COMEDIES (1932-33 SEASON)		
A Quiet Night Bert Roach	May 31	21
All at Sea (Mentone No. 2)	Sept. 20	21
Big Benefit, The (Mentone No. 3)	Oct. 11	21
Gleason's New Deal James Gleason	July 12	20
His First Case Vince Barnett	June 14	20
Mister Mugg James Gleason	May 10	21
Mountain Music Louise Fazenda		2 rls.
Not the Marrying Kind Sterling Holloway	Nov. 22	2 rls.
On the Air and Off (Mentone No. 1)	Sept. 6	19
Open Sesame Henry Armetta	Oct. 25	20
Out of Gas Louise Fazenda	Nov. 8	2 rls.
Pick Me Up Marie Prevost	Apr. 5	19
Room Mates Frank Albertson	Apr. 19	20
Stung Again Louise Fazenda	Oct. 18	2 rls.
Supper at Six (Mentone No. 4)	Nov. 29	2 rls.
Warren Doane Brevity	Aug. 9	19

VITAPHONE SHORTS

Title	Rel. Date	Min.
BIG V COMEDIES		
No. 11—How've You Been? Roscoe (Fatty) Arbuckle	June 24	
No. 12—An Idle Roomer Jack Haley		20
No. 13—Nothing But the Tooth Jack Haley	Aug. 19	19
BIG V COMEDIES (New Series)		
No. 1—Close Relations Roscoe (Fatty) Arbuckle		
No. 2—Salt Water Daffy Jack Haley		21
No. 3—Gobs of Fun George Givot-Charles Judels		
No. 4—Turkey in the Raw Gus Shy		20
No. 5—Tomalio Roscoe (Fatty) Arbuckle		
No. 6—In the Dough Roscoe (Fatty) Arbuckle		
No. 7—How D'Ya Like That? George Givot-Charles Judels		18
BROADWAY BREVITIES		
No. 8—Sky Symphony Stoopnagle & Budd	June 3	
No. 9—Poor Little Rich Boy Phil Baker	Dec. 24,'32	18
No. 10—Hey, Hey, Westerner Technicolor Musical	Dec. 31,'32	17
No. 11—That Goes Double Russ Columbo	July 29	
No. 12—Bygones Ruth Etting	Jan. 14	18
No. 13—Pleasure Island Technicolor Musical	Feb. 25	18
No. 14—Yours Sincerely Lanny Ross	Mar. 11	19
No. 15—Speaking of Operations Pick & Pat	Jan. 28	18
No. 16—Northern Exposure Technicolor Musical	Apr. 8	18
No. 17—Nothing Ever Happens Musical	Mar. 25	18
No. 18—World's Champ Jack Dempsey	July 11	
No. 19—The Way of All Freshmen Hal Leroy-Mitzi Mayfair	Apr. 22	
No. 20—Along Came Ruth Ruth Etting	May 6	
No. 21—Fifi V. Segal-Chas. Judels	May 20	21
No. 22—The Double-Crossing of Columbus Charles Judels	July 15	19
No. 23—Pie a la Mode	June 19	
No. 24—Crashing the Gate Ruth Etting-Roy Atwell	July 1	
No. 25—20,000 Cheers for the Chain Gang Jerry Bergen-The Rollickers-Picken Sisters	Aug. 12	19
No. 26—The "No" Man Hugh O'Connell-Anne Greenway	Aug. 26	19
BROADWAY BREVITIES (New Series)		
No. 1—Rufus Jones for President Ethel Waters		20
No. 2—Use Your Imagination Hal LeRoy-Mitzi Mayfair		18
No. 3—Paul Revere, Jr.		21
Gus Shy-Janet Reade		
No. 4—Operator's Opera Donald Novis-Dawn O'Day-Eton Boys		21
No. 5—Seasoned Greetings Lita Grey Chaplin		20
HOW TO BREAK 90 BOBBY JONES		
No. 1—The Grip	May 15	9
No. 2—Position and Back Swing	June 10	
No. 3—Hip Action	June 24	
No. 4—Down Swing	July 8	
No. 5—Impact	July 15	
No. 6—Fine Points	Aug. 5	10
LOONEY TUNES		
No. 1—Ride Him, Bosko		7
No. 2—Bosko the Drawback		7
No. 3—Bosko's Dizzy Date		7
No. 4—Bosko's Woodland Daze		7
No. 5—Bosko in Dutch		7
No. 6—Bosko in Person		7
No. 7—Bosko the Speed King		
No. 8—Bosko's Knight Mare		
No. 9—Bosko the Sheep-Herder		8
No. 10—Beau Bosko		7
No. 11—Bosko's Mechanical Man		
No. 12—Bosko the Musketeer		7
No. 13—Bosko's Picture Show		
LOONEY TUNES (New Series)		
No. 1—Buddy's Day Out		
MELODY MASTERS		
No. 1—Music to My Ears Jack Denny and Band		10
No. 2—Municipal Band Wagon Small's Paradise Band		10
No. 3—Smash Your Baggage Aunt Jemima		19
No. 4—The Lease Breakers Roger Wolfe Kahn's Band		9
No. 5—The Yacht Party Noble Sissle and Band		9
No. 6—Hot Competition The Continentals-Barris-Whiteman-Ted Husing		10
No. 7—Abe Lyman and Band		10
No. 8—"How's Tricks?" Jean Sargent-George Owen and Gang		
No. 9—That's the Spirit Noble Sissle and Band		10
No. 10—The Alma Martyr Fred Waring and His Pennsylvanians		9
No. 11—The Name Is Familiar Leon Belasco and Band		
No. 12—The Audition Hannah Williams-Phil Emerton's Band		20
No. 13—A Castilian Garden Señor Del Pozo's Marimba Orchestra		9
MELODY MASTERS (New Series)		
No. 1—Vincent Lopez and Orchestra		
No. 2—Hot from Petrograd Dave Apollon and Orchestra		10
No. 3—Barber Shop Blues Claude Hopkins and Band		9
No. 4—Borrah Minnevitch and His Harmonica Rascals		8
No. 5—Rubinoff and Band		10
No. 6—Eddie Duchin and Band		
No. 7—Mills Blue Rhythm Band		
MERRY MELODIES		
No. 1—You're Too Careless with Your Kisses		8
No. 2—I Wish I Had Wings		7
No. 3—A Great Big Bunch of You		7
No. 4—Three's a Crowd		7
No. 5—Shanty Where Santa Claus Lives		7
No. 6—One Step Ahead of My Shadow		7
No. 7—Young and Healthy		7
No. 8—The Organ Grinder		7
No. 9—Wake Up the Gypsy in Me		7
No. 10—I Like Mountain Music		7
No. 11—Shuffle Off to Buffalo		7
No. 12—The Dish Ran Away with the Spoon		7
No. 13—We're In the Money		7
MERRY MELODIES (New Series)		
No. 1—Torch Song		
PEPPER POT		
No. 1—R'bling Round Radio Row No. 1		
No. 2—Nickelette		
No. 3—Contact		
No. 4—If I'm Elected		
No. 5—King Salmon		
No. 6—R'bling Round Radio Row No. 2		
No. 7—Babe O' Mine		
No. 8—Dangerous Occupations		
No. 9—Out of the Past		
No. 10—Love Thy Neighbor		
No. 11—R'bling Round Radio Row No. 3		
No. 12—A Whale of a Yarn		
No. 13—Africa Speaks—English		
No. 14—R'bling Round Radio Row No. 4		
No. 15—Sea Devils		
No. 16—Parades of Yesterday		
No. 17—Breakwater		
No. 18—Little White Lies		
No. 19—R'bling Round Radio Row No. 5		
No. 20—You're Killing Me		
No. 21—Inklings		
No. 22—R'bling Round Radio Row No. 6		
No. 23—Around the World in 8 Minutes		
No. 24—Fishermen's Holiday		
No. 25—Stuck, Stuck, Stucco		
No. 26—Seeing Samoa		
PEPPER POT (New Series)		
No. 1—Walter Donaldson		10
No. 2—Little Miss Mischief		
No. 3—Rock-A-Bye-Bye, with Dr. Rockwell		
No. 4—Notre Dame Glee Club		
No. 5—Admission 5c		10
No. 6—Easy Aces		
No. 7—Song Hits, with Roy Turk		
No. 8—Harry Warren		
No. 9—Laughs in the Law		
SPORT THRILLS SERIES TED HUSING		
No. 1—		
No. 2—		
No. 3—		
No. 4—Old Time Sport Thrills		
No. 5—		
No. 6—		
TECHNICOLOR MUSICALS		
No. 1—'Tis Spring		20
No. 2—Business Is a Pleasure		
No. 3—Girl Trouble		
No. 4—Morocco Nights		
WORLD ADVENTURES E. M. NEWMAN		
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No. 7—Main Streets		10
No. 8—Beauty Spots of the World		1 rl.
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No. 10—Wonder Spots of the World		1 rl.
No. 11—Costumes of the World		1 rl.
No. 12—Strange Ceremonies		10
No. 13—Top of the World		10
MUSICAL WORLD JOURNEYS E. M. NEWMAN		
No. 1—Exploring the Pacific		1 rl.
No. 2—Samoan Memories		1 rl.

SERIALS

(EACH SERIAL 12 EPISODES OF 2 RLS.)

Title	Rel. Date	Min.
MASCOT		
Fighting with Kit Carson Johnny Mack Brown-Noah Beery	July 6	20 (each)
Three Musketeers, The John Wayne-Ruth Hall	Apr. 7	
Whispering Shadow Bela Lugosi-Karl Dane-Malcolm MacGregor	Jan. 10	
Wolf Dog, The Rin Tin Tin, Jr.-Frankie Darro-Boots Mallory	Sept. 30	
PRINCIPAL		
Tarzan, the Fearless Buster Crabbe		20 (each)
UNIVERSAL		
Clancy of the Mounted	Feb. 27	20
Tom Tyler-Jacqueline Wells		(each)
Gordon of Ghost City	Aug. 14	20
Buck Jones-Madge Bellamy		(each)
Perils of Pauline	Nov. 6	
Evalyn Knapp-Robert Allen		
Phantom of the Air Tom Tyler-Gloria Shea	May 22	

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THE "RITE" THEATRICAL PRINTERS. A. J. LIPP COMPANY, 307 West 38th St., New York City. Phone: BRyant 9-8681.

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FOR FRAGRANT ATMOSPHERE IN YOUR theatre use De Jee. No foul odors can prevail where De Jee is used. Fill three times first week for saturation and thereafter according to one's taste. Four-ounce bottle and evaporator will last about six weeks. Thereafter filling once in two weeks will be sufficient. Introductory price $1, mailed prepaid. CROWN MOTION PICTURE SUPPLIES, 311 W. 44th St., New York.

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GUARANTEED SCREEN REFINISHING PROcess improves projection. Write for details. RAYTEX SCREEN COMPANY, 14117 Merchandise Mart, Chicago, Ill.

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FEATURE PICTURE

. . . you are now likely to find sequences demonstrating that ingenious technical device, the composite shot. The foundation for those sequences is most likely to be Eastman Background Negative. Because of its amazingly fine grain, this special new film has been found ideally suited to the "shooting" of backgrounds that are to be projected and rephotographed. Eastman Kodak Company. (J. E. Brulatour, Inc., Distributors, New York, Chicago, Hollywood.)

EASTMAN

Background Negative

HER FACE *will be* YOUR FORTUN

DOROTHEA WIECK

in Paramount's "CRADLE SONG"

"Maedchen in Uniform" definitely proved DOROTHEA WIECK'S great potentialities. PARAMOUNT...the only company that brought forth two great stars in the past year, MAE WEST and BING CROSBY...has taken great care to develop these by providing Miss Wieck with an exceptionally fine screen play written by Marc Connelly, author of "Green Pastures."

Directed by Mitchell Leisen

MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

FIFTY MILLIONS PROFIT

That's the five-year record of Loew's and subsidiaries, and the net is $4,034,000 for the past year, surplus $33,700,000

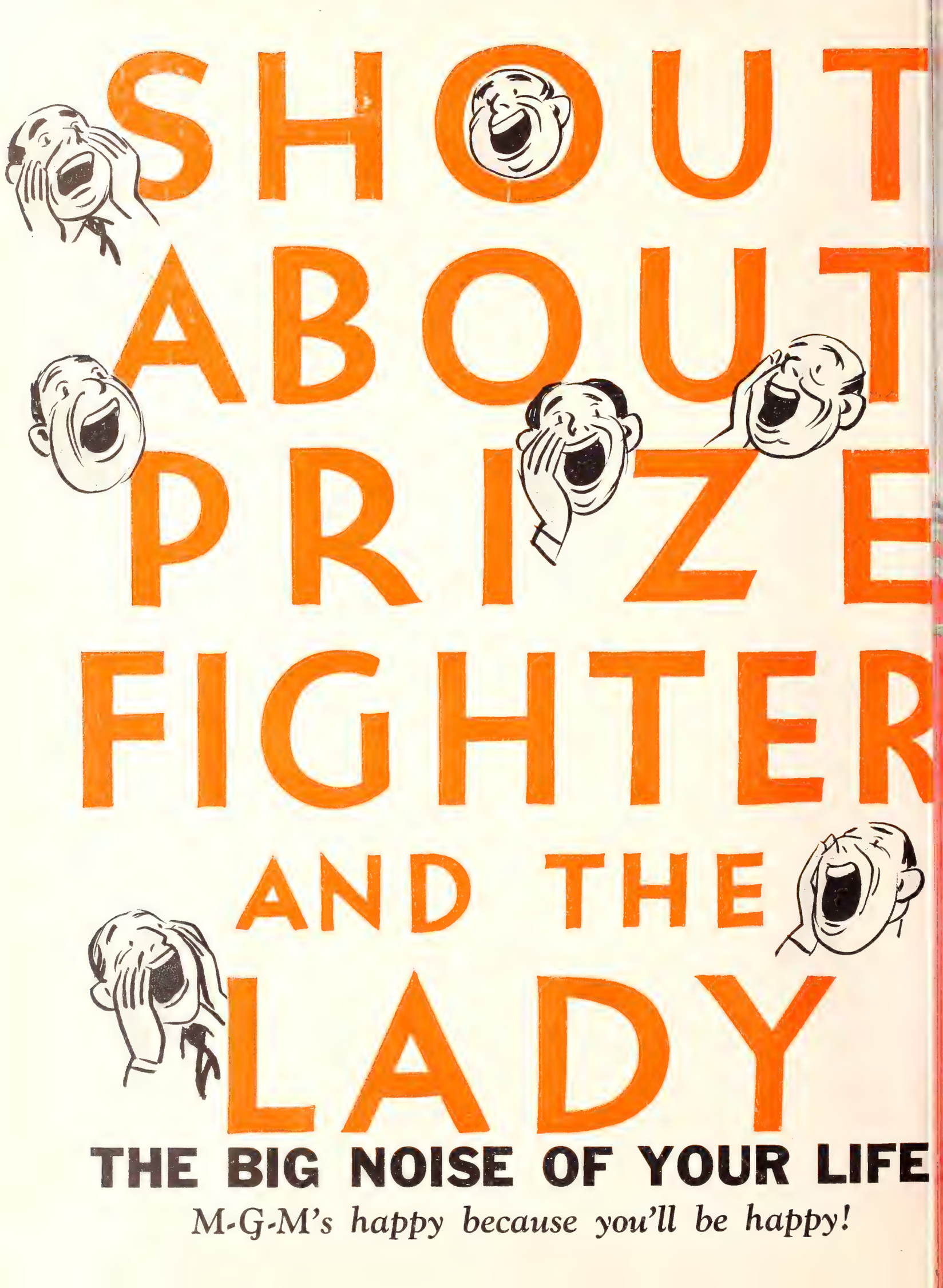
CHIEF PARAMOUNT CLAIMS

A listing of claims representing $66,000,000; Contracts for $565,000 already liquidated; All claims examined by trustees

THE NON-STOP THEATRE

Every minute of the twenty-four hours is show time at the Detroit Roxy and every day has its profit; Silent sleepers welcome

Vol. 113, No. 7 *Entered as second-class matter, January 12, 1931, at the Post Office, at New York, N. Y., under the act of March 3, 1879. Published Weekly by Quigley Publishing Co., Inc., at 1790 Broadway, New York. Subscription, $3.00 a year. Single copies, 25 cents.* November 11, 1933


SHOUT
ABOUT
PRIZE
FIGHTER
AND THE
LADY
THE BIG NOISE OF YOUR LIFE
M-G-M's happy because you'll be happy!

WARNER BROS. DELIVER

their 3rd hit of the week on Broadway in this story of a she-woman on the hunt for a he-man—certain that among 50 million males there must be one who'll fight for his honor — determined to find him if she has to test them all!...Take it from *N. Y. Mirror*, it's "warm entertainment"...Take it from *Variety*, it's "going strong" in first key date at the Michigan, Detroit ...Take it from us—any time after November 11th.

RUTH

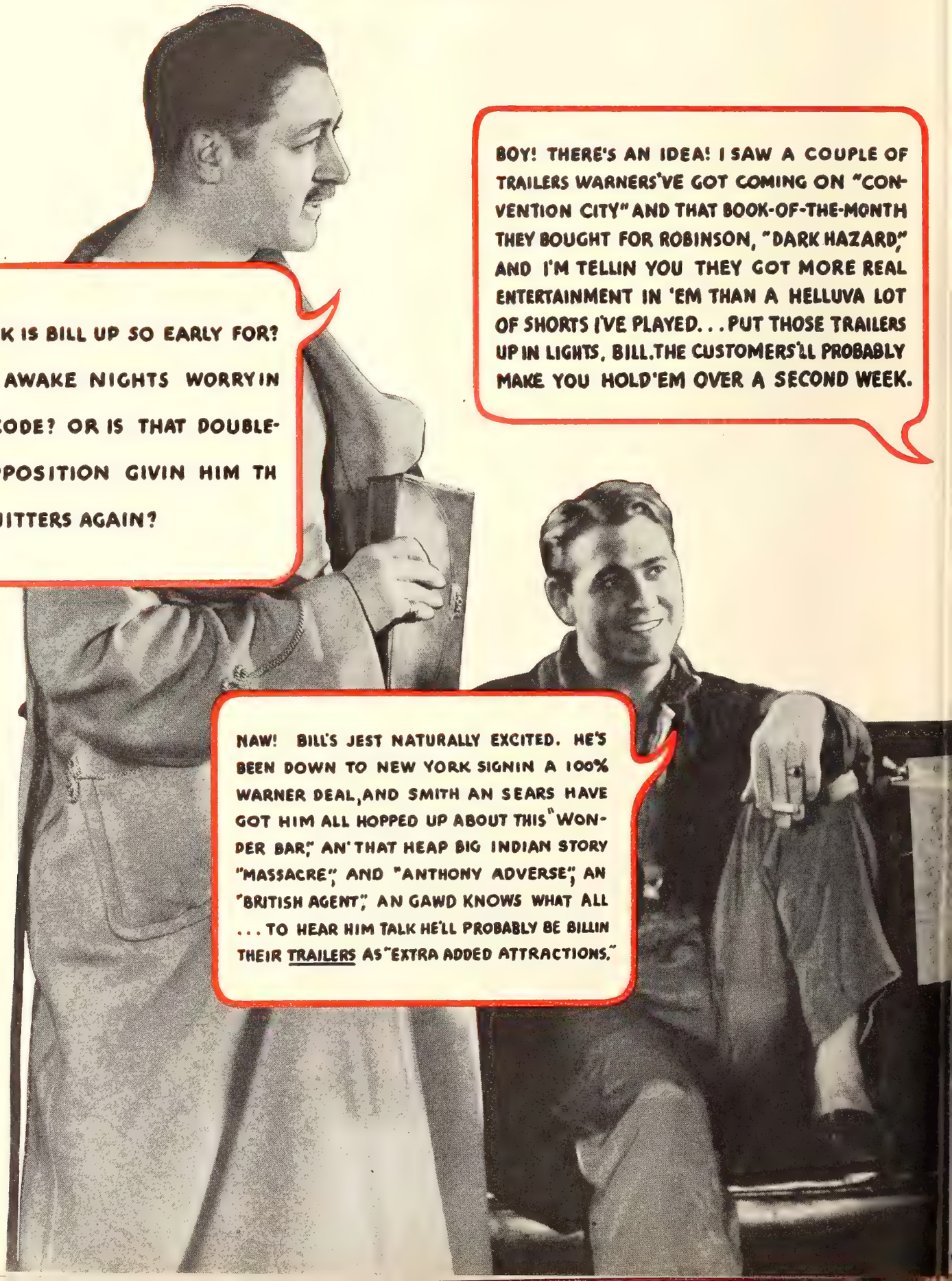
Chatterton

in

"FEMALE"

With George Brent, Johnny Mack Brown, Ruth Donnelly, Lois Wilson, Gavin Gordon in a typically lavish First National cast, directed by Michael Curtiz.

The Talk of the


WHAT TH HECK IS BILL UP SO EARLY FOR? BEEN LAYIN AWAKE NIGHTS WORRYIN ABOUT THE CODE? OR IS THAT DOUBLE-FEATURE OPPOSITION GIVIN HIM TH JITTERS AGAIN?
BOY! THERE'S AN IDEA! I SAW A COUPLE OF TRAILERS WARNERS'VE GOT COMING ON "CONVENTION CITY" AND THAT BOOK-OF-THE-MONTH THEY BOUGHT FOR ROBINSON, "DARK HAZARD," AND I'M TELLIN YOU THEY GOT MORE REAL ENTERTAINMENT IN 'EM THAN A HELLUVA LOT OF SHORTS I'VE PLAYED... PUT THOSE TRAILERS UP IN LIGHTS, BILL. THE CUSTOMERS'LL PROBABLY MAKE YOU HOLD'EM OVER A SECOND WEEK.
NAW! BILL'S JEST NATURALLY EXCITED. HE'S BEEN DOWN TO NEW YORK SIGNIN A 100% WARNER DEAL, AND SMITH AN SEARS HAVE GOT HIM ALL HOPPED UP ABOUT THIS "WONDER BAR," AN' THAT HEAP BIG INDIAN STORY "MASSACRE", AND "ANTHONY ADVERSE", AN "BRITISH AGENT", AN GAWD KNOWS WHAT ALL ... TO HEAR HIM TALK HE'LL PROBABLY BE BILLIN THEIR TRAILERS AS "EXTRA ADDED ATTRACTIONS."

NRA MEMBER

Vitagraph, Inc., Distributors

Trade...

NERTS! YOU GUYS CAN'T RIB ME! I'VE SEEN THE SHOWS - AND I'VE SEEN 'EM PERFORM - "WORLD CHANGES" AND "KENNEL MURDER CASE" GOIN INTO 3RD AND 2ND WEEKS ON BROADWAY - AND CAGNEY'S "LADY KILLER," JOE BROWN'S "SON OF A SAILOR", AND CHATTERTON'S "FEMALE" COMING RIGHT UP! AND FOR THE REST OF THE LINE-UP, JUST REMEMBER THAT BY ACTUAL COUNT I'VE GOT MORE TALENT -STARS, DIRECTORS AN WRITERS - WORKIN FOR ME OUT AT THAT WARNER STUDIO THAN ANY OF MY OPPOSITION... LAUGH THAT OFF!

Clara BOW
in HOOPLA
PRESTON FOSTER
RICHARD CROMWELL
HERBERT MUNDIN · JAMES
GLEASON · MINNA GOMBELL
From the play "The Barker" by John Kenyon Nicholson
Stage play produced by Charles L. Wagner
Al Rockett Production
Directed by FRANK LLOYD
On a dare...
She started out to vamp a boy . . .
and ended by making him a man!
Join the upswing with FOX

NOV 11 1933 ©C1B 206600

MOTION PICTURE HERALD

Vol. 113, No. 7 November 11, 1933

WORKING AGAIN

AS one scans the financial pages and some of the current news from Washington it would seem to be made clearer than ever before, if that were necessary, that the larger problems of the industry have not come from the screen. There was a day when executive leadership in the world of the motion picture was concerned chiefly, often exclusively, with the making and marketing of films. There was a day, too, when bankers ran banks almost exclusively for banking purposes.

Which brings us to the more cheerful observation that not in many a season past has there been so much evidence of earnest attention to production and its problems in the offices up and down Broadway as now. The treasurers and the lawyers are talking about bonds and debentures and financing aplenty, but the picture people are once again thinking and talking about pictures, and should be permitted to continue.

Through ordeal our industry has arrived at a point in the cycles of its evolution where it once again is healthily seeking to make money by making pictures. The disconcerting crying over spilt milk seems about over. And that, gentlemen, initiates recovery. The real wealth of the screen is in the endless, indestructible demand for entertainment.

△ △ △

"CRADLE SONG"

LAST week in this column we referred to Paramount's production of "I'm No Angel." This week, with considerably more pleasure, we refer to another Paramount production—"The Cradle Song."

Our first information on this new production was a bulletin from a shrewd observer in Hollywood who characterized it as "the most exquisitely beautiful story" he has seen on the screen. Our interest thus quickened, we hastened to a first-hand inspection.

One's first reaction to a current viewing of such a picture as "The Cradle Song" is likely to be one of amazement at the extraordinary versatility of a studio which in one month may produce, for instance, "I'm No Angel" and in another may bring to the screen this genuine achievement which is "The Cradle Song."

The Paramount organization is eminently entitled to some signal form of recognition for its courage and skill in bringing this latest production into the distinguished list of really fine motion pictures. In "The Cradle Song" an extraordinary heart-interest drama has been given a keenly sensitive and understanding treatment. Its whole execution has been achieved with skill and effectiveness.

It is a production that reflects credit upon the Paramount organization—and the industry as well.

Exhibitors will find that the advertising and promotion of this picture presents both a problem and an opportunity. The problem is to avoid anything of questionable taste which would be alien to the character of the picture; the opportunity lies in effectively sketching the novel and unusual appeal of the story.—M. Q.

△ △ △

FROM HUGH TO MAE

RESPECTFULLY, if you know what we mean, we direct the appreciative attention of NRA and General Woof-Woof Johnson to the very large service which the motion picture through the personality of Miss Mae West is rendering to national recovery.

On every hand are evidences that Miss West is setting a fashion in figures. She has pushed from the limelight the slender, slinking sirens and lolling lillies of the "Hollywood diet" era and gives us the return of the luscious lollypop type of robust appeal with the accent more on the bust than the ro.

And so goes upward and onward the demand for those beefsteaks on which Miss West diets, and away go the bans on the sweets and starches, the butterfats and the curve building dainties.

"Advertising Age" this week relates how a corset company is launching a campaign to "Make your figure a series of dangerous curves." Meanwhile Paris has taken cognizance of the style which is West and so we are off to a period of passionate consumption of the products and industries of the corn belt. And so do movies move the world. A blue eagle in sapphires from Hugh to Mae would be appropriate.

△ △ △

TEXAS GUINAN GOES

THE passing of the picaresque and picturesque Miss Texas Guinan has come rather precisely at the end of the era which she so capitalized and professionally typified. It was with gay, bitter Texas poignantly professional. She became mistress supreme of the carnival showmanship of nightlife playland not nearly so much because she liked it as because she saw, evaluated and could sell back to it its own mockeries. She had somewhat that same friendly scorn of utter understanding which characterized so much of the writing of the late Ring Lardner. She was once upon the screen in the days of old Triangle, but the motion picture never presented the real Texas Guinan of mordant wit and tragic laughter.

△ △ △

WITH times as they are, a count on the fingers will reveal that the power and the glory of executives in some phases of the motion picture industry are becoming well near as transient as the effulgence of stars.

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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THIS WEEK - - - -

KULTUR—AND "MAD DOG"

As in Berlin last week arose still further evidence of the Hitler fist, in the formation of a National Kultur Chamber, headed by Nazi propaganda minister Joseph Goebbels, designed to embrace all German art, including the screen, with the customary Hitlerian obligatory membership, came word that, despite strenuous Hays office opposition, Al Rosen, Coast casting agent, would proceed with his projected "Mad Dog of Europe," based on the Hitler career, cinematizing the lives in Germany, from 1914 to 1933, of a Jewish, a Catholic family. Film's nucleus: 7,000 feet taken in Germany in the past decade, smuggled from the country. Pending is Agent Rosen's suit naming the Hays organization, charging interference. Does Producer Rosen plead a cause, or grasp a box office opportunity? . . .

PLAGIARISM

Again and again arises the story bugaboo, plagiarism. Last week came such action, brought by Joseph L. Plunkett's Foremco Pictures, seeking $100,000 from Paramount, anent Foremco's European release, "M," charging defendant's "This Day and Age" a plagiarism. To Paramount, plantiff contends, went distribution rights to "M." Then came Hilterism, release delay, and meantime production, release of "This Day and Age." "Diametrically opposite" in theme, is defense reply: "M" has "a fiendish murderer of children;" the other has "depredations of schoolboy gangs." Saved trouble last week was Paramount when action to restrain production of "Death Takes a Holiday," based on alleged plaigarism of Myra Wyren's "Most," was summarily tossed out of court. Ideas cannot be copyrighted. . . .

COMPETITION

Into the motion picture distribution business on expansive scale has gone the University of Wisconsin, via its extension division. The town minus a motion picture, the theatre lacking adequate material, the school, club desiring "wholesome" cinema for community wellbeing, recreation, may receive a standard two-hour program. From the extension bureau of visual education may come programs singly or in "courses" of six weekly showings: five-reel feature, two-reel comedy, one-reel travelogue, educational film. Competition? . . .

ON THE BOWERY

One day at the age of 17 one George Anthony Connors, Jr., of New York City, learned that Chuck Connors, famously notorious "Mayor of Chinatown," King of the Bowery was his father. One day in 1933 Junior Connors, actor, brought a libel action against a New York theatre manager, the actual defendant to be United Artists and its Darryl Zanuck film, "The Bowery," rowdily, vigorously recounting the yarn of Chuck Connors, Steve Brody and the Bowery of the '90's. Admitted by the complainant was his signature on two letters of release, the receipt of $800 from two film companies, prior to production. Dismissed was the action when records indicated the plaintiff was nephew, not son, of Chuck Connors. "Deliberate," was the court's description of the libel charge. . . .

"SCHNOZZLE"

Terribly self-conscious, perpetually embarrassed would be the average possessor of a proboscis of gigantic, awe-inspiring, deBergerac-like proportions. But not so James Durante, once vaudeville player, now MGM screener. More than proud of his nose, he has dubbed it "schnozzle," played upon its proportions, made it a valuable showmanship property. As such, he seeks protection. Already in the U. S. Patent Office at Washington is he protected from unauthorized "schnozzle" use on jig saw puzzles, other games. Pending are copyright petitions on watch fobs, clothing, jewelry, foods. To Jimmy Durante's already tremendous nose is now appended a long list of numbers—patent variety. . . .

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BLUE LAW BLOWN

Swiftly into the limbo last week passed another ancient anachronism of legality, as decisively the commonalty of Georgia's Atlanta lifted the ban on Sunday performances, the council repealed the "blue law" ordinance of prohibition. Last Sunday for the first time Atlanta theatres opened, exhibited, but still not wholly unrestricted. There is yet a state law to be hurdled. Thus in Atlanta is it done: theatres, being permitted to operate on Sunday if fair charity is recipient of at least a portion of the proceeds, Atlanta houses contribute 10 per cent, have designated the Scottish Rite Crippled Children's Home fortunate object. The nation progresses.

CONTRIBUTION

To the memory of a man who perhaps more than any other made possible the motion picture, this week has begun the erection of a testimonial in imperishable stone. On the lawn of Kodak Park in the Rochester to which he brought fame, is work progressing on a sunken garden, winding away from a central monument in which one day will be deposited the ashes of George Eastman, who in 1932 terminoted life as he did all things, with deliberate determination. Well may the motion picture industry bear in mind George Eastman's contribution. . . .

PARENTAL ATTITUDE

Faith in children, faith in the motion picture producer, or plain indifference marks the cinema attitude of many of the parents of Beaver Dam, Wis. From a recent study by the local women's club among students of the junior-senior high school emerge these film facts: average attendance at film theatres, once a week; in 428 cases no parental supervision exercised; in 121 cases supervision occasionally; mystery films most admired; those with love interest rated second; sex films, total lack of appeal. With Beaver Dam parents exhibitors have but little difficulty, apparently. . . .

SKUNK, GIRAFFE

Not yet by many a long day are the code difficulties of the motion picture at an end. Serious, troublesome arises this week on the Pacific Coast a new problem: a codification for domestic, wild animals under California state advisement. Opposed are producers to trainers' contention of individual wage scale for separate animals: giraffes, $500 daily; rhinoceri, $350 daily; elephants, $100; skunks, $7.50; snakes, rated according to length, but large boa constrictors, $100 daily. Fortunately under control is the subjects' collective voice in the code negotiations. . . .

LOEW 1933 NET IS $4,034,000; $50,000,000 PROFIT IN 5 YEARS

Surplus of Company and Its Subsidiaries, Including MGM, Is $33,700,000 for Year Ended September 1

Loew's, Inc., and subsidiary corporations, including Metro-Goldwyn-Mayer finished the year ending September 1—probably the most severe period of depression in motion picture history—with a net profit of $4,034,000, after all charges and dividends and with a surplus of $33,700,000; cash and government securities totaled $11,000,000 and assets of some $123,700,000, after deducting $21,000,000 for reserve for depreciation.

After payment of preferred dividends the net profit for the fiscal year was equivalent to $2.15 a share on 1,464,205 shares of common stock, which compares with a net profit of $7,961,314 for 1932, equivalent to $4.80 a share on the common.

In a footnote to the report, which was sent to stockholders last week by Miller, Donaldson and Company, C. P. A., it was said that cost of films released during the year has been amortized against rentals received on the basis of the company's experience during the fiscal year ended August 31, 1932, which they have determined to be substantially in accord with the rate at which rentals were received during the fiscal year ended Aug. 31, 1933.

Net current assets of foreign subsidiary corporations totaled $1,409,517, including $515,145 cash in banks which was subject to export restrictions.

Cash Position Better

There was slight change in the worth of the corporation's real properties, valued at $90,682,000, which, after depreciation of $20,994,483, were listed at $69,688,591, as compared with $71,470,000 in 1932 and $71,417,000 in 1931.

Liquid assets, however, showed improvement. Cash on hand, totaling $4,153,000, compared with $2,904,000 on August 31 of last year. In the line of short-term government securities, too, there was an increase of about $2,500,000 over 1931 holdings.

Inventories were about the same as last year, when $22,560,000 worth were on hand, these including films in work, completed and releases, books, rights, accessories and supplies.

Capital stock was recorded as follows:

Preferred—no par value:	
Originally authorized—300,000 shares issued—138,349 shares $6.50 cumulative	$13,073,980
Common—no par value:	
Authorized 4,000,000 sh.	
Options authorized. 250,000 sh.	
Issued 1,464,205 sh.	36,576,580
Total	$49,650,560

Loew's has investments of $14,651,000, holding stocks, mortgages and advances in affiliated corporations, and sinking fund requirements, deposits on leases and contracts.

There was a difference of $1,000,000 in total assets: 1933, $123,697,000; 1932, $124,784,000.

Current liabilities of $6,000,000 were $30,000,000 less than current and working assets.

Principal obligations outstanding are: $8,965,-

(Continued on page 12)

Five-Year Comparison of Loew And Metro Financial Operations

(For Fiscal Years Ending August 31)

ASSETS

	1933	1932	1931	1930	1929
*Property, bldgs., equip. land	$69,688,157	$71,469,780	$71,417,124	$68,938,699	$65,336,097
Due from affiliated companies	515,161	664,765	786,304	1,462,121	1,974,812
Cash	4,153,061	2,904,614	a5,766,635	a6,637,370	a8,356,436
Cash for construction	.....	.....	644,831	1,489,944	1,717,938
U. S. Gov't securities	7,075,143	5,527,313	.....	.....	.....
Accounts, notes receivable	1,621,918	2,089,768	2,031,629	2,888,444	2,504,833
Sinking fund requirements—anticipated	891,253	1,080,185	1,569,462	.....	.....
Advances to producers, secured; mortgage and interest payments	884,389	1,162,103	1,262,999	1,021,539	1,667,563
Inventories: films in work, completed and released; books and rights, advertising accessories, theatre and studio supplies	22,171,287	22,560,309	27,966,536	27,860,352	23,566,230
Investments in stocks, mortgages; advances to affiliated corp.; deposits on leases, contract, misc.	13,760,272	13,818,694	14,525,985	14,821,819	14,922,491
Deferred charges	2,936,947	3,507,415	3,461,639	3,513,073	4,177,224
Total	$123,697,591	$124,784,946	$129,433,144	$128,633,361	$124,223,624

LIABILITIES

	1933	1932	1931	1930	1929
Common stock	$36,576,580	†$36,576,580	†$36,576,581	$34,348,805	$32,082,520
Preferred stock	13,073,980	§13,276,966	§13,721,683	13,869,103	14,023,800
Bonds, mortgages of subsidiaries	19,795,208	20,482,767	21,173,446	23,997,870	26,312,599
Debenture bonds	8,965,000	9,934,000	10,707,000	11,695,000	12,694,000
Subsidiary stock outstanding	4,571,938	4,690,819	4,815,426	4,938,446	5,561,453
Accounts payable	4,312,185	3,651,719	4,481,905	5,630,834	7,364,890
Notes payable	89,872	65,584	42,363	193,296	408,676
Sinking fund payment	.....	.....	1,000,000	1,048,500	667,000
Dividends payable	429,704	65,683	67,356	69,124	70,894
Federal state tax	478,255	821,149	1,364,418	1,427,483	1,190,109
Accrued interest	526,685	565,397	617,085	716,911	783,433
Advances, affiliated companies	87,275	177,314	146,196	230,268	141,646
‡Accounts payable	.....	.....	154,000	210,500	¶413,236
Contingent reserve	113,750	149,175	.....	.....	.....
‡Notes payable	147,900	147,990	152,446	500,000	500,000
Deferred credits	828,839	617,016	697,091	972,919	1,284,285
Earned surplus	33,700,322	33,562,787	33,716,148	28,784,302	20,725,083
Total	$123,697,591	$124,784,946	$129,433,144	$128,633,361	$124,223,624

CONSOLIDATED OPERATING STATEMENT

	1933	1932	1931	1930	1929	TOTALS FOR FIVE YEARS
Gross income	$80,772,191	$107,416,036	$120,479,511	$129,521,029	$116,201,937	$554,390,704
Expenses, amortization, etc.	73,997,951	93,289,960	101,609,074	107,120,614	97,770,774	473,788,373
Depreciation, bldgs., equip., etc.	3,673,325	3,850,915	3,831,180	3,470,573	2,748,686	17,574,679
Federal taxes	516,780	986,943	1,554,489	1,893,137	1,607,789	6,559,138
Minority interests' share, affiliated corporations	94,268	1,002,046	1,321,485	2,094,688	1,967,662	6,480,149
M-G-M preferred dividends	302,890	324,858	333,289	341,685	350,070	1,652,792
Net profit	4,034,289	7,961,314	11,829,994	14,600,332	11,756,956	50,182,885
Preferred dividends	893,405	927,451	946,354	953,963	969,800	4,690,973
Common dividends	2,925,171	5,856,567	5,710,786	4,817,122	4,034,076	23,343,722
Surplus	33,700,322	33,562,787	33,316,148	28,784,301	20,725,083	.....

*After depreciation. †Represented by 1,464,205 no par shares. ‡Long term. §Represented by 140,497 no par shares. ¶Includes long-term notes payable. a Includes call loans.

LEA HOLDS UP CODE AND INDUSTRY WAITS

Independents Answer Johnson After Warm Session With Administrator and Intimation No Big Changes Will Be Made

The motion picture code appears unable to get through the doors of the Presidential sanctum at Washington. Rumbles of internal strife in the National Recovery Administration this week threatened to delay submission of the document to President Roosevelt for several days, possibly until the return next week of Administrator Hugh S. Johnson from the Midwest.

Colonel W. R. Lea, administrative assistant to General Johnson and acting administrator during his absence, is responsible for the present delay. General Johnson, before leaving Washington, had ordered the code taken to the White House early this week by Solomon Rosenblatt, NRA deputy, and Colonel Lea, after conferences with representatives of complaining independent exhibitors, principally Allied.

As given the virtual approval of Johnson, the code was practically unchanged from the third draft submitted by Mr. Rosenblatt.

Colonel Lea Not Satisfied

Colonel Lea later intimated he was not fully satisfied with the code and declared he would not sign Johnson's name to any document about which he had any doubts.

The delay is proving irksome to all branches of the industry. Reports have reached Washington from Ed Kuykendall, president of the MPTOA, that exhibitors in small communities, who were released from obligations to the President's re-employment agreement by executive order issued last month, said NRA compliance boards have been creating difficulties for them which will not be abated until the industry's own code, whose provisions are considered less onerous than those of the general re-employment agreement, has been signed.

Distributors Complain of Delay

Distributors complain that the delay is making it impossible for them to consummate sales contracts with exhibitors. And the producers charge difficulties due to uncertainties regarding distribution phases.

Executives and workers on the western front were awaiting outcome of Washington deliberations on the salary clause penalizing the offering of "excessive inducements," understood to be the only provision of the document in which any drastic amendment may be made.

A feature of the general code situation this week was a proposal by Gerard Swope of General Electric, a member of the industrial advisory board of the NRA up to November 1, that a national chamber of commerce and industry be created, to which would belong all trade and industrial associations, to take over for permanent administration the work now being performed by the NRA. Mr. Swope's plan was approved by General Johnson, but has not been looked upon with any great degree of favor by the White House.

Amendment of the film code was discussed at conferences between General Johnson and representatives of the independent exhibitors on October 31 and between Colonel Lea and the same group on the following day. It was indicated by General Johnson that no important changes would result.

In turning the code over to Colonel Lea, the administrator emphasized that it was solely to avoid delay and was in no way a criticism of Mr. Rosenblatt, explaining:

"I have received Mr. Lea's report and discussed it at length with him and I find that the charges made against the deputy administrator are wholly without foundation, and that the complaints made with respect to the code are based principally upon fear and suspicion that just decisions may not be made by the administrative boards set up in the code, and, further, that others of the complaints could not be taken care of in the code without the invasion of legal rights."

The administrator's statement and the intimations of few changes drew from Allied the retort that in view of these facts it was "necessary that authentic information regarding the negotiations be given the exhibitors."

Allied Outlines Steps

Outlining the steps leading up to the conferences, the statement said:

"At the meeting in General Johnson's office the exhibitor representatives were questioned as to their objections to the code, and in the course of this discussion Mr. Rosenblatt became highly incensed, stated that he was not prepared to defend the code and that he understood the purpose of the meeting was to consider the charges made against him in the resolution. When it was suggested that Rosenblatt had shown bias he relieved the committee of the necessity of pursuing that subject by freely admitting, in the presence of General Johnson, that he was absolutely prejudiced against every exhibitor in the room.

"It is not believed that it will serve any good purpose to air all features of the controversy at this time. General Johnson has seen fit to issue a statement exculpating Rosenblatt of all 'charges.' The facts are a matter of record in General Johnson's office and form the background for any steps which may be taken under Rosenblatt's code (assuming that it is approved in the form last disclosed to the exhibitors) to injure the independent theatre owners in their business, particularly in the matter of zoning and protection.

"Your committee believes that whatever other changes may or may not be made, the code when approved will contain safeguards against the invasion of the legal rights of the exhibitors under existing laws and decrees," it was declared.

Hearings on the proposed music publishing code, barring song "plugging" in lobbies, came to a quick conclusion when Mr. Rosenblatt refused to accept a schedule of discounts and minimum prices proposed.

The Southeastern Theatre Owners Association has signed the code, and other state exhibitor groups were planning to hold early conventions. The MPPDA also signed late last week, as an association, which supplements the signatures of individual company members delivered recently by Will H. Hays to Mr. Rosenblatt. United Artists remained the lone company which has not signed.

Although there is no clause in the code which specifically mentions the "right to buy," a demand of independent exhibitors, Charles L. O'Reilly, head of the New York Theatre Owners Chamber of Commerce, said last week he believed the much discussed issue is met by an interpretation which he places on Part 2, Section 5, dealing with grievance boards.

Louis Krouse, assistant to William C. Elliott, president of the IATSE, is in Washington preparing to set up offices for the International. Purpose is to be near the administration on code matters pertaining to labor.

Thalberg Defends Production Costs In "Post" Article

A defense of the often decried "excessive" cost of producing motion pictures is expressed by Irving Thalberg, in charge of production for Metro-Goldwyn-Mayer, in an article, "Why Motion Pictures Cost So Much," appearing in the issue of November 4 of *The Saturday Evening Post*. The article was written in collaboration with Hugh Weir.

Mr. Thalberg points out the unique problem which is the motion picture by reason of the fact that it is a combination of art and industry, a creative business. The production executive, in the article, criticizes the attempts on the part of bankers and financial experts to restrict expenditures where he feels they should not be pared, in the production of pictures. Mr. Thalberg agrees that the something which is wrong with the film industry is waste, some of which occurs in Hollywood. But neither studio expense or star salaries, Mr. Thalberg contends, is an important factor in the waste which raises the price of film rentals to the exhibitor and therefore the price of admission to the public.

The great preponderance of Hollywood product is produced on a reasonable cost basis, the article indicates, and the contention is made that it would be unwise to seriously decrease that cost under present conditions. Not in Hollywood but between Hollywood and the public lies the real answer to why pictures cost so much, Mr. Thalberg says. In the distribution system is the first place to look, he contends, and points out that the losses the industry—and theatres—have to absorb is the root of all extravagance in the motion picture business.

The drain of the unsuccessful picture, if permitted to continue, means the doom of the picture business regardless of whether prosperity returns or not, declares the executive. Motion picture companies have spent more than $100,000,000 a year to sell their pictures to the public, which he contends is excessive. In the boom years between 1927 and 1929, according to the article, the industry spent about $150,000,000 a year for production. That expenditure produced at the box offices of the world about $2,000,000,000. The product cost only 7½ per cent of the total gross. Even in the depression period, says Mr. Thalberg, production still was only 10 per cent of the total gross.

Griffith to Revive "Intolerance"

Absent from the screen for nearly a decade, D. W. Griffith's "Intolerance" will return, beginning next Tuesday, at the Fifty-fifth Street Playhouse, New York, to inaugurate a series of motion picture revivals in aid of the New York American Christmas and Relief Fund.

Cameramen With Byrd

John Herrmann and Carl Peterson, Paramount newsreel cameramen, joined Rear Admiral Richard E. Byrd and his Antarctic expedition last weekend at Cristobal, in the Panama Canal Zone. They will make a film record of the trip into Little America.

24 HOURS A DAY—ALWAYS PROFIT

Best Hours of Detroit Roxy Are From 10 to 4 a.m., But 1,500 Attend Between 4 and 9 a.m.

It's always show time at Detroit's Roxy theatre—every minute of the 24 hours. The non-stop house, owned and operated by Ben and Lou Cohen and managed by Phil McNamee, has returned a profit each day since its doors were opened almost a year ago.

Most all-night houses are open only 18 hours a day, instead of the implied 24; but not so with the Roxy. Its doors are swung wide all the time, and no matter what the hour, anybody wishing to go to the show can gain admittance. And there are plenty whose desire to see a show seizes them during the wee sma' hours of the morning. According to Mr. McNamee, who produced charts to bear out his story, the average attendance for each 24-hour (noon to noon) period is 4,000. Of this number, about 1,500 come into the house between the hours of 4 and 9 A. M. While during those hours the attendance is at its lowest ebb, usually 300 to 400 will be found in the house at any time during that period. Believe it or not, the best hours are from 10 P. M. to 4 A. M., after which the crowds begin to dwindle. Any time between those hours the house, which seats 1,400, is as likely to be full as not.

And who comprise the audiences during those hours? They are the tradesman whose work keeps him busy during the daylight and early evening hours, restaurant keeper, the factory worker on odd-hour shifts, the cab driver, cabaret and vaudeville entertainers, dance hall patrons, musicians, doctors, occasional insomnia sufferers and of course not a few recruits from the ranks of the unemployed.

Any one going into the Roxy for the first time at any hour between midnight and dawn will, like the writer, probably be surprised to find that the audience differs but little from that found in the average first-run or neighborhood houses. A few patrons will be dozing comfortably but on the whole there is a spirit of attention and enjoyment, and an atmosphere of general good order.

Solved by Campaign

This condition can be attributed largely to the fact that the management, when the house was opened, conducted a vigorous campaign to dispel the prevailing impression that an all-night theatre is patronized largely by rowdies and bums. It was made known from the start that no disorder of any kind would be tolerated, and this policy has been strictly followed. The result is that the hustler, the flirt, the rowdy steered clear of the Roxy.

Realizing that in these days there are many with price of a movie ticket who haven't the money for a hotel or lodging house room, the Roxy management has a liberal policy in regard to "sleepers." Only those who flop all over the place, and give vent to explosive snores, are asked to leave —and their money is refunded.

Naturally, a house running 24 consecutive hours a day, day after day for months on end, presents not a few problems of maintenance.

At 6 A. M. a battery of cleaners descend upon the place and politely ask the customers to move over on the left side of the house. Then the floor, which is concrete beneath the seats but covered with a special type of rubber tile elsewhere, is washed down with a hose. Large drain holes located just below each end of the stage carry off the water in a jiffy. Mops are quickly and thoroughly applied and the floor is soon dry. The seats are dusted, the patrons are invited to move over to the cleaned section, and the process is repeated on the other side of the house. There's no noise, no confusion, and little to distract the attention of the customers—unless they happen to find the cleaning process more interesting than the picture.

Always a Reserve Projector

To guard against any mechanical interruptions, the Roxy management has equipped its projection room with three Strong Type HR "High-Low" projectors, each fully equipped for sound. Two are used to carry on, while daily a third is dismantled and repaired where necessary. Each machine, therefore, gets a thorough overhauling every third day. This careful maintenance program has kept breakdowns per machine to a minimum, and, except for breaks in the film, has permitted continuous showing since November 6 of 1932.

Sound is provided by the latest Western Electric apparatus, equipped with the new "wide range." Spare vacuum tubes for the amplifier are kept always heated, so that when one blows a new one can be inserted immediately. Two generators work in 12-hour shifts each.

Smoking at the Roxy is permitted from 9 P. M. to 9 A. M., and no matter how many fags are burning in the place the air is always as clear as the proverbial crystal. That's because of the very efficient ventilating system. This is in reality a combined heating and ventilating system.

Fresh air, drawn in through vents in the roof, passes through a series of radiators which are cooled in summer and heated, by central heat, in the winter. Passage through these radiators brings the temperature of the air to 70 degrees, and it is then ready to be distributed throughout the theatre. This task is entrusted to an immense turbine-like fan which forces the air, via a series of ducts, into the theatre from strategic points which have been selected so as to prevent drafts. This fan at top speed can force 62,000 cubic feet of fresh air into the house every minute.

Foul air, and this of course includes smoke, is carried off through nine grills, three large ones in the center of the ceiling and three smaller ones on each side. A large, four-bladed, airplane type exhaust fan, turning at high speed, creates such a suction that cigaret smoke is carried almost straight up from the smoker's mouth, and so quickly that other patrons don't notice it, nor does it interfere with their vision.

TALKING FILMS COME TO TOWN

To the inhabitants of several towns in northern Ohio, W. J. Wannenmacher, industrialist, is something of a good Samaritan. He has leased a string of silent theatres in the district and is presenting one-night performances with portable RCA sound equipment. To date Mr. Wannenmacher has leased the Strand, in Neffs; Gem, Holloway, and Capital, Harrisville. Not one of these towns has ever had sound motion pictures, and many of the inhabitants, report their benefactor, have never seen — and heard — a talking motion picture.

Wynn Leaves Radio Company; MGM Rejects Use of Studio

Ed Wynn, radio and stage comedian, has retired as president and director of the Amalgamated Broadcasting System, organized last spring and beginning on the air September 25. The reason given was that the comedian had concluded he was a showman and not a "radio technical executive." He is continuing broadcasting.

Meanwhile the Amalgamated studio facilities were offered to Major Edward Bowes and Metro-Goldwyn-Mayer, but were rejected, Maj. Bowes said Tuesday.

Metro definitely is interested in acquiring new broadcasting studios, Maj. Bowes said, but a station for the company's new broadcasting activities soon will open at Astoria, L.I., and eventually will supersede WRNY, WQAO, WHN and WPAP, all of which are owned by M-G-M. The new studio will be operated in connection with the new transmitting station.

Rowson Heads New British Company

Simon Rowson, who for years was executive of Ideal Pictures, Ltd., absorbed by Gaumont-British, is heading a new company just organized in London under the name New Ideal Pictures, Ltd., chartered to produce and distribute.

NBC Restores Salary Cut

The National Broadcasting Company has restored a 10 per cent salary reduction to its employees, effective November 1. All employees on the payroll as of April 1, 1933, date of the last reduction, will receive the increase.

COURT ACTION KNOTS MUSIC COPYRIGHTS

Ohio Judge Throws Out Company Suit on Evidence Night Club Orchestra Played Music by Ear, and Not by Note

Musical compositions which are played by ear, and not by note, do not constitute a violation of the copyright law, according to an Ohio court.

Establishing what might become a precedent in copyright infringement cases as regards music performance rights in motion picture theatres and other places of amusement, Judge Benson W. Hough, in U. S. district court, Columbus, threw out a suit in October filed by Famous Music Corporation against Raymond F. Crawford, Steubenville, Ohio, night club proprietor, for alleged featuring of an orchestral number without permission of the copyright owners. The court said, according to the report from Columbus, that the evidence presented did not indicate a violation, on the grounds that the music had been played by "ear" and not by note.

The possibilities of such a decision—if it is sustained—in its relation to the playing of and payment for copyrighted music are immediately apparent, although the music copyright interests, the American Society of Composers, Authors and Publishers, denied this week that the "by ear" question was the gist of Judge Hough's decision.

Society Denies Decision

The Society denied that such a decision was made; said that the Judge had not declared that music played by ear was not a violation of copyright; that the Columbus newspaper reporting the case had "got their signals mixed," and that Judge Hough had stated, to their Columbus representative, that he had been "grossly misquoted" and that no question of "by ear" or "by note" had entered into his disposition of the case.

What the Society did say was that the decision was made on the grounds of insufficient evidence and that the night club proprietor apparently had been able to prove that the selection in question "had not been rendered." With a consensus, however, that no publisher would take such a matter to court were there any doubt as to whether the number actually had been played, it appeared that the court's action was taken on the basis that Mr. Crawford was able to prove the composition had been played by ear.

$860,000 for Performing Rights

Although the American Society's chief function, insofar as the exhibitor is concerned, is to collect the yearly tax of 10 cents per seat for the rights to reproduce, for profit, the music contained in motion pictures, it sometimes finds it necessary to institute similar suits against exhibitors for alleged violations of copyright through musical selections played in theatres by organists, pianists, and sometimes, orchestras. The Society collects approximately $860,000 annually for these performing rights.

Since 1914 motion picture theatres have been paying royalties for performing rights to the Society and in that time they have rolled up a grand total of some $12,000,000. In 1925 there were 19,000 musicians employed in motion picture theatres; in 1932 there were only 3,000, a status attributed to the general business decline and the talking picture. Now, with business improving, the Ohio action takes on added importance as employment increases.

The American Society said this week it was entirely satisfied with Judge Hough's disposition of the Crawford case and that Famous also was not contemplating any appeal.

Doubt General Application

However, if exhibitors, music, dance hall and night club proprietors are to be allowed to "get away" with such evidence as apparently was presented at Columbus, the Society might as well discontinue its present copyright coverage of music played by ear, in the opinion of several New York attorneys, who however assumed that Judge Hough's disposition of the case must have been based on some purely technical point which was not made known to the public.

"It sounds a bit far-fetched that a judge would make such a decision on these grounds," one attorney said. "It also does not sound reasonable that a music publisher would take such a case to court unless he were sure of his ground. Therefore, there must have been something we do not know about."

A transcript of the records of the case as presented to the court has not been obtainable.

Another attorney advanced the opinion that he did not believe such cases were common occurrences, nor did he see any likelihood that they might become so. He cautioned exhibitors against attempting to set this case as an example.

A third legal opinion was that there was a possibility the defendant had argued he never had heard the piece of music in question, and that the "by ear" rendition was his own composition, or that of the person actually playing it. Under copyrighted law, it was explained, if two or more persons conceive identical pieces of music, unknown to one another, at the same time, theoretically they each own a copyright on the music. This, it is understood, holds true even in instances where the two or more compositions are identical, even to note and general arrangement. However, the composer who first copyrights his piece has prior rights.

It was revealed in Baltimore that the Music Users' Protective Association of America, newly formed in that city, was planning a request to Congress for a Federal investigation into the activities of the American Society. The Baltimore association also wants an amendment to the copyright laws. Harry Leeward Katz, attorney for the association, said last week that General Hugh S. Johnson, National Recovery Administrator, will be given allegations that unemployment is being caused in the Baltimore territory by the American Society through the "exorbitant" licensing demands they make.

Loew's 1933 Net Set at $4,034,000

(*Continued from page 9*)

000 of 15-year six per cent debentures, due 1941; $11,460,708 of bonds and mortgages of subsidiary corporations; $8,334,500 of first lien six per cent bonds of subsidiary, due 1947; total, $28,760,000.

Also outstanding are $4,571,938 of outstanding Metro-Goldwyn preferred stock.

Earnings Heavy in Summer

The 12 weeks from June 8 to August 31 were the most profitable of the year, although the summer months are usually the dullest period in motion picture earnings. For the 40 weeks ended on June 8, the net profit was equivalent to $1.12 a share on the common stock, indicating that for the 12 weeks thereafter it was approximately $1.03 a share, against eight cents a share in the 12 weeks ended on June 8, which brought to a close a period during which the industry suffered considerably in the reaction which followed the closing of banks nationally.

Gross Income Is $80,000,000

Loew's and its subsidiaries, principally MGM, grossed $80,772,191 in the 1932-33 period, in theatre receipts and rental and sales of films and accessories. Charged against this were theatre operating expenses, including film rentals for Loew theatres, totaling $26,749,984; film distribution costs, $9,165,330; amortization of films, $24,020,287; film advertising accessories, $579,280, and producers' share of film rentals, $4,371,693, or a total expense of $64,886,578. The picture and theatre companies, therefore, earned a gross profit in operations of some $15,885,613.

Rentals of stores and offices brought $2,508,609, but expenses in this connection totaled $5,753,867, of which $3,530,270 was spent for rent on leased properties, and $2,223,597 for real estate and other taxes.

There was $568,484 paid out for interest on debentures; $1,114,743, for interest on bonds and mortgages, and $516,780 in federal taxes.

Metro Declares Dividend

Metro-Goldwyn Pictures Corporation has declared the regular quarterly dividend of 47½ cents on the preferred stock, payable December 15, 1933 to stock of record November 24.

Allied Meeting Delayed

The annual meeting of Allied of Michigan, scheduled for this week, has been postponed to some time in December. Postponement was decided to await completion of the code, so that it might be presented to the session. The meeting will be held in Grand Rapids, rather than Flint, as originally intended.

Winchell on Another Vacation

Walter Winchell, columnist on the New York *Daily Mirror*, has been given a leave of absence due to illness. Paul Yawitz is substituting in the conduct of the column. Broadway rumors had Mr. Winchell resigned, but they were unconfirmed.

Trans-Lux Opening Another

Trans-Lux Theatres late this week will open a new theatre of that name in New York, at Madison avenue and 60th street. Major L. E. Thompson is president of the company.

You can't go wrong!

Take a Chance

"Oh, Mahatma!" James Dunn, with Cliff Edwards' assistance, reads Lona Andre's mind.

Buddy Rogers and June Knight furnishing the Love Interest

Cliff Edwards . . . does it with his ukelele!

"TAKE A CHANCE" was the one big smash hit on Broadway last year. Week after week it packed 'em in at $4.40 top at the Apollo Theatre for thirty-three consecutive weeks.

Laurence Schwab who produced this success, now brings it with all its laughs and music to the screen. William Rowland and Monte Brice, the "Moonlight and Pretzels" boys, are associated with Mr. Schwab in this project. Bobby Connolly, ace Broadway dance director, staged the dances. Buddy DeSylva, Vincent Youmans, Lew Brown and Richard Whiting helped Mr. Schwab with the book and the music. New numbers have been added, and "Eadie Was A Lady" remains as ever, "a lady".

"Should I be Sweet
June Knight

or Hot?"
Lilian Bond

"...She has Klass with a Capital K!"
Lillian Roth singing "Eadie Was a Lady!"

"TAKE A CHANCE"

with JAMES DUNN
JUNE KNIGHT LILLIAN ROTH
CLIFF EDWARDS LILIAN BOND
DOROTHY LEE LONA ANDRE
CHARLES "Buddy" ROGERS

A Paramount Release. Produced by Laurence Schwab in association with William Rowland and Monte Brice.

IF IT'S A PARAMOUNT PICTURE IT'S THE BEST SHOW IN TOWN!

MEET THE CHAMP!

PARAMOUNT

takes great pride in announcing that

WEST

in

"i'm no angel"

with Cary Grant, directed by Wesley Ruggles

has broken all existing records for attendance at those theatres in which it has played in NEW YORK, BOSTON, CHICAGO, DETROIT, BROOKLYN, NEWARK, ROCHESTER, SYRACUSE, BUFFALO, WASHINGTON D. C., INDIANAPOLIS, and it has topped attendance records of the past two or three years in CINCINNATI, KANSAS CITY, NEW ORLEANS, ATLANTA, SAN FRANCISCO and other cities too numerous to mention . . . In many cases, the business done by this picture has been three and four times as great as that of the other pictures playing against it.

IF IT'S A PARAMOUNT PICTURE IT'S THE BEST SHOW IN TOWN!

DOROTHEA WIECK

in "CRADLE SONG"

. . . . if it's a
PARAMOUNT
PICTURE
it's the best
show in town

a PARAMOUNT PICTURE

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

Mr. Louis K. Sidney, Loew executive, said the other day that, in all the years he has been connected with the company's Capitol theatre on Broadway, he has never given an opinion prior to the opening of a picture at the theatre. "However," he added, "after seeing 'The Prizefighter and the Lady' in preview, I cannot refrain from saying that it is by far the most entertaining picture I have ever seen—and wait until you see Max Baer!!—Max will be the male Mae West of the talkies."

Just at that moment, John L. Sullivan turned over in his grave.

▽

One of our leading motion picture executives sent word the other day to the White House that he was agreeable to swapping autographs with the President.

▽

The motor car in which Archduke Ferdinand of Austria was assassinated, on June 28th, 1914, and from which incident the World War started, has finally gone Hollywood, making its motion picture debut in Radio's "After Tonight," current release about a woman spy who works along the Austrian-Russian frontier. Its historic bullet holes still show on the old imperial Austrian gray.

▽

We call the attention of the stern censors of Pennsylvania, Ohio, New York, Kansas, Virginia, et al, and to other critics of motion picture morals, the highly commendable fact that, in order to keep films clean, the smokestacks of Kodak Park in Rochester are built as high as any in the world.

▽

Johnny Chapman relates the one about a customer who ankled up to Paul Dauer, on duty at the New Amsterdam theatre box office, near Times Square, and asked for two tickets for the mezzadora. Later in the evening, Paul informed a patron that there was "Standing room only." "What!" said the customer. "No sitting!"

▽

Just when the industry has about completely patched up the differences between adversaries in the fight over a double bill clause for the NRA code, along comes a theatreowner showing 42 reels on the same program.

The Philkino theatre in Philadelphia, started out the other midnight with an assorted lot of features and shorts, some 42 reels in all, in English, American, Hollywood and whatnot.

The patrons couldn't take it, though. One hundred dwindled down to about 16 just before closing, and when a single reel was flashed on the screen, 15 got up and departed in a body. Only one person appeared to be watching the show, but, upon investigation, he was seen to be sleeping. This disqualified him, and the management closed the place, although it was prepared to run until ten a. m., if necessary.

▽

Time flies, especially in the film business, as witnessed by the following:

Item on page two, *Motion Picture Daily*, November 1:

William Anthony McGuire has sold "Disillusion" to Fox for early production.

Item on page four, same paper, same issue:

Fox has taken "Disillusion" from the shelves and has handed it to William Conselman to work up into screen material.

MR. BABY LE ROY STANDS UP for the first time. But Paramount's costumer evidently does not know his poker. The babe's part in "Alice in Wonderland" is that of the Deuce of Spades.

And this, we hope, is the last story ever to appear on this page about those Three Little Pigs:

It seems that the owners of the Flatbush theatre, on Church Street, in Brooklyn, decided to follow the trend (advt.) and so booked Mr. Disney's cartoon. Not stopping there, they imported from a Jersey farm, three live, squealing piggies for display purposes. A good idea. But then the big, bad wolf appeared on the scene, in the person of Irish Roy Mulligan, who flashed a badge, or something, and said that, as a representative of the Society for the Prevention of Cruelty to Animals, he protested that the pigs were overcrowded in the cage and did not have sufficient room to exercise. (Paging Bernarr Macfadden.)

Martin Block, assistant manager of the theatre, appeared in court in answer to a summons, and told Judge Walsh that not only did he follow specific instructions on how to care for the pigs, but he had even provided them with little sweaters to ward off the chilly Flatbush breezes which swept up the street.

▽

We refuse to take any blame for the following story, which was sent from Cincinnati by our Ohio operative, Edwin Mayer:

An itinerant beggar, accustomed to sleeping in so-called "flop rooms" of police stations the country over, was looking for a place to snooze shortly after arriving in Cincinnati.

Meeting a theatre manager near the Film Building on Cincinnati's Film Row, the itinerant asked, "Say, Buddy, can you direct me to the nearest flop house?"

"What do you mean, flop house?" the manager asked, very indignant, and a bit self-conscious.

Twenty-five years ago last Sunday, Charles Evans Hughes was re-elected governor of New York; William Howard Taft was swept into the presidency by a tremendous vote, and Will H. Hays, an up an' comin' Sullivan, Indiana, lawyer, was celebrating his 29th birthday.

▽

A Chinese who recently died at a great age had married 63 times. It is competition like this that makes our motion picture industry feel its infancy.

▽

News Item—

"The hope that out of the years of depression may come a better understanding by those at the top of business for those at the bottom was voiced today by Mrs. Roosevelt."

But nothing has resulted along this line, so far—except a better understanding of those at the top by those at the bottom.

▽

Dr. Erna Gunther, director of the University of Washington museum, is somewhat disturbed because motion picture "Indians" are using in westerns a Hollywood conception of the costumes and customs of the northwest Indians, which is causing the northwest Indians to change to the costumes and customs of the Hollywood Indians, which is ruining the costumes and customs of the northwest Indians. Or something like that.

▽

GOVERNOR NAMES MAE WEST KENTUCKY COLONEL—*Headline.*

Laffoon has made Mae West a colonel.
How kind! And yet by the Etolonel!—
We suspect that his game
Is to get his own name
On the front page of each daily jolonel.
—Tom Daly, Phila.

In acknowledging the commission to the governor by telegraph, Mae said: "Thank you for your courtesy. You interest me and I promise to reverse the process and come up and see YOU some time, anytime."

▽

According to a statement issued by the Descendants of Rashi Association, and passed on by Philadelphia's Jay Emanuel, Mike Landow, Universal exchange manager in the Quaker Town, is a member of that aristocracy. The Landaus (Landows) are descended from David, King of the Israelites, of royal blood, and privileged to marry into the families of Prince Edward, King Alfonso or any others who still have their crown.

Rabbi Solomon Rashi, a Bible commentator of 1033 A.D., started it all.

▽

O. O. McIntyre tells about the handicaps John Barrymore, now a distinguished actor, overcame in reaching his place in the sun. His initial days were marked by what seemed insurmountables. He had a way of gawking on, pigeon-toed, with feet far apart, and some of his pronunciations, according to Oscar Odd McIntyre, smacked of South Brooklyn's "foist" and "woist." During the year preceding his amazing success in "The Jest," Mr. Barrymore put himself in the hands of a coach who ironed out difficulties by eight hours a day of rigid discipline. He'd awaken Barrymore out of a sound sleep to see if he would still pronounce Cuba "Cuber."

▽

Roxy's Music Hall at Radio City uses 14 *projectionists. They have to throw it a long way.*

THE CAMERA REPORTS

FROM RADIO TO FILMS. Eleven-year-old George Breakston, NBC performer, has been signed by Columbia for the lead in "No Cannons Roar" (tentative title). Shown: Director Frank Borzage, Jo Swerling, adaptor; George, and his mother.

NOT A MOTION PICTURE. But the real thing—for so, we are told, Joan Blondell, Warner star, and her husband, George Barnes, surveyed havoc wrought by flames in their new home. (The still photographer musta answered the alarm!)

RECORDING EXPEDITION. The two cameramen who will bring back the story of the second Byrd exploration of Little America. They are John Herrmann and Carl Peterson, who are shown with their equipment prior to joining the expedition.

MAKES DEBUT. A new personality of whom Universal expects great things—Margaret Sullavan, in "Only Yesterday."

RETURNS. Lloyd Hamilton, Educational star of other years, who is back with that company, in the Mermaid series.

WHAT'S IN A NAME? If anything, this Colgate University football star will be a comedy team all by himself, his name being Woolsey Wheeler. Naturally, Robert Woolsey and Bert Wheeler, RKO Radio comedians, are cheering for Colgate.

VISITS AMSTERDAM OFFICE. Sam Morris, vice-president, at Warner headquarters in Holland the other day. Shown are Mr. Morris, Phil Kaufman, Warner general manager for Central Europe; and J. Wetsel, manager for Holland.

KID TYPE. (Below.) And an appealing one, is Buster Phelps, who becomes an addition to the roster of screen youngsters in Monogram's "Broken Dreams."

IN MOTHER'S FILM. Maria Dietrich, eight-year-old daughter of Marlene Dietrich, as she makes her debut in Paramount's "Scarlet Pageant," starring her mother.

BEGINS CAREER. Alma Lloyd, who becomes a screen player in Fox's "Jimmy and Sally." Miss Lloyd is 19 and the daughter of Frank Lloyd, noted director.

THE HORSE LAUGH. Which many have given and others have taken but which few have actually seen—until now, when Heather Angel, Fox star, presents "My Girl" of the Du Brock stables in Hollywood, in an effective demonstration of the real thing.

NAVAL VISITORS. Join film celebrities on a First National set. Front row: Hal B. Wallis, production executive; Al Jolson, Secretary Claude A. Swanson, Bette Davis, Admiral D. F. Sellers, William Powell. Second row: William Koening, production executive, and behind him, Director William Dieterle; Edward G. Robinson, Rear Admiral C. P. Snyder, Rear Admiral T. J. Senn, Capt. H. R. Star, Capt. Edgar Woods, Frank McHugh. And for good measure, a sextette.

EXHIBITORS WOULD PICK STORIES FOR NEW BRITISH 'CO-OP' COMPANY

Bryson Proposes 1,000 Independents Finance Producing Organization; Would Buy Studio for 12 Films a Year

by BERNARD CHARMAN
of London Correspondence Staff

A champion has come forward to fight for the cause of the British independent exhibitor.

His name is James Van Bibber Bryson, his occupation was formerly that of managing director of the British distributing end of Universal Pictures, before which he was an executive for some years of the company in America.

His shining sword is a plan to establish a concern with the gallant title of the "Empire Co-operative Friendly Film Society," whose function will be to produce films for distribution by the independent exhibitors.

Independents To Finance Plan

The independents will be called upon to finance the venture, and Mr. Bryson is calling for a total capital investment of £52,500 sterling (approximately $250,000). He thinks he should get a thousand or more independents interested, so that the contribution of each will not be heavy.

And the profits!

It's all down in figures, listed and documented, showing how, on a capital of £52,500, a yearly net profit of £40,000 can be realized—a dividend of nearly 77 per cent!

According to a special document, Mr. Bryson stipulates that he is not committed to go forward with the next move until all the required capital has been obtained.

Would Equip Studio

But when it does materialize he will acquire and completely equip a studio at Elstree (presumably the old Blattner layout), so as to go into production in ninety days. He plans to make 12 pictures a year, for distribution among the exhibitors in the Society, and expects to be able to rent floor space to outside producers for 22 weeks a year, at a nominal rental of £500 per.

The "Co-op" Society will be run by "territorial representatives," and the pictures to be made will be chosen from a list of subjects submitted by the exhibitors themselves through their elected representatives. Members of the Society will have first right to the pictures, but will not be bound to accept them.

To reassure the Kinematograph Renters' Society, which is opposed to cooperative booking, Mr. Bryson's document declares the concern will not distribute pictures other than those it makes itself.

There is also a hint of cooperative purchase of theatre equipment.

Approval of the Cinematograph Exhibitors' Association is being sought for the project, which is compared by its sponsors with the original First National organization whose history you all know.

Following are the budget figures presented by Mr. Bryson for APPROPRIATION and APPROXIMATE COST of putting studios into operation:

APPROPRIATION and APPROXIMATE COST of Putting Studios Into Operation

Cost of studios, freehold building and existing equipment	£25,000
Fees, stamp duties, etc.	1,000
Cost of complete lighting equipment	4,000
Soundproof mobile unit of both studios	4,000
Two, three or more of the latest cameras	2,500
Sound equipment and complete sound van	5,000
Furniture and fixtures to equip offices, dressing rooms, etc.	1,000
Stock (lumber, scenery, etc.) and cash in hand	10,000
	£52,500

PROFIT on Contract for Rental of Studio for the Making of Twelve Productions Each Year—One Production Every Four Weeks

Studio rental each year, based on a price of £500 a week	£24,000
Rental for hire of studio for productions other than those of the Co-op Friendly Societies—22 weeks each year at £500 per week	11,000
Profit on electrical current, labor and materials supplied for productions	15,000
	£50,000
Deduct overheads and general expenses of running studio	10,000
ESTIMATED YEARLY NET PROFIT	£40,000

British & Dominions, producing company and one of the units linked up with United Artists, has just made a very encouraging financial statement. The report is on a half-yearly basis, owing to a financial adjustment.

More Than Full Year 1931

Over the last six months the company reports a profit of £19,463. In the full year of 1931 the total profit was only £17,004, while last year the company made £30,740. It is clear, therefore, that on the ratio of a full year the latest figure is a progressive sign.

Concurrent with its report, B. & D. announces a drastic reduction in its working capital, which is to be written down from £299,120 to £74,780. The concern over the last three years has been pulled back to a stable footing from a position of virtual bankruptcy.

Once the situation has been cleared up, it is reported that plans are to be advanced for a further capital reconstruction by means of an issue of stock.

Hubert J. Marsh, chairman and managing director of B. & D., to whose efforts the reorganization is largely due, is recuperating from a breakdown directly attributable to his unsparing efforts.

▽

CEA Loan to Institute

A loan of £500 has been made by the CEA to the National Film Institute, which is going to pump us all full of uplift, in order to help it along until the necessary Government appropriation comes along. KRS is making a similar offer, it seems.

Some exhibitors are moaning at this idea of gratuitously backing an organization which, they contend, will interfere with their own free trading. Institute, they say, already is guaranteed a portion of their receipts from Sunday opening, and they should not be called on to assist it further.

The situation, however, has been put succinctly by C. P. Metcalfe, prominent Leeds exhibitor. He says: "You can't stop this thing going forward. It is established by Act of Parliament, and it will go on whether we want it or not. If our trade is not represented on it, then it is quite likely it will be left to what you call 'busybodies,' but if we work in with them, we can probably have some influence on what they do and how they do it."

There is no question of the trade not being represented in the Institute, as three of its nine governors are declared associated with the industry. So it's possible for the trade to play alongside them.

Only the question is what they're going to play *at!*

British & Dominions Shows Healthful Profit for Six-Months Period; Exhibitors Make Loan to Film Institute

Marie Dressler's Birthday Honored

Marie Dressler's birthday celebration Thursday is being signalized in the mailbag, on the radio and in many other forms of special "happy returns of the day." One is a scroll signed by President Roosevelt and by governors and mayors as well as many thousands of others.

Wally Caldwell of the Toledo Valentine theatre obtained permission from Postmaster General Farley to place a temporary government mailbox in the lobby. In Syracuse, Postal Telegraph messengers delivered doorknob heralds. The Nashville *Banner* front-paged a poetry contest for an MGM prize, and in Cobourg, Canada, the mayor is heading an observance in the little frame-house where Miss Dressler was born 62 years ago.

On the radio, tributes are coming from "Uncle Don" from the Capitol theatre broadcast in New York, from Phillips Carlin, Edwin C. Hill, Perry Charles and other news commentators. A gala dinner on the Coast is being broadcast.

Elmer Pearson Joins DeVry As General Manager

Elmer Pearson, for many years vice-president and general manager of the Old Pathe company, has become general manager of the Herman A. DeVry Company, of Chicago.

At the same time it was announced that DeVry would market a new camera for double, single, as well as bi-pack recording, along with a new straight feed portable.

Group Leaves Ohio MPTO

Independent Theatres at Akron, O., have left the MPTO of Ohio, and affiliated with the Cleveland Motion Picture Exhibitors' Association.

To Meet on Picture Club

Action to decide the future activity of the Motion Picture Club in New York has been deferred for two weeks. The directors are scheduled to meet again on November 10.

LOVE MADE THEM FORGET...FOR A FEW MAD HOURS...THAT THEY WERE ENEMIES!

ENTRANCING
AS AN ANGEL...
DANGEROUS
AS THE DEVIL!

She knew that her days were numbered . . . but to a spy what matters "After Tonight"?

★

You've never seen the Glamorous Bennett more alluring . . . or love scenes more tantalizing . . . than in this story of a love that had a day to live!

CONSTANCE Bennett

in

"AFTER TONIGHT"

with

GILBERT ROLAND

★

Directed by George Archainbaud
MERIAN C. COOPER, Executive Prod.
H. N. SWANSON, Associate Producer

NRA MEMBER U.S. WE DO OUR PART

RKO Radio PICTURES

Flashes from th
THE BEGINNIN
APPLAUS
BERED
Katharine
HEPBURN
in
LITTLE
WOMEN
With
JOAN BENNETT
PAUL LUKAS
FRANCES DEE
JEAN PARKER
Edna May Oliver
Douglass Montgomery
Henry Stephenson
Directed by GEORGE CUKOR, MERIAN C. COOPER, executive producer, Kenneth Macgowan, associate producer.

Hollywood Preview . . .

OF A NATION'S THUNDEROUS FOR "A PICTURE THAT WILL BE REMEMTALKED ABOUT AND RELEASED LONG AFTER THIS GENERATION HAS PASSED"

"Honestly, reverently and beautifully made, with Katharine Hepburn and her supporting players happily fitted to the film version, "Little Women" is superbly done and impressive."

Daily Variety — Oct. 31, 1933

★

".....showmen's dream of the ideal attraction —and that means a golden rain across the counters of every theatre in the country until the superstitious exhibitor will begin to believe that Hepburn was put on earth especially to lead him out of the wilderness of depression.....

".....Artistically, it can be declared the finest production Radio has ever turned out. It will challenge comparison with the best productions that have come from any other studios. It's no trick to predict that it will be listed among the masterpieces of the industry by critics of all canons and degrees of fastidiousness.....

"....."Little Women" is a picture for the classes and the masses—for Main Street and Park Avenue —for the man who can't read or write and for the wizard who is master of 14 languages—for young and old, for boys, girls, men, women.....

".....The box-office will tell the final story on "Little Women"—and what a story it will be!— but the entire motion picture industry and the American public can rejoice that 1933 gave them this picture, whatever disappointments it may have passed out during its run."

Hollywood Reporter, Oct. 31, 1933

HOT . . . From HOLLYWOOD!

By GWYNN.

(Special to the Daily Mirror by Telegraph.)

HOLLYWOOD, Nov. 1.—The preview in Hollywood last night of "Little Women" almost caused a minor flood around the theatre where it was shown. As the film unwound, men, women and children wept copiously and unashamed into the aisles, nearly drowning a couple of ushers. But what a picture! It is an orgy of tears, but beautifully balanced with smiles, and the simplicity and beauty of George Cukor's direction put him second to none in the megaphone ranks. Katharine Hepburn outshines even her former performances, and Joan Bennett, Paul Lukas, Jean Parker, Frances Dee—in fact every member of the cast is someone to rave about. You won't be sorry that this classic of your childhood days has been screened—and we had to give you an advance notice—because we're that enthused about it

PROUDLY PRESENTED TO THE THEATRES OF THE WORLD BY

RKO-RADIO PICTURES

WHAT'S RIGHT WITH FILM CODE

Rosenblatt Too Smart for the Industry's "Smart-Alecks," Says R. H. Cochrane of Code Hearings

by R. H. COCHRANE
Executive Vice-President of Universal

Now it can be told.

The main trouble with the motion picture code, as finally okayed by the administration, is the fact that the man who played the major part in drafting it proved just a little too smart for the smart-alecks of the industry.

Of course I mean Mr. Rosenblatt.

Here is what happened:

Weeks and weeks before even a first meeting was held in New York to discuss any provisions of the code, Mr. Rosenblatt began to study the practical side of the motion picture industry.

He devoted his first and deepest study to the men who have swayed its destinies, or have attempted to do so. He made the most exhaustive search into their records. They knew nothing of this. But he looked them up, among friends and enemies.

Long before he met them face to face, he had catalogued practically every producer, every distributor and every exhibitor who was worth cataloguing.

He knew which of these men were worthy of belief; which ones were in the habit of shooting off their mouths; which ones had some special ax to grind; which ones were unselfish; which ones were on the level; which ones were making their living out of stirring up trouble. He had a pigeon-hole for each one.

Next the Problems

Next he studied the real problems of the business. He looked into the merits of block booking; of blind booking; of double features; of protection; of zoning; of the forcing of short subjects with features; of a thousand and one other things which have made trouble in the business for years.

Then he studied the laws applicable to all phases of the picture industry; the law as laid down by the NRA act; the laws as adjudicated in legal scraps between exhibitors; between exhibitors and distributors; between distributors; between producer and distributors and exhibitors. He studied the records in every lawsuit of importance which has affected any arm of the business during the past quarter of a century.

He analyzed the contract forms under which pictures have been leased over a long period of years. He studied the terms of franchises under which one or more producing companies have leased their pictures to chains of theatres.

He delved into the relationships between producing companies and their own theatres; and between producers and the chains of theatres owned by competing producers; and between distributors and independent theatres.

He investigated the labor problems of the business, in studios, in exchanges and in theatres.

These things are but a fraction of the deep and intensive studies he made before a single public hearing was ever held.

The amazing thing, to me, was that all these investigations left him with an open mind. It was open but it was aware. It knew what was what in the picture business and I must confess that although I have been in the business for more than a quarter of a century, the Rosenblatt mind, through an intensive study, had marshaled more facts about the industry than my own mind ever had.

So it was with this sort of preparation that Mr. Rosenblatt opened the public and then the private hearings in Washington.

I doubt whether any code hearings, in any industry, have been so thoroughly prepared in advance as ours. Whether it was oil, steel, coal, cotton or anything else, I seriously doubt that any deputy administrator knew so many facts in advance as this Mr. Rosenblatt knew about the insides of the movies.

I was among those who spent a solid month down in Washington trying to work out a decent code. I was among those who were somewhat stunned to discover that no matter what subject we talked upon, Mr. Rosenblatt was ready for us with an array of facts which challenged the imagination. What threatened to become a nightmare, proved to be a delight, for there is nothing more gratifying than to discover that the judge before whom you are presenting a case has a well grounded knowledge of all the salient facts.

Still an Open Mind

Picture what a joy it was to realize that the judge (in this case, Mr. Rosenblatt) knew as much as we did about the merits of every problem; he knew who the crooks were; he knew what selfish interest motivated every man who spoke on every or any subject; he had all the background and all the atmosphere of every important matter.

When Mr. Rosenblatt decided a point against my own best judgment, believe it or not, I was in a mood to believe that he was right and I was wrong. I have always thought I was rather opinionated, but I confess I yielded my judgment to his in more cases than he yielded his to mine—and he made me like it.

And what was the outcome?

Well, I think it was the safest code which could be drawn in a highly competitive and highly individualized industry. I cannot see how anyone who is on the level can possibly be hurt by any provision of it.

I think it is poison for the selfish operator in any branch of the business. I think it will raise the very devil with the snipers who have been the fringe of the business for years and have made a dishonest livelihood out of their sniping. I think it will help to convert the unethical into the ethical; the indecent into the decent.

That's a hell of a lot for any code to accomplish!

Mr. R. H. Cochrane of Universal Pictures Corporation finds himself pleased to the point of spontaneous

R. H. COCHRANE

SOL ROSENBLATT

expression with the performance of Mr. Sol A. Rosenblatt, deputy administrator of the National Recovery Administration, and with the code for the motion picture industry which has been evolved largely under Mr. Rosenblatt's supervision.

Mr. Cochrane holds that the code is such that " . . . *no one who is on the level can possibly be hurt by it," and that "* . . . *it is poison for the selfish operator in any branch of the business."*

This is the first voluntary expression of unqualified approval of the code to come from a first rank motion picture executive, or from among those who participated importantly in the code conferences. It is fitting that Mr. Cochrane's outgiving should be presented in the columns of MOTION PICTURE HERALD, *where the code making and makers have been these several weeks the subject of a vast deal of careful reporting and considerable comment.* — THE EDITOR.

Veteran Projectionist Dead

Albert M. Irwin, 64, operator at the Rialto theatre, Hamilton, Ohio, died suddenly at his home there last week. He was was the oldest projectionist in point of service in the locality, with 30 years in the business.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

My Lips Betray

(Fox)

Comedy With Music

Very definitely a comedy with a touch of music, this latest starring vehicle for the attractive and completely vivacious Lilian Harvey, late of Europe, can not be sold as a musical show with any real accuracy. Immediately Miss Harvey becomes the focal point of the exhibitor's merchandising of the picture, with mention of her previous effort, "My Weakness." The fact that the film is the adaptation of a stage play will be of no consequence to the audience, the playwright in this instance being completely unknown.

It is true that in this picture there is less marquee material ready to the exhibitor than in the previous effort. Playing opposite Miss Harvey is John Boles. Whether his name presents marquee strength is something for the individual showman to decide for himself, knowing best his patronage. El Brendel can be counted upon for a considerable following. The other cast names mean very little, though Maude Eburne contributes a measure of comedy as well.

The cinderella-like story is one of those fanciful yarns of the fanciful Kingdom of Ruthenia, situated somewhere in the one-time much-kingdomed Europe. Miss Harvey attempts a job as singing entertainer in a beer garden, and is a dismal failure at the moment Brendel, the king's chauffeur, partakes of beer en route with the king's new car, a veritable hotel suite on wheels. Taken with Miss Harvey, Brendel drives her home in the king's car, and immediately springs up the widespread story that Lili is the king's favorite. As the beer garden proprietor makes frantic efforts to have Lili return to his employ, Miss Eburne, her landlady, takes upon herself the post of manager. Meanwhile, in the palace, Boles, the king, hears about the girl who is the favorite he has never seen, rather enjoying the palace furor his "affair" is arousing, and investigates.

She is all that a favorite might well be in her ingenuous manner, and he proceeds to make love incognito, and rather successfully. He is at the same time under the necessity of promising to marry a princess, as the only adequate means of balancing the national budget. Lili is, meanwhile, the hit of the beer garden. Entertaining comedy enters, when, in the course of her conversations with her lover, she mentions the manner in which the king is so attentive to her. Brendel finally brings word that the game is up, and she is summoned to the palace. There she meets her lover, learns he is the king, and it all comes out when oil is discovered in the kingdom, which takes care of the budget-balancing problem in a fashion almost too simple to be convincing.

The film is light and entertaining, with an attractive song number or two, and an intriguing title with which the exhibitor should be able to do something. Broadcasting the song through loudspeakers in the lobby should prove effective in catching pedestrian attention, and much should be made of the new role of Miss Harvey. The comedy angles should be emphasized, while too much perhaps should not be made of the mythical kingdom idea, since that is in a measure threadbare as a motion picture theme. Promise light, amusing entertainment.—AARONSON, New York.

Produced and distributed by Fox. Directed by John Blystone. From the play, "Der Komet," by Attila Orbok. Screen play by Hans Kraly and Jane Storm. Dialogue by S. N. Behrman. Music and lyrics by William Kernell. Photographed by Lee Garmes. Dance direction by Sammy Lee. Sound recorder, W. W. Lindsay, Jr. Art director, Joseph Wright. Musical arrangement, Hugo Friedhofer. Release date, November 10, 1933. Running time, 79 minutes.

CAST

Lili ..... Lilian Harvey
King Rupert ..... John Boles
Stigmat ..... El Brendel
Queen Mother ..... Irene Browne
Mamma Watcheck ..... Maude Eburne
De Conti ..... Henry Stephenson
Weininger ..... Herman Bing

Duck Soup

(Paramount)

Comedy

Here's another truckload of hilarious nonsense from the irrepressible comedy four, the Marx Brothers. The series of gags has some old, many new, all of them vigorous laugh generators. Clocking the laughs is almost impossible—they come so fast, furious and foolishly—but there are enough for half a dozen regular comedy riots.

Of course the brothers, Groucho particularly, are the whole works. Louis Calhern, Margaret Dumont, Edgar Kennedy and occasionally Raquel Torres, figure importantly in the amusement creation. The rest of the cast are atmospheric stooges, the butts of all the tomfoolery. In many ways this picture departs radically from the Cocoanuts-Animal Crackers-Monkey Business-Horsefeathers brand of merriment-making. Harpo doesn't drag in his harp, only once tearing at piano chords, and Chico stays away from the piano. Specialties eliminated, concentration is on straight fun-making, and girl glamour is absent.

Continuity means little in stories of this type. The locale is a mythical state of which Rufus is prime minister, a position he attained by wheedling enough dough out of Mrs. Teasdale to keep the country going. The plot apparently is forgotten as the gag parade begins. A peanut vendor and hat swapping-destroying stunts are the vanguards in which Brownie, Chicolini and the Vendor participate. Plenty of related fun interluding, all of which is noticeably clean, next comes a revival of the two person mirror gag, expertly and hilariously done. Trentino's plotting puts the gimmick on affairs of state, and Mrs. Teasdale is taken for an audience delighting spin as Brownie and Chicolini impersonate Rufus. Assuming the role of dictator, Rufus goes to war with Trentino's country, the high spot of which is his ridiculous burlesquing of Paul Revere's ride. Nobody knows or cares whether the whole thing is tied together. It's all fun and anything resembling logical screen technique would be out of place.

You'll probably figure that when this show comes along, it will be only necessary to stick up a title and cast name shingle and then leave on a vacation while the dough rolls in regardless. But if you want to cash in on the full value of this show, you'll go to work on it. There's a world of ballyhoo and exploitation possibilities to supplement your straight advertising and publicity. The funnier and more luridly insane you make everything, both stunts and copy, the better it should be for the box office. While references to previous Marx smashes should prove helpful and should be in every campaign, there's enough funny amusement in "Duck Soup," the title alone suggesting any number of topical tricks, to let it stand on its own. Get over the idea that there's fun for everyone.—MCCARTHY, Hollywood.

Produced and distributed by Paramount. Directed by Leo McCarey. Story, music and lyrics by Bert Kalmar and Harry Ruby. Additional dialogue, Arthur Sheekman and Nat Perrin. Music Adviser, Arthur Johnston. Art directors, Hans Dreier and W. B. Ihnen. Photographer, Henry Sharp. Sound, H. M. Lindgren. Running time, 80 minutes. Release date, Nov. 17, 1933.

CAST

Rufus T. Firefly ..... Groucho Marx
Brownie ..... Harpo Marx
Chicolini ..... Chico Marx
Bob Roland ..... Zeppo Marx
Mrs. Teasdale ..... Margaret Dumont
Vera Marcal ..... Raquel Torres
Trentino ..... Louis Calhern
Zander ..... Edmund Breese
First Minister of Finance ..... William Worthington
Secretary of War ..... Edwin Maxwell
Agitator ..... Leonid Kinsky
Secretary ..... Verna Hillie
First Judge ..... George MacQuarrie
Second Judge ..... Fred Sullivan
Second Minister of Finance ..... Davison Clark
Prosecutor ..... Charles B. Middleton
Third Judge ..... Eric Mayne
Peanut Vendor ..... Edgar Kennedy

Little Women

(Radio)

Romance, Drama, Comedy

Replete with story and production values, "Little Women" also provides the exhibitor with a wealth of showmanship material in actors and acting, direction, photography, literary and technical treatment. The screen entertainment is in the drama, romance, comedy, character, thrill, pathos and tragedy, all emotionally human and tenderly sentimental.

There are other values, too, readily evident. From an American classic, read by millions, there is already a large potential in-hand audience. In Katharine Hepburn is a grand box office name. The production is attuned to the Thanksgiving and Christmas season mood. The picture was made with realism and authenticity in complete harmony with the spirit of the Alcott novel. The cast faithfully interprets the original story. The treatment carries undeniable appeal to all womanhood. The production is clean, sweet and beautiful all the way through to the point of being ideal.

The handicap, if there is one, is whether the show will appeal to the hey-hey modernes—the 18 to 25 year old gang which seems to be yelling for something snappy, spectacular and jolting in all its entertainment. There is no modernism in "Little Women." There are no sock-in-the-jaw smashes to knock 'em out of their seats. Rather there is a simple, real and powerful story of life that should be driven home strongly in the campaign.

Always in action and dialogue there is an intelligent, finely handled effort to induce the reactions of tears, smiles and an occasional belly-laugh.

Where "Little Women" is a prestige picture, it is also class and mass entertainment of the highest caliber. Most fathers and mothers will understand it as an epic of life as they have lived and dreamed life. At the same time, while the story has always been one that

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ONSLOW STEVENS, MELVYN DOUGLAS, ISABEL JEWEL, THELMA TODD, MAYO METHOT and a great cast. Produced by Carl Laemmle, Jr. Directed by William Wyler. Presented by Carl Laemmle.

•

Elmer Rice's sensationally successful stage play pictured with all its mighty punch, plus the added power that only the screen can impart!

adults consider ideal for juveniles, the picture appears deep for youthful understanding and it is long.

For the group at the end of the teen age, or just over it, use an impressive, straight-from-the-shoulder, truth-telling advance campaign, boldly challenging them to see this picture and say that the heart of little women of yesterday is any different from the heart of little women today.—McCarthy, Hollywood.

Produced and distributed by RKO Radio. Executive producer, Merian C. Cooper. Supervised by Kenneth MacGowan. Directed by George Cukor. From the novel by Louisa May Alcott. Screen play by Sarah Y. Mason, Victor Heerman. Photographed by Henry Gerrard. Art directors, Van Nest Polglase. Sets by Hobe Erwin. Musical director, Max Steiner. Costumes by Walter Plunkett. Sound recorder, Frank H. Harris, Film editor, Jack Kitchin. Running time, 107 minutes. Release date, Nov. 24, 1933.

CAST

Jo ..... Katharine Hepburn
Amy ..... Joan Bennett
Fritz Bhaor ..... Paul Lukas
Meg ..... Frances Dee
Beth ..... Jean Parker
Aunt March ..... Edna May Oliver
Laurie ..... Douglass Montgomery
Mr. Laurence ..... Henry Stephenson
Marmee ..... Spring Byington
Mr. March ..... Samuel Hinds
Hannah ..... Mabel Colcord
Brooks ..... John Lodge
Mamie ..... Nydia Westman

Notorious But Nice

(Chesterfield)

Drama

Chiefly by reason of a sequence or two embodying a certain amount of suspense activity, this independently-produced picture reaches the average program classification of screen drama. With hard-working performers doing reasonably well, the story moves at a fair pace, but contains rather little that is not more or less usual story material of its type.

With Marian Marsh, Betty Compson, who, probably still has some followers; Donald Dillaway and J. Carroll Naish, the perennial heavy, for box office material, the exhibitor obviously cannot rely too heavily on names for his patronage draw. The title is somewhat intriguing, but the fact that its rather specific implications are hardly borne out by the story material itself, makes it somewhat inadvisable to make too much of the title.

The story, then, with its suspense elements and presentable angles, becomes virtually the strongest selling front on which to attack. Miss Marsh, hard at work as an office clerk, is in love with, and about to marry Dillaway, almost wealthy young men whose money is in the hands of John St. Polis, Miss Marsh's employer, and executor of the estate of Dillaway's late father. Seeking to prevent a marriage which is distasteful to him, and partly because his daughter has designs on Dillaway, St. Polis bends every effort to accomplish his purpose, having Miss Marsh shadowed by a detective and by Miss Compson, who is to get her into a "jam" if possible. He fires Miss Marsh, sees to it that she cannot get another job, sends Dillaway to Montana for several weeks, ostensibly on business, and has Miss Compson intercept all Dillaway's letters to Miss Marsh. Believing Dillaway no longer cares, and unable to get a job, Miss Marsh meets, eventually marries Naish, owner of the night club in which Miss Compson works.

The climax comes when Dillaway walks into the club, sees Miss Marsh decked in silks and jewels, and they have words. Naish breaks in, takes her to his office, and there is killed by a pistol shot, the gun being thrown into Miss Marsh's lap as she sits near a door. The trial, quite well handled, provides the best spot in the picture. Miss Compson, suffering a change of heart, uncovers the real murderer just after Miss Marsh is found guilty by the jury. The expected reconciliation between her and Dillaway follows.

From that story the exhibitor should be able to derive several catch lines for selling purposes. There is obviously little opportunity for unusual exploitation, but with a promise of fair entertainment and a good courtroom scene the exhibitor should get his best results. Midweek is the best spot, and it is adult entertainment.—Aaronson, New York.

Produced and distributed by Chesterfield. Directed by Richard Thorpe. Story by Adeline Leitzbach. Adaptation by Carol Webster. Photographed by M. A. Anderson. Release date, August 5, 1933. Running time, 72 minutes.

CAST

Jennie Jones ..... Marian Marsh
Millie Sprague ..... Betty Compson
Dick Hamilton ..... Donald Dillaway
Connie Martin ..... Rochelle Hudson
John Martin ..... John St. Polis
Defense Attorney ..... Henry Kolker
Joe Charney ..... J. Carrol Naish
Tuffy ..... Dewey Robinson
Prosecuting Attorney ..... Robert Ellis
Judge ..... Wilfred Lucas
Landlady ..... Jane Keckley
The Park Man ..... Robert Frazer
Ophelia ..... Louise Beaver

The Vinegar Tree

(MGM)

Comedy-Drama

Mixing high comedy with light drama, playing love interest for all it's worth, and tying the whole thing together with excitement that explodes in almost every situation, "The Vinegar Tree" has sophistication for the intelligentsia, hokum for the everyday theatre-goer, and standard possibilities for both city and country audiences. Counterbalancing elements for both the more mature and younger folk, it comes within the family show classification. The showman will take advantage of many available interest-creating possibilities.

Here's the plot: Geoffry is madly in love with Leone. She's fascinated by a man-of-the-world, Max, who is loved in turn and dominated by the catty Winifred. Laura is Gussie's wife and Leone's mother, a romantic, love-starved dreamer who mistakes Max for an old flame and thinks he wants to marry her. Augustus is the crabbed, vitriolic father, interested only in his daughter's happiness and absolutely convinced that all the rest are idiots. The Butler is a dragoon-coated mortal whose stockings continually slip, certain that the entire gang is batty. The whole melange is set down in Gussie's country home to work out its destiny. It does, in ways that are howlingly funny, sometimes tightly dramatic and occasionally tinged with emotion-stirring punches.

In addition to audience interesting values, "The Vinegar Tree" suggests many ways in which to sell them. The title being irrelevant, booming the show-idea should be the most important consideration. Many dialogue lines can be adapted readily to tricky ad copy. Quick situation descriptions, stressing the furore of the show and accentuating comedy, can be easily prepared. Ballyhoo and exploitation possibilities are meager, but cast names counteract that. Barrymore is typical. Alice Brady's comedy role is worth plenty of attention. Mary Carlisle and Janney should take care of the young crowd. The veterans, Tearle and Hobbs, have lots of friends who like to see 'em. In Katherine Alexander you have a newcomer of whom to talk.

Unlike the stage show from which it was adapted, the picture skips the broad sexy atmosphere. While a bit intimate here and there in both action and dialogue, it is cleverly clean. Bring it to the attention of your patrons as worthwhile entertainment.—McCarthy, Hollywood.

Produced and distributed by Metro-Goldwyn-Mayer. Associate producer, Lawrence Weingarten. Screen play by Bella and Samuel Spewack. From the play by Paul Osborn. Directed by Harry Beaumont. Running time, 78 minutes. Release date, Dec. 1, 1933.

CAST

Augustus ..... Lionel Barrymore
Laura ..... Alice Brady
Max ..... Conway Tearle
Winifred ..... Katherine Alexander
Leone ..... Mary Carlisle
Geoffry ..... William Janney
Butler ..... Halliwell Hobbes

Dance, Girl, Dance

(Chesterfield)

Drama

Working through more or less expected complications, centering about the yarn of the young girl who made good on her own after desertion by her husband, to a conclusion not quite so expected, this independent product provides the exhibitor with moderately effective entertainment.

A few dance numbers are worked in, plus the rendition of a song or two by Evalyn Knapp, the girl who makes good, but they are incidentals to the picture, in no sense imparting to the film anything of a general musical nature. The cast names are not particularly strong in marquee, attention-drawing value, though they are familiar names. Beside Miss Knapp are Alan Dinehart, Edward Nugent and the old-timer, Mae Busch. Too much emphasis should not be placed on the vocal effort of Miss Knapp.

She and Nugent are hoofers on small-time vaudeville, playing the tank towns, Miss Busch their agent. Nugent, pure ham, gives the orders, effectively and continuously squelching the docile Miss Knapp, much to the disgust of Miss Busch. When Nugent takes up with a new partner, Miss Knapp leaves him, goes to New York and attempts to find work through Miss Busch, who befriends her. A test before the wealthy night club revue producer, Dinehart, proves a frost, but he takes her on in the chorus through friendship with Miss Busch.

The not unexpected child arrives, and through Dinehart's generosity, she is sent away to recuperate. Returning, she brings the child with her, turns down Dinehart's offer of marriage, makes a considerable success with a song she has written, and repulses the advances of Theodore von Eltz, who has lots of money but highly dishonorable intentions. Nugent returns, sees the baby, then leaves. But Miss Knapp, through Miss Busch, arranges for a tryout for him, at which he is considerably no good. Miss Knapp has said she will have nothing to do with him, with every indication that she will succumb to Dinehart. But she relents, returns to Nugent and that's that.

Sell the idea of the girl who made good but couldn't forget the ham actor who was her husband, despite the opportunity of wealth and position offered her. The best draw probably lies in the younger generation. The film is an adult attraction, there being nothing whatever in it for the juvenile. The exhibitor might best show it in a midweek position.—Aaronson, New York.

An Invincible picture. Distributed by Chesterfield. Directed by Frank Strayer. Assistant director, Melville Shyer. Photographed by M. A. Anderson. Sound engineer, Pete Clark. Dances staged by Pearl Eaton. Release date, September 1, 1933. Running time, 70 minutes.

CAST

Wade Valentine ..... Alan Dinehart
Sally ..... Evalyn Knapp
Joe ..... Edward Nugent
Cleo ..... Gloria Shea
Claudette ..... Ada May
Laddie Norton ..... Theodore von Eltz
Mozart ..... George Grandee
Lou Kenton ..... Mae Busch

Day of Reckoning

(MGM)

Drama

This weighty screen drama presents a bit of problem to the exhibitor as a less conspicuous work of the usually vigorous Richard Dix. At the same time, in the role of a house-maid, Una Merkel, of the ingenuous manners and heavily southern speech, virtually takes the picture away from those who are ostensibly its stars.

As a title the "Day of Reckoning" line presents innumerable selling possibilities for the exhibitor in catch lines and advertising copy. Everyone, probably, is interested in some sort of "day of reckoning." That title, properly emphasized, and combined strongly with the popular box office name of Dix, should bring con-

siderable initial patronage attention. Besides the Dix name for marquee purposes are those of Madge Evans, Miss Merkel, Conway Tearle and Stuart Erwin, good if not outstanding.

It is domestic drama for the most part, starting somewhat slowly but reaching to an action climax in a fist fight on the edge of a roof.

Dix is extremely happy in his home with his wife, Miss Evans, and two young children, despite his wife's extravagance. Miss Merkel is the devoted maid. On the evening of a birthday party, Dix is arrested on a charge of appropriating funds from his firm, to supply his wife with luxuries. Seeking to aid him, she is unsuccessful until she goes to Tearle, wealthy business man. He hires an attorney and so frames his "friend" Dix, that Dix receives a county jail sentence of two years, leaving the way clear for Tearle to pursue Miss Evans. He gives her employment in his office despite her obvious incompetence, and the annoyance of Isabel Jewell, in love with Tearle. Miss Evans carries on an affair with Tearle despite Miss Merkel's efforts to prevent it. Miss Merkel, incidentally, is the apple of the eye of Erwin, the milkman. Dix, in jail, has profound faith in his wife's fidelity.

Then the pace quickens, as Miss Jewell finds Tearle and Miss Evans together and kills Miss Evans. The news stuns Dix, but when Tearle is confined to the same jail for implication in the crime, Dix finds his chance, and the two fight it out desperately on the cornice of the jail roof. Tearle falls to his death, the day of reckoning having tumultuously arrived. Miss Merkel, meanwhile has taken the children to the country home of Erwin, among the cows and chickens. Released from jail, Dix is met by Erwin, and in an almost saccharine pastoral setting is reunited with his children, while Miss Merkel provides for the happiness of Erwin. The last sequence is by way of being an anti-climax, but it does provide the expected—and apparently necessary—happy ending.

Dix and the title are unquestionably the exhibitor's best bets in the selling of the picture, combined with whatever references to Miss Merkel's part of the faithful servant, in her own way in love with Dix, may suggest themselves to the showman. The prison fight sequence provides what action punch would be otherwise lacking.—Aaronson, New York.

Produced and distributed by Metro-Goldwyn-Mayer. Directed by Charles Brabin. Associate producer, Lucien Hubbard. Based on the story by Morris Levine. Screen play by Zelda Sears and Eve Green. Art director, Eddie Imazu. Interior decoration by Edwin B. Willis. Photographed by Theodore Tetzlaff. Film editor, Adrienne Fazan. Release date, October 27, 1933. Running time, 70 minutes.

CAST

John Day	Richard Dix
Dorothy Day	Madge Evans
Hollins	Conway Tearle
Mamie	Una Merkel
Jerry	Stuart Erwin
Johnny	Spanky McFarlane
Kate Lovett	Isabel Jewell
Slim	James Bell
Hart	Raymond Hatton
Harry	Paul Hurst
Abraham	John Larkin
Guard	Wilfred Lucas
O'Farrell	Samuel Hinds

Love, Honor and Oh, Baby

(Universal)

Comedy

Universal's starring comedy team of Slim Summerville and Zasu Pitts comes again to the screen in a comedy of the shyster lawyer, the timid fiancee and her gold-digging family, all of which combines to make slightly slapstick comedy, with numerous laughs.

The exhibitor has a wide open opportunity for laugh selling, citing previous efforts of the team, and leading with the announcement that "they are back again." Gagging the idea of the lawyer fighting for his sweetheart's "honor"—and the $100,000 for which they hope to mulct her employer—should bring results, with lobby stills of Summerville and Pitts, particularly those showing her on the witness stand, aiding the draw.

The title presents an opportunity for more kidding in the advertising. Though there is nothing especially subtle or clever about the comedy involved, it is good for laughs and the team is popular.

Slim, who has been engaged to Zasu for six years, doesn't want to get married until he has some money, much to the disgust of her family, composed of her sister and brother-in-law, Lucille Gleason and Donald Meek, and hard-boiled, divorcee elder sister, Vera Teasdale. When Slim learns that Miss Pitts' boss, George Barbier, is in the habit of taking his secretary on occasional holiday weekend trips to Rochester, the lawyer has an idea. It becomes workable when the previous secretary quits and Zasu gets the job. It is all framed, with the family taking an important part in the arrangements devised by Slim. There are amusing moments when Miss Pitts, in her timid fashion, attempts to arouse her boss's interest in the preliminaries to a trip to Rochester. She succeeds, and the moment arrives when he comes to the apartment to take Zasu to the train. The suit makes front page news, the trial starts, though Miss Teasdale double-crosses the family, going over to the enemy.

The court-room scene, with which the film ends, is good for laughs, as Slim turns the trick with a weather report of the day in question, which upsets the defense of Purnell Pratt, Barbier's attorney. The exhibitor has a chance for laugh selling in the entries in Miss Pitts' diary, mentioning the various vegetables recommended to her by Barbier, a vegetarian. Slim gives them a double meaning, with amusing results on the witness stand. Slim and Zasu, of course, win the case.

Sell Slim and Zasu, sell the laughs, and the gold-digging idea which makes up the yarn. Liven up the campaign with the distribution of invitations to the "great trial of Miss Pitts, defended by her sweetheart, Slim Summerville." It should be good for almost any spot in the week.—Aaronson, New York.

Produced and distributed by Universal. From the play "Oh, Promise Me," by Howard Lindsay and Bertrand Robinson. Screen play by Eddie Buzzell and Norman Krasna. Directed by Eddie Buzzell. Photographed by George Robinson. Release date, October 16, 1933. Running time, 63 minutes.

CAST

Mark Reed	Slim Summerville
Connie	Zasu Pitts
J. B. Ogden	George Barbier
Flo	Lucille Gleason
Elsie	Vera Teasdale
Luther	Donald Meek
Marshal Durant	Purnell Pratt
Louise	Adrienne Dore
Mrs. Brown	Dorothy Grainger
Mr. Brown	Neely Edwards
The Judge	Henry Kolker

The Entertainer

(Columbia)

Amusing

Will Mahoney, long known on the stage for his amusing antics, is most certainly all that the title indicates in this short subject, in which, arriving at a house party to entertain, he proceeds to do his stuff. Working with a stooge, Mahoney goes through a lengthy, rapid-fire routine, almost every motion good for a laugh. Only at the end is it ascertained that he came to the wrong address in response to an agency call. The Mahoney name should be worth something, and the audience will be assured of numerous laughs.—Running time, 20 minutes.

Plane Nuts

(MGM)

Entertaining

Around the yarn of the two German-accented comedians who are hooked for the purchase of a large beer garden, then turn the tables on the perpetrators of the duping, MGM has smartly concocted a few attractive dance numbers. In addition to the entertainment afforded in the filmed floor show, the work of the two comedians is amusing and good for a number of laughs. A good short, it strikes a popular note of the moment, and should please almost any audience.—Running time, 20 minutes.

Snowman

(Invincible)

Entertaining

A color cartoon of unquestioned quality, this cleverly in animated fashion pictures the construction of a snowman by the animals of the arctic. The wintry figure suddenly comes to life and pursues the animals, who are only saved by the quick work of the Eskimo boy, who rushes to the central power house to turn on the Aurora Borealis and melt the snowman. The youngsters are certain to enjoy it.—Running time, 10 minutes.

Delhi

(First Division)

Interesting

One of the subjects of the Port of Call series, this number has much of travel interest in its picturing of the noted city of Delhi, in India, which is a strange combination of the ancient and the modern. Horse and ox-drawn carts share the streets with modern, double-decked trams, while the dress of the inhabitants presents a like contrast. With its indication of the mode of existence in another, and far distant land, this subject has an element of interest. The accompanying monologue is intelligent, and the subject rates as a good travel number.—Running time, 10 minutes.

I Like Mountain Music

(Vitaphone)

Entertaining

One of the Vitaphone Merry Melodies numbers, this subject has a quartet, dressed appropriately, handling the popular title song in attractive fashion. The accompanying animated cartoon is amusing in its recounting of the story of Rip Van Winkle and his dog, who, hunting, fall asleep after watching the gnomes bowling, and waken to the hysterical rush of today, a cartoon which is done amusingly. A good subject of its kind.—Running time, 7 minutes.

Three Little Swigs

(Paramount)

Good Comedy

By virtue of the comedic ability of Leon Erroll, famed stage and screen comedian of the undependable legs, this number has more than a laugh or two to recommend it. In the familiar setting of the domestic situation, wherein Erroll tries to stay sober at their anniversary party, a drink or two has its amusing effect. Then, trying to help a friend in distress, he finds himself in another jam, from which also he is extricated only after some fast thinking. It is fairly good comedy, and Erroll's name should be familiar. Running time, 20 minutes.

Stung Again

(Universal)

A Few Bright Spots

Louise Fazenda's comedy experience stands this picture in good stead; without it the word comedy would not have much justification. It's a camping story, and true enough there are no cows to squash the lunch and the pattern in general is different, but the fun is limpid for the most part. The picture ends on a skunk's invasion of the girls' sleeping tent.—Running time, 18 minutes.

World Flight

(RKO Radio)

Good Cartoon

When Cubby Bear, the Aesop Fables animated hero, attempts his world flight, and the plane indulges in those antics which only an animated cartoon artist can concoct, the result is a lightly amusing cartoon, especially enjoyable for the youngsters. Incorporated are cartoon caricatures of the Four Marx Brothers, Chevalier and others, cleverly done but no longer new.—Running time, 7 minutes.

DOUGH • RE • ME
IN THE BOX-OFFICE

WALTER WINCHELL'S "BROADWAY THR

IN MUSICAL ENTERTAINMENT

"Color, excitement — bright — racy — witty, Winchellian — grand entertainment."
— Daily Mirror

DARRYL F. ZANUCK PRODUCTION PRES

WITH THIS GREAT CAST Consta

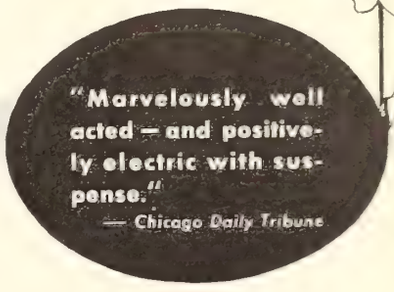
"Grand eye and ear entertainment."
— Evening Journal

Blossom SEELEY • Gregory RATOFF • Texas GUINAN

A KEYHOLE" STRIKES A NEW HIGH NOTE

IT'S THE SECOND BIG

ITED BY JOSEPH M. SCHENCK



e CUMMINGS • Russ COLUMBO • Paul KELLY

rances WILLIAMS ABE LYMAN AND HIS BAND

RELEASED THRU
UNITED
ARTISTS

20th CENTURY PICTURES, INC.

"AN AIR-TIGHT, SEAMLESS THRILLER"

And 100 Per Cent Screen Material, Says DeCasseres of "Ten-Minute Alibi"; Other Stage Plays

by BENJAMIN DE CASSERES

TEN-MINUTE ALIBI

Crosby Gaige and Lee Shubert got Herman Shumlin to direct Anthony Armstrong's big London hit, "Ten-Minute Alibi." He did a masterly job in a play that drew the breaths out of the blood vessels of a house packed to the walls.

On the night I was present at this fine murder melodrama I was as entirely surrounded by picture execs. as an Untouchable is with fleas.

"Ten-Minute Alibi" clicks for a picture buy like a taxi running away down the slippery slopes of Griffith Park. And I suggest that Bramwell Fletcher be shanghaied to Hollywood, for his Colin Derwent, the murderer, is about as fine a study in post-murder emotional stress as I have seen in many years. This fellow is an artist.

Philip Sevilla, dopester and international white-slaver, is about to skip from London to Paris with Betty Findon, a nice, believing young girl.

Colin Derwent, a young barrister, is in love with her. He knows Philip's crawly business and reputation. On a visit to threaten Philip he smokes one of the latter's doped cigarets. During his sleep a perfect alibi murder is unfolded in his brain.

The dream is played out in the first act. In the second act, the reality begins. With slight variations on the dream, Philip is murdered by Colin. He makes it look like suicide, turns the clock back for an alibi, goes to a restaurant and then returns.

The alibi is perfect. Scotland Yard is bamboozled in a dramatic third act, and Colin is freed of suspicion. He has saved the girl and put a beast out of the way.

The clock is the big factor in this play as it will be in the picture. And every second in this play ticks with menace.

"Ten-Minute Alibi" is an air-tight, seamless thriller.

Picture value, 100 *per cent.*

THE GREEN BAY TREE

"The Green Bay Tree," the big London run, by Mordaunt Shairp, is a 100 per cent adult play. No emotional monkeyshines. No claptrap. No trick-stuff. No hemstitching and half-soling. Solid. The goods. In a word, a great play—a profound play—has come to New York.

It sounds like Noel Coward. It sounds like Oscar Wilde. It sounds like Bourdet of "The Captive." But it isn't any of these. It stands alone, brilliant, sophisticated, human, grim, tragic. Jed Harris meditated two years about producing it. And he handed us a perfect job. So did the actors.

It is a ticklish picture subject. Homosexuality is implied, as it is in "The Design for Living" and as lesbianism was frankly the theme in "The Captive." But "The Green Bay Tree" can be so manipulated on the screen that the wise will guess, and what the meek and lowly of mind don't know won't harm them.

The fable, in brief, is this:

Mr. Dulcimer ("Dulcy") is rich, luxury-loving, a collector of flowers, rare pleasures and sensations. He lives alone with Trump, his butler (of the same hedonistic breed), and Julian Dulcimer, an adopted son. for whom he paid a large sum of money to a drunken father, now turned a Heaven-scouring evangelist and reformed souse. Dulcy "bought" Julian after hearing his "high-treble" voice in a choir.

Enters the girl, Leonora Yale, matter-of-fact, middle-class, studying to be a veterinarian. Julian loves her. The play turns on the conflict between "Dulcy," Julian's real father, and the girl. The latter two are trying to rescue Julian from "Dulcy's" insidious "corrupting influence," for he, too, "loves" the boy.

These five characters are real. It is tingling drama. Hearts and motives are laid bare with a surgeon's knife in a lancinating dialogue. It's a "sensation."

Picture value, 70 per cent.

THE WORLD WAITS

This play of the Antarctic, by George F. Hummel, was made to go into camera production. I think it would make rather a tremendous thriller for the he-man (and therefore True Woman) trade.

With fifteen men marooned down near the Pole for three years, their ship beyond reach, no relief boat in sight, and starvation staring them in the face—well, it fairly yelps for any old scenarist.

Mutiny, airplane disasters, suicide, the emotion of fear exposed to ice, ice, ice. There you are.

It's a kind of frappéd "Journey's End." I could write a column about it, but it can be condensed into the phrase: a great buy.

Picture value, 100 *per cent.*

LET 'EM EAT CAKE

This sequel to "Of Thee I Sing," with the impregnable Caxton-Vic Moore-Lois Moran stage outfit, and Kaufman, Ryskind and the Gershwins doing the musical cooking and the lyrical crocheting, does not nearly size up to their first famous opus.

For picture purposes, it looks like something that the Four Marxes could jazz to a fare-you-well.

Dialogue is piercing and snappy, but the tale is rather forced and tends to straight melodrama when it should be all satiric farce. Don't get serious when you are spoofing!

The tale: Wintergreen and Throttlebottom have been licked for re-election as President and Vice-President by one Tweedle-dee.

They go into the blue-shirt business in Union Square. They concoct a revolution, with a soap-box-wet-bomb-gasbag radical, and throw Tweedle-dee out of the White House.

There is a funny guillotine scene. And plenty of other good screen stuff—if the pictures dare monkey with the White House.

But with Groucho and Harpo—and Schnozzle!—grand stuff!

Picture value (with the Marxses) 90 *per cent.*

COME EASY

This is a rather bunky attempt to follow up that rip-roaring "Three-Cornered Moon." But the Ward family in this piece of tosh by Felicia Metcalfe is not, by a whole bottle of tabasco, the crazy and delightful Rimplegar family.

"Come Easy" (good picture title) is a small-town domestic setup. There are camera possibilities in it for the trade that is riding under the rumble-seat of the NRA upturn and for those curious persons who like to see their own domestic troubles on the screen.

We have the Ward family—Uncle Bill, who has lost his socks in stocks; Mrs. Ward and her three bum-around children, two girls and a boy.

At a critical moment Marcia Ward returns from a Philadelphia party with a Count Riccardo di Lucca, one of those Strictly Dishonorable looking furriners. He is putting up at the Ward house—no less.

This fires up the scrofulous blood of the main town-pump spitter who is in love with Marcia. He believes, naturally, that the furriner is an Eyetalian imposter and that a check he has passed is rubber. And Uncle Bill returns to tell them that this time he has lost even his pants buttons in another market pool.

As it turns out, the Count is OK. Money comes in through the pipe (this isn't very clear, but Aw, whatterhell!), and all ends hunky-dory in a fairly pediculous show that would take a lot of intellectual marrowfat to hammer into a picture.

Picture value, 20 *per cent.*

SHAN-KAR

Maybe yes and maybe no. The great Hindu dancer, with his company, is about to invade Hollywood and all points around. If he isn't the greatest sensation that ever hit Southern Cal., I'll swap my new camel's-hair coat for Bill Powell's mustache.

The "maybe yes and maybe no" was in regard to pictures. Whether this consummate artist, this great interpreter of the soul of India in music and dance, has any intention of going into pictures, I do not know. But I would like to see him and his company there—inserted somewhere in some kind of Anglo-Indian "Cavalcade."

Shan-Kar himself is youthful and has the beauty of an amorous god.

If sex-appeal, beauty, grace and erotic charm are picture assets, Shan-Kar is a Find with a capital f.

THE SWING TO FOX is based on *Dependability*

Box-office pictures . . . delivered *on time* . . . the secret of the exhibitors' swing toward FOX. Now . . . when you want big pictures to cash in on the rising attendance tide . . . FOX manpower delivers these great releases:

THE MAD GAME *with* **Spencer Tracy,** Claire Trevor, Ralph Morgan. Directed by Irving Cummings. Smash drama of the kidnaping racket. *Released October 27th.*

BERKELEY SQUARE *with* **Leslie Howard, Heather Angel.** Jesse L. Lasky production, directed by Frank Lloyd. Proving a clean-up at popular prices. *Released November 3rd.*

LILIAN HARVEY *in* **MY LIPS BETRAY** *with* John Boles, El Brendel. Directed by John Blystone. Lilian Harvey . . . singing, dancing . . . at her captivating best. *Released November 10th.*

OLSEN'S BIG MOMENT *with* **El Brendel,** Walter Catlett, Barbara Weeks, Susan Fleming. Girlie-girlie, gag-and-guffaw riot. Directed by Malcolm St. Clair *Released November 17th.*

JIMMY AND SALLY *with* **James Dunn** *and* **Claire Trevor.** Directed by James Tinling. Peppy romance of a snappy p. a. and his s. a. sweetie. Swell music. *Released November 24th.*

CLARA BOW *in* **HOOPLA** *with* Preston Foster, Richard Cromwell, Herbert Mundin, James Gleason, Minna Gombell. Al Rockett production, directed by Frank Lloyd. Hot stuff! *Released November 30th.*

JOIN THE UPSWING WITH FOX

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended November 4, 1933, from 114 houses in 18 major cities of the country reached $1,359,534, an increase of $124,512 over the total for the previous calendar week, ended October 28, when 111 theatres in 18 cities reported an aggregate gross of $1,235,022.

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Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1933.)	
Boston			Picture	Gross	Picture	Gross		
Boston	2,900	25c-50c	"Saturday's Millions" (U)	20,500	"My Woman" (Col.)	21,500	High 10-28 "My Woman"	21,500
							Low 3-11 "Topaze"	11,000
Fenway	1,800	30c-50c	"Kennel Murder Case" (W. B.) and "Tillie and Gus" (Para.)	9,500	"Bureau of Missing Persons" (W. B.) and "Worst Woman in Paris?" (Fox)	10,500	High 1-14 "Island of Lost Souls" and "Billion Dollar Scandal"	15,000
							Low 7-29 "She Had to Say Yes" and "Arizona to Broadway"	6,000
Keith's	3,500	30c-50c	"After Tonight" (Radio)	20,000	"My Weakness" (Fox)	19,000	High 1-7 "No Other Woman"	21,000
							Low 3-11 "When Strangers Marry"	12,000
Loew's State	3,700	35c-50c	"Meet the Baron" (MGM)	20,500	"Broadway Thru a Keyhole" (U. A.)	20,000	High 1-7 "Strange Interlude"	23,000
							Low 3-11 "Men Must Fight"	11,000
Metropolitan	4,350	30c-65c	"I'm No Angel" (Para.)	44,500	"Footlight Parade" (W. B.)	32,500	High 11-4 "I'm No Angel"	44,500
							Low 3-11 "King of the Jungle"	26,500
Paramount	1,800	30c-50c	"Kennel Murder Case" (W. B.) and "Tillie and Gus" (Para.)	10,000	"Bureau of Missing Persons" (W. B.) and "Worst Woman in Paris?" (Fox)	10,500	High 2-25 "Dangerously Yours" and "Deception"	17,000
							Low 8-12 "Mary Stevens, M.D." and "Flying Devils"	8,000
Buffalo								
Buffalo	3,500	30c-55c	"Torch Singer" (Para.)	13,100	"Night Flight" (MGM)	16,200	High 2-25 "State Fair"	24,800
							Low 3-25 "Our Betters"	9,800
Century	3,000	25c	"This Day and Age" (Para.)	6,000	"I Loved a Woman" (F. N.)	5,900	High 8-12 "Forgotten Men" and "Easy Millions"	8,000
							Low 5-13 "Grand Slam" and "Past of Mary Holmes"	4,200
Great Lakes	3,000	25c-40c	"I'm No Angel" (Para.)	27,200	"Turn Back the Clock" (MGM)	11,100	High 11-4 "I'm No Angel"	27,200
							Low 4-15 "Rome Express"	5,400
Hippodrome	2,100	25c-40c	"One Sunday Afternoon" (Para.) (6 days) (25c)	10,000	"The Bowery" (U. A.) (2nd week)	7,800	High 6-24 "Gold Diggers of 1933"	16,100
							Low 8-26 "Moonlight and Pretzels"	5,100
Lafayette	3,300	25c	"Tarzan the Fearless" (Principal)	6,700	"S. O. S. Iceberg" (U.)	7,000	High 9-23 "Lady for a Day"	10,000
							Low 10-14 "Saturday's Millions"	5,000
Chicago								
Chicago	4,000	35c-68c	"Ever in My Heart" (W. B.)	43,000	"Bombshell" (MGM)	50,000	High 9-2 "Goodbye Again"	75,000
							Low 4-29 "Central Airport"	22,000
McVicker's	2,284	30c-60c	"Kennel Murder Case" (W. B.)	11,000	"Stage Mother" (MGM)	11,000	High 10-14 "Too Much Harmony"	20,000
							Low 7-1 "The Woman I Stole"	5,000
Oriental	3,940	30c-60c	"I'm No Angel" (Para.) (4th week)	31,000	"I'm No Angel" (Para.) (3rd week)	30,000	High 10-14 "I'm No Angel"	50,000
							Low 10-7 "The Power and the Glory"	10,000
Palace	2,509	35c-75c	"Ann Vickers" (Radio)	27,000	"Ace of Aces" (Radio)	25,500	High 9-9 "Morning Glory"	37,000
							Low 5-27 "Below the Sea"	14,000
Roosevelt	1,591	25c-50c	"Tarzan the Fearless" (Principal)	7,500	"Saturday's Millions" (U.)	9,800	High 10-14 "Penthouse"	16,000
							Low 3-4 "Luxury Liner"	6,200
United Artists	1,700	30c-60c	"The Bowery" (U. A.) (3rd week)	9,500	"The Bowery" (U. A.) (2nd week)	15,000	High 1-21 "The Kid From Spain"	27,000
							Low 3-18 "Perfect Understanding"	6,800
Cleveland								
Allen	3,300	20c-40c	"Emperor Jones" (U. A.)	3,500	"Saturday's Millions" (U.)	3,000	High 2-25 "Dangerously Yours" and "West of Singapore"	7,500
							Low 3-4 "Infernal Machine" and "Exposure"	1,800
Hanna	1,500	30c-40c	"Forgotten Men" (Jewel) (2nd week)	4,000	"Forgotten Men" (Jewel) (1st week)	7,500	.....	
Hippodrome	3,800	25c-40c	"Berkeley Square" (Fox)	20,000	"Worst Woman in Paris?" (Fox)	14,000	High 10-21 "East of Fifth Avenue"	30,000
							Low 6-10 "Circus Queen Murder"	2,900
RKO Palace	3,100	30c-75c	"Walls of Gold" (Fox)	24,500	"Rafter Romance" (Radio)	23,000	High 11-4 "Walls of Gold"	24,500
							Low 8-19 "No Marriage Ties"	4,200
State	3,400	30c-44c	"The Way to Love" (Para.)	7,000	"Night Flight" (MGM)	6,000	High 8-19 "Tugboat Annie"	26,000
							Low 6-24 "The Eagle and the Hawk"	5,000
Warner's Lake	800	31c-60c	"Footlight Parade" (W. B.) (2nd week)	4,200	"Footlight Parade" (W. B.) (1st week-8 days)	10,000	High 10-28 "Footlight Parade"	10,000
							Low 8-5 "Heroes for Sale"	1,500
Denver								
Aladdin	1,500	25c-50c	"Broadway Thru a Keyhole" (U.A.) (6 days)	3,500	"Emperor Jones" (U. A.)	5,000	High 2-25 "Cavalcade"	10,000
							Low 4-8 "Smoke Lightning" and "Broadway Bad"	2,500
Denham	1,500	25c-40c	"I'm No Angel" (Para.) (2nd week)	13,000	"I'm No Angel" (Para.) (1st week)	16,000	High 10-28 "I'm No Angel"	16,000
							Low 6-3 "Mussolini Speaks," "Night of Terror" and "Soldiers of the Storm"	1,950
Denver	2,500	25c-50c	"Broadway Thru a Keyhole" (U.A.) (6 days)	4,500	"Meet the Baron" (MGM)	6,000	High 8-12 "Tugboat Annie"	14,600
							Low 9-30 "Beauty for Sale"	3,500
Orpheum	2,600	25c-40c	"Kennel Murder Case" (W. B.) (6 days)	11,000	"Saturday's Millions" (U.)	12,500	High 3-4 "42nd Street"	18,500
							Low 6-10 "Zoo in Budapest"	3,750
Paramount	2,000	25c-40c	"Love, Honor and Oh, Baby" (U.)	2,500	"Walls of Gold" (Fox)	2,250	High 4-1 "The Kid From Spain"	7,000
							Low 7-8 "The Barbarian"	2,000
Detroit								
Downtown	2,750	25c-50c	"After Tonight" (Radio)	11,400	"My Woman" (Col.)	14,100	High 10-14 "No Marriage Ties"	16,500
							Low 6-10 "The Woman I Stole"	3,700
Fisher	2,700	15c-50c	"Bombshell" (MGM) (25c-40c)	8,300	"Bureau of Missing Persons" (F. N.)	6,400	High 1-28 "Silver Dollar"	15,400
							Low 3-18 "Secret of Madame Blanche"	3,100
Fox	5,100	15c-50c	"Walls of Gold" (Fox) (25c-50c)	15,200	"The Power and the Glory" (Fox)	16,200	High 9-16 "Sing, Sinner, Sing"	32,300
							Low 5-15 "After the Ball" and "Afraid to Talk"	5,400
Michigan	4,000	25c-50c	"Night Flight" (MGM)	18,100	"Bombshell" (MGM)	21,200	High 1-21 "Tonight Is Ours"	23,700
							Low 7-1 "College Humor"	7,300
State	3,000	25c-50c	"I'm No Angel" (Para.) (4th week)	12,300	"I'm No Angel" (Para.) (3rd week)	12,400	High 10-14 "I'm No Angel" (5 days)	24,100
							Low 9-30 "To the Last Man"	4,400
United Artists	2,000	25c-50c	"Broadway Thru a Keyhole" (U.A.)	9,100	"Meet the Baron" (MGM)	6,200	High 2-11 "The Kid From Spain"	17,400
							Low 3-25 "The Sign of the Cross"	4,100

EDUCATIONAL'S BIGGEST STAR LINE-UP STEPS OUT IN HIGH WITH RECORD HITS

Names Are Box-office Keynote of Showmen's Recovery Program of Short Features; Lillian Roth and Ernest Truex Score with "Million Dollar Melody" and "Mr. Adam."

Current Comedy Clickers

ANDY CLYDE

in

"HIS WEAK MOMENT"

He was the town's strong man till his weak moment came along. It's a scream.

"GIT ALONG LITTLE WIFIE"

Coronet Comedy

with

TAYLOR HOLMES

The laugh's on the alimony racketeer in this clever farce.

TOM HOWARD

in

"STATIC"

High frequency laughs in a radio shop.... with no interference.

"MERRILY YOURS"

first of the new series of

"Frolics of Youth"

with

JUNIOR COGHLAN *and*

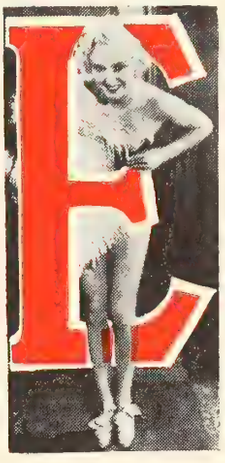
MARY BLACKFORD

Frolicksome fun for youths of any age.

"LEAVE IT TO DAD".

Mermaid Comedy

One of the fastest action comedies of the year.



ducational Pictures have taken another giant stride ahead of the field. The big name stars of radio, stage and screen signed up to reinforce *Educational's* established favorites, have begun to deliver... with a k. o. wallop in every reel. Their comedy hits are scaling new peaks of short subject box-office valuation.

East and West ... *Educational's* production units are giving 'er the gun in an unprecedented flight of short subject showmanship... stepping up on a program of entertainment that runs the gamut of public taste, and gives the showman bigger opportunities for profit.

E. W. Hammons Fulfills His Promise of Box-office Talent

No company has ever approached, in one season's comedies, the grand array of box-office names coming to you in *Educational Pictures.* Among the outstanding favorites who are contributing to this showman's program are: Ernest Truex, Andy Clyde, Helen Morgan, Tom Patricola, Tom Howard, Stoopnagle and Budd, Moran and Mack, Milton Berle, Lillian Roth, Olive Borden, Bob Hope, Charles Judels, Taylor Holmes, Junior Coghlan, Tom Howard, and James Melton.

Your Profits Are in Your Hands

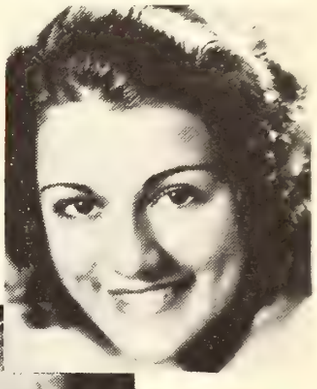
There's profit for the showman, too, in the single-reel pictures in which *Educational* is covering such a wide range of amusement angles. There are no funnier cartoons to be had than Terry-toons. Fast increasing sales show their growing popularity. There's a smile for everybody in the new Song Hit Story, "Slow Poke," featuring Stepin Fetchit, the original Lazy Bones. And "Your Life Is In Your Hands," a gem from the Treasure Chest, will have everyone in your audience talking and studying the lines in his hands. It offers a score of opportunities for easy exploitation. *Your profits are in your hands,*

First of New Stars in Parade of Hits

Lillian ROTH

in

"MILLON DOLLAR MELODY"



Ernest TRUEX

in

"MR. ADAM"

The parade of hits from the eastern forces is under way, with Lillian Roth and Ernest Truex leading the procession. Miss Roth, with Eddie Craven, gives *Educational's* Musical Comedies a great send-off in "Million Dollar Melody." This Jack White production, with original songs by James Hanley and Benny Davis, is a picture of big feature calibre in story, music, dialogue and action. And Mr. Truex, with all his big feature successes, has never done a funnier role than that of the nudist colony recruit in the Al Christie production "Mr. Adam."

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Educational Pictures — THE SPICE OF THE PROGRAM

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1933.)	
Hollywood								
Chinese	2,500	50c-$1.65	"I'm No Angel" (Para.) (3rd week)	20,250	"I'm No Angel' (Para.) (2nd week)	24,500	High 9-9 "Dinner at Eight"	36,656
							Low 4-1 "King Kong"	14,600
W. B. Hollywood	3,000	25c-55c	"Kennel Murder Case" (W. B.)	13,000	"Ever in My Heart" (W. B.)	12,500	High 3-25 "42nd Street"	26,000
							Low 4-15 "Grand Slam"	8,975
Kansas City								
Mainstreet	3,049	25c-40c	"Chance at Heaven" (Radio) (6 days and Sat. midnite show) (25c-60c)	16,000	"Ace of Aces" (Radio) (8 days and Sat. midnite show) (25c-50c)	21,000	High 10-28 "Ace of Aces"	21,000
							Low 5-20 "Sweepings"	4,000
Midland	4,000	25c	"Broadway Thru a Keyhole" (U.A.) (7 days and Sat. midnite show)	10,000	"Meet the Baron" (MGM) (7 days and Sat. midnite show)	9,000	High 1-7 "Strange Interlude"	30,000
							Low 4-15 "Perfect Understanding"	4,900
Newman	1,800	25c-40c	"The Way to Love" (Para.) (6 days and Sat. midnite show)	4,000	"I'm No Angel" (Para.) (2nd week-8 days and Sat. midnite show)	10,000	High 10-21 "I'm No Angel"	17,500
							Low 5-27 "Picture Snatcher"	2,800
Uptown	2,000	25c-40c	"I Loved a Woman" (F. N.)	3,000	"Saturday's Millions" (U.)	3,300	High 2-11 "State Fair"	7,000
							Low 7-1 "Lilly Turner"	1,600
Los Angeles								
Criterion	1,610	25c-40c	"Stranger's Return" (MGM) (2nd week) and "Beauty for Sale" (MGM)	3,200	"Stranger's Return" (MGM) (1st week)	2,950	High 8-19 "Storm at Daybreak"	3,800
							Low 7-29 "The Devil's Brother"	1,850
Filmarte	850	40c-50c	"Bitter Sweet" (U. A.)	2,750	"Red Head" (H. Bregstein) (6th week)	1,350	High 9-23 "Red Head"	3,500
							Low 9-9 "The Rebel"	1,800
Loew's State	2,416	25c-40c	"Bombshell" (MGM)	15,650	"Broadway to Hollywood" (MGM)	12,500	High 8-19 "Tugboat Annie"	28,300
							Low 3-11 "Dangerously Yours"	8,000
Los Angeles	3,000	15c-25c	"Dance, Girl, Dance" (Chesterfield)	5,800	"Sweetheart of Sigma Chi" (Monogram)	4,100	High 7-22 "Kiss of Araby" and "Samarang"	6,200
							Low 9-2 "Important Witness" and "Doubled and Redoubled"	2,200
Orpheum	2,220	25c-35c	"Walls of Gold" (Fox)	4,200	"Secret of the Blue Room" (U.) and "The Last Trail" (Fox)	4,300	High 9-23 (since Sept.) "The Devil's in Love" and "Before Dawn"	4,850
							Low 10-7 "India Speaks" and "Ladies Must Love"	3,350
Paramount	3,596	25c-40c	"Take a Chance" (Para.)	23,000	"Saturday's Millions" (U.)	18,500	High 1-7 "No Man of Her Own"	30,000
							Low 3-18 "King of the Jungle"	10,000
RKO	2,700	25c-40c	"Ann Vickers" (Radio) (2nd week)	4,000	"Ann Vickers" (Radio) (1st week)	8,100	High 1-7 "Animal Kingdom"	11,600
							Low 9-30 "Brief Moment"	1,700
United Artists	2,100	25c-40c	"The Bowery" (U. A.) (3rd week)	12,000	"The Bowery" (U. A.) (2nd week)	16,000	High 10-21 "The Bowery"	21,000
							Low 1-28 "Hello, Everybody"	3,900
W. B. Downtown	3,400	25c-55c	"Kennel Murder Case" (W. B.)	11,600	"Ever in My Heart" (W. B.)	9,500	High 3-25 "42nd Street"	19,000
							Low 8-19 "She Had to Say Yes"	9,000
Minneapolis								
Century	1,640	25c-40c	"My Weakness" (Fox)	4,000	"The Power and the Glory" (Fox)	3,500	High 4-22 "Secrets"	5,500
							Low 3-11 "Secret of Madame Blanche"	2,500
Lyric	1,238	20c-25c	"Tillie and Gus" (Para.)	1,500	"Golden Harvest" (Para.)	1,500	High 4-1 "20,000 Years in Sing Sing"	3,000
							Low 10-7 "Turn Back the Clock"	1,300
RKO Orpheum	2,900	20c-40c	"Bureau of Missing Persons" (F. N.)	5,800	"Ace of Aces" (Radio)	6,000	High 1-7 "Animal Kingdom"	14,000
							Low 3-11 "Cynara"	3,000
State	2,300	25c-40c	"The Bowery" (U. A.)	6,000	"Solitaire Man" (MGM)	6,000	High 4-29 "Cavalcade"	8,000
							Low 3-11 "King of the Jungle"	3,500
World	400	25c-75c	"The Good Companions" (Fox)	1,200	"F. P. 1" (Fox)	1,200	High 4-22 "Be Mine Tonight"	2,400
							Low 11-4 "The Good Companions"	1,200
Montreal								
Capitol	2,547	25c-60c	"I'm No Angel" (Para.) (25c-75c)	13,000	"Morning Glory" (Radio) and "Flying Devils" (Radio)	10,000	High 11-4 "I'm No Angel"	13,000
							Low 7-15 "The Silver Cord" and "Professional Sweetheart"	7,500
Loew's	3,115	25c-75c	"The Power and the Glory" (Fox)	12,500	"Captured" (W. B.)	13,000	High 1-21 "The Mask of Fu Manchu"	14,500
							Low 9-30 "Turn Back the Clock" and "Emergency Call"	7,500
Palace	2,600	25c-85c	"Night Flight" (MGM) and "Facing the Music" (Empire) (25c-75c)	9,000	"The Way to Love" (Para.)	11,500	High 2-18 "The Sign of the Cross"	15,500
							Low 11-4 "Night Flight" and "Facing the Music"	9,000
Princess	2,272	25c-75c	"Tarzan the Fearless" (Principal) and "My Woman" (Col.) (25c-65c)	7,500	"The Bowery" (U. A.) and "Devil's Mate" (Monogram) (2nd week)	5,000	High 1-7 "The Kid From Spain" and "Speed Demon"	12,000
							Low 8-12 "Whoopee" and "Virtue"	5,000
New York								
Astor	1,012	55c-$2.20	"Dinner at Eight" (MGM) (10th week)	10,261	"Dinner at Eight" (MGM) (9th week)	13,203	High 9-2 "Dinner at Eight"	21,000
							Low 3-25 "The White Sister"	14,559
Cameo	549	25c-40c	"The Wandering Jew" (J.A.F.A.) (2nd week)	4,010	"The Wandering Jew" (J.A.F.A.) (1st week)	4,457	High 1-28 "Maedchen in Uniform"	9,200
							Low 8-5 "King of Jazz"	1,064
Capitol	4,700	35c-$1.65	"Meet the Baron" (MGM)	37,820	"Bombshell" (MGM)	49,735	High 8-12 "Another Language"	64,000
							Low 9-30 "Solitaire Man"	21,210
Hollywood	1,543	25c-85c	"The World Changes" (F. N.)	24,740	"Ever in My Heart" (W. B.) (2nd week-4 days)	3,600	High 9-1 "Voltaire"	25,868
							Low 10-21 "Ever in My Heart"	8,296
Mayfair	2,300	35c-85c	"Blind Adventure" (Radio) (9 days)	10,000	"Dance, Girl, Dance" (Chesterfield)	6,400	High 1-7 "The Half Naked Truth"	24,750
							Low 6-3 "When Strangers Marry"	4,900
Palace	2,500	25c-75c	"I Loved a Woman" (F. N.)	11,734	"Wild Boys of the Road" (F.N.)	7,865	High 2-4 "Animal Kingdom"	16,150
							Low 4-15 "Parole Girl"	4,500
Paramount	3,700	35c-99c	"I'm No Angel" (Para.) (3rd week)	55,000	"I'm No Angel" (Para.) (2nd week)	68,200	High 10-21 "I'm No Angel"	83,450
							Low 2-4 "Hello, Everybody"	15,600
Rialto	2,200	40c-65c	"Kennel Murder Case" (W. B.)	16,000	"Headline Shooter" (Radio)	8,500	High 5-20 "Forgotten Men"	22,500
							Low 4-15 "Destination Unknown" and "The Fighting President"	5,800
Rivoli	2,200	35c-99c	"Broadway Thru a Keyhole" (U. A.)	38,400	"The Bowery" (U. A.) (4th week)	17,900	High 10-7 "The Bowery"	45,000
							Low 8-5 "The Rebel"	7,200
RKO Music Hall	5,945	35c-$1.65	"Berkeley Square" (Fox)	80,344	"Aggie Appleby, Maker of Men" (Radio)	59,000	High 4-15 "Cavalcade"	107,761
							Low 6-17 "Ann Carver's Profession"	44,938
RKO Roxy	3,700	25c-55c	"Private Life of Henry VIII" (U. A.)	20,763	"Doctor Bull" (Fox) (4 days) "Charlie Chan's Greatest Case" (Fox) (3 days)	12,000	High 1-7 "Animal Kingdom"	71,267
							Low 7-1 "Adorable" and "Supernatural"	7,592
Roxy	6,200	25c-55c	"Love, Honor and Oh, Baby!" (U.)	19,000	"Walls of Gold" (Fox)	22,000	High 1-7 "No More Orchids"	39,487
							Low 1-28 "Air Hostess"	9,100
Strand	3,000	35c-$1.25	"Footlight Parade" (W. B.) (4th week-8 days)	18,862	"Footlight Parade" (W. B.) (3rd week)	20,912	High 10-14 "Footlight Parade"	55,190
							Low 8-5 "She Had to Say Yes"	10,590

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—*Motion Picture Herald*

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[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week: Picture	Current Week: Gross	Previous Week: Picture	Previous Week: Gross	High and Low Gross (Tabulation covers period from January, 1933.)	
Oklahoma City								
Capitol	1,200	10c-41c	"One Man's Journey" (Radio)....	3,500	"Tillie and Gus" (Para.).....	3,000	High 9-9 "Three Cornered Moon"	3,700
							Low 3-11 "From Hell to Heaven".....	1,350
Criterion	1,700	10c-56c	"The Bowery" (U. A.).....	6,000	"I'm No Angel" (Para.).....	11,000	High 10-28 "I'm No Angel".....	11,000
							Low 3-11 "Clear All Wires".....	1,800
Liberty	1,500	10c-36c	"The Power and the Glory" (Fox) (3 days)	1,500	"Love, Honor and Oh, Baby!" (U.) (4 days)	1,700	High 9-2 "Gold Diggers of 1933".....	3,900
			"Saturday's Millions" (U.) ..... (4 days)	1,500	"Walls of Gold" (Fox)..... (3 days)	1,300	Low 3-18 "The Death Kiss" and "The Fourth Horseman"	1,100
Victoria	800	10c-26c	"Rafter Romance" (Radio)..... (3 days)	600	"Midshipman Jack" (Radio)..... (4 days)	600	High 7-1 "King of Jazz".....	1,800
			"Yes, Mr. Brown" (U. A)..... (4 days)	600			Low 11-4 "Rafter Romance" and "Yes, Mr. Brown"	1,200
Omaha								
Brandeis	1,200	20c-40c	"Lady for a Day" (Col.)..... (2nd week)	5,000	"Lady for a Day" (Col.) ..... (1st week)	6,500	.....	
Orpheum	3,000	25c-40c	"Meet the Baron" (MGM) and.... "Worst Woman in Paris?" (Fox)	7,500	"The Bowery" (U. A.) and..... "By Appointment Only" (Chesterfield)	7,500	High 6-24 "I Loved You Wednesday"..	16,500
							Low 4-29 "Sweepings"	5,000
Paramount	2,900	25c-50c	"The Way to Love" (Para.).....	8,500	"Bombshell" (MGM)	6,750	High 7-22 "Gold Diggers of 1933".....	13,250
							Low 6-10 "Reunion in Vienna".....	5,800
World	2,500	25c-35c	"Stage Mother" (MGM) and..... "Golden Harvest" (Para.) (1st week)	4,750	"I'm No Angel" (Para.)..... (25c-50c)	5,250	High 6-3 "Peg O' My Heart" and "Perfect Understanding"	7,500
							Low 11-4 "Stage Mother" and "Golden Harvest"	4,750
Philadelphia								
Aldine	1,200	40c-65c	"The Bowery" (U. A.)..... (3rd week-6 days)	5,500	"The Bowery" (U. A.)..... (2nd week-6 days)	8,000	High 10-21 "The Bowery".....	12,000
							Low 9-30 "Bitter Sweet".....	4,800
Arcadia	600	25c-50c	"Bitter Sweet" (U. A.)..... (6 days)	1,600	"Broadway to Hollywood" (MGM) (6 days)	1,800	High 1-14 "Red Dust"	4,000
							Low 5-27 "From Hell to Heaven".....	1,500
Boyd	2,400	40c-65c	"Bombshell" (MGM) ..... (6 days)	9,500	"Ever in My Heart" (W. B.)..... (6 days)	10,000	High 9-2 "Tugboat Annie"	21,000
							Low 8-5 "Mary Stevens, M.D.".....	8,000
Chestnut	1,500	55c-$1.50	"Dinner at Eight" (MGM)..... (6 days)	12,000	.....		.....	
Earle	2,000	40c-65c	"Midshipman Jack" (Radio)..... (6 days)	20,000	"Saturday's Millions" (U.)..... (6 days)	10,000	High 1-7 "Breach of Promise".....	29,000
							Low 10-21 "Saturday's Millions".....	10,000
Fox	3,000	35c-75c	"The Mad Game" (Fox)..... (6 days)	16,000	"Rafter Romance" (Radio)..... (6 days)	15,000	High 4-22 "Cavalcade"	29,000
							Low 8-5 "F. P. 1"	13,000
Karlton	1,000	30c-50c	"Ann Vickers" (Radio)..... (6 days)	3,000	"Beauty for Sale" (MGM)..... (6 days)	3,000	High 4-8 "42nd Street"	7,700
							Low 8-12 "Ann Carver's Profession"..	2,500
Keith's	2,000	25c-40c	"My Weakness" (Fox)..... (6 days)	4,500	"The Power and the Glory" (Fox) (7 days)	5,000	High 1-7 "Self Defense"	11,500
							Low 11-4 "My Weakness"	4,500
Locust	1,300	55c-$1.65	"Berkeley Square" (Fox)..... (4th week-6 days)	5,500	"Berkeley Square" (Fox)..... (3rd week-6 days)	6,500	High 2-11 "Cavalcade"	13,000
							Low 5-6 "The Phantom Broadcast"....	4,000
Stanley	3,700	40c-75c	"Footlight Parade" (W. B.)..... (6 days)	18,000	"The Way to Love" (Para.)..... (6 days)	20,000	High 6-17 "Gold Diggers of 1933".....	27,500
							Low 6-10 "The Silver Cord"	9,000
Stanton	1,700	30c-55c	"Kennel Murder Case" (W. B.)... (6 days)	6,500	"S. O. S. Iceberg" (U.) ..... (6 days)	6,000	High 6-3 "The Little Giant"	10,000
							Low 7-14 "I Love That Man".....	4,500
Portland, Ore.								
Broadway	1,912	25c-40c	"Meet the Baron" (MGM).....	6,900	"Bombshell" (MGM)	6,000	High 1-21 "Frisco Jenny"	11,000
							Low 3-11 "What! No Beer?".....	3,500
Liberty	1,800	25c-40c	"The Power and the Glory" (Fox)	2,500	"Charlie Chan's Greatest Case.... (Fox)	2,000	High 10-14 "Torch Singer"	4,500
							Low 2-11 "Central Park"	1,000
Music Box	3,000	25c-40c	"Elysia" (Bryan Foy).....	4,200	"Ann Vickers" (Radio)	2,900	High 7-8 "Gold Diggers of 1933".....	12,000
							Low 5-13 "No More Orchids".....	1,600
Oriental	2,040	25c-35c	"Before Dawn" (Radio).....	1,800	"Flaming Gold" (Radio).....	2,000	High 10-14 "Rafter Romance".....	14,000
							Low 11-4 "Before Dawn"	1,800
Pantages	1,700	15c-40c	"Lady for a Day" (Col.).....	10,200	.....		.....	
United Artists	945	25c-40c	"Emperor Jones" (U. A.).....	6,000	Broadway Thru a Keyhole"..... (U. A.)	5,000	High 8-19 "Tugboat Annie"	8,500
							Low 3-11 "Madame Butterfly".....	1,600
San Francisco								
Columbia	1,200	50c-$1.50	"Emperor Jones" (U. A.)..... (2nd week)	6,500	"Emperor Jones" (U. A.)..... (1st week)	7,000	.....	
El Capitan	2,900	10c-40c	"Mary Stevens, M.D." (W. B.)....	8,000	"Moonlight and Pretzels" (U.)....	8,000	High 7-1 "Out All Night"	13,000
							Low 11-4 "Mary Stevens, M.D.".....	8,000
Embassy	1,380	30c-50c	"Night Flight" (MGM).....	3,500	"Bombshell" (MGM)	4,500	High 9-9 "Voltaire"	9,000
							Low 3-18 "Hound of the Baskervilles"	2,000
Fox	4,600	10c-35c	"Broken Dreams" (Monogram)....	10,000	"Dance, Girl, Dance" (Chesterfield) (6 days)	7,000	High 4-8 "Should a Woman Tell?" and "Speed Demon"	15,500
							Low 9-9 "Important Witness" and "Sensation Hunters"	7,000
Golden Gate	2,800	25c-65c	"Love, Honor and Oh, Baby! (U.)	9,500	"Ann Vickers" (Radio).....	10,500	High 2-11 "The Mummy"	25,500
							Low 10-21 "My Woman".....	8,000
Orpheum	3,000	15c-40c	"Flaming Gold" (Radio).....	8,500	"Deluge" (Radio)	10,000	.....	
Paramount	2,670	25c-75c	"I'm No Angel" (Para.)..... (2nd week)	25,000	"I'm No Angel" (Para.)..... (1st week)	40,000	High 10-28 "I'm No Angel".....	40,000
							Low 9-30 "I Loved a Woman".....	9,000
St. Francis	1,435	25c-50c	"Bureau of Missing Persons"..... (F. N.)	5,500	"Solitaire Man" (MGM) and..... "Tillie and Gus" (Para.)	5,500	High 3-25 "What! No Beer?" and "Broadway Bad"	13,500
							Low 4-15 "From Hell to Heaven" and "Girl Missing"	4,500
United Artists	1,200	25c-50c	"The Bowery" (U. A.)..... (4th week)	6,500	"The Bowery" (U. A.)..... (3rd week)	12,000	High 1-7 "The Kid From Spain".....	16,000
							Low 8-26 "The Wrecker"	4,000
Warfield	2,700	25c-90c	"Ever in My Heart" (W. B.).....	15,000	"Night Flight" (MGM)..... (1st week)	23,000	High 2-25 "Hard to Handle"	24,000
							Low 5-27 "Story of Temple Drake".....	10,000
Seattle								
Blue Mouse	950	25c-55c	"The Bowery" (U. A.)..... (2nd week)	3,500	"The Bowery" (U. A.) ..... (1st week)	4,500	High 2-4 "The Kid From Spain".....	6,500
							Low 8-19 "The Rebel"	2,500
Fifth Avenue	2,750	25c-55c	"I'm No Angel" (Para.).....	15,000	"Too Much Harmony" (Para.)...	7,000	High 8-5 "Tugboat Annie"	19,250
							Low 3-18 "From Hell to Heaven" and "Secret of Madame Blanche"	5,000
Liberty	2,000	10c-25c	"Terror Trail" (U.) and..... "Reform Girl" (Tower)	3,750	"The Constant Woman" ..... (World Wide)	3,750	High 7-29 "What Price Innocence?"..	5,500
Metropolitan	1,800	20c-40c	"Night and Day"..... (Gaumont-British)	2,500	"Farewell to Love" (S. R.).....	3,500	Low 6-24 "Uptown New York".....	3,000
Music Box	950	25c-55c	"Ever in My Heart" (W. B.).....	3,250	"Broadway Thru a Keyhole".... (U. A.)	3,750	.....	
							High 7-8 "Gold Diggers of 1933".....	7,500
Orpheum	2,500	25c-55c	"Golden Harvest" (Para.).....	6,000	"Three Cornered Moon" (Para.)..	6,500	Low 11-4 "Ever in My Heart".....	3,250
							.....	
Paramount	3,050	25c-55c	"The Way to Love" (Para.)..... (9 days)	6,000	"Berkeley Square" (Fox)..... (9 days)	7,000	High 1-7 "A Farewell to Arms"	9,500
							Low 9-23 "F. P. 1" and "Aniakchak"	4,000
Roxy	2,275	25c-50c	"Pilgrimage" (Fox) ..... (5 days)	4,000	"Ladies Must Love" (U.) ..... (25c-75c)	14,000	High 10-28 "Ladies Must Love".....	14,000
							Low 8-26 "The Devil's in Love".....	4,000

400 CLAIMS AGAINST PARAMOUNT TOTALING $66,000,000 ARE LISTED

Total amount of claims filed by creditors of the bankrupt Paramount Publix Corporation is about $319,000,000.

The time for filing claims expired on September 14, 1933, six months after the voluntary adjudication in bankruptcy. On September 15, 1933, counsel for trustees Charles D. Hilles, Eugene W. Leake and Charles E. Richardson, obtained court orders barring the filing of claims for taxes subsequent to November 15, 1933.

Counsel for the trustees have examined the 5,000 claims on file and are proceeding to determine the validity and amount of each claim with a view towards liquidating the claims that are provable and expunging the claims that are non-provable. (Thirty important contract claims were disaffirmed by the trustees in their third report to the court, filed last week. See page 25, November 4 issue of Motion Picture Herald.)

Of the total claims filed, the trustees pointed out in their latest report that about $36,000,000 of duplications have thus far been discovered, and that "a large part of the balance of the claims appear to be excessive in amount and to be of doubtful provability." In this connection, it was learned unofficially that about $35,000,000 of the claims will be contested by the trustees. Meanwhile, in the fourth, and all subsequent reports of the trustees to the court, statements will be given as to the results of further examination of the remaining claims by counsel for the trustees.

With approximately $36,000,000 in duplicated claims deducted from the total of $319,000,000 which had been filed originally, and a reputed total of some $213,000,000 which are said to be the claims of the various Paramount corporations, and for property leases, etc., it would appear that the list of some 400 general claims which is recorded below, representing some $66,000,000, would constitute the remainder.

In this compilation of 400 claims—which was *not* a part of the trustees' official third report to the court, are the claims of several thousand bondholders, all listed as two general claims, and filed on their behalf by the Chase National Bank, as trustee, for amounts totaling approximately $26,000,000.

Also listed are the so-called bank claims totaling some $13,675,000, and approximately $559,000 in 225 minor claims, which have been liquidated. The principal claims in this group were:

American Bank Note, $12,000; Richard E. Byrd, $2,100; John D. Clark, $16,000; Consolidated Film Industries, $705; Eastman Kodak, $4,740; Employers' Liability Assurance, $13,000; First National Bank of Dallas, $22,000; George Benz, $6,000; Heywood-Wakefield, $35,000; Jules Brulatour, $81,700; Sidney R. Kent, $65,000; Morgan Lithograph, $16,000; New York Telephone, $8,000; John G. Paine, as agent and trustee for music publishers, $30,000; RCA Victor, $24,000; Smith and Aller, $11,000; Sam Spira, $56,000; Samuel Steiner, $55,000.

The most important under the classification of "miscellaneous past rent due" claims was that of the Prudence Company, for about $200,000.

There are claims of $130,000 for legal services, of which Nutter, McClennen and Fish, of Boston, seek $53,000 and Cravath de Gersdorff Swaine and Wood, of New York, filed a claim for $25,000.

Over $570,000 are listed in tax claims, principal claim being that of the United States Collector of Internal Revenue, for $471,000.

Twenty-seven claims of Electrical Research Products are for $1,884,411.

Unliquidated contract claims total about $2,500,000. Outstanding in this group were claims filed by Joseph Cooper, $80,000; Cecil B. DeMille Productions, Inc., $59,000; another De Mille claim, for $125,000; Indemnity Insurance Co., $306,000; Sam Katz, $265,000; Jessie L. Lasky, $282,000; Louis Marcus, $89,000; Price, Waterhouse, $12,000; E. V Richards, $20,000; Herbert L. Rothchild, $321,000; Technicolor, $10,000; RCA Victor, $23,000; Warners, $75,000.

De Forest Phonofilm and its parent company, General Talking Pictures, each filed a claim for $2,000,000; while some $6,130,000 is listed as possible claims under anti trust actions.

The 400 claims which follow represent a total of about $66,000,000, and, it is assumed, are in the process of continuous liquidation, or invalidation by counsel for the trustees:

DEBENTURE BONDS*

Claimant and Claim Number	*Amount*
CHASE NATIONAL BANK (343) (As Trustee), New York	$12,133,752.33
CHASE NATIONAL BANK (344) (As Trustee), New York	13,717,819.43
Total	$25,851,571.76

* Representing several thousand bondholders.

BANK CLAIMS

Claimant and Claim Number	*Amount*
BANK OF AMERICA NAT'L TRUST & SAV. ASS'N (290) Los Angeles	$ 486,846.75
BANKERS TRUST CO. (329) New York City	1,460,540.04
CENTRAL HANOVER BANK & TRUST CO. (335) New York City	1,460,540.05
CHEMICAL BANK & TRUST CO. (293). New York City	1,460,540.05
COMMERCIAL NAT. BANK & TRUST CO. (342) New York City	1,460,540.05
EMPIRE TRUST CO. (334) New York City	486,846.70
FIRST NAT. BANK OF CHICAGO (291) Chicago	1,460,540.03
LAWYERS COUNTY TRUST CO. (330). New York City	365,135.01
MANUFACTURERS TRUST CO. (Bond 1385) New York City	1,460,540.05
NATIONAL CITY BANK (315) New York City	1,460,540.05
TRADESMENS NAT. BANK (294) Philadelphia	506,166.67
CONTINENTAL ILL. NAT. BANK (292) Chicago	1,606,813.55
Total	$13,675,589.00

CONTRACTS LIQUIDATED

Claimant and Claim Number	*Amount*
A. B. DICK CO. (133) 720 West Jackson Blvd., Chicago	$ 646.06
A-ONE PAPER TUBE & REEL CO (24) 126 Bleecker St., Brooklyn, N. Y.	232.00
A. P. W. PAPER CO. (247) Albany, N. Y.	124.77
A. P. W. PAPER CO. (297) Albany, N. Y.	5.20
A. P. W. PAPER CO. (298) Albany, N. Y.	85.75
A. P. W. PAPER CO. (355) Albany, N. Y.	132.00
A. W. GERSTNER CO. (138) 634 Eighth Ave., New York City	20.11
ALBERT WILLCOX & CO. (198) 82 Beaver St., New York City	1,097.02
AMBERG FILE & INDEX CO. (58) 79-81 Duane St., New York City	189.97
AMERICAN BANK NOTE CO. (193)	12,000.00
AMERICAN EMPLOYER'S INSURANCE CO. (203) Boston	158.30
AMERICAN LOOSE LEAF CORP. (120). 141 Varick St., New York City	448.21
AMERICAN NEWS CO. INC. (240) 131 Varick St., New York City	17.92
ARCHER BLOW PIPE & INCINERATOR CO. (39) 7430 Compton Ave., Los Angeles	482.00
ATLANTIC & SOUTHWESTERN BROOM CO. (63) Baylis & Toone Sts., Baltimore	48.00
ATLAS WAX ENGRAVING CO., INC.(35) 229 W. 28th St., New York City	43.21
AULT & WIBORG CO. (48) 75 Varick St., New York City	75.36
BALDWIN PAPER CO., INC. (251) 61 Greene St., New York City	197.20
BAUER & BLACK (148) 104 E. 25th St., New York City	29.25
BAUSCH & LOMB OPTICAL CO. (70).. Rochester, N. Y.	325.77
BELL & HOWELL CO. (206) 1801 Larchmont Ave., Chicago	202.19
MRS. MINERVA BENCE (261) 653 Chestnut St., Indiana, Pa.	4.00
BROUN-GREEN CO. (204) 48 John St., New York City	130.65
BRUNO-NEW YORK, INC. (98) 460 W. 34th St., New York City	17.83
BRYANT PARK ELECTRIC CO., INC.(73) 260 W. 41st St., New York City	374.80

325 MINOR CLAIMS LIQUIDATED

Claimant and Claim Number	Amount
R. E. BYRD (272)	2,108.34
C. J. HOLT & CO., INC. (197) 2-10 Bridge St., New York City	749.78
CARBONA PRODUCTS CO. (111) 302-304 W. 26th St., New York City	15.00
CARRIER ENGINEERING CORP. (105). 850 Frelinghuysen Ave., Newark, N. J.	643.65
CARTERS INK CO. (143) Boston	6.07
CENTRAL PAINT & VARNISH WORKS (28) 63-69 Prospect St., Brooklyn, N. Y.	26.60
D. W. CHAMBERLAIN (265) Leamington Hotel, Minneapolis	Does not appear
CHARLES BRUNING CO., INC. (27) 102 Reade St., New York City	409.05
CHEMICAL BANK & TRUST CO. (194). 165 Broadway, New York City	656.28
CHICAGO, BURLINGTON & QUINCY R. R. CO. (154) Chicago	45.07
CHICAGO WATCHMAN'S CLOCK CO.(66) 1526 So. Wabash Ave., Chicago	5.77
CINAMA CONSOLIDATED MERCANTILE CORP., LTD. (262) 5857 Santa Monica Blvd., Los Angeles	24.00
CITY CORRUGATED PAPER PRODUCTS CO., INC. (134) 622-640 W. 57th St. New York City	274.68
CITY DEPOSIT BANK & TRUST CO.(270) 6338 Aurelia Street, Pittsburgh	1.16
JOHN D. CLARK (161) 299 Park St., Upper Montclair, N. J.	16,033.34
COLUMBIA RIBBON & CARBON MFG. CO. (141) Glen Cove, N. Y. (P. O. Box 443)	2.68
COMMERCE CLEARING HOUSE, INC.(96) 205 W. Monroe St., Chicago	56.70
COMMERCIAL UTILITIES MANUFACTURING CO. (60) 147-153 Waverly Place, New York City	9.98
CONFORT & CO., INC. (235) 2 Duane St., New York City	1,395.96
CONSOLIDATED FILM INDUSTRIES, INC. (2) 1776 Broadway, New York City	705.80
CONSOLIDATED STAMP MFG. CO. (135) 87 Maiden Lane, New York City	38.61
CONTINENTAL CHEMICAL CO. (78)... 101 W. 31st St., New York City	23.04
COPY PAPERS, INC. (131) 560 West Lake St., Chicago	9.75
CORPORATION TRUST CO. (299) 120 Broadway, New York City	383.98
DEFIANCE RUBBER CO. (23) 336-340 Canal St., New York City	81.00
DITTO, INC. (149) Harrison at Oakley Blvd., Chicago	45.57
DURADEX CO. (17) 175 Varick Street, New York City	98.12
SAMUEL C. DUBERSTEIN, as trustee in bankruptcy of Drake Business Forms, Inc., Bankrupt (104) 32 Court St., Brooklyn, New York	577.60
E. F. HOUGHTON & CO. (9) 240 W. Somerset St., N. Philadelphia, Pa.	14.24
E. F. HOUGHTON & CO. (248) 240 W. Somerset St., N. Philadelphia, Pa.	6.00
E. J. WARNER (75) 653 Eleventh Ave., New York City	10.50
EAST RIVER GAS CO. OF LONG ISLAND CITY (108) 35-20 Broadway, Long Island City	14.26
EASTMAN KODAK CO. (25) Rochester, N. Y.	4,740.14
EDWIN O'BRIEN, INC. (350) 24-26 Stone St., New York City	75.20
ELECTRICAL PRODUCTS CORP. (225). 1112-1148 Venice Blvd., Los Angeles	3,719.30
ELKAY PRODUCTS CORP. (34) 324 East 33rd St., New York City	2.64
ELLIOTT ADDRESSING MACHINE CO. (115) 143 Albany St., Cambridge, Mass.	26.65
EMPLOYERS LIABILITY ASSURANCE CORP., LTD. (360)	12,991.63
EMPIRE TRUST CO. (156) 120 Broadway, New York City	1,601.64
F. W. ANDERSON & CO., INC. (89) 16-18 Beekman St., New York City	46.42
F. WEIDNER PRINTING & PUB. CO., INC. (213) 1109 DeKalb Ave., Brooklyn, N. Y.	19.50
FALLON LAW BOOK CO. (20) 2 Lafayette St., New York City	30.00
FELIPPELLI-GENERAL FLOWER & DEC. CO. (87) 311 West 50th St., New York City	55.00
FELT & TARRANT MFG. CO. (144) 1735 North Pauline St., Chicago	168.76
FIRST NATIONAL BANK IN DALLAS (159) Dallas	22,500.00
FOSTER & KLEISER CO. (103) 1550 W. Washington St., Los Angeles	12.41
FOX FILM CORP. (228) 444 W. 56th St., New York City	195.75
FRENCH TELEGRAPH CABLE CO. (45) 60 Broad St., New York City	74.05
G. & G. HARDWARE CO. (16) 10 Trinity Pl., New York City	2.00
G. W. GIANNINI, INC. (65) 437-439 W. 42nd St., New York City	222.17
GENERAL BUILDERS SUPPLY CORP. (84) 205 E. 42nd St., New York City	3.75
GENERAL OUTDOOR ADVERTISING CO., INC. (238) 585 Gerard Ave., New York City	2,146.66
GENERAL ELECTRIC VAPOR LAMP CO. (41) Hoboken, N. J.	22.82
GEO. BENZ & SONS (165) Minneapolis	6,508.32
GEOMETRIC STAMPING CO. (56) 1111 E. 200th St., Cleveland	382.20
GEO. P. IDE & CO. (11) Troy, N. Y.	24.58
GEO. W. MILLAR & CO., INC. (30) 284-290 Lafayette St., New York City	5.00
GEORGE G. SCOTT & CO. (199) Charlotte, N. C.	56.97
MARY L. GRAFF (312) 5204 Beeler St., Pittsburgh	.51
GRAMERCY PAINT CO., INC. (86) 250 3rd Ave., New York City	1.21
GRAYBAR ELECTRIC CO., INC. (67).. 180 Varick St., New York City	750.01
GRAYHOUND VANS, INC. (306) 254 W. 51st St., New York City	525.00
LEILA M. HANKEY (347) 1218 Heberton Ave., Pittsburgh	.56
J. HOFERT (94) 1220 Maple Ave., Los Angeles	36.00
H. B. HOSMER, INC (43) 118 Duane St., New York City	26.50
HARPER & REYNOLDS CORP. (95) 148-154 N. Main St., Los Angeles	20.19
HATFIELD ELECTRIC CO. (290) Indianapolis	8.80
ELIZABETH HAYES (LR-8) 1022 7th St., South Brainerd, Minn.	350.00
HERCULES CORRUGATED BOX CORP. (296) 32-88 33rd St., Brooklyn, N. Y.	11.50
HERRMANN PAPER CO., INC. (14) 468 Broom St., New York City	12.25
HEYWOOD-WAKEFIELD CO. (208) 2653 Arthington St., Chicago	17,281.89
HEYWOOD-WAKEFIELD CO. (307) 2653 Arthington St., Chicago	17,778.64
HEYMAN & BRO. & JOSEPH J. GREENBERG (160)	20,000.00
HOME INSURANCE CO. (242) 59 Maiden Lane, New York City	498.15
HOME INSURANCE CO., OF N.Y. (313)	1,046.22
OHIO BELL TELEPHONE CO. (253) Cleveland	103.13
HORTON & CONVERSE (215) 1012 S. Olive St., Los Angeles	5.00
HURLOCK BROS. CO., INC (113) 3436-38 Market St., Philadelphia	131.00
INTERNATIONAL TIME RECORDING CO. (153) 270 Broadway, New York City	48.28
IMPERIAL BRUSH CO., INC. (51) 18 Astor Place, New York City	64.46
INTER-STATE THEATRES, INC. (237)	468.73
IRVING BERLIN & CO. (130) 309 W. 44th St., New York City	32.95
EAST RIVER GAS CO. OF LONG ISLAND CITY (108) 35-20 Broadway, Long Island City	14.26
J. E. BRULATOUR, INC. (114) 6700 Santa Monica Blvd., Hollywood	81,740.82
J. MOSS & SONS, INC. (72) 78-19th St., Brooklyn, N. Y.	174.10
J. R. SHAYS, JR., INC. (31) 100 Greenwich St., New York City	402.59
JOHN C. MOORE CORP. (62) Rochester	11.50
JOHN H. PRAY & SONS CO. (332) 646 Washington St., Boston	140.00
KEITH CLARK, INC. (50) 350 Hudson St., New York City	466.99
SIDNEY R. KENT (162) 399 Park Ave., New York City	65,000.00
KEPPLER BROS. (22) 444 Lafayette St., New York City	168.78
KOCH-CONLEY POST NO. 121, AMERICAN LEGION (124) 428 Lackawanna Ave., Scranton, Pa.	5.00
KOLESCH & CO. (13) 138 Fulton St., New York City	64.73
KORITE, INC. (81) 89 Bickford St., Boston	16.56
L. C. SMITH & CORONA TYPEWRITER INC. (8) 115 Post St., San Francisco	8.10
LABORATORY PRODUCTS CO. (249).. 1530-1538 Crossing St., Chicago	724.92
LILY-TULIP CUP CORP. (132) 122 East 42nd St., New York City	118.75
LOS ANGELES RUBBER STAMP CO. (102) 15th & Los Angeles Sts., Los Angeles	12.41
LAMSON COMPANY, INC. (76) Syracuse, N. Y.	42.95
LUTZ & SHEINKMAN, INC. (46) 2 Duane St., New York City	92.41
McKENNA & PHELPS, INC. (25) 489-493 Broome St., New York City	2.00
MAJESTIC FILM DISTRIBUTORS (285) 1965 S. Vermont Ave., Los Angeles	175.00
MASTER BOOKBINDING CO. (18) 49-53 E. 21st St., New York City	10.50

400 *PARAMOUNT CLAIMS DIVIDED INTO* 19 *GROUPS*

Some $66,000,000 *are listed in* 400 *claims against the bankrupt Paramount Publix Corporation. These claims have been divided by attorneys for the trustees into* 19 *groups, as follows:*

DIVISION OF CLAIM	AMOUNT OF CLAIM
Debenture Bonds	$25,851,571.76
Banks	13,675,589.00
Contracts Liquidated	558,875.50
Misc. Past Rent Due	426,071.14
Legal Services	130,053.15
Wage Claims	909.20
Tax Claims	573,935.00
Electrical Research Products	1,884,411.18
Guaranty of Mortgage Bonds	152,417.01
Unliquidated Contract Claims	2,467,841.10
G. B. Theatre Bonds	1,410,926.57
Bonds on Leases	225,000.00
Guaranty of Leases	5,344,581.49
Other Future Rent	4,727,503.94
Mixed—Past—Future Rent	155,413.95
Patents	2,000,000.00
Copyright	152,000.00
Tort Claims	46,650.00
Anti-Trust	6,130,000.00
GRAND TOTAL	$65,914,249.99

HALF MILLION IN TAX CLAIMS

Claimant and Claim Number	Amount
MASTERPIECE FILM ATTRACTIONS (258) 1329 Vine St., Philadelphia	487.50
MEDO PHOTO SUPPLY CORP. (52) 323-325 W. 37th St., New York City	16.03
MILLER-BRYANT PIERCE CO. (142) Aurora, Ill.	470.22
MONARCH ASSOCIATES, INC. (219) 101 Park Ave., New York City	40.50
MONROE CALCULATING MACHINE CO., INC. (90) Orange, N. J.	2.10
MORGAN LITHOGRAPH CO. (147) Cleveland	15,830.55
NATIONAL CASH REGISTER CO. (3) 205 E. 42nd St., New York City	121.32
NATIONAL DISTRICT TELEGRAPH CO. (232) 155 6th Ave., New York City	169.41
NATIONAL ELECTROTYPE CO. (36) 227 E. 45th St., New York City	60.79
NATIONAL SCREEN SERVICE CORP. (88) 630 9th Ave., New York City	365.58
NATIONAL THEATRE SUPPLY CO. (128) 92-96 Gold St., New York City	95.22
NEW YORK & QUEENS ELECTRIC LIGHT & POWER (119) 28-19 Bridge Plaza-N., Long Island City	12,209.89
NEW JERSEY BELL TELEPHONE CO. (217) 540 Broad St., Newark	58.56
NEW YORK CENTRAL RAILROAD CO. (61) New York City	814.28
NEW YORK TELEPHONE CO. (5)	8,395.53
OHIO BELL TELEPHONE CO. (253) Cleveland	103.13
OPPENHEIMER & SHERMAN (32) 133 Liberty St., New York City	69.64
JAMES A. PACE, ASSIGNEE OF THE CONTINENTAL INSURANCE CO. (129) 116 John St., New York City	1,220.49
JOHN G. PAINE AS AGENT & TRUSTEE (223) 1501 Broadway, New York City	29,376.72
PARAMOUNT PAPER PRODUCTS CO. (80) (SUBDIVISION OF PARAMOUNT STATIONERY CORP.) 580 Broadway, New York City	79.00
PARROT SPEED FASTENER CORP. (71) 388 Broadway, New York City	55.00
PASSANTINO PRINTING CO. (37) 1587 Broadway, New York City	25.00
PATHE INTERNATIONAL CORP. (100) 35 W. 45th St., New York City	13.00
PEERLESS TOWEL SUPPLY CO., INC. (38) 372 Gold St., Brooklyn, N. Y.	1,103.83
PEERLESS TOWEL SUPPLY CO., INC. (245) 372 Gold St., Brooklyn, N. Y.	1,103.83
PENNSYLVANIA COMPANY (AS AGENTS FOR TRUSTEE ESTATE ELMER E. DUNGAN, DECD.) (257) S. E. Cor. 15th St. & Chestnut St., Philadelphia	2.16
PENNSYLVANIA RAILROAD CO. (195) Broad St., Station Bldg., Philadelphia	195.74
PHILADELPHIA STORAGE BATTERY CO. (146) Ontario & C Sts., Philadelphia	103.47
PHILCO RADIO & TELEVISION CORP. (145) Tioga & C. Sts., Philadelphia	12.10
POSTAGE METER CO. (101) 723 Pacific St., Stamford	199.76
POSTAL TELEGRAPH CABLE CO. (10) 67 Broad St., New York City	2.84
POSTAL TELEGRAPH-CABLE CO. (202) 67 Broad St., New York City	.98
POSTAL TELEGRAPH - CABLE CO. (N.Y.) (126) 67 Broad St., New York City	924.31
POSTAL TELEGRAPH-CABLE CO. OF MASS. (93) Springfield, Mass.	3.87
POSTAL TELEGRAPH-CABLE CO. OF MASS. (117) 67 Broad St., New York City	2.70
POTTER ELECTRIC SIGNAL & MFG. CO. (42) 937-942 Century Bldg., St. Louis	15.57
PREMIER-PABST CORPORATION (319)	3,619.90
PRENTICE-HALL, INC. (210) 70 5th Ave., New York City	77.00
PROUDFOOT PAPER CO. (203) 171 William St., New York City	314.85
PURITAN RAINCOAT CO., INC. (151) 135 W. 36th St., New York City	158.50
POWERS REPRODUCTION CORP. (139) 205 W. 39th St., New York City	2,732.48
R. C. A. COMMUNICATIONS, INC. (125) 66 Broad St., New York City	5.92
R. C. A. VICTOR COMPANY, INC. (222) Camden, N. J.	24,055.46
RAND McNALLY & CO. (244) Chicago	15.00
RAILWAY EXPRESS AGENCY, INC. (212) 230 Park Ave., New York City	31.42
REEVES COAL & DOCK CO. (57) 1728 Wash. Ave., No., Minneapolis	78.33
RELIANCE PENCIL CORP. (91) 777-779 Broadway, New York City	329.86
REMINGTON RAND INC. (64) 465 Washington St., Buffalo	10.95
REVERSIBLE COLLAR CO. (236) 111 Putnam Ave., Cambridge, Mass.	766.21
ROCHESTER RIBBON & CARBON CO. (276) 30 Beekman St., New York City	243.61
ROCKWOOD & COMPANY (150) Washington Park & Waverly Aves., Brooklyn, N. Y.	39.60
SAND & SIMON (121) 38-40 W. 32nd St., New York City	240.00
SHELL EASTERN PETROLEUM PRODUCTS, INC. (325) 122 E. 42nd St., New York City	2,330.68
SHELTON MFG. CO., INC. (49) 42-24 Orchard St., Long Island City	80.00
SHERWIN WILLIAMS COMPANY (152) Brown St. & Pister Ave., Newark	16.90
SIEBEL COMPANY (79) 32-34 W. 20th St., New York City	3.00
SINRAM BROS., INC. (33) 417-423 E. 37th St., New York City	362.01
SMITH & ALLER, LTD. (107) 6656 Santa Monica Blvd., Hollywood	10,730.47
LEO SOLOMON (196) 505 Fifth Ave., New York City	7,733.05
SOUTHERN CALIFORNIA DISINFECTING CO. (99) 236-38-30 So. Los Angeles St., Los Angeles	22.75
SOUTHERN DISTRICT COURT REPORTERS (314)	3,365.63
SOUTHERN NEW ENGLAND TELEPHONE CO. (53) New Haven	169.35
SAM SPIRA (278) 1339 W. Loyola Ave., Chicago	56,323.05
STANDARD NECKWEAR CO. (85) Essex & Edinboro Sts., Boston	135.00
SAMUEL STEINER (227)	55,685.00
SUN-GAZETTE CO. (230) 4th & Hepburn Sts., Williamsport, Pa.	210.21
SUPERIOR WIPER CO., INC. (21) 44-35 10th St., Long Island City	201.40
SUPREME AD SERVICE, INC. (122)	361.60
H. S. TECH (353) 1601 Oliver Bldg., Pittsburgh	5.51
TABULATING MACHINE CO (97) 270 Broadway, New York City	1,227.00
TABULATING MACHINE CO. (234) 270 Broadway, New York City	36.97
TAYLOR INSTRUMENT COMPANIES (106) Rochester	21.71
TOWER BROS. STATIONERY CO. (15) 23 W. 23rd St., New York City	1,019.34
UFA FILMS, INC. (163) 729 7th Ave., New York City	275.63
UNDERWOOD ELLIOTT FISHER CO. (92) 63 Vesey St., New York City	52.98
UNION TRUST CO. OF PITTSBURGH (TRUSTEE ESTATE EVELYN HANNA BITNER) (352) Pittsburgh	2.76
UNITED AIR LINES, INC. (127) P. O. Box 00, Chicago	69.02
UNITED STATES CORPORATION CO. (77) 150 Broadway, New York City	20.00
UNITED STATES RUBBER PRODUCTS (214) 61 Hudson St., New York City	2.85
VANGELE'S HATTERS & BOOT-BLACK'S SUPPLIER (44) 206 E. 34th St., New York City	13.50
VARIETY, INC. (158) 154 W. 46th St., New York City	2,800.00
VEIR BROS. CO. (116) 443-445 S. Los Angeles St., Los Angeles	29.75
W. H. COMPTON SHEAR CO. (269) 314-320 Camden St., Newark	48.54
W. R. COFFEE BOX & LUMBER CORP. (40) 13-15 Charles St., Brooklyn, N. Y.	176.25
W. T. FAIR CO. (286) 167 Front St., New York City	40.76
WARD LEONARD ELECTRIC CO. (83) Mount Vernon, N. Y.	275.41
WELTZ AD SERVICE (136) 250 W. 40th St., New York City	177.05
WEST PUBLISHING CO. (4) St. Paul	7.65
WESTERN AIR EXPRESS, INC., CALIFORNIA (137)	33.81
WESTERN UNION TELEGRAPH CO. (69) New York City	2,244.27
WHITAKER PAPER COMPANY (316) 48 Great Jones St., New York City	50.64
WESTERN UNION TELEGRAPH CO. (218) c/o H. Bolshaw, Credits & Collections, 60 Hudson St., New York City	8.48
WESTERN UNION TELEGRAPH CO. (295) c/o H. Bolshaw, 60 Hudson St., New York City	36.75
WHITE-SWAN CO. (29) 80 Green St., New York City	162.00
ZAPON COMPANY (123) Stamford, Conn.	50.00
Total	$558,875.50

MISCELLANEOUS PAST RENT DUE

ELECTRIC REALTY INVESTMENT CO., (L R 37) Joplin, Mo.	$ 4,050.00
ELECTRIC THEATRE CO. (L R 38) Kansas City, Kan.	4,050.00
FALLS TIRE COMPANY (L R 15) 327 W. Commerce St., Youngstown, O.	50.00
GRANADA REALTY CORP. (L R 59) San Francisco	80.286.23
A. O. GREENFIELD (as executor of the Estate of D. Greenfield, Deceased) (L R 7) Atlanta	175.00
LLOYD LITTRELL (receiver of National Bank of Fayette Co.), (L R 11) Uniontown, Penn.	22,171.47
JNO. A. McRAE & JULIAN H. LITTLE (as Tenants) (L R 42) 108 Law Bldg., Charlotte	400.00
MINNEAPOLIS THEATRE CO. (L R 16) Wilmington	100.498.11
PENN. AMUSEMENT CO., (a partnership) (L R 10) Uniontown, Penn.	8,503.58
THE PRUDENCE CO., INC. (Hawatha Co.) (L R 2) 331 Madison Ave., New York City	61,498.68
PRUDENCE CO., INC. (St. Petersburgh) (L R 3) 331 Madison Ave., New York City	49,491.67
PRUDENCE CO., INC. (Seneca) (L R 6) 331 Madison Ave., New York City	87,600.80

$2,470,000 IN CONTRACT CLAIMS

Claimant and Claim Number	Amount
SPRINGFIELD THEATRE INVESTMENT CO. (L R 36) Springfield, Mo.	5,400.00
D. E. WAGNER & GEO. A. WAGNER. Surviving Trustees (L R 13) Memphis	769.94
GEORGE F. WILSON, JR. (L R 17) Charlotte	1,125.66
Total	$426,071.14

LEGAL SERVICES

JAMES T. BARKELEW (226)	$ 1,948.00
Los Angeles	
CRAVATH DE GERSDORFF SWAINE & WOOD (309)	25,142.78
New York City	
FRIEDMAN ATHERTON KING & TURNER (275)	3,422.44
Boston	
JOSEPH HABER JR. (280)	2,500.00
San Francisco	
KIDDLE MARGESON & HORNIDGE (157)	2,357.31
New York City	
HERMAN A. MINTZ (289)	35,400.00
Boston	
NUTTER McCLENNEN & FISH (155)	53,681.77
Boston	
SONNENSCHEIN, BERKSON, LAUTMAN & LEVINSON & MORSE (260)	5,600.85
Chicago	
Total	$130,053.15

WAGE CLAIMS

GEORGE DARANSOLL (Manager of Feeley Theatre) (W 2)	$ 77.20
Bronx, New York	
MOTION PICTURE RELIEF FUND OF S. A. INC., (Subscription to Actors Fund) (W 3)	332.00
Hollywood	
HARRISON R. STEVES (Services as Literary Expert) (W 1)	500.00
Westport, Conn.	
Total	$909.20

TAX CLAIMS

CITY OF NORTH ADAMS (Tax 11)	$ 207.60
CITY OF PLATTSBURG, N. Y. (Tax 10)	540.63
LAKE COUNTY INDIANA (Tax 16)	399.41
NEW YORK STATE (Tax 6)	No. amt. given
N. Y. STATE (Dept. of Tax & Finance, Finance Bureau) (Tax 4)	11,004.40
OREGON STATE TAX COMMISSION (Tax 12)	26.40
STATE OF CONNECTICUT-AMUSEMENT TAX (Tax 14)	1,468.00
STATE OF NEW YORK (Tax 8)	Unstated
STATE OF NEW YORK (Dept. of Tax & Finance) (Tax 9)	12,772.00
STATE OF NEW YORK (Dept. of Tax & Finance, Finance Bureau) (Tax 5)	18,815.63
STATE OF NEW YORK (Finance Bureau) (Tax 3)	45,565.07
STATE OF N. Y. (Income Tax Bureau) (Dept. of Tax & Finance) (Tax 7)	5,976.60
STATE TAX COLLECTOR—PARISH OF ORLEANS (represented by judgment for tax and interest) (Tax 13)	5,407.84
UNITED STATES (Collector of Int. Rev.) (Tax 1)	471,452.85
U. S. GOVERNMENT, William Duggan, Collector, 1st. Rev. (Tax 2)	2.48
VERMILION COUNTY—ILL. (Tax 15)	296.09
Total	$573.935.00

ELECTRICAL RESEARCH PRODUCTS, INC. (ERPI)

ELECTRICAL RESEARCH PRODUCTS INC. (191)	$1,884,411.18
New York City	
(The following claims as a whole are duplicates of the single general claim which is listed above.)	
Accounts Receivable (Studio Equipment) (1)	
NEW YORK ACCOUNT (News Laboratory and Review Rooms) (1.1)	228,715.21
LONG ISLAND STUDIO ACCOUNT (1.2)	129,831.39
HOLLYWOOD STUDIO ACCOUNT (1.3)	50,529.45
Accounts Receivable (Interest) (2)	
Interest Billed on paid royalties (2.1)	1,127.26
Accounts Receivable (Copyrighted Music) (3)	
Billing rendered under Domestic Agreement (3.1)	54,359.80
Billing rendered under Foreign Agreement (3.2)	22,479.44
ERPI Contingent Liability on account of endorsement of Paramount's notes to John G. Paine in connection with settlement of copyright music agreement effected October 17, 1932 (3.3)	51,521.83
Unbilled expense accrued under the copyright music agreements (3.4)	17,717.63
Royalties (United States Recorded) (4)	
United States Recording	
United States Distribution (4.1)	236,500.00
United States Recording	
Foreign Distribution (4.2)	250,651.00
Trailers (Recording and Foreign Distribution) (4.3)	180,000.00
Foreign Versions (Recording and Foreign Distribution) (4.4)	137,458.50
United States Distribution on Non-Theatrical Releases for Theatrical Recording (4.5)	141,000.00
United States Recordings on Industrial Productions (4.6)	11,000.00
Royalties, News Reels—United States and Foreign (5)	
United States and Foreign Distribution (5.1)	17,300.00
Deficiencies in Minimum from 8/1/29 to 3/13/33 (5.2)	36,448.17
Local News Sheets and Pictorials (5.3)	34,607.00
Royalties (Paris Studio) (6)	
Paris Recording (6.1)	198,000.00
Paris Recording and Foreign Distributions (6.2)	71,362.00
Royalties (British Recorded Productions) (7)	
Foreign Distribution (7.1)	13,802.50
Total	*$3,768,822.36

(*$1,884,411.18 represents duplicated claims. Erpi's claim, therefore, is for $1,884,411.)

GUARANTY OF MORTGAGE BONDS

MANUFACTURERS TRUST CO. (S G 4) New York	$92,417.01
FIRST TRUST & SAVINGS BANK. Trustee under the indenture with respect to the Thomas Pierce Holding Co. bonds (L R 18) Miami, Fla.	60,000.00

The following claims equal the claim filled by the Trustee:—

UNICOY, INC. (L R 18A) Miami, Florida	$1,000.00
W. E. CANNON, Administrator of Estate of Ida L. Cannon (L R 18B) Dublin, Ga.	1,000.00
FIRST TRUST & SAVINGS BANK, as Trustee of Estate of Mary Luce (L R 18C) Miami, Fla.	4,000.00
FIRST TRUST & SAVINGS BANK as Trustee of trust for John Keane (L R 18D) Miami, Fla.	1,000.00
FIRST TRUST & SAVINGS BANK, as Trustee under trust set up by Perle T. Ashby (L R 18E) Miami, Florida	2,000.00
PROTECTIVE BONDHOLDERS COMMITTEE OF THOMAS PIERCE HOLDING CO. Bonds (S G 146)	51,000.00
Total	$152,417.01

UNLIQUIDATED CONTRACT CLAIMS

PHILLIP BAIONA (Breach of Contract) (164)	$25,000.00
Boston	
PHILLIP BAIONA. Salary Contract 10/27/31 to 2/7/32 (Wage 4) Boston	750.00
BANK OF AMERICA NATIONAL TRUST & SAVINGS ASSOC. Bl. of purchase price of film "Tabu," contract 2/18/31 (250) Los Angeles	429.15
THE BANK OF UNITED STATES (Percentage of "Out of the Inkwell" profits. Assignee Ink Wells Films, Inc.) (211) New York City	3,000.00
JOSEPH P. BICKERTON. Arbiter, etc., 10% "Dance of Life" (167)	Undetermined
HELEN BROWN. Ticket of admission to theatre (357) State Sanitarium, Rutland, Mass.	24.50
ROB'T P. BURKALTER. Royalties, contract of 12/31/28 (involve same picture as Claim 317) (318)	314.25
CLARENCE H. CALHOUN, HAROLD T. DILLON, assignees of Hugh F. Dickson, services securing leases Uniontown (300) 26 Park Lane N. E., Atlanta	28,000.00
BARRON G. COLLIER, INC. (Balance due under Scranton R. R. street car advtg. contract, 10/5/26) (233) New York City	1,169.19
JOSEPH H. COOPER. Balance selling price of ½ interest in theatres in St. Joseph, Mo. (338)	79,891.95
MERIAN C. COOPER. Balance due to 1/28/33 for production "Chang" under contract 5/29/25 (287)	195.90
JOHN COLTON. Writer's Contract (Wage 8)	5,500.00
CECIL B. DE MILLE PRODUCTION, INC. (Distribution Contract "Ten Commandments," etc.) (166)	58,653.25
CECIL B. DE MILLE PRODUCTION, INC. (Distribution Contract "Ten Commandments, etc. (274)	125,000.00
E. BURNS ELLISON & HOMER A. ELLISON (Balance of purchase price of 500 sh. Mt. States Theatre Corp. common) (239) Denver, Colo.	5,000.00
FIRST NATIONAL BANK OF BOSTON, David H. Brand—attachment of money (323)	58,749.97
FRONTIER THEATRES. Payment under agreement 12/31/25 (L R 19) Buffalo, N. Y.	68,537.40
GUARANTY TRUST CO., as executor of Estate Weinberger, dec'd. Purchase price of 120 shs. of stock (259)	72,187.77
INDEMNITY INSURANCE CO. OF NORTH AMERICA. Liability under certain surety bonds & claim for premiums (311)	306,342.70
IRVING TRUST CO. as Trustee in Bankruptcy of McCrory Stores Corp. Balance purchase price of lease of 12/4/16—Excelsior Bldg. Co. & Federal Holding Co.) (345) 233 Broadway, New York City	65,360.00
IRVING TRUST CO. as Trustees in Bankruptcy Pictures Realization Corp. —contracts of 9/12/29 & 10/22/30—distribution of pictures (Honeymoon Lane) (reclamation proceedings started for $15,308.63 of it) (365)	25,000.00
SAM KATZ. Salary contract dated 1/1/32 (Wage 6) New York	265,498.18
JESSE L. LASKY. Salary and stock under personal service contract of 12/15/22 (266)	282,000.00
VINCENT LAWRENCE, c/o Harold Lloyd Corp. Salary contract 2/28/31 at $1,750 per week (351) Hollywood, Calif.	113,750.00
LIBERTY PRODUCTS CO, LTD. Balance due under distribution contract "Mad Parade" (254) Hollywood, Calif.	50,000.00
CHAS. E. MACK. Services & Royalties, Contract 12/31/28 (Involve same picture as Claim 318) (317)	2,828.31
MADAN THEATRE (369) Calcutta, India	32,370.68
LOUIS MARCUS (Balance of purchase price of claimant's interest in Publix-Marcus, Inc., contract) (229)	88,750.00
A. JOHN MICHEL. Special Services property values (Wage 7) New York City	6,375.00

ANTI-TRUST CLAIMS, $6,000,000

Claimant and Claim Number	Amount
MOVIETONE NEWS, INC. Damage to Camera (305)	345.25
PALLARDY-WATRONS INS. AGENCY, INC. Damages for breach of insurance commission contract — Tampa Theatre property (256)	5,439.36
JAMES C. PARKER (Securing options on Schenectady property (224)	7,425.00
PRICE WATERHOUSE & CO. Services as accountants, survey of Bankrupt & Affiliates (310)	12,415.00
C. W. & GEO. L. RAPP. Prof. serv. as architects in designing theatres (304)	13,736.54
E. V. RICHARDS. Salary and damages under contract 7/31/29 and 11/3/30 (368) New Orleans, La.	20,271.34
HERBERT L. ROTHCHILD (Contract for stock purchase (188b)	321,013.60
JANE McMAHAN ROTHCHILD (Contract for stock purchase (189)	22,731.89
HENRY RUFF & T. R. WEAVER (Contract to pay post rent of Birmingham Theatre) (L R 30)	900.00
ERNEST B. SCHOEDSACK (Royalties, contract dated 6/10/29—"Rango") (231)	1,261.24
HARRY K. STONE. 3½% commission on $350,000, purchase price of City Theatre, Brockton, Mass. (288) Brockton, Mass.	16,231.25
SYNDICATE EXCHANGES, INC. 7 unplayed pictures at $30 each (320) 630 9th Ave., New York City	210.00
SYNDICATE EXCHANGES, INC. 1 unplayed picture at $15 (321) 630 9th Ave., New York City	15.00
SYNDICATE EXCHANGES, INC. 1 unplayed picture at $20 (322) 630 9th Ave., New York City	20.00
Above three claims are against State Theatre, Poughkeepsie, Strand Theatre, Freehold, N. J., and Rialto Theatre, Asbury Park, N. J., respectively.	
TECHNICOLOR MOTION PICTURE CORP. (Stipulated amount for failure to accept film) (220)	10,000.00
FRED THOMSON PRODUCTIONS, INC. Royalties pursuant to contract with Famous Players-Lasky Corp. (263) New York City	541.21
TOBIS TONBOILD-SYNDIKAT ATK. Licensing Agreement 8/22/30 35.625% of distribution fees and royalties (341)	111,519.42
V. & D. PRODUCTIONS, INC. c/o of distribution of "Honeymoon Lane" profits (302)	1,444.78
R. C. A. VICTOR CO., INC. Part liquidated goods sold 7 del. & claim for royalties	
17,565.46 goods sold & del. 6,510.00 royalties (222)	(a) 22,858.66
(a) Amount claimed is $20 less than total of the items set forth in exhibit.	
WARNER BROS. PICTURES, INC. Assignees of 64.375% of distribution fee of International Tobis (340) 321 W. 44th St., New York City	75,000.00
WARNER QUINLAN CO. (Fuel Oil sold and del. 3/3/33 to 4/27/33) (*346) New York City	21,013.96
STANLEY C. WARRICK (Wages) (**L R 45) Palm Beach, Fla.	32,769.40
Total	$2,467,841.10

G. B. THEATRE BONDS

G. B. THEATRES CORP. Duplication Gen. 281 (GEN 284) Springfield, Mass.	
G. B. THEATRES CORP. (*GEN 282) Springfield, Mass.	$669,945.28
G. B. THEATRES CORP. Duplication S G 6 (GEN 283). Springfield, Mass.	
NATHAN GOLDSTEIN East Longmeadow, Mass.	
SAMUEL GOLDSTEIN (GEN 281) Springfield, Mass.	127,500.00
MERTON E. GRUSH, as Trustee. Duplication Gen. 282 (*S G 7). Winchester, Mass.	
HAROLD G. STORKE, as Trustee (S G 6) Arlington, Mass.	613,481.29
Total	$1,410,926.57

BONDS ON LEASES

FIFTEENTH STREET INVESTMENT CORP. (L R 24) Denver, Colo.	$75,000.00
SIXTEENTH STREET REALTY COMPANY (whose claim has been assigned to the International Trust Co.) (L R 25) Denver, Colo.	150,000.00
Total	$225,000.00

GUARANTY OF LEASES

EAST AVE. AMUSEMENT CORP. (L R 4) Rochester, N. Y.	$51,005.14
SUNRISE CORP. (L R 9)	156,784.44
PICADILLY THEATRE INC. (L R 12) Rochester, N. Y.	24,048.06
INTERSTATE TRUST & BANKING COMPANY, (as Trustee) (L R 23) New Orleans	121,649.98
TOM K. SMITH as receiver of St. Louis Properties Corp.) (L R 26) St. Louis	43,333.36
MADISON TOLEDO CO. (L R 27) Toledo	37,115.70
G. M. LABORATORIES, INC. (L R 28) Long Island City, N. Y.	9,411.70
CITIZENS NATIONAL TRUST & SAVINGS BANK (L R 29) 5th & Spring Sts., Los Angeles	10,511.46
MIDHAM CORP. (also, Central Trust Co. of Cincinnati, Ohio as trustee) (L R 31)	36,218.50
JOHN BALABAN (L R 33) Chicago	13,125.00
LINCOLN SQUARE REALTY CO., & CIRCLE THEATRE CO. (L R 32) Indianapolis	600,000.00
BANKERS BOND & MORTGAGE CO. (L R 34) Philadelphia	914,558.86
SALEM REALTY CO. (L R 41) Salem, Mass.	16,673.62
STANLEY C. WARRICK (L R 45) Palm Beach, Florida	333,963.40
FRANK V. STORRS (Breach of contract dated 5/5/30 and 5/14/30 with Storrs, Reade and bankrupt) (GEN. 359) Reade also filed claims Gen. 358—for $160,454.84 and L R 57 for 96,612.57	257,067.41
	$257,067.41
Also 8 separate claims (L R 49 to 56 inclusive, listed below) were filed by Walter Reade companies in New Jersey, the total of which amount to $160,454.84. These claims are all omitted from totals on the theory that they are duplicates.	
RARITAN AMUSEMENT CO. (*L R 49)	$4,804.85
TRENTON THEATRE BUILDING CO. (*L R 50)	3,459.12
RIALTO THEATRE CORP. of Ashbury Park (*L R 51)	16,888.00
ST. JAMES THEATRES CO., INC. (*L R 52)	31,391.04
READES PLAINFIELD-PERTH AMBOY THEATRES COMPANY (*L R 53)	59,726.82
SAVOY THEATRES CO., LTD., of Ashbury Park (*L R 54)	6,453.31
RED BANK AMUSEMENT COMPANY (*L R 55)	15,617.30
BROADWAY THEATRE COMPANY of Long Branch, Inc. (*L R 56)	22,114.40
FIRST NATIONAL BANK OF SEATTLE (L R 60) Seattle, Washington	88,456.05
MELVIN STRAUS, as trustee, etc. (Portland, Oregon Theatres) (L R 61)	53,096.73 (Plus)
PORTLAND PARAMOUNT CORP. (Same as L R 61) (L R 44)	
CHIPPEWA THEATRE CORP. (L R 48)	2,577,562.08
Total	$5,344,581.49

OTHER FUTURE RENT

A. E. REUBEN & W. J. KOUNTZ, (receivers of Toledo-Paramount Corp.) (*GEN. 366) Toledo	$1,340,876.90
FIRST NATIONAL BANK OF TOLEDO (as Trustee of Toledo-Paramount Corp. bonds. Duplicate of Gen. 366. Apparently includes past rent due (L R 35).	
1432 BROADWAY CORP. (L R 43) New York City	521,807.14
CITIZENS NATIONAL TRUST & SAVINGS BANK OF LOS ANGELES (L R 39) Spring & Fifth Sts., Los Angeles	18,025.78
BROADWAY & TWENTIETH PROPERTIES, INC. (**L R 21) Oakland, Cal.	2,153,142.12
SPRINGFIELD THEATRE & INVESTMENT CO. (***L R 36) Springfield, Mo.	54,423.00
ELECTRIC REALTY INVESTMENT CO. (***L R 37) Joplin, Mo.	136,709.00
ELECTRIC THEATRE CO. (***L R 38) Kansas City, Kansas.	67,520.00
AMERICAN NATIONAL BANK, (as Trustee of Bonds of Tennessee Enterprises, Inc.) (****S G 121) Nashville	435,000.00
Total	$4,727,503.94

MIXED PAST FUTURE RENT

ESTATE OF CLAUDE S. JARVIS, (dec'd Ann Jarvis, Extrix.) (L R 58) P. O. Box 3473, Philadelphia	$48,714.00
BELPIK THEATRES, INC. (L R 40)	21,450.00
ANDERSON THEATRICAL ENTERPRISES (L R 46) Louisville	85,249.95
Total	$155,413.95

PATENTS

DEFOREST PHONOFILM CO. (363) 218 West 42nd St., New York City	$1,000,000.00
GENERAL TALKING PICTURES CORP. (364) 218 West 42nd St., New York City	1,000,000.00
AMERICAN TRI ERGON CORP. (362) New York City	Undetermined
Total	$2,000,000.00

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ESTATE OF JEAN A. LEROY, by Seba LeRoy, Adm. (188a)	$2,500.00
ISADORE A. SIMON & JENNIE C. MacMAHON as Extrs. of Estate of Will MacMahon (301	Undetermined
HARRY CORT & MARGRETTA CORT (354)	150,000.00
Total	$152,500.00

TORT CLAIMS

CARLOTTA CAMPO (201) 497 West Ave., Buffalo, N. Y.	$10,000.00
SAM CAMPO (200) 497 West Ave., Buffalo, N. Y.	5,000.00
LILLIAN & MURRAY STAMPER (243) 1051 Elder Ave., Bronx, N. Y.	1,000.00
MARY QUINN (246) Bayonne, N. J.	5,000.00
AGNES E. THOMAS (264)	25,000.00
LOUIS SIMONS (326)	150.00
ANNA SIMONS (327)	500.00
Total	$46,650.00

ANTI TRUST

EDWARD QUITTNER (268)	$2,880,000.00
MIDDLETOWN COMBINED BUILDINGS CO., INC. (267)	2,250,000.00
STRAND AMUSEMENT CO. (328) Portland, Me.	1,000,000.00
Total	$6,130,000.00
GRAND TOTAL	$65,914,249.99

NEWS PICTURES

HEARST METROTONE NEWS—No. 213—China flood—takes grim toll—Governors ask President to fix farm prices—Oil fire threatens town at Oklahoma City—Ibanez arrives in Spain from exile.

HEARST METROTONE NEWS—No. 212—Demon auto drivers in speed classic at Los Angeles—Metrotone snapshots—United States backs crusade to save children—World's Fair honors Mrs. Roosevelt—Show new bonnets for 1934—Oil explosion spreads death at Tiverton, R. I.

FOX MOVIETONE NEWS—No. 13—Warship crash kills three off San Francisco—Lloyd George sees peace in peril—Picture paragraphs in the day's news Big gridiron games provide thrills — New York couple, 68 and 79 years old, get married.

FOX MOVIETONE NEWS—No. 14—Auto speed demons race with death—Sir Oswald Mosley agitates fascism in Great Britain—Jockey J. Westrope rides 250th winner—Picture paragraphs in the day's news—Secretary Dern explains NRA—Oil tank explosion kills three at Tiverton, R. I.

PARAMOUNT NEWS—No. 28—Japanese teachers parade for pupils—Farmers threaten strike—Flashes from everywhere—Mussolini celebrates 11th anniversary of Fascism—Navy downs Notre Dame—St. Mary's beats Fordham.

PARAMOUNT NEWS—No. 27—Mussolini reviews his police—Start gold rush at Denver, Colo.—Headlines in Europe—Minister, priest and rabbi to preach fellowship throughout United States—Macon leaves California for Pacific maneuvers.

PATHE NEWS—No. 28—Sea hawks mass in sky parade at San Diego, Cal.—Forty-pound fishes easily caught at Tumwater, Wash.—McAdoo lauds Russia.

PATHE NEWS—No. 29—Macon soars over clouds in California—Jim Crowley explains football plays—New hat styles shown in New York—New Soviet train tested in Moscow—Needle Work Guild starts annual drive in New York—Buffalo geography pupils go up in plane—News flashes.

UNIVERSAL NEWSPAPER NEWSREEL—No. 194—Three die in oil tank explosion at Tiverton, R. I.—Help needy, says First Lady in Chicago.

UNIVERSAL NEWSPAPER NEWSREEL—No. 195—Seven die in airplane crash at Shrewsbury, N. J.—Fascists mark party's birth in Italy—Children in thrilling rodeo in Kansas City.

THE PARADE OF THE WINNERS

● Walk into any of the thousands of small-town, 300-seat movies and you will find "American Chairs" predominating. Seat yourself in any of America's greatest show houses and again you probably will be enjoying the comfort of an "American Chair".

ASK US,
"How can I reseat my theatre economically?"

The WINNERS...
all equipped with "American Chairs"

Radio City—RKO
New York City

Civic Memorial Opera House
San Francisco

Earl Carroll Theatre
New York City

RKO Theatres
Albany, Schenectady, Denver, Davenport

Marcus Loew's Theatres
72nd Street, New York
175th Street, New York
Grand-Atlanta, Johannesburg, South Africa

United Artists
Berkeley, Cal.

Rome Circuit, Baltimore
Broadway, Apollo, Harlem Theatres

T. & D. Jr. Enterprises
Alameda, Cal.

NRA WE DO OUR PART

American Seating Company
Makers of dependable seating for theatres, schools and churches
General Offices: GRAND RAPIDS, MICHIGAN
BRANCHES IN ALL PRINCIPAL CITIES

ON BROADWAY

Week of November 4

CAPITOL
Plane Nuts.....MGM

HOLLYWOOD
Operator's Opera.....Vitaphone
I Got to Sing a Torch Song.Vitaphone
Exploring the Pacific.....Vitaphone

MAYFAIR
Frozen Hell .....Capitol
Big Benefit.....Universal

PARAMOUNT
Screen Souvenirs—No. 3...Paramount
March of the Champions..Paramount
Sailor Beware.....Paramount

RIALTO
Paramount Pictorial—No. 4.Paramount
Three Little Swigs.....Paramount
I Like Mountain Music... Paramount

RIVOLI
The Pet Shop.....United Artists
Across the Sea.....Educational

RKO MUSIC HALL
Air Tonic.....RKO Radio
Scouring the Seven Seas...Fox
Beanstalk Jack.....Fox

ROXY
Snowman .....Invincible

STRAND
Paul Revere, Jr.....Vitaphone
In the Dough.....Vitaphone
Rubinoff and Band.....Vitaphone

New York Services For Texas Guinan

A sad troupe of showgirls are riding the rails from Vancouver to Broadway with the remains of Texas Guinan, early film player and night club entertainer, who died on November 4 of an intestinal illness. She was 49 years old.

Relatives honored her wish in arranging for her burial in New York, "where I would rather have one square inch than all the rest of the world." Services will be held early next week from St. Malachy's Catholic actors' church, near Times Square in 49th street.

Texas Guinan was born Mary Louise Cecilia Guinan in Waco, Texas. A rare swashbuckling type, she made one fairly successful talker "Queen of the Night Clubs" (Warners, 1929), and she also had a small part in United Artists' current Winchell story, "Broadway Through a Keyhole."

John Alicoate Loses Election Race

Mr. John Wilde Alicoate was an unsuccessful candidate on Tuesday for the post of councilman at Harrison, New York, losing by a margin of only six votes. Mr. Alicoate publishes *Film Daily*.

Smith Doing New MGM Shorts

A new Pete Smith short subject series for MGM, called "Goofy Movies," will throw newsreel, cartoon, short and feature into one reel, with explanatory dialogue by Mr. Smith. Jules White will direct.

Loew and Poli Agreement Near

This weekend is expected to see the consummation of a deal for operation of 18 theatres in the Poli-New England circuit by Loew's under a three-year agreement with S. Z. Poli, who recently reacquired the circuit. The plan is reported to provide that no agreements or contracts be made for more than one year by the managing company.

Capitalization of Poli-New England calls for issuance of $7,074,200 first mortgage 5 per cent bonds, due 1958; $7,074,200 general mortgage 5 per cent income bonds, due 1983; $600,000 5 per cent unsecured income notes, due 1958; 5,000 shares no par common stock.

The capital stock and the 5 per cent unsecured income notes are to be issued to provide necessary funds to pay real estate taxes due on the properties, together with expenses and charges of reorganization and working capital of Poli-New England.

Poli owned $13,852,500 of the first mortgage bonds of Fox-New England and under the new plan will receive for each $1,000 bond one $500 first mortgage bond and one $500 general mortgage bonds on Poli-New England.

Reports from New Haven this week had it that operation of the 18 Poli-New England theatres will pass to Loew on November 15, with Loew paying a weekly rental reputed to be $10,000 for the entire group, for three years.

The United States district court at New Haven has finally approved plans for the reorganization of the capital structure of the circuit. The new securities for Poli-New England and for Eastern Theatres Corporation are expected to be issued within a fortnight, with Loew's reported buying a block of the securities.

Three Paramount Trustees Defended

Support of the Paramount trustees' defense of a removal action brought by Samuel Zirn, attorney for certain bondholders, was forthcoming on Monday, when two of the largest creditors' protective committees asked for and were authorized by the court to file briefs in support of the trustees on December 4. On that date, the United States circuit court of appeals will hear the action.

The protective committees supporting Trustees Charles D. Hilles, Eugene W. Leake and Charles E. Richardson are the bondholders' group represented by Davis, Polk, Wardwell, Gardner and Reed, and the general creditors' committee represented by Nathan Burkan.

Referee Henry K. Davis in New York heard preliminary details of a claim for $155,000 filed against Publix by Sunrise Realty Corporation, based on future rents. Mr. Davis deferred a ruling until November 15.

The trustees decided this week to reject a proposal made by F. and M. Circuit for the purchase of eight Publix-Richards-Nace houses in Arizona. They decided to continue operation of the group, following a survey made for the trustees by Herschel Stuart.

Clean Films Recommended By Catholic Bishops

Motion pictures of questionable moral tone will be discussed at one of the sessions of Catholic clergymen who will convene at Washington November 15 and 16. Representing the 102 American dioceses will be 126 bishops, who are understood to be preparing to take steps to elevate the moral tone of the screen.

Bishop Cantwell, of the Los Angeles diocese, said this week that 32,000,000 Catholics would heed the church's recommendation for purified pictures. He added that about 50 immoral films out of a total yearly output of 500 would be sufficient to corrupt a community, and that the bishops want to prevent this, warning that producers determined to fight against a higher moral standard in films would suffer diminished business from Catholics.

Waxman Out, Turner In

Terry Turner returned this week to his old post as RKO circuit press representative, succeeding Abe Waxman.

Lester Cowan Quits Academy

Lester Cowan suddenly resigned Tuesday night as secretary and manager of the Academy of Arts and Sciences. He asked to be released as quickly as is convenient for the executive board to act, and gave as his reason what he called the "impossibility" of effectively carrying on the basic principle for which the Academy originally was designed.

The Academy was placed under fire a few weeks ago by revolting actor members who joined the Actors' Guild, claiming insufficient representation at the code hearings.

Major Levinson, executive chairman of the Technicians' branch, also resigned.

B. I. P. To Handle "Tarzan"

British International Pictures will distribute Principal's "Tarzan, the Fearless," in Great Britain.

"I enjoyed directing 'A MAN'S CASTLE' more than any picture I have ever made. I owe sincere thanks to Spencer Tracy, Loretta Young, Glenda Farrell, Walter Connolly, Arthur Hohl and Marjorie Rambeau for magnificent performances."
Frank Borzage
THE MOST GLORIOUS LOVE STORY SINCE "7th Heaven"!
"A Man's Castle"
A FRANK BORZAGE Production
with
SPENCER TRACY • LORETTA YOUNG
Screen play by Jo Swerling
From the play by Lawrence Hazard
A COLUMBIA PICTURE
A Screen Guild Picture

J. C. Jenkins--His Colyum

Neligh, Nebraska

AN OPEN LETTER TO PAT O'BRIEN

Dear Pat:

As soon as we learned last night that you were playing in "Bureau of Missing Persons" at the Moon theatre we called up the Doc and were glad to learn that he was out of town. Then we called a taxi to take us down to the show, for we couldn't see how we could lie in bed when you were on the screen.

We were under a pretty bad handicap because one of our eyes had gone democratic a few weeks ago and only until recently has it begun to see a little light, therefore we had to trust one eye on you, but from what we could see with one eye we are giving it as our opinion that nobody in Hollywood could have played the part as well as you did.

Perhaps you being teamed up with our nephew, Allen Jenkins, might have helped some, for Allen isn't so slow either except that occasionally he can be as dumb as Zasu Pitts, but that's a trait that runs in the Jenkins family.

Cow-Itch and the Goats

While we were watching you play we wondered if you were in any way related to Grandma O'Brien, who used to live neighbor to us back in Newton county, Indiana. Grandma was a dear old soul and she always gave us fried cakes and popcorn and would pin a green bow on us every St. Patrick's day in the morning. We liked grandma very much, but she had six or seven goats that we didn't fall for very hard, for every time our mother would hang out her clothes on washday those damgoats would jump over our back yard fence and proceed to help themselves to the lingerie, etc., etc. They chewed one sleeve out of our Sunday shirt and made our underwear look like it had been run through a cornsheller.

One day while they were getting their accustomed meal of sheets, step-ins, etc., we sprinkled some cow-itch on their backs and you should have seen those goats go for home. The old buck goat dove through the window of grandma's kitchen and upset the churn and a jar of home brew that was about ready to bottle and the balance of the herd jumped up on top of the kitchen roof. Grandma never could understand what got the matter with her gosts. We could have told her, but we didn't consider it safe. How are you fixed on goats, Pat?

▽

On Maximum Salaries

In the October 21 issue of the HERALD appears two of the best articles we have read in many a day. One is an editorial by Terry Ramsaye under the heading "Eagle Feathers," in which he concludes that the motion picture code under the N. R. A. as applied to the motion picture industry is a flat tire. We'd like to go Mr. Ramsaye one better and say that, as we see it, it is a complete blowout.

Mr. Rosenblatt, who is supposed to be the Skipper and First Mate of the theatre code, lays considerable stress on fixing a "minimum wage" for the industry, but what the exhibitors and the public want is for him to fix a *maximum* wage, one within reason, but on this particular point the code seems to be about as noisy as an oyster.

After you have read Mr. Ramsaye's editorial, if you haven't already done so, you should turn to page 32 of the same issue and read "Speaking of Stars' Pay" by H. I. Phillips, in which he takes Eddie Cantor down the road barefooted and proves that Eddie should have delivered the Gettysburg speech instead of Lincoln.

When he came to the question of cutting star salaries Eddie became somewhat hysterical and declared, "Any attempt in that direction will find me in the front rank with those willing to fight for the principles of Abraham Lincoln." Eddie seems to be strong on that Lincoln stuff. He doesn't propose to drift back to the days of slavery and have his $250,000 salary tampered with. We don't blame him; if they go to monkeying with ours we'll make a kick about it, too.

Blood Pressure

After you have read Eddie's declarations as set forth by H. I. Phillips then read the motion picture code and see if you can find anything therein that should cause Eddie's blood pressure to rise as high as ours has. The mere mention of cutting star salaries causes a greater commotion in Hollywood than did the recent earthquake. Those stars are bound and determined that this country shall not drift back to "Slavery Days." Some day there will be a Lincoln rise up in this picture industry and his name won't be Cantor or Rosenblatt, and the industry won't drift back to "Slavery Days" either, and when that time comes the exhibitors and the public will get some measure of justice.

Five thousand dollars a week for a star who couldn't command over $100 in any other line of endeavor would hardly warrant the assumption that we are drifting back to slavery days, and if there is any indication of "slavery" in this business it will be found at the box offices of five thousand theatremen whom we know personally, and if the drafters of the picture code want to do something constructive for the industry they will take a cross-eyed slant at this end of the business.

It is quite evident that Eddie had the mumps and had caught cold, and we would recommend Lydia E. Pinkham's Vegetable Compound.

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Hollywood Greeter

A few days ago we received a letter from Miss Mildred Early. This won't be news for those of you east of the Rockies, but it will be headline stuff for those on the Pacific slope, for Mildred is the tall, handsome blonde in the HERALD's Hollywood office and the principal reason why young men with matrimonial inclinations should take Horace Greely's advice.

When we arrived at the Hollywood office two years ago Mildred gave us the once over and concluded right away that we were not city broke, so she took us under her wing, so to speak, and proceeded to make appointments for us for the stars' whoopee parties, but with the distinct understanding that we should be our age. Through her influence we had free access to all the studios, and her name on an admittance card gave us quite considerable standing where otherwise we would have been a complete washout.

Mildred wouldn't trust us with Jeannette Meehan, another handsome brunette who is an important factor in the HERALD family, for fear she might allow us to fall off an icewagon and get lost. We slipped away from Mildred one day and she finally found us down on Hollywood boulevard trying to figure out what made the street cars go. The easy access to Reno probably accounts for why these two young ladies are gun-shy on the matrimonial question. Other stars are not so particular.

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Daylight Sifting In

We can begin to see a little daylight through our left eye and that gives us considerable encouragement, but the Doc says he won't permit us to associate with April Shower for some little time yet, and that don't sound so good.

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In a recent editorial in the Round Table department of the HERALD, A-Mike Vogel has this to say: "We venture to state that within one day's journey, open-minded, truth-searching studioites could obtain from managers with ears to the ground enough real lowdown on star and story box office slant to change some of Hollywood's pet production ideas." Yes, yes, Mr. Vogel, and again yes, yes. Let's have some more like that and maybe it will soak in after a while. The Bible says that "God made the world in six days and rested on the seventh," but this motion picture business doesn't seem to be using that same brand of gas.

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When the summer days are gone
And the leaves are falling fast,
When the mallard ducks are flying everywhere,
Then we like to take our gun
And go out and have some fun
As we have done so often in the past.

COLONEL J. C. JENKINS,
The HERALD's Vagabond Colyumnist

Anthony Jim a Bankrupt

Anthony Jim, theatre owner, with headquarters at Latrobe, Pa., has filed a voluntary petition in bankruptcy in Pittsburgh, with assets at $50 and liabilities at $2,404,-984. Unpaid rents and film bills make up the larger part of the liabilities, he indicated.

Century Circuit Moves

Century Circuit, Inc., operators of theatres in Brooklyn and Long Island, has moved from 152 West 42d street, New York, to the RCA Building in Rockefeller Center.

Skouras Takes Two in Bronx

George Skouras has added the Blenheim and Belmont, two theatres in the Bronx, N. Y., to his local circuit.

WHAT THE PICTURE DID FOR ME

Columbia

AIR HOSTESS: Evalyn Knapp, James Murray—A pleasing picture that drew extra business. Running time, 67 minutes. Played Sept. 15-16.—U. F. Loibl, Chimes Theatre, Cedarburg, Wis. Rural and small town patronage.

BELOW THE SEA: Ralph Bellamy, Fay Wray—Quite an interesting picture. Recording not good, but pleased. It is different. Something new in a way. It will do business if you give it a chance.—Ned Pedigo, DeLuxe Theatre, Garber, Okla. General patronage.

BELOW THE SEA: Ralph Bellamy, Fay Wray—Good sea story that pleased the week-end crowd. Makes a very good change in your lineup of action pictures in the small town. The mention of color was a bit far fetched, as all there is is a clipping from "Strange As It Seems," but the picture is plenty good as it is. Running time, 9 reels. Played October 13-14.—Henry Reeve, Mission Theatre, Menard, Texas. Small town patronage.

CALIFORNIA TRAIL, THE: Buck Jones, Helen Mack—An extraordinary picture. One that will give general satisfaction in moderate admission price theatres. It is chuck full of action, some real natural comedy situations and interesting story coupled up with Buck Jones and Helen Mack, and the two brothers who furnish the comedy. You have a marvelous offering.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

LADY FOR A DAY: May Robson, Warren William—One of the finest pictures we ever had. Did wonderful business and would have done better if we had not played it so early. Played September 11-12.—O. A. Kafer, Masonic Theatre, New Bern, N. C. General patronage.

MAN AGAINST WOMAN: Jack Holt—This is just a little different type of story for Holt but he shows up to advantage as the tough detective who always gets his man. A gangster type of picture but good and interesting. Double-billed. Fair business. Running time, 69 minutes. Played October 16-17.—Wm. A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

NIGHT OF TERROR: Bela Lugosi and Sally Blane—Now I would like to have some wise showman tell me the entertainment of pictures of this type. The acting is good but as an entertainment they don't draw. They don't please, and why waste good talent and time on this kind of a show. The people certainly are having all the horrors of life right along now and don't have to buy it. Possibly I am wrong, but I would like to be advised.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

OBEY THE LAW: Leo Carrillo, Lois Wilson—Very good program picture that pleased patrons, but weak at the box office. Running time, 69 minutes.—U. F. Loibl, Chimes Theatre, Cedarburg, Wis. Small town and rural patronage.

SO THIS IS AFRICA: Wheeler and Woolsey—After all the talk about this one we are still wondering what all the fireworks are for. It registered here as just a poor Wheeler and Woolsey and that's all. Running time, 7 reels. Played October 18-19.—Henry Reeve, Mission Theatre, Menard, Texas. Small town patronage.

SO THIS IS AFRICA: Wheeler and Woolsey—A regular laugh fest, fast moving comedy throughout. A little on the suggestive side and a little crude in spots but the majority like this one. Double-billed. Fair business. Running time, 57 minutes. Played October 16-17.—Wm. A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

SPEED DEMON: William Collier, Jr.—Good action picture for those who like this kind. Poor story. Just action of speedboat variety. Played Oct. 20.—Frank Sabin, Majestic Theatre, Eureka, Mont. Small town patronage.

THAT'S MY BOY: Richard Cromwell— Dandy bunch of pictures from Columbia. This is a peach. Played Sept. 22.—Frank Sabin, Majestic Theatre, Eureka, Mont. Small town patronage.

WHEN STRANGERS MARRY: Jack Holt, Lillian Bond—This is a good entertainment for both young and old. It has plenty of action and a good love story combined, which should please any audience. Nothing big about this, but just the thing for a one-day showing. The story of railroad building in the jungle and of a girl who learns loyalty when she meets the man she loves. Played one day to a good business. Running time, 68 minutes. Played October 20.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

IN this, the exhibitor's own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me

MOTION PICTURE HERALD
1790 Broadway, New York

WHITE EAGLE: Buck Jones—Here is a dandy Indian picture. You should do well with it.—Frank Sabin, Majestic Theatre, Eureka, Mont. Small town patronage.

First National

ELMER THE GREAT: Joe E. Brown—One of the best comedies of the year. Many comments and the kind that we like to get. Joe is in a class all by himself. Business was a little over the average.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

ELMER THE GREAT: Joe E. Brown—One of the best drawing pictures of the summer season. This is a typical Joe E. Brown production and pleased 100%. Great baseball scenes in the picture that went over big. Joe E. Brown is the best comedian on the screen today. By all means play this picture. Running time, 75 minutes. Played August 27.—Phil Billiet, Coliseum Theatre, Annawan, Ill. General patronage.

FRISCO JENNY: Ruth Chatterton—Undoubtedly a fine show but not enough comedy relief. The ending is the kind that brings the fans out blowing their noses. We would rather see them come out grinning. —L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

GOODBYE AGAIN: Joan Blondell, Warren William—This is a good picture of the comedy type, full of laughs, and should please everybody. We had a few kicks on this, but as a whole it pleased the majority. It is just what you expect of a comedy, funny and silly, with a touch of romance here and there to make the picture complete. If you have not played it, then get it and advertise it as comedy entertainment. Running time, 65 minutes. Played October 19.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

WILD BOYS OF THE ROAD: Frankie Darro, Dorothy Coonan—Immensely pleasing to the box office and the patrons. Step on this one and enjoy that buoyant feeling when you make out your deposit slip for your bank. Running time, 68 minutes. Played Oct. 29-31.—U. F. Loibl, Chimes Theatre, Cedarburg, Wis. Rural and small town patronage.

Fox

ADORABLE: Janet Gaynor, Henry Grant—Light and airy. Nice music and songs. Gorgeous sets. Clean as a hound's teeth. Will please ladies, particularly, if they like romance and background. Would have made a swell color film. Played Oct. 23.—Frank Sabin, Majestic Theatre, Eureka, Mont. Small town patronage.

ADORABLE: Janet Gaynor, Henry Grant—A dandy little picture. Box office O. K. Running time, 83 minutes. Played Sept. 23.—Nelson Creswell, Opera House, Cedarville, Ohio. Small town and rural patronage.

ARIZONA TO BROADWAY: James Dunn, Joan Bennett—A real piece of entertainment, and the folks came to see it, which makes it doubly so. It had what most pictures fail to have these days, suspense. Pictures of the last few years seem to try to get along without that good old suspense, the something that pictures need very badly. It seems that most pictures nowadays tell the story like a poor story teller in a parlor full of old ladies. Dull and draggy, no life, no color.—Jack Greene, Geneseo Theatre, Geneseo, Ill. Small town patronage.

BEST OF ENEMIES: Marian Nixon, Buddy Rogers—While Nixon and Rogers were the stars in this one, I think the honors ought to go to the old gentlemen playing the German and the landlord. They sure were funny, and stole the picture. Pictures like this are made for the small town. The big cities eat them up also, I would say.—Jack Greene, Geneseo Theatre, Geneseo, Ill. Small town patronage.

CAVALCADE: Clive Brook, Diana Wynyard—Terrible! We had more walkouts on this than any picture we have ever previously played. By all means cancel this. Good photography work by Fox but the English dialect is hard to understand. Why do the distributors insist that we theatre managers must play these foreign films? Running time, 110 minutes. Played September 16.—Phil Billiet, Coliseum Theatre, Annawan, Ill. General patronage.

DEVIL'S IN LOVE: Victor Jory, Constance Bennett—A fair picture, ran along very nicely until the last reel and then they had to kill the hero. Ugh! Took all the fun out of it, leaving everyone depressed. Poor stuff, this killing the hero at the finish. If he has to die, why don't they knock him off before they make the picture, and then perhaps they could not make it, which would be something.—Jack Greene, Geneseo Theatre, Geneseo, Ill. Small town patronage.

FACE IN THE SKY: Spencer Tracy, Marian Nixon—A very entertaining little show that brought almost nothing at the box office, due to tent show competition. Good for all classes and ages.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

HOLD ME TIGHT: James Dunn, Sally Eilers—This team is about washed up. This is the poorest picture they have made. Another like it and they are through. Running time, 74 minutes. Played Oct. 21-22.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

HOLD ME TIGHT: James Dunn, Sally Eilers—Here is a picture that suited everyone. It has romance, action and a bang-up climax. Nuff sed. Running time, 71 minutes. Played Oct. 7.—Nelson Cressell, Opera House, Cedarville, Ohio. Small town and rural patronage.

HOLD ME TIGHT: James Dunn, Sally Eilers—Only a fair program picture to below average business. A few like this and Dunn and Eilers may as well fold up.—Warren L. Weber, Ellinwood Theatre, Ellinwood, Kansas. General patronage.

LIFE IN THE RAW: George O'Brien—A great western tale from the pen of Zane Grey, and we of the West love tales of the West. This one is as good as any I've shown to date. Clean and plenty of action. Suits either young or old alike. Ran it in a double bill. Only fair business. Running time, 59 minutes. Played October 13-14.—Wm. A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

LIFE IN THE RAW: George O'Brien—For a western picture better than average, but the same old story of a misunderstanding and the hero catches the real crooks just in time, so he can marry the girl. Played October 20-21.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. General patronage.

MY WEAKNESS: Lilian Harvey, Lew Ayres—Now here is a picture that's different and pleased all 100%. Many favorable comments. Lilian Harvey very clever. Picture has a little bit of everything, good comedy, beautiful clothes to please the women, good story. Sends the customers away happy. Running time, 75 minutes.—W. A. Collins, Regal Theatre, Elvins, Mo. Small town patronage.

MY WEAKNESS: Lilian Harvey, Lew Ayres—Nice picture but did less than average business. Music with this was very nice. Running time, 74 minutes. Played October 22.—Edward M. Starkey, Rex Theatre, Berlin, Wis. Rural and city patronage.

PADDY, THE NEXT BEST THING: Janet Gaynor, Warner Baxter—Great picture and did the usual Gaynor business. Gave satisfaction. Running time, 76 minutes. Played October 16-17-18.—Edward M. Starkey, Rex Theatre, Berlin, Wis. Rural and city patronage.

POWER AND THE GLORY: Spencer Tracy—A very good picture but a boxoffice flop. Marvelous acting by Spencer Tracy. Too depressing and slow for the masses. Running time, 76 minutes.—W. A. Collins, Regal Theatre, Elvins, Mo. Small town patronage.

SAILOR'S LUCK: James Dunn, Sally Eilers—Good comedy that pleased the midweek fans. Did not draw average business, however.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

SIX HOURS TO LIVE: Warner Baxter, John Boles, Miriam Jordan—This is a well acted picture.

The story interesting to some. About 50-50 satisfaction.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

STATE FAIR: Janet Gaynor, Will Rogers—Drew well. Sorry we did not screen and eliminate the one objectionable scene in tent. That was so unnecessary. Surprised that Will Rogers permitted it. Just such as that breeds contempt for certain directors.—G. Carey, Strand Theatre, Paris, Ark. Family patronage.

TOMBSTONE CANYON: Ken Maynard—A regular horse opera. Cannot call it a good western as this star has made so many that were better. The scenery was great, but the story was not.—Bert Silver, Silver Family Theatre, Greenville, Mich. Small town and country patronage.

WALLS OF GOLD: Norman Foster, Sally Eilers—An extra good program picture. Will stand extra billing. Miss Eilers is lovely, and excellent in her part. Settings above the average, sound good. Played October 17-18.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

WORST WOMAN IN PARIS: Adolph Menjou, Benita Hume—So-so. Characteristic of Jesse Lasky productions, too slow. Running time, 76 min.—W. A. Collins, Regal Theatre, Elvins, Mo. Small town patronage.

ZOO IN BUDAPEST: Gene Raymond, Loretta Young—A swell picture for the country towns two or three hundred miles from a zoo. This is one of the best animal pictures I ever saw and the kiddies all stayed for the second show. The grownups were almost as enthusiastic. Advertise this to the limit. I cannot recommend it too highly. Running time, 85 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

Mascot

PRIDE OF THE LEGION: Barbara Kent, Sally Blane, Victor Jory—This is a good picture full of action and thrills. It will please everyone and should make a good Saturday picture. Rin-Tin-Tin plays in this and with a little billing it should bring in the kids and older folks too. The picture is a little old, but we played it one day to a good business and received many comments on it. Running time, 70 minutes. Played October 18.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

MGM

BROADWAY TO HOLLYWOOD: Frank Morgan, Alice Brady, Madge Evans, Eddie Quillan—Here is mighty good entertainment. Better than program class. Russell Hardie, Mickey Rooney and Eddie Quillan give good dance number. Lots of girls. One number of about five minutes in color that was very classy, two or three hundred in it. Color was used in this according to my idea of how it should be used in pictures. Boost this, it will satisfy. Played October 19-20.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

BROADWAY TO HOLLYWOOD: Alice Brady, Frank Morgan—One of the best pictures in months. A little long but no dull spots in it. Step on this one hard, it has everything.—Warren L. Weber, Ellinwood Theatre, Ellinwood, Kansas. General patronage.

BROADWAY TO HOLLYWOOD: Alice Brady, Frank Morgan—Picture went over all right and they liked it. The National Screen Service, however, put out a trailer on this that they have no right to make. They pledge the house to show the knockout of knockouts with the theatre's reputation behind the statement. Theatres can speak for themselves. The trailer company can speak for the films. I guard my relations with those who read my advertisements and keep scrupulous faith with them—don't want this sold out.—Herman J. Brown, Majestic & Adelaide Theatres, Nampa, Idaho. General patronage.

BROADWAY TO HOLLYWOOD: Alice Brady, Madge Evans, Jackie Cooper—Very good picture but did only about 25% of average business. The greatest picture of back stage life ever made. Should have done better business than it did. The best acting you will see for a long time. Great story. Music and sound perfect. Running time, 88 minutes. Played October 23-24-25.—Edward M. Starkey, Rex Theatre, Berlin, Wis. Rural and city patronage.

HOLD YOUR MAN: Clark Gable, Jean Harlow—Clark Gable and Jean Harlow together proved to be a great attraction, and with a good story to back this up there is no other conclusion than that it is a sure-fire hit, and my box office showed it. Business very good. Running time, 85 minutes. Played October 18-19.—Wm. A. Crute, Victoria Theatre, Vancouver Theatre, Vancouver, B. C. Neighborhood patronage.

HOLD YOUR MAN: Jean Harlow, Clark Gable—An excellent picture and good drawing power. Don't pass this by.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

HOLD YOUR MAN: Clark Gable, Jean Harlow—Did extra good business with this feature at advanced prices.—O. A. Kafer, Masonic Theatre, New Bern, N. C. General patronage.

HOLD YOUR MAN: Clark Gable, Jean Harlow—Very good. Harlow seems to be gaining in popularity and they like this homely Gable. The picture moves at a fast pace. Some action and not too much dialogue. Also a clever cast in support in the detention home, which is one of the sequences of the picture, helps a lot. Stuart Erwin has a small part that is an outstanding bit of pathos that he does do well. The audiences are rather strong for Stuart. He is most always the under dog and I guess that is what they like about him.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

MADE ON BROADWAY: Robert Montgomery, Sally Eilers—A fair program picture but Montgomery don't make so good a "hard boiled guy" as some I have seen, but he certainly tried to make it convincing. Gave fair satisfaction on a double bill.—Bert Silver, Silver Family Theatre, Greenville, Mich. Small town and country patronage.

MIDNIGHT MARY: Loretta Young, Franchot Tone—Another fine picture from Leo. Young's best performance since "Life Begins" and Ricardo Cortez and Franchot Tone are very good while Una Merkel gets the laughs with her southern drawl. Great entertainment. Running time, 76 minutes. Played October 21-22.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

NUISANCE, THE: Lee Tracy—Best Tracy picture to date. Not a slow place in the entire picture and pleased 100%. Running time, 80 minutes. Played September 22-23.—H. E. Newbury, Y.M.C.A. Theatre, Ware Shoals, N. C. Small town patronage.

NUISANCE, THE: Lee Tracy—This picture, while not a big feature, went over good to a very good business. Ran it one day on Ladies' Bargain day.—O. A. Kafer, Masonic Theatre, New Bern, N. C. General patronage.

PEG O' MY HEART: Marion Davies—A good audience picture. One of the finest pictures we have had. A credit to our theatre. Played October 25-26.—O. A. Kafer, Masonic Theatre, New Bern, N. C. General patronage.

PENTHOUSE: Warner Baxter, Myrna Loy—Another good one from Leo the Lion that did good business and was a credit to our theatre. Leo's growl sounds better in our house now than it did in the Spring of this year.—O. A. Kafer, Masonic Theatre, New Bern, N. C. General patronage.

PENTHOUSE: Warner Baxter, Myrna Loy, May Clarke—Very good picture and did better than average business. Gave satisfaction. Running time, 88 minutes. Played October 15.—Edward M. Starkey, Rex Theatre, Berlin, Wis. Rural and city patronage.

PROSPERITY: Marie Dressler, Polly Moran—This is one of the best Dressler-Moran pictures we have played. It is a natural small town picture that pleased 100 per cent. Played Oct. 19.—Nelson Creswell, Opera House, Cedarville, Ohio. Small town and rural patronage.

REUNION IN VIENNA: John Barrymore, Diana Wynyard—This is a big picture. Great of the kind, but not the kind the natives will come to see in small towns. We never should be compelled to play this type of picture (over their heads) and an exhibitor cannot get expenses out of them. This kind of entertainment is for big towns, that know what it's all about.—Bert Silver, Silver Family Theatre, Greenville, Mich. Small town and country patronage.

REUNION IN VIENNA: John Barrymore, Diana Wynyard—Did fine business with this picture, and pleased everybody and we cannot see why the exhibitors panned this picture in their comments on pictures.—O. A. Kafer, Masonic Theatre, New Bern, N. C. General patronage.

REUNION IN VIENNA: John Barrymore—The bulk of America don't like Vienna stuff, but to hell with the show-going public. No good in sluff house.—Herman J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho. General patronage.

STORM AT DAYBREAK: Kay Francis, Nils Asther—Picture received as a matter of course. Just another picture. Nothing very outstanding about it. The good old eternal triangle in foreign countries. Nuf said. Played October 18-19.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. General patronage.

STRANGER'S RETURN: Lionel Barrymore, Miriam Hopkins—One of the finest pictures we ever played. The stars, great story, interesting, and pleased 100% the people we got in to see it, but the real good pictures do not draw in this burg. P. T. was right. They want to be humbugged.—Bert Silver, Silver Family Theatre, Greenville, Mich. Country and small town patronage.

STRANGER'S RETURN, THE: Lionel Barrymore, Miriam Hopkins—Here's a good, clean, well acted picture with everyone in the cast a star. Barrymore was never better and how Miriam Hopkins did herself proud. Running time, 84 minutes. Played October 15-17.—F. E. Klein, Rivoli Theatre, Osceola, Neb. Small town patronage.

TODAY WE LIVE: Joan Crawford, Gary Cooper—About the poorest picture I have run this year. Picture would have been much better had the running time been cut about in half. Running time, 115 minutes. Played October 2-3-4.—Edward M. Starkey, Rex Theatre, Berlin, Wis. Rural and city patronage.

TUGBOAT ANNIE: Marie Dressler, Wallace Beery—Drew quite a lot of extra business and pleased generally. Personally, did not think it so wonderful as a production but it got the business. That's all that matters.—Warren L. Weber, Ellinwood Theatre, Ellinwood, Kansas. General patronage.

TUGBOAT ANNIE: Marie Dressler, Wallace Beery—It's a box office picture in any man's town. As a picture, well, I've seen better, but your customers will not be anything but pleased. Running time, 88 minutes. Played October 12-14.—F. E. Klein, Rivoli Theatre, Osceola, Neb. Small town patronage.

TUGBOAT ANNIE: Marie Dressler, Wallace Beery—A great audience picture. Did tremendous business although the picture came to us on one week's notice, and we did not have time to get any advertising out for it. Should have had a longer run with us. Played August 14-15.—O. A. Kafer, Masonic Theatre, New Bern, N. C. General patronage.

TUGBOAT ANNIE: Marie Dressler, Wallace Beery, Robert Young—A swell picture all right. Not quite as good as "Min and Bill" but you can't get away from the fact that this pair are great in any picture that they have made. Robert Young is miscast. It takes a long stretch of imagination that he should be a captain of a liner with his immature looks of a kid. It would have been better to have had more of the he-man type for this role. It just isn't being done in real life. It takes years and years before a man reaches a captaincy in the nautical world and that is the one fault of the picture.—A. E. Hancock, Columbia Theatre, Columbus City, Ind. General patronage.

TURN BACK THE CLOCK: Lee Tracy—Fair picture. Played 3 days, very poor business. Anyone that comes in after the first few reels won't know what the picture is all about. Try and get your people in at the first. Running time, 79 minutes. Played October 9-10-11.—Edward M. Starkey, Rex Theatre, Berlin, Wis. Rural and city patronage.

TURN BACK THE CLOCK: Lee Tracy, Mae Clark—This is a dream picture, but it is good. This boy Tracy can do his stuff. The plot throws him back twenty years, and the consequent mixups of his living in two periods is what makes the picture. The title is not so hot, but they will like it if you can get them in.—A. E. Hancock, Columbia Theatre, Columbus City, Ind. General patronage.

WHEN LADIES MEET: Robert Montgomery, Ann Harding, Myrna Loy, Alice Brady—Excellent! Perhaps I'm no judge, but give people something that is at least real and human and you score a hit. Every part played to a degree of almost perfection. Beautiful settings, and, well, give us more. Played October 22-23.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. General patronage.

WHEN LADIES MEET: Ann Harding, Robert Montgomery—One of the best pictures of the year. Ann Harding gives her usual perfect-plus performance while Alice Brady furnishes plenty of laughs and Myrna Loy, Robert Montgomery and Morgan all are fine in their parts. A picture that seemed to please them all. Running time, 85 minutes. Played October 14-15.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

Monogram

BLACK BEAUTY: Esther Ralston, Alexander Kirkland—A splendid picture. Directing good, recording good and our patrons were well pleased. Alexander Kirkland stole the stellar role with his Southern accent. You can't go wrong on this one. Particularly appeals to ladies and children. Played October 24.—Amuzu Theatre, Inc., Inman, S. C. General small town partonage.

GALLANT FOOL: Bob Steele—Drew good business. Good western action picture. Played October 7.—O. A. Kafer, Masonic Theatre, New Bern, N. C. General patronage.

GALLOPING ROMEO: Bob Steele—A very good western. Played it Saturday to big house. A good western will always make us money on Saturdays.—O. A. Kaker, Masonic Theatre, New Bern, N. C. General patronage.

Paramount

BEDTIME STORY, A: Maurice Chevalier—An extraordinary production, to be sure, and if you are one of the many admirers of Chevalier you, like myself, will get genuine enjoyment out of this picture. I have this to say about Baby LeRoy, he is Just another baby and he is presented at every good advantage in this picture, but if any producer has an idea from this, that this is a baby year, and signs Baby LeRoy for more gurgles, then I want to know it so I can cancel the baby pictures out. There is no doubt in my mind but that Chevalier is the person that puts this picture across. Entertainment fine. Box office nose-dived.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

COLLEGE HUMOR: Bing Crosby—Did good business at advanced prices, and should have had a longer run.—O. A. Kafer, Masonic Theatre, New Bern, N. C. General patronage.

GOLDEN HARVEST: Richard Arlen, Chester Morris—Good timely picture which pleased every patron. Roscoe Ates furnished the comedy and this picture should do well in the rural communities. A poor title. Running time, 72 minutes. Played October 20-21.—F. E. Klein, Rivoli Theatre, Osceola, Neb. Small town patronage.

GOLDEN HARVEST: Chester Morris—Words of praise on this. To sell it in the West emphasizes the fact it was taken on Pacific coast grain fields. Soft pedal the wheat pit as stock market and wheat pit stories never yet have gotten coin, a fact the producers can't get through their unobservant heads. It did all right here.—Herman J. Brown, Majestic

and Adelaide Theatres, Nampa, Idaho. General patronage.

HORSE FEATHERS: Four Marx Brothers—A few, just a few funny spots. Plenty vulgar stuff. I'm washed up with these boys, especially Groucho. Played October 13.—Frank Sabin, Majestic Theatre, Eureka, Mont. Small town patronage.

KING OF THE JUNGLE: Buster Crabbe—This turned out to be a surprise party for me. Without turning a hand to get extra business, this drew a fine crowd (fifth highest gross for 1933) and drew more nice comments than any show I have run for many months. Paramount has certainly come through with pictures for the small burgs during the past year.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

MADISON SQUARE GARDEN: Jack Oakie—A man's picture that will please the ladies as well. Running time, 75 minutes. Played October 9.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

MAMA LOVES PAPA: Charles Ruggles, Mary Boland—Not so hot as other Paramount pictures and Paramount has certainly given us some good pictures this year.—O. A. Kafer, Masonic Theatre, New Bern, N. C. General patronage.

MIDNIGHT CLUB: Clive Brook, George Raft—Good entertainment that pleased but did not draw for some reason. One of the best pieces of work Raft has done. Should go over anywhere. Don't just know why it failed to do better here. Running time, 7 reels. Played October 18-19.—Henry Reeve, Mission Theatre, Menard, Texas. Small town patronage.

ONE HOUR WITH YOU: Maurice Chevalier, Jeanette McDonald—One of the best Chevalier has made. A lot of these old pictures are better than those released later. Running time, 80 minutes. Played October 14.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

ONE SUNDAY AFTERNOON: Gary Cooper, Fay Wray—Overdrawn and draggy all the way. Few amusing situations, but as a whole not much to it, except that it's clean. Played October 22-23.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

ONE SUNDAY AFTERNOON: Gary Cooper, Fay Wray—Another excellent picture from Paramount. Clean as can be and should appeal greatly to the better class audience. Miss Fuller, a most attractive personality, properly cast. She will be heard from. Story holds interest, and the old-time atmosphere should not detract from its draw. Running time, 8 reels. Played October 22-24.—Henry Reeve, Mission Theatre, Menard, Texas. Small town patronage.

PHANTOM PRESIDENT, THE: George M. Cohan—Drew well and got a big hand. It's real entertainment. Played September 29.—Frank Sabin, Majestic Theatre, Eureka, Mont. Small town patronage.

70,000 WITNESSES: Charlie Ruggles, Phillips Holmes—I call this a swell show. Will please all classes. It is old, but it is fine entertainment. Running time, 72 minutes. Played October 23.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

SIGN OF THE CROSS: Fredric March, Elissa Landi—We played this picture as a school benefit, and did it surely brighten the business. The picture is O.K. for adults, but pretty strong stuff for the kids. Running time, 123 minutes. Played October 26.—Nelson Creswell, Opera House, Cedarville, Ohio. Small town and rural patronage.

SONG OF SONGS: Marelene Dietrich—Just the right kind of a picture to look at before you go to bed—you will have nothing on your mind. Fair business, poor picture.—Warren L. Weber, Ellinwood Theatre, Ellinwood, Kansas. General patronage.

SONG OF THE EAGLE: Charles Bickford, Richard Arlen, Mary Brian—Quite a timely picture. My congregation like it very much. Thrills galore with many bright comedy moments. It was either an awfully good picture else we don't know anything about such things.—Ned Pedigo, DeLuxe Theatre, Gerber, Okla. General patronage.

STRICTLY PERSONAL: Marjorie Rambeau, Dorothy Jordan—This is a good little program picture that will please the average theatregoer. It is a melodrama with a different story. The story concerns the operations of a Lonely Hearts Club and what happens when a gangster muscles into a legitimate business. Nothing big about this one, but it will please the majority. Played one day to a good business. Running time, 70 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

SUNSET PASS: Randolph Scott, Tom Keene—Still another good Zane Grey-Paramount. Pleased 100%. Very good cast, plenty of action, story better than most. Again we say that there are no better outdoor pictures than these. Running time, 7 reels. Played October 20-21.—Henry Reeve, Mission Theatre, Menard, Texas. Small town patronage.

TREE CORNERED MOON: Claudette Colbert, Richard Arlen—Nothing to this one. Poorest Sunday business in months. Just a lot of talk that failed to be funny.—Warren L. Weber, Ellinwood Theatre, Ellinwood, Kansas. Small town patronage.

THREE CORNERED MOON: Claudette Colbert—Not as good as some Paramounts but all right. Did pretty good business. Played October 5-6.—O. A. Kafer, Masonic Theatre, New Bern, N. C. General patronage.

READ THEIR FIRST REPORTS THIS WEEK

And to the steadily growing company of reporters to "What the Picture Did For Me" come this week the following, from Ohio, North Carolina and Wisconsin:

Nelson Creswell, Opera House, Cedarville, Ohio.

Edward M. Starkey, Rex Opera House, Berlin, Wis.

O. A. Kafer, Masonic Theatre, New Bern, N. C.

Read what they have to say about pictures.

TILLIE AND GUS: Alison Skipworth, W. C. Fields—Comedy and wisecracks by Fields kept the audience laughing. Some thought this too much hokum but majority thought it "great." Running time, 60 minutes. Played October 22-24.—F. E. Klein, Rivoli Theatre, Osceola, Neb. Small town patronage.

TOO MUCH HARMONY: Bing Crosby, Lilyan Tashman—This type of picture is the one made best by Paramount. It satisfies the public so that we had more favorable comment than on the big musical specials that preceded it, and it got business aplenty. Exhibitors should shoot the works on this —Herman J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho. General patronage.

TORCH SINGER: Claudette Colbert—They raved about this one here. I note it flopped many places in the eastern de luxe houses, and I also noted that the bad and unshowmanlike management of those gilded morgues and churches of amusement double-headed it. Any manager that double-heads stuff like that should be back in the grease restaurant or junk business where they belong.—Herman J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho. General patronage.

TORCH SINGER: Claudette Colbert—One of the big pictures of the year with us. We tried to book it for Thanksgiving or for a Monday or Tuesday booking, but could not get it so we had to run it on Thursday and Friday, which are our off days, but it went over fine.—O. A. Kafer, Masonic Theatre, New Bern, N. C. General patronage.

TORCH SINGER: Claudette Colbert—Here's an exceptionally well produced picture that pleased greatly. Did better than usual business, largely on word of mouth. To our notion, the best thing Claudette Colbert has done by far, and she's always done good work. Paramount made a good job of this one. Running time, 8 reels. Played October 8-10. —Henry Reeve, Mission Theatre, Menard, Texas. Small town patronage.

TO THE LAST MAN: Randolph Scott, Esther Ralston—Good outdoor picture. All players portray characters of period in which picture takes place. May seem crude to the younger generation, but they were all good. Played October 21.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

UNDER THE TONTO RIM: Stuart Erwin—There is more comedy in this than in any western we ever ran. Action plus comedy is a great combination for the tanks. This drew almost record midweek business. (That is, for the depression era.)—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

UNDER THE TONTO RIM: Stuart Erwin—This certainly is a real audience picture. Pleased the old and young and after all, that is what we want. Excellently directed, perfect recording, poor photography in places. We term it a dandy picture at more than average business.—Ned Pedigo, DeLuxe Theatre, Garber, Okla. General patronage.

WAY TO LOVE: Maurice Chevalier—Our patrons enjoyed it as it has lots of comedy. However, it lacks the lavishness and beautiful settings characteristic of other Chevalier pictures. Running time, 84 minutes.—W. A. Collins, Regal Theatre, Elvins, Mo. Small town patronage.

RKO

BIG BRAIN, THE: George E. Stone, Fay Wray, Phillips Holmes—A very good program picture killed by no title. No brains could have picked a better title.—G. Carey, Strand Theatre, Paris, Ark. Family patronage.

CHEYENNE KID: Tom Keene—These Keene pictures are liked. Exhibitors should watch New Mexico and bear in mind that there are forty-eight sovereign governments, any one of which has power to correct the major abuses of this business in the state under its jurisdiction. They put the "lor" on 'em in New Mexico and it looks like it will stick.—Herman J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho. General patronage.

DELUGE: Peggy Shannon, Sidney Blackmer—This is only fair entertainment and is good for one day showing only. The story is highly imaginative, but vividly realistic. The tidal waves and earthquake, made in miniature, are wonderful and realistic. The beginning of the story describes the destruction of the world and then goes to a picture of romantic drama of a few of the survivors. Played one day to good business. Running time, 68 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

HEADLINE SHOOTER: William Gargan, Frances Dee—They liked this picture which grossed a trifle below average because of its name, which is not so good. The exhibitor would starve if he did not know his business better, when he informs the public of his stuff.—Herman J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho. General patronage.

INDIA SPEAKS: This would, perhaps, be all right a few years ago, when pictures of this type were popular. But when a fellow gets this kind of stuff in the one-reelers every so often, and then has to sit through a half dozen reels all over again, it kinda takes the spice out of it, and it tastes flat as hell.—Jack Greene, Geneseo Theatre, Geneseo, Ill. Small town patronage.

MELODY CRUISE: Phil Harris, Charlie Ruggles —Too weak. Music not catchy. Fell flat here. Just a program.—G. Carey, Strand Theatre, Paris, Ark. Family patronage.

MELODY CRUISE: Charles Ruggles, Phil Harris —Just another of RKO's socalled specials that failed to click. Phil Harris may be a great musician but as an actor he would make a good cook. Good old Charlie tries hard, but he did not have enough support. Running time, 75 minutes. Played October 8. —Phil Billiet, Coliseum Theatre, Annawan, Ill. General patronage.

MORNING GLORY: Katharine Hepburn—Another star in Hepburn's crown. One of the greatest pieces of acting portrayed on the screen. Not so good at the box office. Hepburn's first appearance here. Running time, 70 minutes. Played October 16-17.—H. E. Newbury, Y.M.C.A. Theatre, Ware Shoals, S. C. Small town patronage.

RAFTER ROMANCE: Ginger Rogers, Norman Foster—Very light comedy drama program picture. Did not draw for us. Running time, 75 minutes. Played October 20-21.—G. Carey, Strand Theatre, Paris, Ark. Family patronage.

SILVER CORD, THE: Irene Dunne, Joel McCrea —Don't mean much, just an ordinary picture.—Jack Greene, Geneseo Theatre, Geneseo, Ill. Small town patronage.

DOUBLE HARNESS: Ann Harding—Did not draw. Good picture according to the critics, and those who saw it here liked it.—Jack Greene, Geneseo Theatre, Geneseo, Ill. Small town patronage.

State Rights

SUCKER MONEY: Mischa Auer—Failed to get roadshow money but they like the picture strangely enough.—Herman J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho. General patronage.

United Artists

CYNARA: Ronald Colman, Kay Francis—This is a good picture expertly directed and the acting is excellent. It is a high class drama of the sophisticated type. The story concerns a husband who steps out while the wife is away, but is told in such a way that only a few will object to it. A modern story in every way and one that will please the average audience. Played one day to a good business. Running time, 80 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

I COVER THE WATERFRONT: Claudette Colbert, Ben Lyon—Very entertaining story well told by the stars and director.—Jack Greene, Geneseo Theatre, Geneseo, Ill. Small town patronage.

Universal

BE MINE TONIGHT: Jan Kiepura, Magda Schneider—A good musical picture. Wonderful scenery. High class music and singing. Did not draw at box office. Satisfaction about 50%. Played in nearby towns before we got it and those that saw it there knocked the picture and we did not get them. That's that.—Bert Silver, Silver Family Theatre, Greenville, Mich. Small town and country patronage.

BE MINE TONIGHT: Jan Kiepura, Magda Schneider—No doubt about this being a classy production, but it's foreign just the same, and it's next to impossible to get folks in to see and hear anything that smacks of across the pond.—Jack Greene, Geneseo Theatre, Geneseo, Ill. Small town patronage.

BIG CAGE, THE: Anita Page, Clyde Beatty—A thriller to average business. Pleased those who came. Played October 18-19.—U. F. Loibl, Chimes Theatre, Cedarburg, Wis. Rural and small town patronage.

DON'T BET ON LOVE: Lew Ayres, Ginger Rogers—A fast running picture that was in the language of the past, a humdinger. Well acted, well directed, good recording, good photography. Pleased one hundred per cent. Grab it and play it for a run. It's a picture.—Ned Pedigo, DeLuxe Theatre, Gerber, Okla. General patronage.

FOURTH HORSEMAN, THE: Tom Mix—The usual satisfactory Mix that always draws several extra dollars into the ticket office.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

HER FIRST MATE: Slim Summerville and Zasu Pitts—A funny picture. We played it behind every tank in the country but it did a little business. Some came to see it the second time. Very good entertainment and pleased all we got in to see it.—Bert Silver, Silver Family Theatre, Greenville, Mich. Small town and country patronage.

HER FIRST MATE: Zasu Pitts, Slim Summerville—I have said it before and still do, that Universal is expecting too much of this pair to keep public favor with so many pictures. This team can be kept in demand by being quite sure that the comedy is not forced and not more than two pictures per year. Parts of this picture are very, very weak and it would not do in better class theatres where real admission prices are asked.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

KING OF JAZZ: Paul Whiteman—This picture did for us exactly the same as it did when first shown three years ago. Nothing. Can't understand why, though. Think it one of the finest pictures ever produced.—Jack Greene, Geneseo Theatre, Geneseo, Ill. Small town patronage.

KING OF THE ARENA: Ken Maynard—Good western to good business on Saturday. Universal is a good stand-by for the small exhibitor. They treat you right.—O. A. Kaker, Masonic Theatre, New Bern, N. C. General patronage.

KISS BEFORE THE MIRROR: Nancy Carroll, Paul Lukas—A picture that entertains very nicely, nothing big, and not so small, either, just so.—Jack Greene, Geneseo Theatre, Geneseo, Ill. Small town patronage.

LADIES MUST LOVE: June Knight, Neil Hamilton—From start to finish there was not a new idea in the whole picture. If these three girls are actresses then I am Marie Dressler and Helen Hayes. Should have been left in the can. A depression picture. No business.—A. E. Hancock, Columbia Theatre, Columbus, Ind. General patronage.

MOONLIGHT AND PRETZELS: Mary Brian, Leo Carillo—Very good picture, with a very timely and patriotic ending. Well worth your best playing time. Did fine business. Universal are nice people to deal with. Pleased everybody.—O. A. Kafer, Masonic Theatre, New Bern, N. C. General patronage.

MOONLIGHT AND PRETZELS: Leo Carrillo, Mary Brian—A natural for any theatre. Will stand plenty of advertising and will please young and old alike. Wonder why the film concerns don't put out more musicals and give the exhibitors a break. Running time, 83 minutes. Played October 20-21.—H. E. Newberry, Y.M.C.A. Theatre, Ware Shoals, S. C. Small town patronage.

MOONLIGHT AND PRETZELS: Mary Brian, Leo Carrillo—A very fine musical, but for some reason did not do business. Pleased all. Good story, catchy lines and pretty girls.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

OUT ALL NIGHT: Slim Summerville, Zasu Pitts—Very entertaining to box office and patrons. Running time, 69 minutes.—U. F. Loibl, Chimes Theatre, Cedarburg, Wis. Rural and small town patronage.

SECRET OF THE BLUE ROOM: Lionel Atwill, Gloria Stuart, Paul Lukas—One of the best mystery pictures we ever played. A good story and well acted. A mystery play without the horror most of them have. This kind of picture has been done to death but this one all said was different and better. —Bert Silver, Silver Family Theatre, Greenville, Mich. Country and small town patronage.

SECRET OF THE BLUE ROOM, THE: Paul Lukas, Gloria Stuart—One of the best mystery pictures ever released. Played to better than average business on two weakest show days. Will keep them guessing to the end. Running time, 67 minutes. Played October 23-24.—H. E. Newbury, Y.M.C.A. Theatre, Ware Shoals, S. C. Small town patronage.

Warner

BABY FACE: Barbara Stanwyck—A good program picture to no extra business. A little hot for some and okay for others. Just another good program picture from Warners.—Warren L. Weber, Ellinwood Theatre, Ellinwood, Kan. General patronage.

CABIN IN THE COTTON: Richard Barthelmess—Played this with the Beverly Hill Billies on the stage. The Hill Billies gave me a record business for these times and were the advertised attraction but "Cabin in the Cotton" got almost as much comment and praise from everyone. It's a fine small town picture. —Herman J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho. Small town patronage.

CAPTURED: Leslie Howard, Douglas Fairbanks, Jr.—This is a wonderful picture, showing the conditions in the German prison camps. Practically the entire story takes place in the camp and only twice does a woman appear in the whole picture. It is strictly a man's picture and will not appeal to the ladies. If you can get the men in your theatre, they are sure to like it. Played two days to average business. Running time, 72 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

BISHOP McCONNELL SCORES CENSORSHIP

"The trouble I have with the idea of censorship," said Francis J. McConnell, resident bishop of the New York area of the Methodist Episcopal Church, "is that formal censorship puts the seal of official approval on what is left after the censor has done his work. Anyone who reads the excisions made by the censors feels that the cutting is wholly of superficials. The fundamental conception of the theme may be wrong. To say of a bad play that it is passed by the Board of Censors after deletions puts sanction on what remains. The good done by the excision does not outweigh the evil done by what at least appears to be found approved."

CAPTURED: Leslie Howard, Douglas Fairbanks—Another headache for the exhibitor. Also another overdraft. I did not make film rental. If I have to run many pictures like this I am sunk, for people go to shows now to be entertained and to forget depression. No crops and poor prices and as one patron told me, he left feeling more depressed than when he came. Not one foot of comedy in the entire eight reels. If your town is like mine, pay for it and don't run it. Warner Brothers can give us excellent pictures, but this and "Heroes For Sale" about put me out of business. Running time, 72 long minutes. Played October 25-26.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

FORTY-SECOND STREET: Warner Baxter, Ruby Keeler, Bebe Daniels, Dick Powell—A grand show to double ordinary business.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

GOLD DIGGERS OF 1933: Warren Williams, Joan Blondell—The best musical show we have had to date. There was more comedy than "42nd Street" and gave better satisfaction on that part of the show. We were not financially able to buy any more theatres with our share of the receipts but it did very well considering it had played all around before we got it. Gave good satisfaction.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

GOLD DIGGERS OF 1933: Warren William, Joan Blondel—Failed to deliver at this late date enough gross to justify the percentage.—Herman J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho. General patronage.

LIFE OF JIMMY DOLAN: Douglas Fairbanks, Jr. and Loretta Young—A good action program picture. Good prize fight and pleased the fight fans. The story was interesting and the acting fine by the whole cast.—Bert Silver, Silver Family Theatre, Greenville, Mich. Country and small town patronage.

MAN FROM YESTERDAY: John Wayne—A good western type. I think Warner had the best westerns made this year. Running time, 60 minutes. Played October 8-10.—U. F. Loibl, Chimes Theatre, Cedarburg, Wis. Rural and small town patronage.

MARY STEVENS, M.D.: Kay Francis—This is one of the greatest pictures of the year of its kind. Kay Francis does some great work in this and I sincerely hope she will give us more pictures like this in the future. Running time, 72 minutes. Played October 1. —Phil Billiet, Coliseum Theatre, Annawan, Ill. General patronage.

MAYOR OF HELL: James Cagney—A mighty fine picture that drew above average business. Cagney is great but the kid, Frankie Darro, was the whole show. Will please all the family.—Warren L. Weber, Ellinwood Theatre, Ellinwood, Kansas. General patronage.

MAYOR OF HELL: James Cagney—Exceptionally good and different picture. Good satisfaction to box office and patrons. Running time, 80 minutes. Played September 29-30.—U. F. Loibl, Chimes Theatre, Cedarburg, Wis. Rural and small town patronage.

MAYOR OF HELL: James Cagney, Frankie Darro—Remarks by patrons: "A picture every man, woman and child ought to see." "The best picture I have seen for years." "Boy, can those kids act?" "A dandy show." "Swell picture." Personally I consider this one of the best pictures of the year, and did not hear one word of criticism. Running time, 80 minutes. Played October 11-12.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

PRIVATE DETECTIVE 62: William Powell is always liked here, and in this story he shows up well as the suave, slick private detective. It is a good picture and if your patrons like Powell don't hesitate to run this. It is good. Double-billed. Only fair business. Running time, 64 minutes. Played October 15-16.—Wm. A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

SOMEWHERE IN SONORA: John Wayne—This is another good western picture from Warner. It is crammed full of action and thrills, with a slight touch of comedy and romance here and there. The locale is the Mexican border, where American bandits are in action. I cannot see why Warner should discontinue these westerns, when they are the best on the market. Running time, 55 minutes. Played October 21.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

Short Features

Columbia

WHACK'S MUSEUM: Krazy Kat Kartoon—Just a cartoon. Will get by.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Educational

ALWAYS KICKIN': Gleason's Sports—This is only a fair two-reel comedy of the football type. A few laughs and several good football scenes, which seemed to please many. This is the first of this series and we hope the next will be better entertainment. Running time, 20 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

ARTIST'S MUDDLES: Andy Clyde—This is only fair entertainment and is below the average comedy from Andy Clyde. However, it will go over well on a one-day showing. Here's hoping his next will be better. Running time, 20 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

TALE OF A SHIRT, THE: Terry-Toon—Not much to it.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

TIED FOR LIFE: Harry Langdon—This got several laughs and seemed to go over good.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

Fox

SAWDUST SIDELIGHTS: Hodge Podge—An excellent single reel for Saturdays or family nights. Shows circus in preparation and of interest to all.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

TIED FOR LIFE: Harry Langdon—A very good Langdon slapstick comedy.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

WOODLAND PALS: Bray's Naturgraphs—Especially interesting for children as well as grownups. Our people like these animal pictures.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

MGM

A LAD AND A LAMP: Our Gang—Good. Running time, 18 minutes.—Nelson Creswell, Opera House, Cedarville, Ohio. Small town and rural patronage.

CHALK UP: Willie Hoppe—MGM's Sport Champion series have all been fine, and this Sport showing Willie Hoppe in some trick billiard and pool shots is no exception. Running time, 10 minutes.—Nelson Creswell, Opera House, Cedarville, Ohio. Small town and rural patronage.

KID FROM BORNEO: Our Gang—Good. Running time, 18 minutes.—Nelson Creswell, Opera House, Cedarville, Ohio. Small town and rural patronage.

LAUREL AND HARDY: The old slapstick comedy. People laugh once in a while to keep from becoming too bored. It may be that we can't take it, but Laurel and Hardy don't dish it out so hot.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. General patronage.

ME AND MY PAL: Laurel and Hardy—Stan and Olly get all tangled up in a crossword puzzle, and such a mess. I've seen better, but this will do. Running time, 18 minutes.—Nelson Creswell, Opera House, Cedarville, Ohio. Small town and rural patronage.

MR. BRIDE: Charley Chase—Phooey. Lot of fun, but no laughs. Running time, 18 minutes.—Nelson Creswell, Opera House, Cedarville, Ohio. Small town and rural patronage.

MR. BRIDE: Charley Chase—Chase in his worst comedy. Silly without being funny. Running time, two reels.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

ONE TRACK MINDS: Zasu Pitts, Thelma Todd—A great comedy packed with laughs. Don't hesitate to book it, it is great. This pair are quite an attraction in any short. Running time, 18 minutes.—Wm. A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

ONE TRACK MINDS: Pitts and Todd—A good two reel comedy with a lot of good comedians on the job. Very funny.—Bert Silver, Silver Family Theatre, Greenville, Mich.

OVER THE COUNTER: Colortone Review—A great Colortone Review. Good singing, dancing, plenty girls and the audience liked every foot of it.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

PALE FACE: Flip the Frog—Just fair. Running time, 8 minutes.—Nelson Creswell, Opera House, Cedarville, Ohio. Rural and small town patronage.

SNEAK EASILY: Pitts and Todd—Poorest short I have ever run with this team. Thelma always gets the laughs, but they were few and far between in this one. Running time, 19 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

SOILERS, THE: Pitts-Todd—Good. Running time, 18 minutes.—Nelson Creswell, Opera House, Cedarville, Ohio. Small town and rural patronage.

WHAT PRICE TAXI: Taxi Boys—This is a pretty fair comedy. Has some clever ladder sequences, with ladders attached to moving autos. Running time, 19 minutes.—Wm. A. Crute, Victoria Theatre, Vancouver, B.C. Neighborhood patronage.

Paramount

DOWN BY THE OLD MILL STREAM: Funny Boners—Good recording and a very good screen song. Running time, 9 minutes.—F. E. Klein, Rivoli Theatre, Osceola, Neb. Small town patronage.

HOLLYWOOD ON PARADE: An excellent filler on any program.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

HOLLYWOOD ON PARADE: No. 3—Very good. Ed Wynn and Jack Pearl bring laughs as usual. Running time, 9 minutes.—H. E. Newbury, Y.M.C.A. Theatre, Ware Shoals, S. C. Small town patronage.

IS MY PALM RED: Betty Boop—There is no better cartoon comedy on the market. One reel.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

ON ICE: Harry Langdon—Good two-reel comedy.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

PARAMOUNT PICTORIAL NO. 2: Just average pictorial.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

POPEYE, THE SAILOR: Talkartoon—Here's a one-reel subject with real drawing power for the kids. If you have it booked be sure and let them know about it. They still bother us wanting to know when Popeye will be back. Running time, one reel.—Henry Reeve, Mission Theatre, Menard, Texas. Small town patronage.

SING, BING, SING: Bing Crosby—A good comedy with Bing Crosby singing several popular songs. Running time, 19 minutes.—Phil Billiet, Coliseum Theatre, Annawan, Ill. General patronage.

WHEN YUBA PLAYS THE RUMBA ON THE TUBA: Mills Bros.—Good any night of the week.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

RKO

CENTURY OF PROGRESS: Very good short that gives some exciting scenes of the World's Fair. This seemed to please. Running time, 22 minutes.—Phil Billiet, Coliseum Theatre, Annawan, Ill. General patronage.

FLIRTING IN THE PARK: Blonde and Red Heads Series—Very good slapstick comedy. Action and laughs all the way. Running time, 19½ minutes.—H. E. Newbury, Y. M. C. A. Theatre, Ware Shoals, S. C. Small town patronage.

INDIAN WHOOPEE: Cartoon—Good entertainment especially for the kids. Running time, 7 minutes.—H. E. Newbury, Y. M. C. A. Theatre, Ware Soals, S. C. Small town patronage.

MOONSHINER'S DAUGHTER: Masquers Comedies—A very funny comedy. Two reels.—Bert Silver, Silver Family Theatre, Greenville, Mich.

United Artists

STEEPLECHASE—Mickey Mouse—You haven't seen any Mickey Mouse until you play this one. House was in an uproar all the time.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Universal

BIG BENEFIT, THE: Absolutely the most entertaining two-reeler on the market. Music and dancing that will please all. More favorable comments on this than most good feature pictures. Running time, 21 minutes.—H. E. Newbury, Y. M. C. A. Theatre, Ware Shoals, S. C. Small town patronage.

HAM AND EGGS: Oswald Cartoons—Just so-so. Not bad, not especially good.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

KING KLUNK: Pooch Cartoon—Very good cartoon. Should be shown ahead of RKO's feature, "King Kong." Worth twice its cost for advertising. Running time, 9 minutes.—H. E. Newbury, Y. M. C. A. Theatre, Ware Shoals, S. C. Small town patronage.

Warner Vitaphone

FATTY ARBUCKLE COMEDIES: Fatty dead gets more laughs than any of the live ones I can find. Wish he had lived to make 52.—G. Carey, Strand Theatre, Paris, Ark. Family patronage.

I LIKE MOUNTAIN MUSIC: Merry Melodies—Fine. Most of this series is good, but this is exceptionally. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

NAME IS FAMILIAR, THE: Melody Master—This is a good musical number, featuring songs and dances of several foreign countries, expertly done by Belasco and his band. The Rhumba dance at the end is marvelous and you can be sure that your patrons will like this. Running time, 10 minutes.—J. J. Medford,

ROAD IS OPEN AGAIN, THE: Dick Powell—An NRA trailer that adds real color to a program and greatly benefits the public by explaining the National Recovery Administration. Furnished free through National Screen Service. Should be shown in every theatre.—H. E. Newbury, Y. M. C. A. Theatre, Ware Shoals, S. C. Small town patronage.

STUCK STUCK STUCKOO: Good single reel short. Got a lot of laughs. Running time, 10 minutes—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

Serials

Universal

JUNGLE MYSTERY: Tom Tyler—The best serial since sound. On episode 10 and holding up something unusual here. If Tyler could only talk like Harry Carey, it would be perfect. Wish I knew where I could get another as good to get and hold both kids and adults.—G. Carey, Strand Theatre, Paris, Ark. Family patronage.

Mascot

THREE MUSKETEERS, THE: John Wayne, Ruth Hall—Now on tenth episode and say! it is the best serial yet. Don't pass it up.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

TRAVELERS . . .

PAUL LUKAS, Universal player, sailed for Europe.

GUY P. MORGAN, United Artists' general manager at Argentina, arrived in New York.

EMIL LUDWIG, noted biographer, returned to Europe after Warner studio conference.

LAURENCE STALLINGS, writer, returned to Columbia studio from Europe.

ERNST LUBITSCH, Paramount director, arrived in New York from Hollywood.

BARBARA STANWYCK, Warner player, returned to Burbank from New York.

SAM MORRIS, Warner vice-president, was due in New York from Europe.

EMANUEL COHEN, studio head, and Henry Herzbrun, counsel, returned to Paramount studios on Coast for home office conferences.

GIFFORD COCHRAN, producer of "Emperor Jones," returned to New York from Europe.

AL ROCKETT, Fox producer, was preparing to return to Movietone City, from New York.

ANDY SMITH, Warner sales executive, returned to the home office from vacation.

ARTHUR W. KELLY, United Artists' foreign head, is due in New York next week from Europe.

PAT GARYN, sales head of Master Art, returned to New York from Midwest.

MONROE ISEN, Universal general manager in South America, returned from conferences at home office.

MONTAGUE LOVE arrived in New York.

AL SANTELL returned to Hollywood from New York.

JAMES WHALE, Universal director, sailed for Europe.

LYNN FARNOL, Sam Goldwyn's press agent, arrived in New York from Hollywood.

CATHERINE SWAN, Fox story staff executive, arrived in New York from Coast.

SIGNED. . .

Columbia

Elissa Landi given contract. . . . Gloria Shea and Sam Adams sign for "Um-Pa" (short subject). . . . Donald Cook loaned RKO for "Long Lost Father." . . . Oscar Apfel, Jack Long and Samuel F. Hines engaged for "Hold the Press." . . . Otto Brower to direct Tim McCoy in "Straightaway." . . . Gene Raymond signed for three productions. . . . Clark Gable borrowed from MGM for "Night Bus." . . . Harriette Lake and Wera Engels join "Let's Fall in Love." . . .

▽

Educational

Frances Halliday and Ernest Truex signed for "Mr. Adam." . . . Cecilia Parker, Eddie Phillips and Josephine Hall engaged for "Easy Mark Anthony." . . . Helen Morgan in "Manhattan Lullaby." . . .

▽

Fox

Norman Foster's contract renewed. . . . Russell Patterson signed to design sets and costumes for "Fox Movietone Follies." . . . Samuel Hoffenstein engaged to do screen play of "All Men Are Enemies," from Richard Aldington's book. . . . Spencer Tracy and John Boles in "Bottoms Up" (Buddy DeSylva). David Butler will direct. . . . Alice Leone Moats, editor and author, to serve as technical adviser on "Coming Out Party" (Jesse L. Lasky). . . .

▽

MGM

Donald Ogden Stewart to write dialogue for "Living in a Big Way." . . . Grace Hale selected for "Cat and the Fiddle." . . . Max Baer, prizefighter, and Mary Carlisle additions to "The Hollywood Party." . . . Harry Pollard to direct "Five Days." . . . Grant Mitchell and Nat Pendleton added to "Payment in Full."

▽

Paramount

Gertrude Michael chosen for "Death Takes a Holiday." . . . George Bancroft assigned to "The World's Greatest Spender" (Charles R. Rogers). . . . Baby LeRoy added to "Alice in Wonderland." . . . James Bush joins "Eight Girls in a Boat" (Charles R. Rogers). . . . Casey Robinson, scenario writer for Charles R. Rogers, becomes director. . . .

▽

RKO Radio

Edward H. Giffith, director, Lenore Ulric and Polly Moran, players, awarded contracts. . . . Wilson Collison to prepare screen play of "Blonde Poison," original by Donald Henderson Clarke. . . . Elissa Landi engaged for "Man of Two Worlds." . . . Jean Parker replaces Dorothy Jordan in "Wild Birds." . . .

▽

United Artists

Fay Wray will be presented with vehicles calculated to raise her to stardom by 20th Century. . . . William Cagney engaged for "Joe Palooka." . . . 20th Century to make supermusical titled "The Love School," Sam Mintz and Henry Lehrman to do screen play. . . .

▽

Universal

Chester Morris given new contract. . . . "Dangerous to Women" changed to "King for a Night." . . . Lucille Lund and Richard Talmadge in "Pirate Treasure" (serial), Ray Taylor directing. . . . Gloria Stuart and Roger Pryor chosen for "I Like It That Way." . . .

▽

Warner-First National

Guy Kibbee awarded new contract. . . . Jean Muir and Donald Woods added to "As the Earth Turns." . . . George Brent cast for "Mandalay." . . . Philip Reed assigned to "King of Fashion." . . . Matt McHugh joins "Hi, Nellie." . . . Pat O'Brien in "Hell's Bells."

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 198.—(A) Whatis the first element of the projection optical train and just what are its functions? (B) What is the second element of the projector optical train and what are its functions? (C) What is meant, in optics, by the term "perpendicular," as when we say: the optical axis is perpendicular to the screen surface? (D) Explain why (a) a light ray passing through both surfaces of a lens perpendicular thereto will not be bent or "refracted" and (b) what if any light losses will be sustained by such a ray.

Answer to Question No. 191

Bluebook School Question No. 191 *was: (A) How would you test for grounds when using a battery? (B) How would you test for grounds with a magneto? (C) Suppose you had a grounded coil or grid in one of your rheostats. How would you locate it? (D) Should your projector lamphouse and mechanism be permanently grounded? On what do you base your answer? (E) Would you or would you not ground the metal work of your projection room?*

The following made satisfactory answers, though some slipped a bit on one or two points: G. E. Doe; S. Evans and C. Rau; J. Wentworth; D. Danielson; H. H. Menifee; T. Van Vaulkenburg; B. Doe; L. Van Buskirk and E. Kroll; W. Ostrum; H. Edwards; K. Dowling; J. C. Richardson; G. R. Kelley; A. Tallakson; L. F. Evans; D. Emmerson; R. Rubin and L. Hendershot; M. Simms and O. L. Daris; B. Diglah and P. Jackson; M. Spencer, D. T. Arlen and G. L. Donaldson; C. A. and D. L. Prince; L. Hutch and D. Goldberg; D. Smith; B. L. Blinkensdorfer; B. L. Tanner and E. Rymer; R. M. Thomas; S. B. Schneider; D. Haber and A. Breaston; G. Farmann; M. R. Davis; H. R. Baldwin and W. T. Soar; L. L. Jones; H. C. Lake; O. V. Saxton and T. Lovejoy; A. T. Jackson and P. Conforti; A. Ilks and P. L. Jensen; O. Allbright; G. Harrison and E. Harlor; U. H. Hanover; J. Clark and A. M. Ginsberg; D. R. Peters and D. Holler; B. M. Granby; S. N. Connors and G. Tomaston; P. L. Danby; D. U. Grainger; L. Jones and B. L. Banning; G. Tinlin; R. Suler and R. Wheeler; E. Hart and R. B. Hammil; T. N. Williams and R. C. McDonald; A. Bailey; F. Butler and D. L. Catlin; O. L. Evans; C. Cummings and T. Kelley; D. C. and H. B. Coates; R. H. Patterson and L. H. Danville; W. Oakland; H. True; S. Maybe and R. D. Konley; T. McGruder; M. G. Greig; D. L. Banks and L. Summers; H. Miles; G. Johnson and N. T. Kane; P. K. Daniels and F. F. Franks; D. V. Peterson; D. R. Lyon and D. G. Lamb; L. M. Oglesby and Son; D. Little and J. H. Rathburn; R. Singleton and M. L. George; L. Graf and F. S. Perkins; W. and S. F. Love; T. H. and J. N. Wilson; B. L. Donaldson.

We shall let G. E. Doe answer this one.

He says: "Unless it be necessary I would not test my equipment with a battery because of its low voltage. However, if no other testing equipment be available I would have the room in at least semi-darkness, since unless there be a ground of sufficiently low enough resistance to operate a bell or buzzer, or to light a low voltage lamp, a spark must be depended upon for evidence of leakage and the spark would naturally be a faint one, probably not visible in a lighted room. As a matter of fact it would, I believe, be best to depend wholly upon a spark test, merely connecting a wire to each battery terminal and touching the wire ends to opposite polarities across the point to be tested.

"The foregoing of course applies to a single battery cell. If two or more cells be connected in series and the voltage thus increased sufficiently, then a lamp of suitable voltage may be used successfully, though I believe a sufficient number of cells to raise the voltage to about ten and a spark in a semi-dark room is best, provided always the spark be used intelligently —one wire end being held in contact with one polarity and the other touched and pulled away with a quick, wiping motion.

"Of course a battery test of an entire circuit may be made by connecting one battery lead to ground and testing with the other, but because of the low voltage I would not regard a single cell test made thus as at all reliable. I would prefer myself to test across each suspected place."

(B) J. Wentworth says: "Using a magneto for testing is very effective and simple, because of the extremely high voltage generated by the instrument. One may test a circuit as a whole by opening its feeding switch, connecting one magneto lead to earth and the other to one wire of the circuit. With the switch open, the fact that it may be a part of a 3-wire system makes no difference, since it then is entirely disconnected and therefore completely isolated from the system as a whole.

"If it be a 3-wire Edison system and the circuit switch be closed, then the test must be made from ground to outside wire. The magneto will detect grounds of such high resistance that an ordinary line voltage test or a battery test would not indicate them. They therefore are not really grounds in the true sense, so far as concerns ordinary commercial voltage."

(C) O. V. Saxton and T. Lovejoy answer thus: "It would depend upon what testing apparatus we had. If a magneto, we would test from one of the binding posts (first having disconnected the rheostat from the circuit) to frame. No ring means everything O. K. If, however, the bell rings, there is a ground. We then would test across each grid or coil connection to find the source of leakage.

If we had only a test lamp and line voltage, we would disconnect the rheostat from the circuit and test across from a binding post to frame. If there was a spark or if the lamp filament showed current action, then we would, starting at one end, disconnect each grid or coil, testing after each disconnection, until the lamp stopped lighting and (or) there was no spark. The leak then of course would be in the last grid or coil disconnected."

(D) L. Hutch and D. Goldberg answer this one very well indeed. They say: "The projector lamphouse and mechanism should be grounded to the metal frame work (if any) of the projection room. If not, then directly to ground. This is necessary for the reasons that (a) should the projector become charged, as may occur at any time through the lamp, it would always be possible, if the projector be not so grounded, for a reel to touch some portion of the projector, a magazine for example, the projection room frame metal or the grounded conduit, thus causing a spark of greater or less intensity, and sparks are rather highly undesirable around inflammable motion picture film. (b) It would always be possible for the projectionist to get an unpleasant 'jolt' by touching grounded metal and an ungrounded projector. (c) An ungrounded projector and grounded conduit, etc., is in any event a highly undesirable condition."

(E) Out of the many hundreds of answers received, only one said the projection room metal should not be grounded. His reason was rather unique: "If the metal be grounded and the projector be grounded to it, then in case of ground there would be constant current leakage which would have to be paid for." Correct, brother, but——???

A GORGEOUS AFFAIR

By invitation friend daughter and her Dad were guests of the American Projection Society at a dinner and dance in that georgously decorated restaurant, The Paradise, on the Great White Way, New York City, last week.

There were approximately 700 members, projectionists and others present.

There is real need for such an organization, but it is my opinion that success requires a thorough reorganization. We need an organization restricted in membership wholly to men who have proved themselves justly entitled to the title projectionist, men who have real interest and pride in the profession. It does not seem either practical or desirable to maintain a room open to members at all times.

It might be well to issue a yearly membership card suitable for framing, requiring it be hung in the projection room.

I congratulate the, or perhaps I should say our, Society upon the splendid affair.—F. H.

Missouri Houses Face Drastic Bills

Prohibition of the sale of standing room in St. Louis theatres, passage of special taxes on theatres throughout the state of Missouri are the dour prospects facing exhibitors.

In St. Louis the Safety Council, the Fire Prevention Bureau and the police and fire departments have swung in behind the anti-standing room bill now before the board of aldermen. And it all came about when a politician found no seat available when he entered the Ambasador theatre to see Mae West's "I'm No Angel."

Here are the rates of special taxes provided for in the Buford State Senate bill: For each admission of 25 cents or less, 1½ cents; for tickets costing 25 to 50 cents, 3 cents; from 50 to 75 cents, 4 cents; from 75 cents to $1, 5 cents; from $1 to $1.25, 7 cents; from $1.25 to $1.50, 10 cents; $1.50 to $2.25, 15 cents, and for each ticket costing $2.25 or more, 20 cents.

Exhibitors say this bill, if enacted into law, would force many neighborhood and suburban houses in St. Louis and Kansas City and small town theatres to close their doors.

Another bill directed at the industry is a house measure to impose a special film rental tax on a footage basis. However, it is believed this particular bill hasn't much chance of passage.

Authors' Guild Elects Officers

Will Irwin was elected president of the Authors' Guild of the Authors' League of America at its annual luncheon meeting last week in New York. Other officers elected were Booth Tarkington, Dorothy Canfield Fisher and Julian Street, vice presidents; Louise Sillcox, secretary and treasurer.

The following council members were chosen: Frederick Irving Anderson, Chester T. Crowell, Fairfax Downey, Elisabeth Sanxay Holding, Fanny Heaslip Lea, Mary Margaret McBride, Mary C. McCall, Jr., Edmund Pearson, Frederic F. Van de Water and Margaret Widdemer.

Gell Named Managing Head of Pathe in London

W. J. Gell, formerly managing director of Gaumont Company, Ltd., and Gaumont Ideal, London, has been named managing director of Pathe Pictures, Ltd., in London, effective November 1. He has also been named to the board of British Instructional Films.

Mr. Gell's new appointment follows the consolidation of the Gaumont-British distributing units, with which he was associated, and is understood to be in line with plans for increasing Pathe production in England, which was resumed recently.

Columbia Declares Dividend

Columbia Pictures has declared the regular quarterly dividend of 75 cents per share on its convertible preference stock, payable December 1, 1933, to stockholders of record November 16.

General Theatres Settlement With Fox Theatres Is Likely

Creditors of General Theatres Equipment, Inc., have been ordered by the chancery court at Wilmington, Del., to show cause November 17 why Daniel O. Hastings of Wilmington, receiver for the corporation, should not be authorized to agree to a proposed settlement of controversies between himself, as receiver, and William E. Atkinson and John S. Sherman, receivers of Fox Theatres Corporation and others.

Senator Hastings' petition declared that settlement of the controversies would be highly advantageous to the corporation for which he is receiver both on its own merits and because prompt settlement of the controversies involved is necessary before reorganization of General Theatres can be attained. The proposed settlement provides in part that General Theatres deliver to Fox Film Corporation stock in Fox Movietonews, Inc., which General Theatres received from Fox Theatres in 1931. Another is that Fox Theatres receivers give a general release to General Theatres and various others against whom they have planned claims.

55th Street Playhouse Reopens in New York

The 55th Street Playhouse, New York, opened its season last week with a policy designed to present "photoplays of distinction," both of American and foreign production. The first film will be the Sergei M. Eisenstein-Upton Sinclair film, "Thunder Over Mexico," with an additional 5,000 feet of representative selections from all material photographed by Mr. Eisenstein in Mexico.

Ohio Exhibitors In Lobbying Quiz

Statement of an exhibitor that "the Cleveland exhibitors body spent $10,000 to defeat the amusement tax recently enacted in Ohio" brought Donald J. Hoskins, county prosecutor, and his staff to Cleveland this week as part of a general investigation of lobby activities in the Ohio legislature.

With the Franklin county grand jury recessing for a few days pending completion of the inquiry, Mr. Hoskins was conducting the prosecutor's probe of lobbying before the inquiry body, which last week indicted Senator William H. Herner of Monroeville on a charge of soliciting a $1,500 bribe.

Of the motion picture phase, Mr. Hoskins said that unless a satisfactory explanation were forthcoming from the Cleveland exhibitors he proposed to subpena Henry Greenberger of the Community Circuit theatres, Cleveland, who was alleged to have made the statement, also George W. Erdman, general manager of Cleveland Motion Picture Exhibitors' Association, its president, Ernest S. Schwartz, P. J. Wood, business manager of the Motion Picture Theatre Owners of Ohio, news and trade paper representatives, and other leading exhibitors.

McCurdy to Australia

Jack McCurdy is at the Columbia studios in Hollywood preparatory to sailing November 15 for Australia, where he is to be Columbia representative. On the same boat, the *Mariposa,* will be Mr. and Mrs. Arthur Loew and Mr. and Mrs. David Loew and Sir Benjamin Fuller of the Fuller circuit in Australia.

"'A MAN'S CASTLE' is closer to 'Seventh Heaven' than anything the director has done since."
The Hollywood Reporter
THE MOST GLORIOUS LOVE STORY SINCE "7th Heaven"!
"A Man's Castle"
A FRANK BORZAGE Production
with
SPENCER TRACY • LORETTA YOUNG
Screen play by Jo Swerling
From the play by Lawrence Hazard
A COLUMBIA PICTURE
A Screen Guild Picture

RKO NET LOSS FOR YEAR IS HALVED: 58 OF 162 OWNED HOUSES DROPPED

Highlights of the second report on the RKO receivership situation, filed in district court in New York last week, by Irving Trust Company, as receiver in equity, follow:

Fifty-eight of 162 wholly-owned theatres have been abandoned.

Basic theatre rents per annum have been reduced $250,000.

$261,063 has been saved in reduced taxes on theatres.

Reduction of $8,000 per annum was obtained on mortgage interest rates.

A number of extensions and deferments of principal were obtained, largely a readjustment of $3,489,300 in outstanding RKO Midwest bonds.

Probable reduction of $5,000,000 in RKO's net loss for 1933 was indicated, based on a net loss of $3,356,552 for eight months ending August 31. With operations continuing at a comparable level for the remainder of the year, net loss will approximate $5,745,000 as compared with a 12-months loss of $10,695,503 for 1932.

Assets are $69,799,000, compared with $97,170,000 Dec. 31, 1932, and $75,758,000 at the time of receivership, Jan. 27, 1933.

Eight-months losses are broken down as follows: picture subsidiaries, $1,441,847; theatre subsidiaries (exclusive of Radio City), $977,484; Radio City, $134,410.

Consolidated cash position at the end of eight months: $2,414,529, compared with $3,212,000 for all of 1932.

Capital surplus of $2,953,882 Jan. 1, 1933, has been written down on balance sheet of August 31 to capital deficit of $12,500,000 by eliminating accounts of subsidiaries in bankruptcy or receivership and by writing down value of RKO investments in such subsidiaries.

The receiver is engaged in preparing data to determine the amounts which may be paid by subsidiaries of RKO to Chemical Bank and Trust Company, as trustee, for the purpose of creating a revolving credit fund, as provided by an agreement dated Jan. 26, 1933, and from which fund, when created, it will be requested that fresh loans to subsidiaries of RKO be made, all as provided by such agreement and as authorized by the order of Sept. 7, 1933.

In connection with the carrying out of its duties as receiver and for the purpose of making more effective the protection of the equities in the properties represented by stocks of subsidiary corporations of RKO, the receiver reached an understanding with RCA, Chemical Bank, CIT and the trustee, in regard to the exercise of the voting power, pursuant to the provisions of the January 26th agreement, in respect of any stocks subject to the lien of the collateral note indenture, which understanding is set forth in two letters dated August 4, 1933.

In the first of these letters RCA agrees "that so long as it shall have the right under the January 26th agreement to direct the trustee as to the exercise of voting power on stocks of subsidiaries of RKO for the election of directors, it will confer with the receiver's representative designated for that purpose a reasonable time prior to any meeting of stockholders of any such corporation at which directors are to be elected, and before ascertaining whether any person proposed for election is willing to serve as a director, and will not direct the voting of any stock for any person as director of any such corporation without first obtaining the court's approval, or giving the court a period of at least five days to express its approval or disapproval.

Assets and Liabilities at Inception

"As to voting such stocks in respect of matters other than the election of directors, RCA agrees that it (a) will consult with the receiver's representative in advance as to any proposed exercise of such voting power; (b) will direct its representative on the committee constituted by the January 26th agreement to instruct the trustee to vote any such stock in accordance with any request which you may make as to such voting, in so far as compliance with such request will not in the opinion of RCA adversely affect the interests of RCA as a holder of debentures and stock of RKO; and (c) will not object to action by the other members of said committee in accordance with the provisions of said letters from the trustee and the noteholders, unless in the opinion of RCA such action may adversely affect the interests of RCA as a holder of debentures and stock of RKO."

The second letter, from Chemical Bank, CIT and the Trustee, points out that "so far as the election of directors is concerned, the trustee can, during the life of the extension provided for in the January 26th agreement, only exercise such voting power for the election of directors as RCA may, in writing, direct."

After careful consideration the receiver concluded that the cost of preparing a consolidated balance sheet of RKO and its subsidiaries as at Jan. 27, 1933, the date of its appointment, was so great that it should not be incurred, especially in view of the availability of the certified consolidated balance sheet as at Dec. 31, 1932, prepared by Price, Waterhouse & Company in connection with the regular audit upon which they were engaged when the receiver was appointed.

Annexed to the report is a revised balance sheet of RKO as at Jan. 27, 1933 (not consolidated). This balance sheet has not been audited by certified public accountants but was prepared from the books and records of RKO by its accounting staff under the direction of the receiver. It shows total assets of $75,758,668, rather than $76,124,794, the total assets stated in the preliminary balance sheet of RKO as of Jan. 27, 1933, annexed to the report of the temporary receiver filed Feb. 17, 1933.

Prior to the receivership, assets with an aggregate book value of $70,514,707.46, consisting of notes, accounts and mortgages receivable from the capital stocks of subsidiary companies had been pledged as security with Chemical Bank & Trust Company, as trustee for RKO's 6% secured gold notes, 6% sinking fund gold debentures and part of its 6% gold notes. This left unpledged assets with an aggregate book value of $5,243,961.46, consisting of the following:

Cash	$ 26,690.27
Unpaid subscriptions on debentures	297,499.75
Improvements and equipment on leased property	95,510.62
Good-will and contracts	1,500,001.00
Deposits on leases	1,000,000.00
Accounts receivable and accrued interest	31,580.58
Notes and accounts receivable from affiliated companies	93,333.33
Capital stock of subsidiaries	1,655,348.34
Mortgages receivable	15,000.00
Advances to and bonds of Affiliated companies	301,241.50
Sundry deposits and deferred charges	227,756.07
Total	$5,243,961.46

Operations During Receivership

Upon its appointment the receiver came into actual possession of only $2,846, cash in bank and the stock certificates, bonds and notes of subsidiaries.

Its total receipts and disbursements to Oct. 15, 1933, were as follows:

RECEIPTS

Bank balances collected	$ 2,846.41
Payments on subscriptions to stock and debentures	24,689.17
Interest on bank account	67.71
Interest on escrow account	3,636.10
Notes receivable collected	184.09
Refund, Interborough Rapid Transit Co.	220.53
Interest on mortgage, Long Island Amusement Company	436.50
Dividend, Van Beuren Corporation	6,060.00
Refund, Wells Fargo Bank	30.00
	$38,170.51

DISBURSEMENTS

Salaries	$13,189.19	
Investment, stock of Stadium Theatres Corporation	1,000.00	
Official stenographer	147.80	
Stationery, office supplies and postage	118.30	
Legal notices and advertising	173.7/	
Printing	1,457.94	
California trip—receiver's representative	618.46	
Preparing list of stockholders	375.00	
Miscellaneous expenses	330.77	
Rent for receiver's offices	666.67	
		18,077.90
Balance, Regular Account		$20,092.61

In addition to the foregoing receipts, the receiver collected certain monies which it has deposited in a special account pending determination of contested rights therto. The nature of these collections is as follows:

Dividend, Union Hill Corporation	$10,000.00
Surrender value, life insurance policies	9,108.81
Federal income tax, withheld, re: coupons on debentures	4.56
New York State income tax; re: salaries paid to non-residents	37.93
Interest on account (less check tax)	.81
Balance on Special Account	$19,152.11

Fifty-eight of the 162 theatres operated by wholly owned subsidiaries on Jan. 27, 1933, were dropped. For those maintained, reductions of rent, taxes and interest and deferment of amortizations were negotiated.

Basic theatre rents per annum have been re-

BASIC THEATRE RENTS CUT $250,000

duced since the inception of the receivership by approximately $250,000. In addition, expiring reductions previously secured have been continued for additional periods. It should be noted, however, that some of the reduction agreements contain provisions granting lessors a percentage of the profits or a percentage of the gross receipts above a fixed minimum rent.

Extensive efforts to reduce the cost of taxes on properties owned in fee or leased with tax obligations by RKO subsidiaries resulted in estimated savings of $261,063 in taxes on properties still being operated.

Reductions in interest rates, which will result in savings of $8,000 per annum, were secured on several individually held mortgages. Most of the indebtedness of RKO subsidiaries, however, consists of mortgage bonds in the hands of the public.

Many Extensions Obtained

A number of extensions and deferments of principal were obtained, particularly where the cash position of the debtor subsidiaries did not warrant the necessary withdrawals. The most notable accomplishment in this regard was the readjustment of the secured 6% serial gold bonds of RKO Midwest Corporation, of which $3,489,300 was outstanding and was largely held by the public. Of these bonds, $436,900 was payable on May 1, 1933, a like amount on May 1, 1934, and the balance on May 1, 1935. New sinking fund bonds, due May 1, 1940, were exchanged for all but $4,800 of the original bonds, including those maturing May 1, 1933.

RKO Service Corporation pays all expenses, including salaries, incurred in connection with the management service it renders to the theatre operating and other subsidiaries, and allocates such expenses among the several subsidiaries, charging theatre operating subsidiaries a home office fee based upon a percentage of their gross receipts from theatres and a percentage of billings to tenants of commercial space. A portion of home office expense is allocated to motion picture producing and distributing subsidiaries. Since RKO Service Corporation is operated on a non-profit basis, reductions in its expenses result in reduced home office fees to be borne by theatre operating subsidiaries.

After careful study the receiver recommended reductions in salaries of executives, reductions in personnel and savings in nearly all other items of expense, including rent. The expense of RKO Service Corporation allocated to theatre operating subsidiaries in 1932 was approximately $1,700,000, an average of almost $142,000 monthly. For the seven-months period ending July 31, 1933, the average monthly expense so allocated was $105,043. Similar expense for August, 1933, was $66,713. Since August 31, 1933, additional savings in rent, electricity, cleaning, etc., have been effected by consolidating the RKO home office activities so that they are now housed in five rather than seven and one-half floors of the RKO Building in Radio City (New York).

Further savings will be effected wherever possible. It is hoped that if the theatres currently in operation are maintained and theatre receipts hold their present level, the present home office fee of 5% of the average weekly gross receipts can be reduced to 3½% or 3% by January, 1934.

During the first six months of 1933, the motion picture and vaudeville theatre business declined to its lowest level in many years. Nevertheless, RKO theatre operations for this period show an improvement over the corresponding period of 1932. This improvement is due to drastic reductions in operating expenses and the elimination of unprofitable theatres.

The following comparative table shows operations for the 76 comparable theatres operating during the first six months of 1932 and 1933:

	First Six Months 1932	First Six Months 1933	% 1933 of 1932
Attendance	38,782,188	36,773,879	94.72
Average admission price	$ .3672	$ .2994	81.54
Total operating income	14,241,292.70	10,999,361.52	77.24
Total operating expense	11,256,075.33	7,880,806.76	70.01
Net profit before fixed charges	2,985,217.37	3,118,554.76	104.47
Analysis of operating expense:			
Vaudeville	$2,538,067.21	$1,061,987.89	41.81
Film	2,903,969.57	2,408,586.53	82.94
Advertising	1,241,873.40	1,015,486.22	81.77
Other expense	4,572,165.15	3,393,646.30	74.27

Despite lower gross operating income resulting from lower attendance and average admission prices, the net profit (before fixed charges) was greater during the first six months of 1933 than during the corresponding period in 1932. The substantial reduction of vaudeville expenses is due more to the elimination of vaudeville in many houses than to reduction in cost.

Currently managed theatre operating subsidiaries (exclusive of the two subsidiaries operating the Radio City theatres) show a net loss after all charges for the eight-months period ending Aug. 31, 1933, of $977,484. This loss includes many non-cash and non-recurring items such as depreciation of buildings, amortization of leaseholds, loss on sales of investments and capital assets, etc. If the largest of these items, depreciation and amortization, aggregating $1,278,697, is eliminated, current theatre operations for the period show a cash profit of $301,212.

Operations of Radio City Theatres

When the receiver was appointed on January 27, 1933, the Radio City Music Hall and the RKO Roxy Theatre were being operated respectively by Radio City, Inc., and Radio City Theatres Corporation, two direct subsidiaries of RKO, whose stocks remained unpledged and came into possession of the receiver. Both theatres were sub-leased from RKO with rentals and terms substantially equivalent to those in the basic lease from Rockefeller Center, Inc., to RKO.

The original lease from Rockefeller Center, Inc. (formerly known as Metropolitan Square Corporation), to RKO called for a rental as finally adjusted of $953,972 per annum ($79,497 per month) for the two theatres. Pursuant to the provisions of an agreement dated June 5, 1930, as subsequently amended, between Rockefeller Center, Inc., and Underel Holding Corporation, on the one hand, and, on the other, RCA and certain other corporations which, through stock ownership or otherwise, are associated with RCA, including RKO, $1,000,000 in securities (later converted into cash) was deposited with the Chase National Bank of the City of New York. Said agreement dated June 5, 1930, provided, among other things, that sub-

RKO Profit and Loss Account For 8 Months Ended August 31

INCOME:		
Theatre admissions, film rental and other income		$28,596,971.54
EXPENSES:		
Operating and general expenses		28,864,245.35
Loss before items as below		$ 267,273.81
OTHER INCOME:		
Profit of foreign subsidiary companies not consolidated	$ 357,553.77	
Dividends received on investments in affiliated and other companies	52,610.00	
Interest earned	97,311.47	
Forfeited deposits	18,903.06	
Sundry other income and credits	43,352.54	
		569,730.84
Profit before other charges		$ 302,457.03
OTHER CHARGES:		
Interest and discount*	$1,876,156.31	
Depreciation of capital assets and amortization of leaseholds	1,420,585.77	
Loss on sale of investments and capital assets	332,593.85	
Picture production and studio equipment abandoned and settlement under contracts	14,703.14	
Sundry other charges	14,970.22	
		3,659,009.29
Net Loss (before providing for dividends on cumulative preferred stocks of subsidiary companies in arrears)		$ 3,356,552.26

***Including $625,097.19 Interest Accrued on Obligations of Radio-Keith-Orpheum Corporation from January 27th to August 31st, 1933, which has been charged as expense on this statement for statistical purposes but is not recorded on the books of the corporation.**

Note: Results from operations of companies in bankruptcy have been included to their respective dates of bankruptcy. The total loss of such companies amounts to $282,372.11.

ASSETS OFF $5,959,000 IN 8 MONTHS

ject to certain conditions the landlords (Rockefeller Center, Inc., and Underel Holding Corporation) might apply the proceeds from the sale of such securities to any deficiencies in the rentals for the two theatres. Said original lease terminated automatically by its terms when the receivership was made permanent on February 17, 1933. As of that date a reserve was created on the books of RKO and charged to capital surplus in the amount of $843,003, to cover the balance of said security deposit remaining after allowing for accrued rent payable to February 17, 1933.

Radio City Agreement

Pursuant to order of the court, Radio City, Inc., and Radio City Theatres Corporation entered into an agreement with Rockefeller Center, Inc., and Radio Corporation of America, providing for a new lease of the two theatres to Radio City, Inc., for a term beginning Feb. 17, 1933, and ending Aug. 31, 1933, upon the following basis:

RCA was to advance to the two theatre corporations a sum not exceeding $250,000 to be used for the payment of their outstanding indebtedness as of Feb. 1, 1933, and an additional $50,000 to be used for working capital. All income from the theatres was to be paid by the subsidiaries into a special account in trust to pay the necessary operating expenses and then to pay the balance at the end of each calendar month, one-half to RCA to repay the amounts advanced and one-half to Rockefeller Center, Inc., as rent (but not exceeding a maximum amount, the calculation of which was based on the maximum rent provided in the original theatre lease to RKO). Any balance remaining at the termination of the agreement, after full payment of the RCA advances and the maximum rent, was to be returned to the theatre operating subsidiaries. Rockefeller Center, Inc., was to recover from the $1,000,000 security deposit the rent and other charges due on Feb. 17, 1933, under the original theatre lease and thereafter, from time to time, was to recover from said deposit such sums as might be necessary in order to make up any deficiency between the rent provided in the original theatre lease and the rent received under the new lease.

As a result of this arrangement, the two theatre operating subsidiaries were able to pay off substantially all their current obligations; they were assured that their obligation for rent would not exceed their income from the theatre; and they were put in possession of working capital which would not be subject to depletion for rent.

Pursuant to the agreement of Feb. 17, 1933, a new lease was executed and the operation of the theatres continued until Aug. 31, 1933. During this period Rockefeller Center, Inc., and RCA received $98,378 and $98,378, respectively, from the special account, so that $201,621 was still due to RCA on Sept. 1, 1933. During the same period Rockefeller Center, Inc., withdrew the sum of $696,835 from the security deposit, leaving a balance of $303,164.

New Special Account

Prior to the expiration of the leases made pursuant to the agreement of Feb. 17, 1933, the receiver and the executives of RKO negotiated a new agreement dated as of Aug. 31, 1933, which has been executed by Rockefeller Center, Inc., RCA and the theatre corporations, and approved by the receiver, subject, however, in all respects to the approval of the court, providing for a new lease of the two theatres for one year (subject to earlier cancellation by the landlord) upon the following basis:

The income from the theatres is to be placed in a new special account to be applied, first, to the payment of operating expenses of the theatres; second, to the maintenance of a working fund of $100,000; third, to a reserve fund not exceeding $25,000, for the payment of accrued operating expenses; and fourth, to a rent payment of $50,000 per month to Rockefeller Center, Inc. One-half of any balance then remaining at the end of each month is to be paid to Rockefeller Center, Inc., as additional rent, one-fourth to the theatre operating subsidiaries, and one-fourth into a special reserve fund account. As under the earlier agreement of February 17, 1933, the new agreement gives to Rockefeller Center, Inc., the privilege of recovering monthly from the remainder of the $1,000,000 security deposit any deficiency between the original lease rent and the rent under the new lease. If it has not theretofore received $1,000,000 in rent for the year from the new special account, Rockefeller Center, Inc., is to take down the deficiency from the special reserve fund account; otherwise the money in this account is to go to the theatre operating subsidiaries.

The new agreement also makes provision for certain collateral benefits to RKO Service Corporation and RKO Radio Pictures, Inc.

Operations of the two Radio City theatres for the period from Jan. 1, 1933, to Aug. 25, 1933, as expressed on the books of the operating subsidiaries, show a loss of $134,410. In addition to depreciation and amortization this loss includes $20,424 interest accrued on advances from RCA and RKO. Rent on the two theatres was charged on the basis of $79,497 per month from Jan. 1, 1933, to Feb. 17, 1933, in accordance with the terms of the sub-leases from RKO. Thereafter to Aug. 25, 1933, only the actual amount of cash paid Rockefeller Center, Inc., under the terms of the agreement of Feb. 17, 1933, amounting to $98,378, has been charged as rent.

During the entire period the executives of RKO and the receiver have devoted continual attention to the problems of reducing operating expenses. The result of their efforts is reflected in the statement of operations for the four weeks in September, 1933, which shows a profit before rent of $90,580.87.

If this recent improvement in operations should continue, it is reasonable to assume that the Radio City theatres can be conducted on a profitable basis hereafter, the court was told.

Commercial Real Estate Operations

Theatres and other buildings owned or leased by RKO and its subdidiaries contain commercial space which in 1932 yielded approximately $2,500,000 in rentals. Income from these sources has declined since the receivership because many of the properties owned or leased by insolvent subsidiaries of RKO have been abandoned. When the receiver was appointed on Jan. 27, 1933, RKO through its subsidiaries controlled 91 properties having commercial space; on Oct. 1, 1933, this number had declined to 73.

A policy has been instituted whereby each property containing commercial space now contributes to the payment of home office expenses in proportion to the amount of the monthly rent charges. This will result in the managed properties bearing the cost of operating the real estate department and will reduce the home office expenses heretofore charged to the theatres by RKO Service Corporation.

Motion Picture Production and Distribution

RKO Radio Pictures, Inc., a direct subsidiary of RKO, is engaged through subsidiaries in the production of motion pictures at its studios in Los Angeles and in their distribution. Pathe News are produced by Pathe News, Inc., another direct subsidiary of RKO, and RKO Pathe Pictures, Inc., also a direct subsidiary of RKO, through its subsidiary owns studios in Los Angeles which are either leased to outside producers or remain idle.

When RKO went into receivership on Jan. 27, 1933, the picture companies were faced by an impending cash shortage and an uncertainty as to the continuity of studio management, which interfered with necessary preparations for productions to be started in the near future. This had a definite bearing upon the pictures available for release during subsequent months.

In the early part of March, 1933, studio operations were taken over by a new executive producer. The new management was immediately confronted with the difficulty of preparing for the production of a large number of pictures. During this transitional period, comparatively little actual shooting of high-quality pictures was in process, and the revenues derived from the liquidation of inventories so exceeded cash requirements that the picture companies were able to build up their cash reserves.

The new production management, with the incentive of a share in the profits of the pictures, tentatively adopted as complete a production schedule as was permitted by the companies' cash resources and the requirements of the distributing and exhibiting companies. Thus far, this program has been satisfactorily maintained, and, aside from making possible an adequate release schedule, has resulted in a substantial reduction in the cost of pictures without impairing their quality. The current financial and operating reports are indicative of the promising results achieved by the new studio management.

A comparison of current and past performances by RKO Studios indicates a substantial reduction in the cost of pictures prepared and completed by the new management.

Results of operations of RKO Radio Pictures, Inc., and RKO Pathe Pictures, Inc., for the period from Jan. 1, 1933, to Sept. 30, 1933, compared with the corresponding period in 1932, also indicate an improvement. During this period, total income declined from $15,942,541 in 1932 to $14,212,505 (estimated) in 1933, while the operating loss (before accrued interest on indebtedness to RKO, payment of which has been suspended) dropped from $1,779,322 in 1932 to $703,747 (estimated). In connection with the estimated loss for 1933, it should be borne in mind that throughout the current year, and particularly during the early months, the over-cost films, production of which was completed or started prior to receivership, were being amortized. At the present time, amortization is decidedly less than during the corresponding period of last year, or during the early months of this year. This factor, together with the maintenance of a level release schedule, the quality of the pictures being released, and the increasing attendance at theatres, has resulted in the picture companies showing decided profits in recent weeks.

The executives of the picture companies believe that they are successfully weathering the most difficult period experienced in many years and that their promising studio results, their sizeable inventory of quality pictures in release and available for near future release, and the

CONSOLIDATED CASH NOW $2,414,529

general improvement in theatre attendance and receipts, indicate that future operations will show material improvement.

RKO Building Leases

By agreement dated June 5, 1930, between Rockefeller Center, Inc. (then known as Metropolitan Square Corporation), RKO and others, RKO agreed to lease two theatres and certain space in the RKO building, all thereafter to be erected. Pursuant to the terms of this agreement as amended by supplemental agreements dated Nov. 25, 1930, and Jan. 12-14, 1 31. Rockefeller Center, Inc., by indenture dated Oct. 29, 1931, leased 186,583 square feet of office space in the RKO Building to RKO. By supplemental indenture dated Nov. 21, 1932, the space under this lease was reduced from 186,583 square feet to 90,773 square feet. On Dec. 1, 1932, RKO took possession of the demised premises and has since occupied them.

When the receivership was made permanent on Feb. 17, 1933, the lease was automatically terminated by its terms. The receiver and executives of RKO thereupon entered into negotiations with Rockefeller Center, Inc., which resulted in two separate leases to RKO Radio Pictures, Inc., and RKO Service Corporation for the period from Feb. 17, 1933, to Aug. 31, 1933, at a total rental substantially equivalent to that paid under the original lease.

After further negotiations new leases have been executed between Rockefeller Center, Inc., RKO Radio Pictures, Inc., and RKO Service Corporation for terms beginning Sept. 1, 1933, and ending Aug. 31, 1934. The new leases call for reduction in space at a reduced unit rental which will result in a saving of approximately $125,000 for the one-year period.

Results of Operations

A consolidated profit and loss statement of RKO and its subsidiaries for the eight-month period ending Aug. 31, 1933, prepared from the books and records by their accounting staff, shows a net loss for the period of $3,356,-552.26. This loss is accounted for as follows:

1. Bankrupt subsidiaries from Jan. 1, 1933, to their respective dates of bankruptcy	$ 282,372.11
2. Subsidiaries which have ceased operations	440,931.11
3. Service companies	75,401.84
4. Radio City theatres	134,410.17
5. Film companies	1,441,847.86
6. Radio-Keith-Orpheum Corporation.	4,104.33
7. Theatre companies currently operated	977,484.84
Total	$3,356,552.26

The losses sustained by the subsidiaries which have gone into bankruptcy (Item 1) and by the subsidiaries which have ceased operations (Item 2) should be excluded in ascertaining the results from operations of currently managed properties. The loss incurred by the service companies (Item 3) is made up almost entirely of the results of operations of the RKO Vaudeville Exchange whose losses are due to the fact that the use of vaudeville in theatres declined to the lowest point in recent years. Since the receivership drastic reductions in expense of this subsidiary have been instituted and it is believed that this phase of the business should improve during the coming winter, especially in view of the renewed interest in the use of vaudeville. The net loss of the picture companies (Item 5) is considerably lower than that for the same period of 1932 and involves no cash loss. Their cash position on Jan. 27, 1933, and Aug. 31, 1933, is almost identical despite the enlarged production and release schedules and the absence of any borrowing. Moreover, the loss includes $646,708 accrued interest on indebtedness to RKO.

In computing the loss for RKO (Item 6) there is included, for statistical purposes, $625,-097 interest accrued on obligations of RKO from Jan. 27, 1933, to Aug. 31, 1933, even though this accrual is not recorded on the books. As an offset to this charge, accrued interest receivable on advances to subsidiary and affiliated companies is included as income. Included in the loss sustained by the theatre companies currently operated (Item 7) are charges for depreciation and capital assets and amortization of leaseholds aggregating $1,278,697. This does not represent any cash outlay, so that operations before depreciation and amortization show a profit of $301,212. However, from a cash standpoint, the profit is greater, due to the inclusion in the consolidated statement of numerous other items of a non-cash nature, such as loss on sale of investments and capital assets, amortization of organization expense, deferred alteration and improvement expense, bond deferment expense, bad debts and reserve for doubtful accounts, interest on intercompany indebtedness, etc. While the consolidated loss for the year 1932 includes losses sustained during the period by those subsidiaries which have been placed in receivership or bankruptcy since the receivership of RKO, it may be noted that "loss before other charges" amounted to $2,246,945, whereas the consolidated statement for the eight-month period ending Aug. 31, 1933, indicates a "profit before other charges" in the amount of $302,457.

The current cash position of RKO and its subsidiaries compares favorably with the cash on hand when the receiver was appointed on Jan. 27, 1933, after payments made by subsidiary companies in reduction of mortgages and other financial obligations in an amount aggregating over $450,000 are taken into account.

Consolidated Balance Sheet

In a consolidated balance sheet of RKO and its subsidiaries as at Aug. 31, 1933, prepared from the books and records of RKO by its accounting staff, the capital surplus of $2,953,882 on Jan. 1, 1933, has been written down on the balance sheet of Aug. 31, 1933, to a capital deficit of $12,504,177 by eliminating from the consolidation the accounts of the subsidiaries in bankruptcy or receivership and by adjusting the accounts of RKO and its subsidiaries (1) to write down to nominal value the investments in such subsidiaries (2) to provide reserves for the security deposit hereof and balances due from such subsidiaries and (3) to set up liabilities for that part of their indebtedness which was guaranteed by RKO. Substantially similar adjustments are indicated on the balance sheet of RKO as at Aug. 31, 1933.

Readjustment of KAO Indebtedness

Prior to the receivership, RKO controlled Keith-Albee-Orpheum Corporation, which in turn controlled Orpheum Circuit, Inc. RKO owned 21,674 of the outstanding 64,304 shares of preferred stock and substantially all of the common stock of KAO. RKO also owned 9,462 of the outstanding 63,840 shares of Orpheum preferred stock. The remaining shares of Orpheum preferred stock (except for 1,289 shares in Orpheum's treasury) were in the hands of the public. KAO owned substantially all of the common stock of Orpheum.

From time to time during 1930 and 1931 RKO made loans to Orpheum of which $1,115,-434 remained unpaid at Dec. 31, 1931. As of that date KAO assumed the payment of this debt to RKO, in consideration of Orpheum's agreement to pay a like sum to KAO. During 1932, KAO made additional advances to Orpheum, so that when the latter filed a voluntary petition in bankruptcy on Jan. 27, 1933, its total indebtedness to KAO (including interest) was $3,001,239. As security for the payment of this indebtedness, Orpheum, by indentures dated as of April 1, 1932, and Aug. 1, 1932, had pledged with KAO all of the capital stock of its subsidiaries held by it as well as the notes and mortgages originally given by them to Orpheum for advances made to them by it.

In order to obtain funds primarily to be used for making the loans to Orpheum just described, KAO borrowed from RKO from time to time so that as at Dec. 31, 1932, KAO was indebted to RKO to the extent of $2,394,655 (excluding interest) for which promissory notes had been executed and delivered by KAO to RKO. These notes were pledged by RKO with Chemical Bank & Trust Company under the indentures previously discussed.

Prior to, and after the appointment of the receiver, certain holders of preferred stock of KAO challenged the validity of the notes executed and delivered by KAO to RKO and threatened to institute suit to set aside the entire indebtedness as an obligation of KAO, and to compel RKO to accept instead the indebtedness of Orpheum to KAO.

In order to avoid such litigation and to effect an equitable adjustment of the matter prior to the receivership negotiations were carried on by RKO and attorneys employed by KAO with the attorneys for the complaining preferred stockholders of KAO. On the appointment of the receiver these negotiations were concluded and an agreement was entered into between the receiver, KAO and Stadium Theatres Corporation, a wholly owned subsidiary of the receiver of RKO, pursuant to an order made and entered herein May 9, 1933, providing for the following transaction:

Stadium was to execute its note for $2,394,-655, dated as of the date of the closing of the transaction and payable on demand with interest at the rate of 6 per cent per annum to Chemical Bank and Trust Company, as trustee under the collateral note indenture of July 1, 1931, and deliver this note to the receiver.

In exchange for this note of Stadium the receiver was to obtain from Chemical Bank and Trust Company, as trustee, the notes of KAO aggregating $2,394,655. On receipt of these notes the receiver was to mark them "Paid" and deliver them so marked to KAO on the delivery by KAO to Stadium of (1) Orpheum secured gold notes held by KAO aggregating $2,394,655, and (2) an assignment of all of the Orpheum collateral held by KAO as security for the payment of these Orpheum gold notes, together with an assignment of the rights of KAO under the Orpheum indentures of April 1, 1932, and Aug. 1, 1932, as well as such other additional instruments of transfer as might be required by Stadium, subject to the proviso that such assignments were not to impose upon KAO any obligation or warranty in respect to the validity, enforcement or collectibility of the Orpheum notes or the Orpheum collateral assigned to Stadium.

With respect to the balance of $486,030 of Orpheum's notes retained by KAO, KAO was to execute and deliver to Stadium an agreement subordinating this interest in the Orpheum collateral securing such notes and agreeing to indemnify and hold Stadium harmless from any loss or damage from any set-off or counterclaim interposed by and allowed to Orpheum against the indebtedness of Orpheum assigned to Stadium.

In the event that the amount eventually paid

MANY ECONOMIES CITED BY RECEIVER

or received on the Orpheum notes prior to Jan. 1, 1938, should be less than the sum of $2,394,655, plus certain interest, KAO was to pay to Stadium on demand at any time on or after Jan. 1, 1938, the amount of such deficiency up to but not exceeding $894,655, such amount being the difference between the amount of the indebtedness of KAO to RKO ($2,394,655) and the sum of $1,500,000, which is the extent of the indebtedness of KAO to RKO to be released under the terms of the agreement. If the proceeds of the Orpheum notes should exceed $2,394,655, plus interest, then Stadium on Jan. 1, 1938, is either to pay the excess to KAO in cash or in Orpheum collateral or the proceeds thereof, or both.

This agreement, dated as of April 1, 1933, was executed by the receiver pursuant to an order of the court made herein May 9, 1933, and has since been performed by the parties thereto. The net result is that RKO releases KAO of its indebtedness of $2,394,655, subject to a contingent liability of KAO to RKO not exceeding $894,655, which contingency is vested to the extent that RKO (through Stadium) does not realize $2,394,655 on the Orpheum collateral assigned to it by KAO. The expense of a prolonged and difficult litigation was thus avoided.

Following the making of the order dated May 9, 1933, Harrison Theatre & Realty Corporation, an unsecured creditor, applied for and obtained an order granting it leave to intervene in the receivership suit for the purpose of appealing from said order to the Circuit Court of Appeals of the Second Circuit. Such appeal is now pending in that court.

A number of the theatre operating and holding company subsidiaries of RKO went into receivership or bankruptcy at nearly the same time as the appointment of the temporary receiver of RKO. As most of these subsidiaries were heavily indebted to RKO, the receiver has filed proofs of claim against their estates.

Claims Filed Against RKO

Pursuant to the order appointing the receiver and the supplemental order dated May 5, 1933, claims aggregating $23,285,143 have been filed against the estate of RKO, in addition to the claim of Rockefeller Center, Inc., which is undeterminate in amount and is based upon (1) breach of lease covenants by RKO for the payment of rent on the two Radio City theatres and office space in the RKO Building; and (2) breach of an agreement to pay the cost of the two theatres (less certain adjustments for amortization, etc.) in the event of default in the payment of rent therefor.

The following table indicates the nature of these claims:

Nature of Claims	Number of Such Claims	Total Amount of Claims
Contingent claims based upon rent guarantees or direct leases (excluding claim of Rockefeller Center, Inc.)	18	$17,395,990.80
Contingent claims based upon guarantees of financial obligations	19	4,581,714.70
Claims founded on alleged breach of contract	8	812,031.65
Claims for goods and commercial services rendered.	14	21,399.84
Claims for other services rendered (legal, banking, etc.)	10	14,676.38
Income Tax claims	3	259,763.13
Miscellaneous claims	8	199,567.45
Total		$23,285,143.95

In addition to the foregoing, it must be borne in mind that RKO has a funded indebtedness of $16,239,708 consisting of notes and debentures outstanding in the following amounts: $2,814,500 of 6 per cent gold notes; $1,825,208.76 of 6 per cent secured gold notes; $11,600,000 of 10-year 6 per cent sinking fund gold debentures. Subject to further order of court, holders of these securities have been exempted from filing claims.

The time for filing claims having expired, the receiver intends to apply to the court in the near future for the appointment of a special master or masters to hear and determine those claims so filed.

Federal Tax Claims

Because of his familiarity with the tax problems of RKO, the receiver pursuant to order of court dated July 14, 1933, retained Randolph E. Paul as special tax counsel to contest the above income tax claims filed by the United States. After thorough investigation, the receiver and its counsel have concluded that there were no deficiencies for 1929 and 1930 as alleged by the government, but that, on the contrary, refunds were due for 1930. Accordingly, refund claims and supporting data relating thereto have been filed with the Commissioner of Internal Revenue. Counsel to the receiver are now negotiating a settlement of the alleged deficiencies and refund claims.

Pursuant to an order of the court dated Sept. 14, 1933, the receiver retained Randolph E. Paul as special counsel in connection with the filing of a consolidated income tax return for RKO and its subsidiaries for the year 1932. Upon advice of such counsel the receiver has filed a consolidated return and is about to enter into an agreement with the subsidiaries of RKO, providing for proper allocation among RKO and its subsidiaries of such tax liabilities as shall hereafter be assessed.

Protective Committees

Since the appointment of the receiver, protective committees have been organized for the common stock, 10-year gold debentures and 6 per cent gold notes of RKO and authority has been requested by each of these committees to enable them to act for the protection of the holders of the respective securities represented by them. The receiver has cooperated with each of these committees and sought their suggestions in regard to various of the proceedings taken during the receivership.

Reorganization Plans

No plan of reorganization has been formulated to date to the knowledge of the receiver.

Conclusion

Pending efforts of interested parties to effect a reorganization, the receiver recommends that the receivership be continued and the business conducted as heretofore.

Encouraging progress has been made in reducing operating expenses, which has been reflected in improved results in operations, despite the disruption of organization and morale consequent upon the receivership and the decline in theatre attendance during the period of bank closings and moratoria throughout the country. The losses in receivership operations discussed above consisted largely of non-recurring and non-cash items. Despite the absence of borrowing and the maintenance of a full motion picture production schedule, consolidated cash reserves have not been depleted to any considerable extent.

RCA Cuts Losses In Third Quarter

Radio Corporation has cut its losses to $525,159 for the third quarter of 1933, from $790,000 in the preceding quarter and $812,000 in the same period a year ago.

For the nine months ended September 30, the consolidated net loss was $1,793,371, comparing with a loss of $592,723 for the corresponding period in 1932. No dividends have been paid in 1933. The only dividends paid in 1932 were $343,019 on the Class A preferred stock, resulting in a deficit of $935,742 for the first nine months.

Total income for the third quarter this year was $14,225,112, including $13,988,114 from operations. This compares with $14,254,638 total income a year ago, a decline of $29,526. In the second quarter total income was $14,297,384, and in the first quarter it was $13,222,054.

In the nine months ended September 30 total income was $41,744,551, including $41,137,939 operating income, comparing with $50,796,800, including $49,931,842 operating income, in the 1932 period.

Net earnings, after cost of sales, general operating, development, selling and administrative expenses, were $1,367,170 for the nine months, against $4,263,705 in the first nine months of last year. Interest charges were $173,425, against $983,452, depreciation was $2,537,116, against $3,372,976, and amortization of patents was $450,000 in both periods. In 1932 there was $50,000 appropriated for Federal income taxes, against nothing for the current year.

Surplus of the company on September 30 amounted to $8,057,814, comparing with $8,582,972 on June 30, $9,851,184 on January 1, and $10,392,047 on September 30, 1932.

RCA is the parent company of National Broadcasting Company, Photophone, RCA Victor, RCA Communications.

St. Louis Company Receivers Report an Operating Profit

Roy F. Britton and Henri Chouteau, former circuit court receivers for the St. Louis Amusement Company, operating 16 subsequent run houses in St. Louis and vicinity, claim an operating profit of $170,197 for the receivership period, from November 24, 1931 to August 7, 1933. Their receivership terminated August 8.

The receivers reported that the cash operating revenue during the period was $1,864,666, while operating disbursements amounted to $1,549,877. The receivers and their attorneys have asked the court to allow them additional fees. Warner owns approximately 93 per cent of the capital stock of the company.

Rejects Settlement Offer for Statewide

Because the majority of landlords voted against the $16,000 cash offer by the Wisconsin Amusement Enterprises in settlement of the bankrupt Statewide Theatres, Milton J. Knoblock, Racine, Wis., referee in the case, has seen fit to reject the offer made.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

GOOD BUSINESS

Two winters back, while the city fathers of Detroit staggered under the load of imperative unemployment relief, Bill Raynor, then head man at the Fox Theatre in that city, threw the resources of his vast organization into the battle against want, with a series of lobby dances that returned thousands of dollars for the alleviation of the hungry, at the same time adding not inconsiderably to the box office gross. The story of the successful welfare campaign is set forth in another page of this issue.

In a nearby suburban community, the center of a highly competitive section, an exhibitor recently reopened a dark house. Not getting the proper response to his carefully selected programs, he hit upon a bold move, and in the face of friendly criticism donated the theatre and show for an evening, to launch a "Buy Now" locally sponsored campaign. The house of course was jammed, and those present who were not regular patrons had ample opportunity to observe the comforts and conveniences of the theatre. Leading citizens who spoke from the stage lavishly praised the exhibitor's generosity, thus giving the house an advertising break that money could not buy.

And best of all, the widely publicized event attracted many outsiders who paid their way in sufficient numbers to roll up a better than normal gross for the evening.

Managers who are inclined to shy away from community projects that involve the use of the theatre might consider the above cases of showmen who have long since discovered that good-will and good business are oft times synonymous.

▽ ▽ ▽

SCREEN COURSES

Of interest to members should be the findings of the photoplay appreciation committee of the National Council of Teachers of English, as recorded by the chairman, William Lewin, whose report is outlined in the Club columns. For some time the Council has sponsored, in a number of states, screen appreciation high school courses and now proposes that such instruction be introduced in the nation's schools to improve movie tastes.

Should this be encouraged by the United States Office of Education, now studying its possibilities, managers will no doubt have much to do with the ultimate success of the plan. Given sympathetic handling, this movement should enhance theatre prestige and perhaps open up an added source of box office revenue. Alert theatremen might contact high school principals and English teachers for further information regarding the workings of the plan.

▽ ▽ ▽

ON GETTING AHEAD

To managers sceptical of chances for advancement, we state that there still is, and ever will be, opportunity in the exhibition end of the business. Agreed that while promotion to higher post is not a daily occurrence, nevertheless it happens often enough to indicate the thoroughness with which the higher-ups search the field for broad shouldered guys who can deliver.

We note, within the past few weeks, the stepping-up of Round Tablers Skip Weshner, Howard Waugh and Earle Bailey to bigger jobs in the Warner Theatre organization. That these able showmen have well earned their new spurs is not the point we wish to stress. Rather do we prefer to emphasize that what they have accomplished is not extraordinary, but the natural result of years of patient and fruitful labor in the field.

▽ ▽ ▽

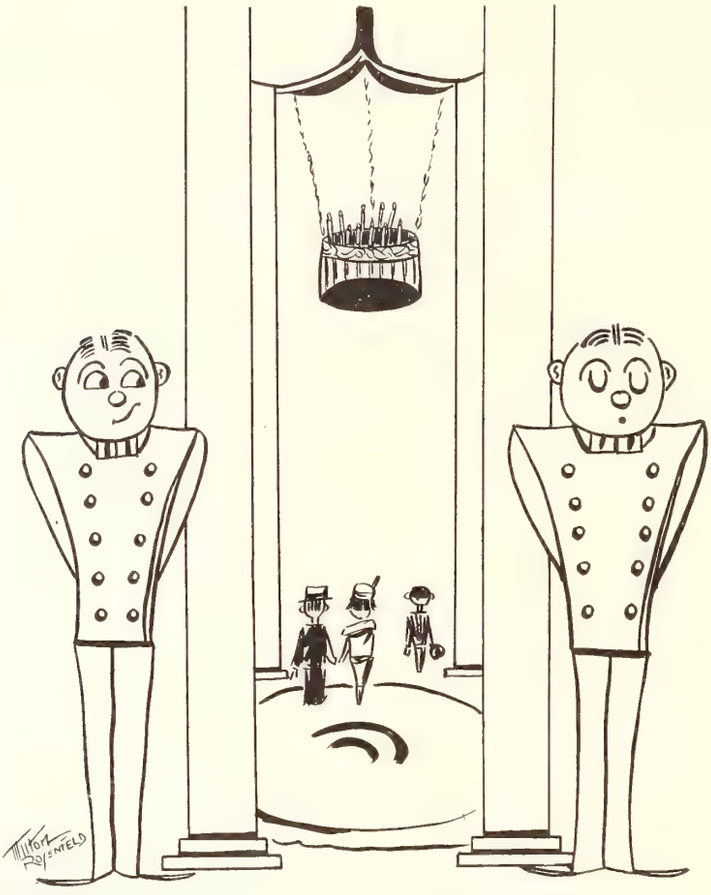
TRAIL BLAZERS

Ingenious is the showman of today, never permanently satisfied with what he accomplishes, ever alert for new slants. Among these, we count M. H. Garvin, Rivoli Theatre, Hastings, Neb., who broke out his newspaper ads in two colors, the first advertiser in his city to do so. The returns were so gratifying that other local advertisers will no doubt be encouraged to follow Garvin's lead.

Theatremen have always been trail blazers in testing new publicity angles, thus earning for the theatre, high place as the proving ground of novel advertising ideas which sooner or later are appropriated for use in other fields. Rarely credited for their originality, showmen nevertheless should be thanked for the success of many merchandising campaigns, the genesis of which can be directly traced to motion picture exploitation.

A. Mike Vogel

SHOWMEN'S LOBBY LAFFS!



"Psst . . . What's the name of the picture in case anybody asks me?"

Writes The Movie Column For Paper

A number of campaigns on various pictures and special events have been forwarded by that active Round Tabler Bill Levey, who passes up no opportunity to bring his theatre activities to the attention of his townfolk through his newspaper and merchant tie-ups, at the Capitol, Riverhead, Long Island.

Bill is all set for his Armistice day program in conjunction with his showing of "Saturday's Millions," the feature of which is to be the presence of his high school band and football team, the proceedings to be in charge of the high school principal. Both teams and band will appear in uniform, heading a parade to the theatre with music being played en route.

Before the show starts, "taps" will be sounded and the house lights dimmed to red, white and blue. Then "The Star Spangled Banner," followed by school yells led by the cheer leader, immediately after which "Saturday's Millions" will be shown.

One of Levey's best promotion stunts is a regular picture column he writes for his paper, in which the names of six local residents are planted who are awarded passes upon presentation of the column at the box office. For his recent showing of "One Man's Journey," Bill also tied in on another newspaper contest in which readers were given passes for the best 150-word letter on different questions concerning the small town doctor's activities.

An imprinted cardboard case containing pencil, pen holder and ruler given to all children at a Saturday matinee is a clever idea of Levey's to build good will and advertise his house, as the cases no doubt will be used by children in school and home.

The above are just a few of the things that the fast stepping Bill is doing to keep this important Prudential spot in the limelight. And that he is succeeding, is proven by his box office results and his own personal popularity in the Long Island town.

Showmen Clicking On "Angel" Campaigns

From various spots in this country and Canada, we receive members' campaigns which have helped in the making of high scores on their showings of "I'm No Angel." Manager Fred Reeths, Jr., Sheboygan Theatre, Sheboygan, Wis., worked out an effective fan magazine contact that he reports did very well for him. For several months, each copy of the magazine contained a photo in color of Mae West and the title of the picture. Knowing of this in advance, Fred had small stickers made up with theatre copy and persuaded the manager of the local Kresge store to place these stickers on the photos, glued to the back, with the theatre copy folded over the faces.

Macy's "Angel" Window

Sid Scott, recently transferred to the Capitol Theatre, Windsor, Ont., hooked up with his telegraph company on a wire from Mae West in Hollywood. The telegram, which included theatre and date, was reproduced in a two-column newspaper ad, and in addition to publicizing the attraction in this novel manner, Mae also said something nice about Sid's new job, which of course helped to introduce him to local theatregoers.

On the New York Paramount date, supervised by John C. Flinn, Jack McInerney promoted a smash window in the Fifth Avenue Southern Pacific office as some of the picture was produced on that railroad. In addition, Jack secured a full window at Macy's (see photo) where West styles were displayed, including full-sized panel paintings of the star as background.

Hodges Practical Plane Plugs "Night Flight"

Manager Jack Hodges, Tampa Theatre, Tampa, Fla., who has been keeping that southern town on its toes with his clever exploitation, forwards an advance lobby idea on "Night Flight" which tops anything of its kind we have seen recently. The photo below gives you an idea of how carefully Jack went about producing this real crowd stopper.

The plane has a wing spread of 24 feet and is 18 feet long, the fuselage finished in burnished silver, while the wings and propeller are burnished gold, the latter attached to a quarter horsepower motor, producing a speed of four revolutions per second. The wheels are real, from the local Goodyear dealer, and the title letters are white outlined in black with red Neon tubes running through the center of each letter. An amber spot is focused on the propeller, and produces a striking effect against the blue sky of the lobby, the entire display suspended by a steel cable.

Attractive Lobby Display

Hodges gives the credit for construction to Andy Beiter and the other boys in the art shop who are all entitled to an extra bow for their swell work. Jack writes that when the picture opens he will transfer the plane to the top of the marquee during the run, where it will attract the same attention.

Garvin Uses Color For Newspaper Ads

Concluding that he was stressing his outdoor billing too strongly, thus weakening its effect as an advertising medium, M. H. Garvin, who operates the Rivoli Theatre in Hastings, Neb., cast about for something unusual and out of the ordinary in publicity to call attention to his attractions. He discovered what he was seeking through the medium of a duplex tubular press newly installed by his leading newspaper and took advantage of this equipment to break a seven-column, two-color display on the showing of "Too Much Harmony."

That the extra expense was worth while was proven by the city-wide comment aroused, in addition to which the editor of the paper thought enough of it to run a front page story. Although we cannot state definitely just how much more expensive two-color newspaper ads might be, where the necessary equipment is available, nevertheless for an unusual publicity angle the possibilities might be considered by managers with more flexible budgets.

The electrical radio transcriptions provided by Paramount were also used in advance and a special front consisting of large title banner and side panels with cut-out figures from the 24 sheet, the entire display decorated with college pennants made a further attractor and Garvin states that the campaign resulted in a business that came very near his house record.

Incidentally, this is one of the first times we note the use of color in theatre advertising, and this showman is to be commended for his showmanship in hooking his theatre in to this new advertising process.

Round Tabler Reports From New Assignment

Harold C. Knudsen, who put on those swell exploitation campaigns while at the Capitol Theatre, Madison, Wis., has now transferred his activities to the city of West Allis in that state, where he is now head man at the Paradise Theatre. As soon as he was set in the new spot, Harold went to work on a bang-up campaign on "Secrets."

Noticing that a local paper was running a life story on Mary Pickford, he persuaded the promotion manager to furnish, free of charge, 5,000 copies of the page with the current chapter of the Pickford story, and on the other side Knudsen laid out a lot of picture art and copy, using the idea as a giveaway which he had distributed by Carrier boys in exchange for passes. The paper was squared with a slide of the screen tying in the story with the attraction.

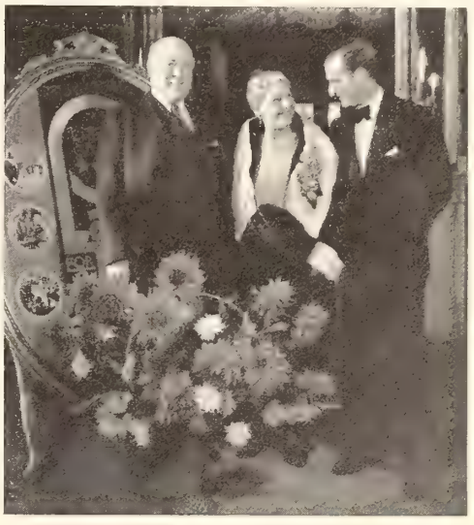
To bally the personal appearance of two well known radio youngsters booked for a Saturday matinee, Harold tied up with a Milwaukee department store to include the performance on the store's weekly broadcast. In return for this, the store advertised the radio date at the theatre in their newspaper advertising and also plugged the event in advance on the air.

Knudsen also sends along a sample of his well known menu covers which he distributes to all restaurants, the front page containing, in this instance, an ad on "Tugboat Annie," with space on the back cover sold to neighboring merchants for enough to pay all costs. Richard Moran and Phillip Herro of the theatre staff secured the ads and did all the necessary work. The merchant ad idea is also carried out in a weekly newsette, printed by a local print shop that sells the ads, and puts out 3,000 of these programs weekly at a net cost to the theatre of three dollars.

Glad to have heard from you again, Harold, and here's wishing you every success in the new assignment.

"Annie" Stunt Big In Many Spots

Adapting the stunt for local usage, showmen in various spots have put over the "Lady for a Day" stunt to good returns in business and extra newspaper space. Manager Lawrence Lehman, Mainstreet Theatre, Kansas City, Mo., worked it by advertising



Guy, May and Dick

for May Robson's double, to use as atmosphere in the foyer.

Through local charity workers, a penniless woman was secured, and Lehman thought of the idea of writing Miss Robson and telling her what was being done. That grand trouper promptly replied by wiring $100 for the relief of the woman, the "topper" on the stunt being an almost full-column story in one of the papers. Ralph Stitt, Columbia exploiteer, helped put it over.

Dick Moss, skipper of the RKO Hillstreet, Los Angeles, Cal., put it on fancy with an opening night show that included the personal appearances of May Robson, herself, and Guy Kibbee, and the accompanying photo shows the two stars with Dick himself on the right. Needless to say, the presence of these two well known players gave Moss's opening a real Hollywood glamor.

In New York, Manager Edgar Wallach of the Audubon Theatre, capitalized on the smash New York publicity obtained by Columbia on the Music Hall showing by using the original "Apple Annie" in a lobby stunt, placing her in front of a background of stills illustrating her eventful day. Dressed in evening clothes and selling her apples, "Annie" made a swell advance bally for the Audubon showing.

"MILKMAID'S(?) MATINEE"

Hal Horne, United Artists' ad chief, dug up another gag to grab off some extra space for the New York Rivoli opening of "Broadway Through a Keyhole" with a 3 A.M. showing for the showgals of the various Broadway hits and night clubs, arranged by Monte Proser and Monroe Greenthal. Managers who have used the "milkman's matinee" might consider the publicity possibilities of the above angle, in spots where there are enough show people and other late birds to put it over.

Highlights on K. C. "Keyhole" Campaign

Adapting the title of the picture to a lobby stunt, Manager John McManus, Loew's Midland, Kansas City, Mo., on his early showing of "Broadway Through a Keyhole" planted a special box with keyhole and invited patrons to unlock the box with their own keys. No prizes were given for this, but when the box was unlocked, the interior disclosed lighted heads of the stars with a back drop in miniature with picture copy. Adding to the stunt, John had one of his papers throw away 50 lettered keys that would fit the lock and reports that over half of these were brought to the theatre in exchange for passes. Pulled on the day before opening, the gag was good for stories and pictures.

McManus made a number of other effective tie-ups, one including a broadcast of the Hollywood premiere of the picture, sponsored by one of his leading jewelers, John taking the opportunity of plugging the MGM stars who attended the opening.

A hook-in with a leading ballroom netted the theatre a lot of free display advertising on a Winchell dance held at the ballroom the night before the opening, the song hits of the picture being plugged in advance at the dance hall as well as by all other stations and leading orchestras. A florist promotion was effected by which McManus distributed Winchell "orchids" in the form of roses to the first 600 women attending the opening matinee.

Other gags that went over were windows in every Postal telegraph office, a "keyhole" window at a leading hardware store, using the trick lobby box as the main display, and of course plenty of good newspaper breaks in addition to extra advertising space.

Smash Breaks on Girl Magic Act

An excellent campaign to put over his stage presentation of a girl magic act is detailed by Manager Ross J. Hobkirk, Majestic Theatre, Spokane, Wash., who promoted his local police department, newsreel services, and local papers for a lot of good exploitation.

Ross had the girl handcuffed and shackled, then locked in a jail cell at police headquarters from which she escaped, the gag being covered by the newspapers who ran stories and pictures. On the opening day, a double truck was put over in one of the newspapers, the copy stressing a blindfold drive by the girl, which disorganized traffic and required extra police to handle the crowds.

On the second day, Hobkirk had the girl hung by her heels from a roof six stories high, from which position she made her escape from a straitjacket. This was also covered by the newsreels, and after her escape the girl dropped a large banner with theatre copy. Incidentally, this Round Tabler states that the girl originated in Spokane, which of course aided the publicity attained on the attraction.

THEATRE WELFARE DANCES

Well Known Showman Describes Good Will Poor Relief Plan Put Over With Civic Officials

by WILLIAM H. RAYNOR
Managing Director, Paramount, Brooklyn, N. Y.

The Fox Theatre in Detroit employed 300 people. These 300 employees were divided into groups of five, with a captain in charge of each. The squads were numbered from one to 60, and arranged so that there would be a higher salaried employee in each squad working with ushers and minor help, the latter donating from 50 to 75 cents weekly, the former more. Each squad was obligated to raise as close to $5.00 a week as possible and every member of these squads alternated in taking care of a family in person, by going to the home of the family they were taking care of and investigating conditions. In this manner, the people who were donating for the care of these families were coming into personal contact with those they were helping to support.

W. H. Raynor

In addition, dances were held in the theatre lobby once every five weeks, an admission fee of one dollar a couple was charged to the outside public and ice cream, nuts and other refreshments received as donations were served at the dance. All the music was supplied by our own house orchestra by permission of the Musicians' Local. Various coffee companies, bakeries, etc., supplied the buffet luncheon for the advertising. Outside of that each squad donated a big layer cake. Every dollar that we took in at these dances was net profit.

Contingent Fund

The money derived from these affairs was in the neighborhood of from $1,000 to $1,500 per dance. This was thrown into our contingent fund, a special committee handling this money as follows: If a squad had a family of ten people to take care of and only had their weekly donations of $5.00 to spread over the needed $12.00 to take care of the family they would requisition this committee to secure that additional $7.00, which would come out of our dance contingent fund. To meet various demands each squad was allowed to draw weekly on the contingent fund if $5.00 was not sufficient to take care of the families involved.

During this period, the Fox Detroit Theatre was feeding anywhere from 500 to 600 people a week. A basket went out every week with enough food to meet a family's requirements for seven days. This was scientifically arranged with food tables to last for a seven day period and every week a ham or some other meat was secured to put into each basket.

Where babies were concerned, the neighborhood grocer was paid in advance by the squad who assisted this particular family, for milk to be delivered for seven days. If fresh meats were necessary that was also paid for in advance and delivered every day.

This was the most successful plan, I believe, that we ever worked out. The good will it created for the Fox Detroit Theatre was inestimable. There was no preference shown for any nationality or religious creed and names of families requiring aid were secured through captains of police precincts, fire departments, and the Welfare Board.

Free Medical Aid

In addition to this, our house doctor donated his services for the treatment of any sickness in these families. This idea functioned perfectly. Every dollar that we handled was given for food, clothing and medical care without any overhead or expense to the fund, as the theatre paid for electric current, etc., when the dances were held. We continued the plan for seventeen months at the Fox Detroit with the utmost cooperation from every employee involved. They knew what they were donating for and what their efforts were taking care of, as each squad member made his own investigation. Coming into personal contact with the families they were aiding, they fully realized the conditions and made their efforts 100 per cent effective.

What we did not count upon originally, but nevertheless extremely gratifying, was the favorable response at the box office, as receipts jumped appreciably while the plan was in operation, no doubt due in some part to the generous publicity the papers gave us, and also to the word of mouth advertising.

This plan of welfare operation was taken up by the Detroit *Times*, which called for donations and was worked on the "Feed a Family" plan. Although we were not credited with it, this plan was followed out by several big corporations in Detroit and up till the close of last year some of these organizations were still maintaining this form of relief work.

The plan for aiding the Detroit unemployed, detailed in these columns, was executed by Bill Raynor, while serving as managing director of the Fox Theatre in that city. It was successful as a money-raiser, and built up a lot of splendid prestige for the theatre. Showmen so inclined may be able to adapt this plan to the needs of their own localities.

Student Cards And Various Price Scale Used By Managers

Here are two letters from small-town members which have to do with children admission prices. The authors' present plans they have adopted in their theatres to overcome this perplexing problem. We present them for the information of the Club. The first is from John Forrester, Pines Theatre, Waldron, Ark., and the second from Louis J. Maurin, Maurin's Theatre, Reserve, La.

GENTLEMEN:

In reference to your articles in the issues of September 2 and 23, I thought other managers might be interested in the plan adopted by the Pines Theatre, which has been so successful that the theatres in Heavener, Okla., Poteau, Okla., and De Queen, Ark., surrounding towns, have adopted the same plan.

All school children past the age of 12 are admitted to any regular performance for 25 cents, the average admission prices running from 30 to 35 cents. Working with the schools, each student is given a special student ticket, which when presented at the ticket office with a quarter admits one. This has been in use for three years and has increased our school attendance.

I believe this plan could be adapted for towns that have an adult attendance price of from 25 cents, by issuing these tickets, which with, say, 15 or 20 cents, would admit grown-up children. We have found that the saving of from five to ten cents is a great inducement, as the children are anxious for these cards, and use them often.

Hoping that the plan may be of interest to other members, I am,

Cordially yours,
JOHN FORRESTER.

Louis Maurin describes a three-price admission scale that, he maintains, has worked out very well. Here it is:

DEAR SIR:

Reading the criticisms in your valued Managers' Round Table section, relative to the charging of adult prices to children 12 to 16 years, in our estimation we have solved the problem here long ago with a three-price scale as follows:

Grammar school children, 10 cents; high school students, 15 cents, and adults, 25 cents. Inasmuch as we draw also from neighboring towns, we rely solely on the customers' honesty, and feel that we are seldom taken advantage of. We assure you that it has helped to keep whole families remaining regular patrons, and is part of our success in a town with non-theatrical competition.

I am sure no exhibitor in a small town would regret this three-price scale. Wishing you the kindest regards,

Sincerely yours,
LOUIS J. MAURIN.

The above letters indicate the determination of showmen to untie the children admission knot. Both plans have good points, and we trust their publication will encourage others to let us know what they think of the above, and what they are doing to tackle this situation.

Showman's Calendar

DECEMBER

2nd	Monroe Doctrine—1823
3rd	Illinois Admitted to Union—1818
	General McClellan Born—1826
5th	Martin Van Buren (8th Pres.) Born—1782
6th	Elissa Landi's Birthday
	Virginia Lee Corbin's Birthday
8th	Immaculate Conception (Quebec)
	Eli Whitney (Inventor of Cotton Gin) Born—1765
9th	John Milton Born—1608
	Eddie Dowling's Birthday
	Douglas Fairbanks, Jr.'s Birthday
10th	Peace with Spain Signed at Paris—1898
	Una Merkel's Birthday
	Victor McLaglen's Birthday
11th	Alfred B. Nobel Born—1833
	Sally Eiler's Birthday
	Gilbert Roland's Birthday
12th	First Marconi Wireless Across Atlantic—1901
	Edward G. Robinson's Birthday
	Karen Morley's Birthday
13th	Heinrich Heine (German Poet) Born—1797
	Norman Foster's Birthday
	Chanukah (Jewish Holiday)
14th	Alabama Admitted to Union—1819
16th	Boston Tea Party—1733
	John Bole's Birthday
17th	Whittier (Poet) Born—1807
18th	Mary Nolan's Birthday
	William Boyd's Birthday
20th	Irene Dunne's Birthday
21st	Shortest Day of Year
	Pilgrims Landed at Plymouth Rock—1620
24th	Ruth Chatterton's Birthday
25th	Christmas
	Washington Crossed Delaware—1776
26th	Admiral Dewey Born—1837
27th	Marlene Dietrich's Birthday
	Louis Pasteur Born—1822
28th	Woodrow Wilson (28th Pres.) Born—1856
	Lew Ayres' Birthday
29th	Iowa Admitted to Union—1848
	Texas Admitted to Union—1845
	Andrew Jackson (17th Pres.) Born—1808
30th	Rizal Day—Philippines
31st	New Year's Eve
	West Virginia Admitted to Union—1862

Round Tabler Clicks In New Assignment

Herman C. Bamberger, who has recently transferred his managerial activities from Ohio to the Fox-Poli, Springfield, Mass., is busily doing things in his new assignment, among his recent campaigns being some well rounded exploitation on "My Weakness" and "Three Little Pigs."

On the Harvey picture, Herman landed a number of very fine windows, a photo of a record window being shown here. The store was supplied with the theatre advance lobby set piece consisting of center panel and two wing pieces, a life sized cut-out in colors of Harvey in the center with girl cut-outs on either side. These were offset from the background and illuminated front and behind, with records of songs from the picture making up the rest of the display.

Reproductions of magazine covers, about five feet in height, were utilized as backgrounds in a woman's wear window and upon each cover was painted a picture of

Herman's Window Display

one of the personality girls from "My Weakness." In the center of the display, on white satin, was an oil painting of the star, with theatre credit cards placed prominently.

As a plug for the short, Bamberger placed three live pigs in a Main Street window, after which he arranged for the Mayor to present the porkers to the local 4 H Boys' Club, both evening papers carrying three column cuts and stories.

This Round Tabler has been responsible for a lot of effective campaigns and the above indicates he is set to go.

Fast Stepping Louie Again Loose in Dallas

Louie Charninsky, who keeps the folks down in Dallas (Texas) aroused by his thundering campaigns at the Capitol Theatre there, created quite a bit of excitement with his broadside on "Tarzan the Fearless," going in for atmosphere to the extent of planting a live, roaring lion in his lobby. The peripatetic Louis followed this up with a number of other attention getting displays such as men dressed in ape suits and Tarzan costumes, negro dressed as savage with rings in his nose and ears, beating a tom tom; live, caged monkeys and different species of stuffed animals.

The "jungleers" participated in the official local NRA parade, in addition to which Charninsky put on his own procession with boys' band, and caged animals on trucks, winding up at the theatre, where a special performance was put on to inaugurate Louie's newly formed Tarzan club.

A Hollywood opening with all the recognized accessories preceded the regular showings which included motion pictures of prominent guests, microphone at box office with an announcer giving the high lights of the proceedings, flood lights, etc. To ensure attendance from the city's "names," Louis sent out specially engraved invitations to 500 of his community leaders, which brought a satisfying response, the newspapers giving the event advance space.

Charnisky has succeeded in bringing plenty of customer attention to his new assignment, his campaigns at all times being highly colorful and generally effective, especially so, the one above described the results of which required, according to newspaper stories, police and fire squads to handle the attendance which broke records.

Good Advice to Exhibitors

M. WITMARK & SONS

Publishers of those great song hits in

WARNER BROS.

Smash Musical Hit

FOOTLIGHT PARADE

HAVE OUTLINED ON PAGES 34-35 OF PRESS-BOOK, VALUABLE SUGGESTIONS FOR MUSIC EXPLOITATION—READ THESE PAGES CAREFULLY—

Play Up These Songs

BY A WATERFALL . . .
HONEYMOON HOTEL . . .
SHANGHAI LIL . . .
SITTIN' ON A BACKYARD FENCE . .
AH! THE MOON IS HERE . . .

M. WITMARK & SONS
1657 Broadway, New York

PICTURE STUDY IN SCHOOLS

Screen Appreciation Courses Improve Students' Critical Taste, Say English Teachers

That units of instruction be introduced into the nation's schools, with a view to improving popular standards and tastes in motion pictures, is the recommendation of the committee on photoplay appreciation of the National Council of Teachers of English, as reported by Mr. William Lewin, chairman, who discusses this problem at length in a recent issue of the *New York Times*.

This recommendation is based on experimentation in a number of states, as a result of which suggested units of instruction have been prepared for publication, and will be incorporated in the revision of English literature and composition courses. The findings have been presented at a conference called by the United States Office of Education, in Washington, on the possibilities of introducing a study of photoplay appreciation in schools throughout the country.

The committee's researches show that classroom teaching has enabled high school boys and girls to discriminate among pictures and choose the better productions. The methods employed have been enjoyed by teachers and pupils alike, have been approved by parents and Boards of Education, and have been officially recommended.

To the pupil, such lessons mean that he goes to the theatre as he would to a library, taking with him a questionnaire which he must later fill out to be discussed in the classroom. The committee hopes that the result will help to modernize the usual English course and give students the ability to discuss the pictures critically.

Experiments were conducted with two groups of students in each school, one receiving instruction and the other not. Through the cooperation of local theatre managers, both groups went in a body to see the same picture at the same time, and it was found that the group receiving instruction were 41 per cent closer to the standard set up by the teachers.

Shop For Pictures

Striking gains were made in respect to appreciation of ideals as portrayed on the screen, reports Mr. Lewin, for after instruction with the use of selected pictures, students were able to mention a greater number of screen characters to be admired for honesty, sportsmanship, etc. It was also found that after a period of instruction, a greater number of children in the experimental groups requested the teachers' advice as to a good screen play to see, many of them forming the habit of shopping for pictures. Also significant was the discovery that the children did not consider a picture a poor one unless it ended happily, and it was also discovered that through the influence of pictures on conduct, one student in four was able to mention a film that changed his behavior.

Mr. Lewin further states that many children read more books as a result of seeing films and that a majority also select films based on books they have read, and that in this field the power of the English teacher for good is hard to overestimate. Teachers of experimental groups reported that their pupils enjoyed discussing the current movie.

What should be of great interest to showmen is Mr. Lewin's concluding statement that one of the features of the project is that it was the first attempt to correlate the neighborhood theatre program with the program of the local school.

Ties Football Scores To Theatre Attractions

A nice bit of institutional advertising is that of Manager Harry Botwick's to advertise the Paramount Theatre, Rutland, Vt., in every prominent window, through the medium of a football score window card, 12 by 17 inches, giving the results of prominent national and local games. The cards are printed in blank with spaces for 14 games, with copy at the top to the effect that these are furnished through the courtesy of the Paramount Theatre and space below for the current attraction.

Smiling Botwick on the Left

As cards are distributed on Saturday, Harry gets the scores of the games on this day over his radio, then has members of his house staff letter the teams and scores in the blank spaces and distribute them immediately. The value of this idea lies in the fact that Saturday is the opening day at the Paramount, and as the score cards land in every good window in town, Botwick's attractions get an added plug, perhaps otherwise unattainable.

This practical slant is recommended to other managers seeking to tie in the football season to their theatres. The cost is far from excessive, as Harry uses thin-coated stock printed in two colors, illustrated with football mats he obtained from his newspaper advertising department.

A few weeks ago, on the morning of his opening day showing, Harry had a "miss-out" on "Penthouse," and being informed that the print would arrive by plane, rounded up his newspaper to cover the arrival, resulting in a two-column cut and story, taken at the air field. The photo above is a reproduction of the cut in which Botwick can be identified on the left, being the gent with the pleased smile.

Boucher Misses Little On "Missing Persons"

That hospitable Southern gentleman, Frank Boucher, Hagerstown (Md.) Warner city manager, sends along his campaign on "Bureau of Missing Persons," containing a number of ingenious newspaper, radio and lobby angles. Prominent among these was a contest in his leading paper in which cash prizes of five, three and two dollars were offered for the best authentic stories on persons who have disappeared from Hagerstown and vicinity, with the daily carrying stories on it for a full week in advance.

Frank also put over a pip of a radio gag that ran a week as follows: The station announced that a local girl was missing from her home, but it was known that she was still in Hagerstown, and that a cash prize would be given to the one finding her. Daily descriptions of the girl were broadcast with information where she probably would be at certain periods of the day. To win the prize, the discoverer was requested to tap the girl on the shoulder, asking if she were the missing girl. One cash prize was given daily, the cost to the theatre being only one five, as cooperating merchants paid all the other cash awards, in return for which the station announced their names during daily broadcast of girl's whereabouts.

A number of the striking lobby effects used in New York were adopted by Boucher for his displays, one slant gaining a lot of attention being the planting of the missing persons' booth in front of the theatre, with blanks being distributed requesting information on missing locals.

These were the standouts in Frank's effective campaign which brought in plenty of business. He reports that the newspaper contest was the second ever promoted in his local sheet, which indicates his standing in Hagerstown. The radio "find the girl" slant is also to be recommended and might be considered to publicize other attractions. Incidentally, Boucher has been chosen as a member of his local "Buy Now" committee, which is duly chronicled in a two-column, page one story. Which is not unusual, as this hustling Round Tabler is usually found in the front ranks of any community drive.

Radio Tie-Up Highlight Of Campaign

L. Pollick, manager, arranged for Station WHEC to broadcast the radio continuity of "Tugboat Annie" when that picture was scheduled to play at the Rochester Theatre, in Rochester, N. Y. Five of the station's players enacted the roles. Daily announcements were also made of the film's showing.

An effective tie-up was arranged with the Rochester News Company whereby they advertised, by means of five thousand inserts, the fact that Marie Dressler was pictured on the cover of the current *Time Magazine*.

Newspaper critics were invited to the midnight preview. The *Democrat*, in conjunction with the theatre, invited all the orphan children in the city to be guests at a performance. The Elks had a parade for the children and Manager Pollick used a float made up to represent a tugboat. The parade took place on the main street, which is at all other times forbidden to display any bally.

The Truly Warner hat store used stills of Robert Young in a tie-up. Window and counter displays were arranged at a Factor make-up store.

Orlove Scores High With Various Ideas

What with local talent and big time stage shows, newspaper contests, weekly football rallies, and a host of other swell selling angles, Louis Orlove is stepping along in ace fashion at the Uptown Theatre, Milwaukee, Wis., the operation of which this able Round Tabler returned to a short time ago.

Louie's local talent show was called a "Hollywood Premiere," the amateurs appearing in song and dance, as various picture stars, to capacity houses, the advance advertising, including the lobbywide cut-out board illustrated below, with Louie on the right wearing hat and busy giving orders. A flock of neighborhood merchants cooperated to put this over, and were given gracious acknowledgment of their assistance by Orlove in his program.

The football Friday night pep rallies have long been an ace attraction at the Uptown. Although students from all local high schools attend regularly, Louie makes the evening more interesting by having the players of opposition teams scheduled to tangle on the following day, appear as his guests, seating them on opposite sides of the house among the team rooters, who sing and cheer under the guidance of the school cheer leaders.

So as not to offend any of the older

That's Louie with the Hat

patrons who might take exception to the noise, Orlove introduces the school program from the stage and asks that everybody young and old get into the spirit of the occasion and enjoy the fun. A box kite flown over the local stadium during the games, advertising the current attraction, is also effective in plugging the theatre.

Newspapers, of course, both downtown and neighborhood, are not neglected in Louie's publicity. As an example, he uses the jigsaw face puzzle in one contest with prizes for those who assemble the pieces correctly and write no more than 50 words on why they like the theatre, and another clever idea is the map published in his newspapers showing the easiest ways to reach the theatre from any place in the city.

Ties In With Store For Mickey Mouse Revue

When the leading dry goods store in Delta, Col., installed a line of Mickey and Minnie dresses for the kids, Manager Harry R. Moore, of the Egyptian Theatre in that city, conceived the idea of a Mickey Mouse style revue which the store went for with great enthusiasm, to the extent of going for a large newspaper ad announcing the show, beside distributing attractive programs to the store clientele.

Participating in the revue were a lot of cute little girls dressed in the Minnie Mouse frocks, there being a model for each day in the week. The program opened with one of the youngsters singing "What—No Mickey Mouse?", then introducing each model with some appropriate verse.

Harry says the party was a huge success with the parents, relatives and friends of the youngsters turning out in great style. In addition, a regular Mickey Mouse reel was included in the show, which of course brought in a lot of youngsters who might not have gone for the style angle. The event outgrossed any week day in several months and all extra advertising was paid for by the store in addition to giving prominent window display space to plug the event.

Moore states that this is a natural for a small town and recommends it cheerfully to brother managers who might be interested. No doubt, this Round Tabler will be glad to supply further details.

College Paper Helps Ticket Buying

Tom McCaskey, who has the pleasant job of running the Williamsburg Theatre, in that lovely town of Williamsburg, Va., sends along a few things that have proven of interest to his patrons. Especially good is the clipping from the "Gossip Column" of the nearby William and Mary College Student paper, which states that it is getting to be fashionable for steady dates to alternate in buying tickets to Tom's show. He states that since its publication, additional business has been noticed, with either sex purchasing at the box office.

Very well done is a twice monthly program card which McCaskey has been distributing, containing the titles and dates of his attractions during the two-week period. The program is three inches wide by five deep, and printed on fairly heavy coated stock, distributed house to house over a 15-mile area and also mailed.

The calling card gag helped McCaskey on his showing of "Doctor Bull." Of regular size, it contained the theatre phone number, "office hours" and theatre copy, the reverse side being given to a clever laugh prescription, which carried some good selling copy on the picture.

"It Really Happened"

told by SONNY SHEPHERD
about HAL KOPPLIN,
Ad Chief, Wometco Theatre, Miami, Fla.

It was not an exploitation stunt that went awry, but a stunt that was pulled on a stage that many a man probably wishes was the limit of a certain gangster's fury.

Hal Kopplin

During the good ole stage show days of the Capitol theatre under the regime of Hal Kopplin, one in particular that stands out like a red light was the "Side Show" staged by the orchestra on the stage of the Capitol, every idea of the stage show carried out with the different Carnival banners, and when it came to a climax there was a huge banner of a gorilla, named Al Capone.

Mrs. Capone and Sonny, her child (not me), who is very likable young man (and one of our best customers with his bodyguard, Jones) were sitting in the orchestra and Mr. Capone and some of his genial companions were in the balcony of the theatre. Mrs. Capone put up a very loud and noticeable squawk about the travesty on her husband and after she was quieted a very prominent character, well known to the ushers, sought out the manager.

The manager was found and a nice slap in the face was given Mr. Kopplin with the words: "That will show you what a gorilla I am." Mr. Capone and some of his cohorts were taken to the police station and of course they were out in a short time and some of them made a drive back to the Capitol theatre and there, finding Jimmy Newman, the electrician, sought him as the manager. It did not take long to convince the boys he was not the manager, but where Hal was no one knew.

BIRTHDAY GREETINGS TO THESE MEMBERS!

Ivan Ackery
J. Adams
Edwin J. Adler
Fred D. Arnn
William Walter Artz
H. Ash
Donald K. Ayres
H. Barker
W. R. Bartholomew
Floyd Bell
C. V. Bells
Charles A. Boshert
M. E. Bourassa
G. Brainos
Fred Brown
H. D. Carpenter
Robert W. Chambers
J. E. Courter
M. A. Cowles
Charles S. Edwards
Phillip Engel
Joseph F. Enos
Robert F. Etchberger
William Exton
Irving Feinman
P. E. Fenelon
W. W. Fisk
Tillie Freedman
William M. Glackier
Edw. R. Golden
Syd Gottlieb
J. J. Greene
Frank H. Harrington
H. J. Hanreddy
Russ M. Hogue
Alec H. Hurwitz
Guy Jones
Eddie G. Kane
James A. Knox
Murray Lafayette
Harold Lloyd
Henry Lowry
John R. Ludy
Mac McCarthy
Ray J. Mellien
E. J. Mooney
Lafayette Moore
Fred Nelon
Julius Nupka
Ray O'Connell
Leslie Paine
George L. Peppler
Jack Reis
Ben Rosenberg
Z. Schneider
Harry Schwartz
Don Seasholtz
F. F. Shontz
Ken C. Simons
Dave Sinton
Flynn Stubblefield
Oscar F. Swanson
J. J. Tkch
Ted Turrell
Reinhold Wallach
Charles F. Weisbecker, Sr.
August A. Wolf
Gordon Woodruff
Ned Wright

HERE ARE MORE NEW CLUB MEMBERS

L. D. GUIDRY

manages the Jefferson Theatre for the Southern Amusement Company down Lafayette, La., way. Guidry has a thousand-seater about as close to the Gulf of Mexico as he can get, and while we haven't any other members in Lafayette itself, we have plenty close by. You ought to be nice and warm, Guidry, while we're shivering up here. Send us a breath of the South in some of your campaigns and we'll do the rest.

▽

BILL HUFFMAN

who manages the Valley Stream Theatre, in Valley Stream, L. I., comes into the office to join us and we certainly wish that all of our members could do that, because it gives us the opportunity of meeting them personally. Bill's a great fellow and we're expecting to hear lots from his part of the island now. Don't disappoint us, and come and see us again some time.

▽

JOSEPH R. SHEARER

is the assistant manager of the Virginia Theatre in Atlanic City, N. J. Now that we have Friend Poppay, the manager, and Joe signed on the dotted line, we'll miss our guess if things don't start humming down there and in the Round Table section so far as their contributions are concerned. What say, boys, are you with us?

▽

J. B. SEGER

holds down the manager's fort at the York Theatre, up in Toronto, Ontario, Canada, and we're sure skipping around the globe this week welcoming our various new members. Watch where they're coming from, smart men all of them, to take advantage of this interchange of ideas. Be sure to let us know what you're doing up there, "J. B.," you know you can't just sign on the dotted line and let it go at that.

▽

B. FRANK NEWELL

is a way out in Nigeria, West Africa, where he manages the Coliseum Theatre, and if we aren't taking all of you for a trip around the world, we'll eat our new winter Disney. Frank's going to keep us posted on doings in his part of Africa and we're going to wait impatiently for his first contribution to the Club.

▽

KARL WALZER

is the manager of the Hayden, Kaertner and Busch Theatres, in Wien, Austria, which ought to keep him busy, but not too busy to tell us how he keeps his cash register buzzing at the houses. Karl is our first member to join from Wien and we are gradually creeping into all corners of the globe spreading the showman's gospel, as it were.

▽

T. W. LEWIS

is the owner and manager of the Princess Theatre, in Texarkana, Texas, and he says he's been in showbusiness many years and has benefited a lot by reading what other managers and members of the Club have done. He has also contributed a few times himself before he finally joined, but now that he's one of us we hope we'll be a'hearin' from him more often.

▽

J. R. SMITH

manages the Lensig, Paris and Rialto Theatres in Santa Fe, New Mexico, and he sends in his application on Columbus Day with the comment that two great discoveries had occurred on that day, Columbus' and his, when he found that he hadn't actually joined the Club before this. "J. R." wishes all his brother members many happy returns of the old B. O. and I'm sure you all wish the same back at him. What happened to Art Bachechi, Smith?

FERRY LEHR

manages the Moderne Lichtspiele in Aachen, Germany, and is still another enterprising showman who sees the advantage of joining the Club and following some of the stunts his brother members on this side of the water use and submitting a few of his own for us.

▽

ART WARNER

who holds down the fort at the Colonial Theatre, in Grandview, Wash., is another newly elected member, and judging from the brand of showmen they turn out in Washington, we can expect big things from Art. Get going there, boy, and we'll do the rest by getting your stuff into print.

▽

DAVE UNGER

manages the Luisentheater in Allenstein, Germany, and is a young lad of only thirty-three with all kinds of ambition to get places in showbusiness and to know how the rest of the showmen in other parts of the world put their things over. Therefore, Dave rightly joins the Club and starts his membership.

▽

BEN STERN

is at the Keystone Theatre, in Philadelphia, Penna., where he's managing a house that keeps him pretty busy. Ben comes from a town that's very well represented in the Club roster and when we have our get-together out in his fair city we're hoping Ben will be there with the rest of the gang. Are you on?

▽

WILLIAM F. GERST

acts as manager of the Crescent Theatre in Collingswood, N. J. Our records boast of a goodly number of members from the State of Jersey, and unless Bill wants to be left way behind, he'd better get busy and dig into his files and see what he can send us for use in our pages. With all the new winter activities getting under way there ought to be plenty that you have to say that would interest your brother members.

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE CLUB

Please enroll me in the Club and send me my framed certificate.

NAME _____

POSITION _____

THEATRE _____

ADDRESS _____

CITY _____ STATE _____

DATE OF BIRTH _____

(Mail to Managers' Round Table Club, 1790 Broadway, New York)

LOUIS J. MAURIN

joins the Club from Maurin's Theatre, in Reserve, Louisiana, where he manages that house. We're hoping that he won't be like the name of the town and keep his doings quiet. Don't hide your light under the well known bushel, Louis, but let us in on what you are doing.

▽

LORNE K. DUNHAM

is the manager of the New State Theatre, in Marshall, Minn. This house is one that's affiliated with the Twin City Theatre Corporation, and since Lorne is only twenty-four and as we've said before some of our most active members are the young "uns," we'll see what you have to offer for use in the pages.

▽

KARL H. KRUGER

manages the Titasia Palast, in Berlin, Germany, and apparently they have their showmen young in Germany, too, because Karl is only twenty-five. You and Lorne ought to sort of run a race and see who can send in the best stuff. Maybe you have some things that he can use and vice versa. At any rate, I'm sure other members besides Lorne would be interested in hearing from you.

▽

DAVID RUBIN

is another manager to join from Philadelphia, Pa., where he holds forth at the Leader Theatre, and that invitation to join the get-together which we shall have shortly certainly includes you, too, Dave. I'd like to know you personally, so I'll be looking forward to meeting you, but don't wait until then, to let us hear from you.

▽

GUS HARTMAN

assists J. G. McGee out at the Clementon Theatre, in Clementon, N. J., and since they join and subscribe at the same time, that's a sign that we ought to be kept informed of what's going on out there on the other side of the water. Remember us to McGee and keep in touch.

▽

IRVING BLUMBERG

almost needs no introduction to these pages, but for the benefit of those who don't know him, ladeez and gentlemen, Irv is the manager of Warners' Stanton, in Philly, and unless we miss our guess and he's not like the balance of his family, he's an enterprising showman who will keep the mails humming with accounts of his activities at the Stanton. I'll be seeing you soon, Irv, and remember me to the rest of the boys.

▽

J. M. GARVER

manages the Grove Theatre, in Willow Grove, Penn., and as we recall it, Willow Grove is certainly a beautiful spot. This is another Warner house, and since all the men in this chain are active in the Club, we're going to expect things from you, too, "J. M.," so don't lay down on the job, but keep up the high standing of the gang.

▽

GLADWYN L. RUCH

is the manager of the Grand Theatre, in Camden, N. J., another Warner house. How about some friendly competition between you new Warnerites who have joined the Club? That's something that's relished by the best of men, so dig down and grab out some of your best stunts and send them in to us, we'll do the rest.

▽

F. W. MEADE

manages the Meade Theatre, in Kingman, Kansas, and says he's sorry that he put off joining till now. Well, as long as you finally got around to it and start your membership by contributing, we'll forgive you if you keep on sending your stuff in. Keep up your good work with the kiddies, "F. W.," it sounds swell.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1933, unless otherwise specified.

ALLIED PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dude Bandit, The	Hoot Gibson-Gloria Shea	May 1	67	
Fighting Parson, The	Hoot Gibson-Marceline Day	May 22	70	June 3
One Year Later	Mary Brian-Russell Hopton	Aug. 25	69	Aug. 12

Coming Feature Attractions

Bungalow Court
Cheaters
Davy Jones' Locker
Midnight Alarm
Open for Inspection
Picture Brides — Dorothy Mackaill-Regis Toomey — 68 — Oct. 14
Silk Trimmed
Slightly Used
Without Children

CHESTERFIELD

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
By Appointment Only	Lew Cody-Aileen Pringle	July 7	67	
Dance, Girl, Dance	Alan Dinehart-Evalyn Knapp	Sept. 1	70	
I Have Lived	Alan Dinehart-Anita Page	June 15	69	Sept. 16
In the Money	"Skeets" Gallagher-Lois Wilson - Warren Hymer	Nov. 7		
Man of Sentiment, A	Marian Marsh - Owen Moore - Wm. Bakewell	Sept. 15	74	
Notorious But Nice	Marian Marsh-Betty Compson	Aug. 5	72	

Coming Feature Attractions

Rainbow Over Broadway — Joan Marsh-Frank Albertson — Dec. 1

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Above the Clouds	R. Cromwell-R. Armstrong-D. Wilson	Oct. 20	67	
Ann Carver's Profession	Fay Wray-Gene Raymond	May 26	68	June 17
Brief Moment	Carole Lombard-Gene Raymond-Donald Cook	Sept. 8	69	Oct. 7
Cocktail Hour	Bebe Daniels-Sidney Blackmer-Randolph Scott	June 5	74	June 10
Dangerous Crossroads	Chic Sale-Diane Sinclair	June 15	62	July 1
East of Fifth Ave.	Wallace Ford-Walter Connolly-Dorothy Tree	Oct. 20	76	
(See "In the Cutting Room," Oct. 21.)				
Fury of the Jungle	Donald Cook-Peggy Shannon	Oct. 20	68	
Hold the Press	Tim McCoy-Shirley Grey	Oct. 25	60	
Lady for a Day	Warren William-Guy Kibbee-May Robson-Glenda Farrell	Sept. 13	102	July 15
Master of Men	Jack Holt-Fay Wray	Oct. 28		
(See "Man of Steel," "In the Cutting Room," Oct. 14.)				
My Woman	Helen Twelvetrees - Wallace Ford - Victor Jory	Oct. 5	73	Oct. 21
Police Car 17	Tim McCoy-Evalyn Knapp	Sept. 30	58	
Rusty Rides Alone	Tim McCoy-Barbara Weeks	May 26	58	
Thrill Hunter, The	Buck Jones-Dorothy Revier	Sept. 30	58	
Unknown Valley	Buck Jones-Cecilia Parker	May 5	69	Aug. 26
What Price Innocence?	Willard Mack-Jean Parker	June 29	64	July 1
Woman I Stole, The	Jack Holt - Raquel Torres - Fay Wray	May 1	63	July 8
Wrecker, The	Jack Holt-Genevieve Tobin	July 10	72	Aug. 12

Coming Feature Attractions

Criminal Within, The — Bruce Cabot-Mary Brian
Fighting Code, The — Buck Jones-Diane Sinclair
Fighting Ranger, The — Buck Jones-Dorothy Revier
Fog — Mary Brian - Donald Cook - Reginald Denny
House of Murder — June Collyer-Ralph Bellamy
King of the Wild Horses — Wm. Janney-Dorothy Appleby
Lady Is Willing, The — Leslie Howard-Binnie Barnes
Let's Fall in Love — Harriette Lake - Edmund Lowe
Man Trailer, The — Buck Jones-Cecilia Parker
Man's Castle, A — Loretta Young-Spencer Tracy
(See "In the Cutting Room," Oct. 14.)
Night Bus — Clark Gable
Ninth Guest
Once to Every Woman
Paul Street Boys — Frankie Darro-Jackie Searl
Straightaway — Tim McCoy-Sue Carol
World's Fair — Jack Holt

FIRST DIVISION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Drive, The		May 20	89	Jan. 28
Throne of God (Tent.)		Aug.	56 and 59	

Coming Feature Attractions

Dassan — 51 and 58

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bureau of Missing Persons	Bette Davis - Lewis Stone - Glenda Farrell	Sept. 16	78	Sept. 2
Female	Ruth Chatterton	Nov. 11	60	Oct. 21
Goodbye Again	W. William-Joan Blondell	Sept. 9	65	June 17
Heroes for Sale	Richard Barthelmess - Loretta Young	June 17	76	May 27
I Loved a Woman	Edward G. Robinson-Kay Francis-Genevieve Tobin	Sept. 23	80	Sept. 16
Lilly Turner	Ruth Chatterton-Geo. Brent	May 13	64	Apr. 29
Little Giant, The	Edward G. Robinson	May 20	74	Apr. 15
She Had to Say Yes	Loretta Young-Lyle Talbot	July 15	62	June 17
Wild Boys of the Road	All Star	Oct. 7	69	Sept. 30

Coming Feature Attractions

Bedside — Warren William
Big Shakedown, The — Bette Davis - Chas. Farrell - Ricardo Cortez
Convention City — Joan Blondell-Dick Powell-A. Menjou-Mary Astor

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dark Hazard	Edward G. Robinson			
Easy to Love	Adolphe Menjou-Mary Astor-Genevieve Tobin			
Havana Widows	Joan Blondell-Glenda Farrell-Lyle Talbot	Nov. 18		
Hi, Nellie!	Paul Muni			
Massacre	R. Barthelmess-Ann Dvorak			
Son of a Sailor	Joe E. Brown - Johnny Mack Brown	Dec. 23		
Wonder Bar, The	Al Jolson - Dick Powell - Kay Francis-Ruby Keeler-Ricardo Cortez-Dolores Del Rio			
World Changes, The	Paul Muni	Nov. 25	93	Nov. 4

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adorable	Janet Gaynor-Henry Garat	May 19	83	May 20
Arizona to Broadway	James Dunn-Joan Bennett	June 30	67	July 29
Berkeley Square	Leslie Howard-Heather Angel	Nov. 3	90	July 22
Best of Enemies	Marian Nixon-"Buddy" Rogers	June 23	71	July 22
Charlie Chan's Greatest Case	Warner Oland-Heather Angel	Sept. 15	71	Oct. 14
Devil's in Love, The	Victor Jory-Loretta Young	July 21	71	Aug. 5
Doctor Bull	Will Rogers - Louise Dresser - Marian Nixon-Ralph Morgan	Sept. 22	77	Oct. 14
F. P. I.	Conrad Veidt-Jill Esmond-Leslie Fenton	July 28	90	May 20
Good Companions, The	Jessie Matthews - Edmund Gwenn	Sept. 8	96	Apr. 29
Hold Me Tight	James Dunn-Sally Eilers	May 26	71	May 27
I Loved You Wednesday	Warner Baxter - Elissa Landi - Miriam Jordan-Victor Jory	June 16	75	June 24
It's Great to Be Alive	Edna May Oliver-Raul Roulien	June 2	68	July 1
Last Trail, The	George O'Brien-Claire Trevor	Aug. 25	60	
Life in the Raw	George O'Brien-Claire Trevor	July 7	62	Nov. 4
Mad Game, The	Spencer Tracy - Claire Trevor - Ralph Morgan	Oct. 27	65	Oct. 28
Man Who Dared, The	Preston Foster-Zita Johann	July 14	75	July 15
My Lips Betray	Lillian Harvey-John Boles	Nov. 10	79	
My Weakness	Lillian Harvey-Lew Ayres	Sept. 29	74	Sept. 30
Paddy, the Next Best Thing	Janet Gaynor-Warner Baxter	Sept. 1	76	Sept. 2
Pilgrimage	Henrietta Crosman-Marian Nixon-Norman Foster	Aug. 18	90	July 22
Power and the Glory, The	Spencer Tracy-Colleen Moore	Oct. 6	76	Aug. 26
Shanghai Madness	Spencer Tracy-Fay Wray	Aug. 4	65	Sept. 2
Walls of Gold	Sally Eilers-Norman Foster	Oct. 13	70	Oct. 14
Warrior's Husband, The	Elissa Landi - Ernest Truex - David Manners	May 12	68	May 6
Worst Woman in Paris?	Benita Hume-Adolphe Menjou	Oct. 20	78	Oct. 14

Coming Feature Attractions

As Husbands Go — Warner Baxter-Eleanor Lynn — Jan. 5,'34
Coming Out Party — Frances Dee-Gene Raymond
Frontier Marshall — George O'Brien-Irene Bentley — Jan. 26,'34
Hoopla — Clara Bow-Preston Foster — Nov. 30
House of Connelly, The — Janet Gaynor-Robert Young
I Am Suzanne — Lilian Harvey-Gene Raymond — Dec. 29
I Was a Spy — Herbert Marshall - Madeleine Carroll-Conrad Veidt — Dec. 15 — 75 — Sept. 23
Jimmy and Sally — James Dunn-Claire Trevor — Nov. 24
Mr. Skitch — Will Rogers-Zasu Pitts — Dec. 22
Olsen's Big Moment — El Brendel — Nov. 17 — Oct. 28
7 Lives Were Changed — Heather Angel-Norman Foster — Jan. 12,'34
Sleepers East — Wynne Gibson-Preston Foster
Smoky — Victor Jory-Irene Bentley — Dec. 8
Stranger in the Night — Victor Jory - Heather Angel - Miriam Jordan
Three Against Death — Marion Burns-Kane Richmond

FREULER FILM ASSOCIATES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Deadwood Pass	Tom Tyler	May 5		
Easy Millions	Skeets Gallagher-Dorothy Burgess-Merna Kennedy	June 30		
War of the Range	Tom Tyler	Sept. 22		

Coming Feature Attractions

Black Cat, The
Bulldog Edition
East of Sudan
Green Paradise
Marriage on Approval — Donald Dillaway-Barbara Kent-Phyllis Barry — Nov. 17
My Wandering Boy
Red Man's Country
Silent Army, The
Sister of the Follies

GAUMONT-BRITISH

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Baroud (See "Love in Morocco")				
Britannia of Billingsgate	Violet Loraine-Gordon Harker		79½	Oct. 7
Channel Crossing	Constance Cummings - Matheson Lang			
Falling for You	J. Hulbert-Cicely Courtneidge		88	Sept. 30
Fire Raisers, The	Leslie Banks			
Ghost Train, The	Jack Hulbert		68	Feb. 25
Ghoul, The	Boris Karloff		85	Oct. 28
It's a Boy	Edward Everett Horton - Leslie Henson		80	Sept. 30
Just Smith	Tom Walls			
King of the Ritz	Stanley Lupino-Gina Malo			
Love in Morocco	Rex Ingram		67	Oct. 15,'32
(Reviewed under the title "Baroud")				
Love on Wheels	Jack Hulbert-Gordon Harker			
Lucky Number, The	Clifford Mollison - Jean Wyndham		72½	Sept. 9
Man from Toronto, The	Jessie Matthews - Ian Hunter - Fred Kerr			
Marry Me	Renate Muller-Harry Green		85	Apr. 22
Night and Day	Jack Hulbert-Winifred Shotter	May 26	77	June 10
Orders Is Orders	Charlotte Greenwood - James Gleason		88½	Aug. 19
Prince of Wales, The				
Sleeping Car	Ivor Novello-Madeleine Carroll		83	July 8
Soldiers of the King	Cicely Courtneidge - Anthony Bushell			
There Goes the Bride	Jessie Mathews		79	Mar. 11
Waltz Time	Evelyn Laye	Oct. 1	90	Aug. 12

(THE RELEASE CHART--CONT'D)

MAJESTIC

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Curtain at Eight	Dorothy Mackaill - C. Aubrey Smith-Paul Cavanaugh	Oct.	1	74	
Morning After, The (Reviewed under the title "I Spy")	Ben Lyon-Sally Eilers	Nov.	15	63	Oct. 28
Shoot the Works (Reviewed under the title "Heads We Go")	Constance Cummings	Nov.	15	87	Sept. 16
Sin of Nora Moran, The	Zita Johann-John Miljan	Nov.	15		
Sing, Sinner, Sing	Paul Lukas-Leila Hyams	Aug.	1	73	Aug. 19
Trouble Busters	Jack Hoxie-Lane Chandler	May	15	55	
You Made Me Love You	Thelma Todd-Stanley Lupino	Nov.	15		Oct. 14

Coming Feature Attractions

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Divorce Bed, The		Dec.	1		

MAYFAIR PICTURES

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Dance Hall Hostess	Helen Chandler-Jason Robards-Edward Nugent	July	1	73	Sept. 2
Her Forgotten Past	Monte Blue - Barbara Kent - Henry B. Walthall	Sept.	1	68	
Riot Squad	Madge Bellamy-Pat O'Malley	June	15	70	Aug. 5
Secret Sinners	Sue Carol-Nick Stuart	Oct.	20	70	

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Another Language	Helen Hayes-Robt. Montgomery	July	28	79	Aug. 5
Barbarian, The	Ramon Novarro-Myrna Loy	May	12	88	Apr. 15
Beauty for Sale	Otto Kruger-Madge Evans	Sept.	1	87	Sept. 9
Bombshell	Jean Harlow-Lee Tracy	Oct.	13	98	Oct. 7
Broadway to Hollywood	Alice Brady - Frank Morgan - Madge Evans-Eddie Quillan-Jackie Cooper-Russell Hardie-Fay Templeton - Jimmy Durante	Sept.	15	89	Sept. 9
Chief, The	Ed Wynn-D. Mackaill	Nov.	3	66	
Day of Reckoning	Richard Dix-Madge Evans	Oct.	27	66	
Devil's Brother, The	Laurel and Hardy-Dennis King-Thelma Todd	May	5	92	Apr. 8
Hell Below	Robt. Montgomery-Jimmy Durante - Robt. Young - Walter Huston-Madge Evans	June	9	105	Apr. 15
Hold Your Man	Jean Harlow-Clark Gable	July	7	89	July 8
Made on Broadway	R. Montgomery-Sally Eilers	May	19	69	Apr. 8
Meet the Baron	Jack Pearl - Jimmy Durante - Zasu Pitts	Oct.	20	65	Nov. 4
Midnight Mary	Loretta Young-Ricardo Cortez	June	30	76	June 17
Night Flight	H. Hayes - J. Barrymore - L. Barrymore - C. Gable - Robt. Montgomery	Oct.	6	91	Aug. 19
Nuisance, The (Reviewed under the title, "Never Give a Sucker a Break")	Lee Tracy-Madge Evans	June	2	80	May 6
Peg O' My Heart	Marion Davies-Onslow Stevens	May	26	85	May 20
Penthouse	Warner Baxter-Myrna Loy-Mae Clarke-Phillips Holmes-Chas. Butterworth	Sept.	8	91	Sept. 9
Prizefighter and the Lady, The	Max Baer-Myrna Loy-Dempsey-Carnera-Walter Huston	Nov.	10	68	Oct. 28
Reunion in Vienna	John Barrymore-Diana Wynyard-Frank Morgan	June	16	100	May 6
Solitaire Man	Herbert Marshall - Elizabeth Allan - Lionel Atwill	Sept.	22	65	Sept. 16
Stage Mother	A. Brady - Russell Hardie - M. O'Sullivan - F. Tone	Sept.	29	87	Sept. 16
Storm at Daybreak	Nils Asther-Kay Francis	July	14	82	July 1
Stranger's Return, The	Lionel Barrymore - Franchot Tone-Miriam Hopkins	July	21	89	July 15
Tugboat Annie	Marie Dressler-Wallace Beery-Robt. Young-M. O'Sullivan	Aug.	4	88	Aug. 12
Turn Back the Clock	Lee Tracy-Mae Clarke	Aug.	25	80	Sept. 2
When Ladies Meet	Ann Harding-Alice Brady-Robt. Montgomery-Myrna Loy	June	23	85	June 3

Coming Feature Attractions

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Cat and the Fiddle, The (See "In the Cutting Room," Oct. 21.)	Jeanette MacDonald-Ramon Novarro	Dec.	8		
Christopher Bean	Marie Dressler-L. Barrymore	Nov.	17		
Comeback, The	Otto Kruger-Ben Lyon-Isabel Jewell				
Comin' Round the Mountain	May Robson-Polly Moran				
Dancing Lady (See "In the Cutting Room," Aug. 5.)	Jean Crawford-Clark Gable	Nov.	24		
Dinner at Eight	Marie Dressler-Wallace Beery-Lionel Barrymore - Jean Harlow - Madge Evans - Karen Morley - Edmund Lowe - Lee Tracy - Jean Hersholt			113	June 10
Eskimo	Native Cast				
Going Hollywood	Marion Davies-Bing Crosby				
Hollywood Party, The	(All Star Musical)				
Malibu	Jean Parker-David Landau				
Queen Christina	Greta Garbo - John Gilbert				
Sons of the Desert	Laurel and Hardy				
Tarzan and His Mate	J. Weissmuller-M. O'Sullivan				
Transcontinental Bus	Robt. Montgomery - Madge Evans				
Vinegar Tree, The	Lionel Barrymore-Alice Brady-Conway Tearle	Dec.	1	78	
Viva Villa	Wallace Beery				

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Avenger, The	Ralph Forbes-Adrienne Ames	Aug.	10	79	Oct. 7
Black Beauty	Alex. Kirkland-Esther Ralston	May	10	70	Apr. 29
Broken Dreams	Randolph Scott-Martha Sleeper	Oct.	20	68	Nov. 4
Crashing Broadway	Rex Bell	June	1	55	July 15
Devil's Mate	Preston Foster-Peggy Shannon	Aug.	20	68	Aug. 12
Fighting Texans	Rex Bell	June	15	58	July 29
Fugitive, The	Rex Bell-Cecilia Parker	July	15		
Gallant Fool	Bob Steele	May	25		
Galloping Romeo	Bob Steele-Doris Hill	Aug.	5		
Rainbow Ranch	Rex Bell	July	25		
Rangers' Code	Bob Steele	Aug.	15		
Return of Casey Jones	Charles Starrett-Ruth Hall	May	25		
Riders of Destiny	John Wayne-Cecilia Parker	Oct.	10	72	
Sensation Hunters	Arline Judge-Preston Foster	Aug.	30		
Skyway	K. Crawford-Ray Walker	Aug.	15		
Sphinx, The	Lionel Atwill-Sheila Terry	June	1	76	June 3
Sweetheart of Sigma Chi, The	Mary Carlisle-Buster Crabbe	Oct.	1	76	Oct. 14

Coming Feature Attractions

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Ape, The					
Beggars in Ermine					
He Couldn't Take It	Ray Walker-Virginia Cherrill				
Jane Eyre					
Manhattan Love Song					
Mystery Liner					
Sagebrush Trail	John Wayne				
Sixteen Fathoms Deep	Sally O'Neill-Creighton Chaney				
Woman's Man					

PARAMOUNT

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Big Executive	Ricardo Cortez-Elizabeth Young	Aug.	18	72	Aug. 5
College Humor	Crosby-Oakie-Arlen-Carlisle-Burns and Allen	June	23	80	June 17
Disgraced	Helen Twelvetrees-Bruce Cabot	July	7	68	June 24
Eagle and the Hawk, The	F. March-C. Grant-J. Oakie	May	19	72	May 6
Gambling Ship	Cary Grant-Benita Hume	June	30	72	June 17
Girl in 419, The	James Dunn-Gloria Stuart	May	26	76	May 6
Golden Harvest	Richard Arlen-Chester Morris-Genevieve Tobin	Sept.	22	70	Sept. 23
Hell and High Water	Richard Arlen-Judith Allen	Oct.	27	70	Oct. 21
Her Bodyguard	Wynne Gibson-Edmund Lowe	July	21	70	July 8
I Love That Man	Nancy Carroll-Edmund Lowe	June	9	75	May 6
I'm No Angel	Mae West-Cary Grant	Oct.	6	87	Oct. 7
International House	All Star	June	2	85	May 20
Jennie Gerhardt	Sylvia Sidney-Donald Cook	June	16	76	June 10
Mama Loves Papa	Charles Ruggles-Mary Boland-Lilyan Tashman	July	14	72	July 15
Man of the Forest	Randolph Scott-Verna Hillie	July	14	62½	
Midnight Club	Clive Brook-George Raft-Helen Vinson-Alison Skipworth	July	28	70	July 29
One Sunday Afternoon	Gary Cooper-Fay Wray	Sept.	1	85	Aug. 26
Song of Songs	Marlene Dietrich-Brian Aherne	Aug.	11	92	July 1
Story of Temple Drake, The	Miriam Hopkins-Jack LaRue	May	12	72	May 13
Sunset Pass	Randolph Scott-Tom Keene	May	26	63	June 3
Supernatural	C. Lombard - Randolph Scott - V. Osborne	May	5	64½	Apr. 29
Take a Chance	James Dunn - June Knight - "Buddy" Rogers - Lillian Roth	Oct.	27	82	Nov. 4
This Day and Age	Charles Bickford-Judith Allen	Aug.	25	82	July 29
Three Cornered Moon	C. Colbert-Richard Arlen-Lyda Roberti-Mary Boland	Aug.	4	72	Aug. 12
Tillie and Gus	Alison Skipworth-W. C. Fields	Oct.	13	57½	
To the Last Man	Randolph Scott-Esther Ralston	Sept.	15	70	Sept. 16
Too Much Harmony	Bing Crosby-Jack Oakie-Lilyan Tashman	Sept.	29	75	Sept. 9
Torch Singer	Claudette Colbert - Ricardo Cortez - David Manners	Sept.	8	72	Sept. 2
Way to Love, The	Maurice Chevalier-Ann Dvorak	Oct.	20	84	Sept. 30
White Woman	Carole Lombard-Chas. Laughton-Chas. Bickford	Nov.	3	73	Oct. 28

Coming Feature Attractions

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Alice in Wonderland	Charlotte Henry - R. Arlen - J. Oakie-Chas. Ruggles	Dec.	22		
All of Me	Fredric March-Miriam Hopkins-George Raft	Dec.	29		
Border Legion, The	Randolph Scott-Barbara Adams				
Catherine the Great	Marlene Dietrich-John Lodge				
Cradle Song	Dorothea Wieck-Kent Taylor	Nov.	17	77	Nov. 4
Design for Living	Miriam Hopkins-Fredric March-Gary Cooper				
Duck Soup (See "In the Cutting Room," Oct. 14.)	Four Marx Bros.	Nov.	17		
Eight Girls in a Boat	Kay Johnson - Dorothy Wilson - Doug. Montgomery	Dec.	15		
Four Frightened People	C. Colbert - H. Marshall - Wm. Gargan - M. Boland				
Girl Without a Room	M. Churchill-Chas. Farrell-C. Ruggles	Dec.	8		
Great Adventure, The	Lillian Gish-Roland Young				
Lone Cowboy	Jackie Cooper	Dec.	1		
Miss Fane's Baby Is Stolen	Dorothea Wieck-Baby Le Roy				
Search for Beauty	Buster Crabbe-Ida Lupino				
Sitting Pretty	Jack Haley-Jack Oakie-Ginger Rogers	Nov.	24		
Thundering Herd, The	Randolph Scott-Judith Allen	Nov.	24		

PRINCIPAL

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Jaws of Justice	Kazan-Teddy and Richard Terry	Nov.	15	58	
Tarzan the Fearless	Buster Crabbe	Aug.	11	61	Aug. 19
Thunder Over Mexico	Native Cast	Nov.	15	70	May 20

Coming Feature Attractions

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Ferocious Pal, The					
King of the North					
Lone Avenger, The					
Midnight Call					
(Untitled)	Kazan	Jan.	15,'34		

RKO RADIO PICTURES

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Ace of Aces	Richard Dix - Elizabeth Allan-Ralph Bellamy	Oct.	20	74	Sept. 30
After Tonight	Constance Bennett - Gilbert Roland	Nov.	10	71	Oct. 28
Aggie Appleby	Wynne Gibson-Charles Farrell	Nov.	3	73	Oct. 28
Ann Vickers	Irene Dunne - Walter Huston - Conrad Nagel	Oct.	13	72	Sept. 30
Bed of Roses	Constance Bennett-Joel McCrea	July	14	67	July 8
Before Dawn	Stuart Erwin-Dorothy Wilson	Aug.	4	62	Oct. 21
Big Brain, The	Geo. E. Stone-Fay Wray-Phillips Holmes	June	16	70	June 3
Blind Adventure	Robt. Armstrong-Helen Mack	Aug.	18	60	Aug. 12
Chance at Heaven	Joel McCrea - Ginger Rogers - Marian Nixon	Oct.	27	70	Oct. 14
Cross Fire	Tom Keene-Betty Furness	June	30	55	Apr. 8
Deluge, The	Peggy Shannon - Lois Wilson - Sidney Blackmer-Matt Moore	Sept.	15	68	Aug. 19
Diplomaniacs	Bert Wheeler-Robt. Woolsey	May	12	63	Apr. 15
Double Harness	Ann Harding-William Powell	July	21	74	July 8
Emergency Call	Bill Boyd-Betty Furness	May	26	60	July 1
Flaming Gold	Bill Boyd-Mae Clarke-Pat O'Brien	Sept.	29		
Flying Devils	Arline Judge-Bruce Cabot-Ralph Bellamy - Eric Linden	July	14	62	Sept. 2
Goodbye Love	Charles Ruggles	Nov.	10	66	
Headline Shooter	Wm. Gargan-Frances Dee - R. Bellamy-W. Ford-G. Rateff	July	28	85	July 29
Melody Cruise	Phil Harris-Charles Ruggles	June	23	75	June 3
Midshipman Jack	Bruce Cabot-Betty Furness	Sept.	22	63	Sept. 16
Morning Glory	K. Hepburn - D. Fairbanks, Jr.	Aug.	18	70	July 29
No Marriage Ties	Richard Dix-Doris Kenyon	Aug.	11	73	Aug. 12
One Man's Journey	Lionel Barrymore-Joel McCrea-Dorothy Jordan	Sept.	8	72	Sept. 9
Professional Sweetheart	Ginger Rogers-Norman Foster	June	9	70	June 3
Rafter Romance	Ginger Rogers-Norman Foster	Sept.	1	70	Aug. 5
Silver Cord, The	Irene Dunne-Joel McCrea	May	19	74	May 13
Son of the Border	Tom Keene-Julie Haydon	May	5	55	Aug. 5
Tomorrow at Seven	Chester Morris-Vivienne Osborne	June	2	64	May 13

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Coming Feature Attractions				
Dark Sunlight	Jean Parker-Tom Brown			
Flying Down to Rio	Dolores Del Rio - Gene Raymond-Raul Roulien			
Hips, Hips, Hooray!	Wheeler and Woolsey			
If I Were Free!	Irene Dunne-Nils Asther-Clive Brook			
Little Women	K. Hepburn - Joan Bennett - Frances Dee - Paul Lukas	Nov. 24	107	
Long Lost Father	John Barrymore-Helen Chandler			
Lost Patrol, The (See "In the Cutting Room," Oct. 21.)	McLaglen-Karloff			
Man of Two Worlds	Francis Lederer-Elissa Landi			
Once Over Lightly	Zasu Pitts - Pert Kelton - El Brendel			
Right to Romance, The	Ann Harding-Nils Asther	Nov. 17		
Rodney	Walter Huston-Frances Dee			
Son of Kong	Robert Armstrong-Helen Mack			
This Day of Grace	Gracie Fields		92	Oct. 28
Trigger	Katharine Hepburn			

SHOWMEN'S PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
His Private Secretary	Evalyn Knapp-John Wayne	June 10	60	June 10
Police Call	Merna Kennedy-Nick Stuart	July 24	60	Sept. 9
Public Stenographer	Lola Lane-Wm. Collier, Jr.	Nov. 1	62	
Ship of Wanted Men	Dorothy Sebastian-Leon Waycoff	Sept. 24	63	Sept. 16

Coming Feature Attractions

Big Race, The	Boots Mallory-John Darrow	Dec. 1		
Golden Head				
Moth, The				
St. Louis Woman				
Souls in Pawn				
Special Duty				
Unlimited				
Within the Rock				

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Corruption	Evalyn Knapp - Preston Foster	Imperial Distr.	June 19	63	July 1
Cougar, the King Killer	Edwin C. Hill - Jay Bruce	Master Art	Nov. 1	60	
Flaming Signal, The	Marseline Day	Invincible		64	
Get That Venus	Ernest Truex - Jean Arthur	Regent Picts.			
Hell's Holiday	(War Film)	Superb Picts.		77	July 22
Her Splendid Folly	Lilian Bond-T. Von Eltz	Progressive	Oct. 7	59	Nov. 4
Isle of Doom, The	Peter Sobolevski	Amkino	June 5	65½	July 22
Laughing at Life	V. McLaglen - C. Montenegro	Mascot	June 26	70	June 3
Mr. Broadway	All Star	B'way-Hollywood		59	Sept. 23
Over the Seven Seas		Vanderbilt		70	June 3
Passion of Joan of Arc, The	Maria Falconneti	Capital	Sept. 7	57	Sept. 16
Red-Head, The	Robert Lynen	Harold Auten	May 25	88	June 17
Reform Girl	Noel Francis-Donald Dilloway	Tower	July 15	64	Oct. 21
Savage Gold		Harold Auten	July 24	67	July 29
Secrets of Hollywood	Mae Busch - June Walters	Lester F. Scott		58	Sept. 16
Shepherd of the Seven Hills, The		Faith Pictures	Aug. 7	60	Aug. 19
Sleepless Nights	Polly Walker - Stanley Lupino	Remington	July 21	65	July 29
Taming the Jungle		Invincible	June 3	59	June 16
This Is America		Frederick Ullman, Jr.	July 19	70	July 29
Truth About Africa, The		Wm. Alexander		47	Apr. 22
Victims of Persecution	Betty Hamilton-Mitchell Harris	Bud Pollard	June 16	60	June 24
Wandering Jew, The	Jacob Ben-Ami	JAFA	Oct. 20	90	Oct. 28
Wives Beware!	Adolphe Menjou	Regent Picts.	June 1	63	

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bitter Sweet	Anna Neagle-Fernand Graavey	Sept. 22	93	Aug. 19
Bowery, The	Wallace Beery - George Raft - Jackie Cooper - Fay Wray	Oct. 13	90	Oct. 7
Broadway Thru a Keyhole	Constance Cummings - Russ Columbo-Paul Kelly	Oct. 27	85	Oct. 21
Emperor Jones	Paul Robeson-Dudley Digges	Sept. 29	80	Sept. 23
I Cover the Waterfront	Claudette Colbert - Ben Lyon - Ernest Torrence	May 17	75	Apr. 29
Masquerader, The	Ronald Colman-Elissa Landi	Sept. 1	75	Feb. 25
Private Life of Henry VIII, The	Charles Laughton	Nov. 3	97	Sept. 23
Samarang	Native Cast	June 23	62	May 20
Yes, Mr. Brown	Jack Buchanan	May	69	Mar. 18

Coming Feature Attractions

Advice to the Lovelorn	Lee Tracy-Sally Blane	Dec. 1		
Blood Money (See "In the Cutting Room," Aug. 5.)	George Bancroft-Frances Dee-Chick Chandler-Judith Anderson	Nov. 17		
Born to Be Bad	Loretta Young-Cary Grant			
Gallant Lady	Ann Harding-Clive Brook			
House of Rothschild, The	George Arliss			
Joe Palooka	Jimmy Durante - Stuart Erwin - Lupe Velez			
Moulin Rouge	Constance Bennett - Franchot Tone-T. Carminati			
Nana	Anna Sten-Lionel Atwill-Phillips Holmes			
Roman Scandals	Eddie Cantor - Gloria Stuart - David Manners-Ruth Etting			
Sorrell and Son	H. B. Warner			
Trouble Shooter	Spencer Tracy - Jack Oakie - Constance Cummings			

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Don't Bet on Love	Lew Ayres-Ginger Rogers	July 13	62	July 29
Fiddlin' Buckaroo	Ken Maynard-Gloria Shea	July 20	62	
Her First Mate	Summerville-Pitts	Aug. 10	70	July 22
Invisible Man, The	Claude Rains - Gloria Stuart - Wm. Harrigan	Nov. 13	70	Nov. 4
King for a Night	Chester Morris - Helen Twelvetrees - Alice White	Oct. 30		
King of Jazz (Reissue)	Paul Whiteman - John Boles - Bing Crosby	June 1	63	Apr. 5,'30
King of the Arena	Ken Maynard	June 1	61	
Kiss Before the Mirror	Nancy Carroll-Paul Lukas	May 4	67	Mar. 11
Ladies Must Love	June Knight - Neil Hamilton - Mary Carlisle-George E. Stone	Sept. 25	70	Sept. 9
Love, Honor and Oh, Baby! (See "In the Cutting Room," Oct. 14.)	Summerville-Pitts	Oct. 16	63	
Moonlight and Pretzels	Mary Brian-Lee Carrillo	Aug. 3	84	Sept. 2
Only Yesterday	John Boles-Margaret Sullavan-Benita Hume-Billie Burke	Nov. 6		
Rebel, The	Vilma Banky-Luis Trenker	June 15	75	July 1
S. O. S. Iceberg	Rod La Reque-Gibson Gowland	Oct. 23	70	Sept. 23
Saturday's Millions	Robert Young-Leila Hyams	Oct. 9	72	Sept. 23
Secret of the Blue Room, The	Lionel Atwill-Paul Lukas-Gloria Stuart-Onslow Stevens	July 20	65½	Sept. 23
Strawberry Roan	Ken Maynard-Ruth Hall	Oct. 26	60	Sept. 30
Trail Drive, The	Ken Maynard-Cecilia Parker	Sept. 4		

Coming Feature Attractions

Beloved	John Boles-Gloria Stuart			
Bombay Mail	Edmund Lowe-Onslow Stevens-Ralph Graves-Shirley Grey	Dec. 25		
By Candlelight	Elissa Landi-Paul Lukas	Dec. 4		
Counsellor-at-Law	John Barrymore-Bebe Daniels	Nov. 27		
Cross Country Cruise	Lew Ayres-Alice White			
Horseplay	Slim Summerville-Andy Devine-Leila Hyams	Nov. 20		
I Like It That Way	Gloria Stuart-Roger Pryor			
Madame Spy	Fay Wray-Nils Asther	Jan. 1,'34		
Myrt and Marge	Myrtle Dale - Donna Damerell - Ted Healy	Dec. 11	68	Sept. 9
Poor Rich, The	Edna May Oliver-Edward Everett Horton			
Riders of Justice	Walter Miller-Cecelia Parker	Dec. 18		
Song for You, A	Marian Nixon-Jan Kiepura			
Special Investigator	Wynne Gibson-Onslow Stevens-Alan Dinehart			
Wheels of Destiny	Ken Maynard			

WARNER BROS.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Baby Face	Barbara Stanwyck	July 1	74	Apr. 1
Captured!	Leslie Howard-Doug. Fairbanks, Jr.-Paul Lukas	Aug. 19	72	June 24
College Coach	Dick Powell-Pat O'Brien-Ann Dvorak-Lyle Talbot	Nov. 4		
Ever In My Heart	Barbara Stanwyck	Oct. 28	68	Oct. 21
Footlight Parade	James Cagney - Joan Blondell - Ruby Keeler - Dick Powell - Guy Kibbee	Oct. 21	102	Oct. 7
Gold Diggers of 1933	Warren William-Joan Blondell-Aline MacMahon-Ruby Keeler-Dick Powell	Sept. 2	90	May 27
Kennel Murder Case	William Powell-Mary Astor	Oct. 28	73	Nov. 4
Life of Jimmy Dolan, The	D. Fairbanks, Jr.-Loretta Young	June 3	70	June 24
Man from Monterey, The	John Wayne-Ruth Hall	July 15	57	Aug. 26
Mary Stevens, M.D.	Kay Francis	July 22	72	Aug. 12
Mayor of Hell, The	James Cagney	June 24	80	May 20
Narrow Corner, The	Douglas Fairbanks, Jr.	July 8	71	July 22
Private Detective 62	William Powell	June 10	67	July 15
Silk Express	Neil Hamilton-Sheila Terry	June 10	63	June 10
Voltaire	George Arliss-Doris Kenyon	Aug. 5	70	June 24

Coming Feature Attractions

Fashion Plate, The	William Powell-Bette Davis			
From Headquarters	Geo. Brent-M. Lindsay	Dec. 2		
Hell's Bells	Joan Blondell-Pat O'Brien			
House on 56th Street, The	Kay Francis-Ricardo Cortez-Gene Raymond	Dec. 23		
Lady Killer	James Cagney	Dec. 9		
Mandalay	Kay Francis			

WORLD WIDE

[Distributed through Fox Films]

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Lone Avenger, The	Ken Maynard	May 14	61	Aug. 19
Study in Scarlet, A	Reginald Owen-June Clyde	May 14	72	June 10

OTHER PRODUCT (FOREIGN)

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Big Attraction, The	Richard Tauber	Bavaria Film	July 22	89	July 29
Cadet, The	Frans Fiedler	Film Exchange		80	Apr. 8
Counsel's Opinion	Henry Kendall	London Film		71	Apr. 22
Don Quixote	Feodor Chaliapin-George Robey	British-United Artists			July 8
Dream of Schoenbrunn	Martha Eggerth	Europa Film	May 31	78	June 10
Girl from Maxim's, The	Frances Day	London Film			Oct. 14
Golden Goal, The	Richard Tauber	Bavaria Film	June 17	85	July 8
Hawleys of High Street, The	Leslie Fuller	British Int'l		68	July 8
I Lived with You	Ivor Novello - Ursula Jeans	Gaumont-British			Aug. 12
Just My Luck	Ralph Lynn	British and Dominions		80	May 20
Maid of the Mountains, The	Harry Welchman-Nancy Brown	British Int'l		80	Apr. 22
Men of Tomorrow	Maurice Braddell	Paramount-London Film		80	Apr. 15
Money for Speed	John Loder - Ida Lupino - Cyril Maglen	British-United Artists		67	July 15
Morgenrot (Dawn)	Else Knott - Rudolf Forster	Protex	May 15	85	May 27
Never Trust a Woman	Richard Tauber	Bavaria Film	Oct.	90	
Only Girl, The	Lilian Harvey-Chas. Boyer	Gaumont-Ufa		95	Aug. 12
Prince of Arcadia	Carl Brisson	Gaumont-British		80	Oct. 28
Private Wives	Claude Allister-Betty Astell	Britsh Lion			
Radio Parade		British Int'l		70	May 15
Song You Gave Me, The	Bebe Daniels-Victor Vareoni	British Int'l		84	Oct. 21
Wedding Rehearsal	Roland Young	London Film			

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1933 unless otherwise stated]

COLUMBIA

Title	Rel. Date	Min.
KRAZY KAT KARTOONS		
Antique Antics		1 rl.
Broadway Malady	Apr. 18	1 rl.
House Cleaning		1 rl.
Krazy Spooks		1 rl.
Out of the Ether	Sept. 5	7½
Russian Dressing	May 1	
Stage Krazy		1 rl.
Whack's Museum		1 rl.
LAMBS GAMBOLS		
Hear 'Em and Weep		2 rls.
Poor Fish, The	Apr. 27	2 rls.
LAUGHING WITH MEDBURY		
1—In Morocco	Sept. 29	1 rl.
2—In the Orient		1 rl.
MARCH OF THE YEARS		
No. 1—"Boss" Tweed	Sept. 22	9½
No. 2	Sept. 30	
No. 3—Famous Crippon Case		
No. 4—Commander Perry Opens Japan		
MICKEY McGUIRE COMEDIES		
1—Mickey's Touchdown	Oct. 14	18
2—Mickey's Tent Show		18
3—Mickey's Covered Wagon		
SCRAPPY CARTOONS		
False Alarm		1 rl.
Hollywood Babes		
Match Kid, The	May 9	1 rl.
Movie Struck	Sept. 8	7½
Sandman Tales	Oct. 6	1 rl.
Technorackets	May 20	1 rl.
World's Affair, The	June 5	1 rl.
MINUTE MYSTERIES		
No. 1	Oct. 13	1 rl.
No. 2		1 rl.
GEO. SIDNEY AND CHAS. MURRAY		
Radio-dough (Tent.)		2 rls
SMITH AND DALE		
Hot Daze		2 rls.
SUNRISE COMEDIES		
Entertainer, The Will Mahoney		
Preferred List Ken Murray		
Say It Isn't So	June 29	19
Richey Craig, Jr.		
WORLD OF SPORT		
All's Wet That Ends Wet	May 5	1 rl.
Champions	May 5	1 rl.
Flying Gloves	Aug. 18	
Hook and Line	July 28	
Is the Good Old Winter Time	June 17	1 rl.
We Want a Touchdown	Oct. 23	1 rl.
What the Scotch Started		
Who Said the Weaker Sex?		9

EDUCATIONAL

[Distributed through Fox Films]

Title	Rel. Date	Min.
ANDY CLYDE COMEDIES		
Big Squeal, The	July 9	18
Dora's Dunking Doughnuts	Sept. 1	20
Easy Mark Anthony		
Feeling Rosy	Apr. 30	21
Frozen Assets	Nov. 17	
His Weak Moment	Oct. 13	
Loose Relations	June 11	20
AS A DOG THINKS		
Walking the Dog	Sept. 29	
You and I and the Gatepost	Aug. 25	
BABY BURLESKS		
Kin 'N Africa	Oct. 6	
Kid 'N Hollywood	May 14	11
Kid's Last Fight, The	Apr. 23	11
Polly Tix In Washington	June 4	
War Babies	Sept. 18	
BATTLE FOR LIFE		
Beneath Our Feet	June 25	9
Sea, The	May 7	9
BRAY'S NATURGRAPHS		
Giants of the North	June 4	7
Pirates of the Deep	May 7	9
Wild Life at Home	June 18	1 rl.
BROADWAY GOSSIP		
No. 5	Apr. 30	11
No. 6	June 18	
CAMERA ADVENTURES		
Cougar's Mistake, The	May 26	9
CORONET COMEDIES		
Git Along Little Wifie	Nov. 3	
DO YOU REMEMBER?		
Highlights of the Past	Apr. 9	8
Old-Fashioned Newsreel, An	July 2	
FROLICS OF YOUTH		
Makin' Good		
Merrily Yours	Oct. 6	
HODGE-PODGE		
Any Way to Get There	July 16	9
Capers in Clay	July 30	
Out of the Ordinary	May 28	
Sawdust Sidelights	June 4	10
MERMAID COMEDIES (Harry Langdon)		
Knight Duty	May 7	22
Hooks and Jabs	Aug. 25	
Leave It to Dad	Oct. 20	
Stage Hand, The	Sept. 8	
Tied for Life	July 2	18
MORAN AND MACK COMEDIES		
A Pair of Socks	May 14	20
Blue Blackbirds	Aug. 18	
Farmers' Fatal Folly	Sept. 15	18
Hot Hoofs	June 18	
MUSICAL COMEDIES		
Million Dollar Melody	Oct. 27	
ROMANTIC JOURNEYS		
Across the Sea	Oct. 20	
Canyon of Romance	Dec. 8	
Enchanted Trail	Sept. 22	
SONG HIT STORIES		
Manhattan Lullaby Helen Morgan	Nov. 24	
Slow Poke Stepin Fetchit	Sept. 22	1 rl.
SPIRIT OF THE CAMPUS (Reinaid Werrenrath)		
Georgia Tech	May 7	9
McGill	May 28	9
STAR COMEDY SPECIALS		
Mr. Adam	Nov. 10	
TERRY-TOONS		
Banker's Daughter, The	June 25	6
Beanstalk Jack	Oct. 20	6
Cinderella	May 28	6
Fanny in the Lion's Den	July 23	6
Fanny's Wedding Day	Sept. 22	
Grand Uproar	Aug. 25	
Gypsy Fiddler, A	Oct. 6	6
Holland Days	Jan. 12,'34	6
Hypnotic Eyes	Aug.	
In Venice	Dec. 15	6
King Zilch	June 11	6
Little Boy Blue	Nov. 30	6
Oh! Susanna	Apr. 2	6
Oil Can Mystery, The	July 9	6
Pick-necking	Sept. 8	
Pirate Ship	Apr. 30	6
Robinson Crusoe	Nov. 17	6
Romeo and Juliet	Apr. 16	6
Sunny South, The	Dec. 29	6
Tale of a Shirt, The	Feb. 19	6
Three Bears, The	Jan. 26,'34	6
Tropical Fish	May 14	6
Village Blacksmith, The	Nov. 3	6
THREE-REEL SPECIAL		
Krakatoa	Apr. 23	23
TOM HOWARD COMEDIES		
Aces Wild	July 9	10
Honesty Pays, But Not Much	June 4	
Mouse Trapper, The	Sept. 11	
Static	Sept. 29	2 rls.
TORCHY COMEDIES (Ray Cooke)		
Torchy's Loud Spooker	June 25	20
Torchy Turns Turtle	Apr. 23	21
Trying Out Torchy	July 23	18
TREASURE CHEST		
Shorts	Nov. 3	
Song of Vienna	Nov. 10	
Your Life Is In Your Hands	Sept. 22	
VANITY COMEDIES		
Techno-crazy Monty Collins-Billy Bevan	Apr. 23	19

FOX FILMS

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Following the Horses!	Sept.	
Motor Mania!	Sept. 29	
Conquest of the Air!		
Scouring the Seven Seas!		
Answering the Riot Call!		
Filming the Fashions		
MAGIC CARPET SERIES		
Down from Vesuvius	Apr. 15	
Broadway by Day	Apr. 2	
Sampans and Shadows	Apr. 9	
Mississippi Showboats		
Boardwalks of New York		
Pagodas of Peiping	Aug. 18	
Shades of Cairo	Aug. 25	
The Desert Patrol	Sept. 1	10
Outposts of France	Sept. 15	
Glimpses of Greece	Sept. 29	
Playground of Pan	Oct. 13	
The Island of Malta		
Elephant Trails	Oct. 27	
MOVIE TINTYPE SERIES		
Where Is My Wandering Boy?	Aug. 18	
For the Man She Loved	Sept. 8	
Slander's Tongue	Oct. 6	
Twin Dukes and a Duchess	Oct. 27	
The Great Train Robbery		
A Moment of Madness		
Helen of the Chorus		
The Extravagant Wife		
The Girl from the Country		
Emma's Dilemma		
The Heart of Valeska		
Love's Old Sweet Song		
SPECIAL SUBJECT		
Aniakchak	Aug. 18	28

MASTER ART PRODUCTS

Title	Rel. Date	Min.
EDWIN C. HILL SERIES		
1. Human Side of the News		10

Title	Rel. Date	Min.
MELODY MAKERS		
Sammy Fain — With Eton Boys, N. Brokenshire and Evelyn Hoey		7
Cliff Friend—With Peggy Healy, Jack Fulton and Pickens Sisters		9
Benny Davis — With Roy Atwell, Charles Carlisle, Martha Ray and Jackie Green		8
Gus Edwards—With Ralph Kirbery, Four Minute Men and John S. Young		9
Stephen Foster—With John Hundley, Nancy McCord and Kelvin Keech		10
Fields and McHugh—With Jack Osterman and Pickens Sisters		9
ORGANLOGUES		
Songs of the Hills Radio Rubes		6
Sally Singin' Sam-Don Wallace		7
Night of Romance Donald Novis-Ann Leaf-John Young		7
Tongue Twisters Irving Kaufman-Lew White		7
Ship of Dreams Ralph Kirbery-Lew White-Kelvin Keech		7
Melody on Parade Irving Kaufman-Lew White		7
Home Again Nick Lucas-Lew White-Kelvin Keech		8
Tintypes Irving Kaufman-Lew White		6
Oriental Phantasy Charles Carlile-Lew White-Kelvin Keech		8
Organ Festival Lew White-Ann Leaf-Dick Liebert-Jesse Crawford		9
Melody Tour Sylvia Froos-Dick Liebert-John S. Young		8
Organlogue-ing the Hits Nick Lucas-Lew White-Herbert Rawlinson		8
Songs of Nations Carlile-Rawlinson-White		
PET SUPERSTITIONS		
I. Spilled Salt Phyllis Barry-George Lewis-J. Carrol Naish		10

METRO-GOLDWYN-MAYER

Title	Rel. Date	Min.
ALL-STAR SERIES		
Crook's Tour		19
Yeast Is West		
CHARLEY CHASE		
Arabian Tights	June 3	20
His Silent Racket	Apr. 29	19
Luncheon at Twelve		21
Midsummer Mush		21
Sherman Said It	Sept. 2	17
COLORTONE MUSICAL REVUES		
Beer and Pretzels		20
Hello, Pop!		17
Nertsery Rhymes	Aug. 26	
Plane Nuts		20
Rhapsody in Brew		20
FITZPATRICK TRAVEL TALKS		
Daughters of the Sea	Apr. 8	9
Dutch Guiana, Land of Djuka		10
Fiji and Samoa	May 20	8
New Zealand		9
Over the Seas to Borneo	Apr. 29	9
Papua and Kalabahai	June 10	9
Scotland the Bonnie		9
FLIP, THE FROG		
Bullonev		8
Chinaman's Chance		8
Paleface		8
Soda Squirt		7
Techno-cracked		8
LAUREL & HARDY		
Busy Bodies		20
Dirty Work		20
Me An' My Pal	Apr. 22	21
ODDITIES		
Fine Feathers		8
Handlebars		
Happy Warriors		9
Menu	Aug. 26	11
OUR GANG		
Bedtime Worries	Sept. 9	21
Kid from Borneo, The	Apr. 15	19
Mush and Milk	May 27	18
Wild Poses		19
TODD-KELLY		
Backs to Nature		20
Bargain of the Century	Apr. 8	20
Beauty and the Bus	Sept. 16	
One Track Minds	May 20	
SPECIAL		
Inflation		11
Roosevelt, the Man of the Hour	Apr. 8	18
SPORT CHAMPIONS		
Auto Racing	Apr. 1	
Throttle Pushers	Apr. 1	9
TAXI BOYS		
Call Her Sausage	May 13	19
Rummy, The	June 10	18
Taxi Barons	Apr. 1	19
Thundering Taxis	June 24	16
WILLIE WHOPPER		
Play Ball		7

PARAMOUNT

Title	Rel. Date	Min.
HEADLINERS		
Captain Henry's Radio Show Lanny Ross-Annette Hanshaw - Don Voorhees	Aug. 11	11
A Bundle of Blues Duke Ellington	Sept. 1	10
The Little Broadcast Donald Novis - Arthur Tracy - Mills Bros. - Vincent Lopez-Rey Atwill	Oct. 27	11
Rumba Rhythm Vincent Lopez	Sept. 29	6
HOLLYWOOD ON PARADE		
No. 9	Apr. 7	10
No. 10	May 5	10
No. 11	June 2	10
No. 12	June 30	10
No. 13	July 28	10
HOLLYWOOD ON PARADE—NEW SERIES		
No. 1	Aug. 18	11
No. 2	Sept. 8	11
No. 3	Oct. 13	11
No. 4		
ONE REEL ACTS		
Detective Tom Howard of the Suicide Squad Tom Howard	June 9	11
Jazz a La Cuba Don Aspiazu	July 7	10
Moonlight Fantasy Vincent Lopez	Apr. 14	8
Walking the Baby Burns and Allen	May 12	11
PARAMOUNT PICTORIAL		
No. 10—Birth of the Year — Laboratory Sleuth — Three X Sisters	Apr. 21	10
No. 11—Dr. Roy Chapman Andrews - Ward Wilson - Danbury Fair	May 19	10
No. 12—Treasure Hunt — Wings of Summer—Putting One Over with Lillian Roth	June 16	10
No. 13—Tableaux in Wax — Bird Sanctuary — Song Makers of America	July 14	10
PARAMOUNT PICTORIAL—NEW SERIES		
No. 1 — Just a Little Dressing — The Rock Garden—Irving Mills	Aug. 11	10
No. 2—On the Trail of the Salmon—Trotting Out the Champion—Johnny Green	Sept. 8	10
No. 3—Dr. Roy Chapman Andrews — September Morn—Harry Armstrong	Oct. 6	10
POPEYE THE SAILOR		
I Yam What I Yam	Sept. 20	7
Blow Me Down	Oct. 27	7
SCREEN SONGS		
"Bolleskr" Watson Sisters	June 9	7
Boo, Boo, Theme Song	Oct. 13	1 rl.
Down by the Old Mill Stream	July 21	7
Funny Boners		
I Like Mountain Music Eton Boys		7
Peanut Vendor, The Armida	Apr. 28	7
Popular Melodies Arthur Jarrett	Apr. 7	7
Sing, Sisters, Sing Three X Sisters	June 3	7
Song Shopping Ethel Merman	May 19	7
Stoopnocracy Stoopnagle and Budd	Aug. 18	7
When Yuba Plays the Rumba on the Tuba Mills Bros.	Sept. 15	7
SCREEN SOUVENIRS		
No. 10	Apr. 14	10
No. 11	May 12	10
No. 12	June 9	10
No. 13	July 7	10
SCREEN SOUVENIRS—NEW SERIES		
No. 1	Aug. 25	
No. 2	Sept. 22	10
No. 3	Oct. 20	10
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
GRANTLAND RICE SPORTLIGHTS		
What Makes a Champion	Aug. 4	11
Sporting Melodies	Aug. 25	10
Water Lure	Sept. 22	10
The March of the Champions	Oct. 20	11
Kennel Kings		1 rl.
SPORTS EYE VIEW		
Aggravatin' Bear, The	Apr. 28	10
Balance	June 23	10
Jabs and Jolts	May 26	10
Over the Jumps	July 21	10
Straight Shooters	July 21	11
TALKARTOONS		
Betty Boop's Big Boss	June 2	7
Betty Boop's Birthday Party	Apr. 21	7
Betty Boop's Hallowe'en Party		7
Betty Boop's May Party	May 12	7
I Heard Don Redmond	Sept. 1	7
Morning, Noon and Night Rubinoff	Oct. 6	7
Mother Goose Land	June 23	7
Old Man of the Mountains Cab Calloway	Aug. 4	7
Popeye, the Sailor	July 7	7
TWO-REEL COMEDIES		
Barber, The W. C. Fields	July 28	21
Big Fibber, The Sennett Star	July 14	20
Daddy Knows Best Walter Catlett	June 16	22
Dream Stuff Sennett Star	May 12	20

(THE RELEASE CHART--CONT'D)

PRINCIPAL

Title	Rel. Date	Min.
Among the Maoris	Aug. 1	7
Circle of Life of the Ant Lion, The	Feb. 4,'34	7
City of Contrasts	Oct. 25	19
Cuba	Sept. 27	21
Enough Rope	July 1	9
Farmer's Friend, The	Oct. 4	7
From Cocoon to Butterfly	Jan. 7,'34	7
Her Majesty, the Queen Bee	Dec. 1	6
High Spots of New York	June 1	11
Insect Clowns	Mar. 4,'34	7
Kick-Off, The	Oct. 11	27
Masked Raider, The	Sept. 1	20
News Laugh No. 1	Oct. 18	7
News Laugh No. 2	Nov. 15	7
News Laugh No. 3	Dec. 17	7
News Laugh No. 4	Jan. 21,'34	7
News Laugh No. 5	Feb. 18,'34	7
News Laugh No. 6	Mar. 18,'34	7
Queen of the Underworld	Nov. 1	7
Voodoo	May 2	36
Walpi	May 15	9
Wonders of the Tropics	Dec. 13	32

RKO-RADIO PICTURES

Title	Rel. Date	Min.
BLONDE and RED HEADS SERIES		
Flirting in the Park	Aug. 18	20
CHARLIE CHAPLIN SERIES (Re-Issues)		
The Count	Nov. 17	
The Cure	Aug. 19	20
The Fireman	Aug. 28	21
CLARK & McCULLOUGH SERIES		
Druggist's Dilemma, The	May 5	17
Fits in a Fiddle	Oct. 20	14½
Gay Nighties, The	June 23	20
Iceman's Ball, The	Aug. 13	20
Kicking the Crown Around	Aug. 4	19
Snug in a Jug	Nov. 2	20
CUBBY THE BEAR CARTOONS		
Cubby's Picnic	Oct. 6	7
GRIBBON-KENNEDY COMEDIES		
How Comedies Are Born	Sept. 8	19
Shakespeare with Tin Ears	June 30	18½
Thrown Out of Joint	May 12	21
HEADLINER SERIES		
No. 4—She Outdone Him	July 21	
No. 5—Preferred List	Oct. 6	20
MASQUERS COMEDIES		
Abroad in Old Kentucky	Sept. 9	20
Lost in the Limehouse	Apr. 7	20½
Moonshiner's Daughter, The	May 19	20
Stolen by Gypsies, or Beer and Bicycles	July 14	21
MICKEY McGUIRE SERIES		
Mickey's Big Broadcast		
Mickey's Disguise	July 28	
Mickey's Race	Apr. 14	18
MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)		
Good Housewrecking	June 16	20
Merchant of Menace, The	Apr. 21	19½
Quiet Please	Aug. 11	20½
What Fur?	Nov. 3	21
MUSICOMEDIES SERIES (Ruth Etting)		
Knee Deep In Music	Sept. 22	21½
MY BRIDGE EXPERIENCES (Ely Culbertson)		
Forced Response, A	Sept. 15	17
Murder at the Bridge Table	Sept. 1	21
Society Cheaters	Sept. 29	
What Not to Do in Bridge	Oct. 13	15
Trans-Atlantic Bridge Tricks	Oct. 27	21
Three Knaves and a Queen	Nov. 10	
PATHE NEWS		
Released twice a week		
PATHE REVIEW		
Released once a month		
SOGLOW'S "THE KING" CARTOONS		
The Fatal Note	Sept. 29	7
Marching Along	Oct. 27	27
SPECIALS		
So This is Harris	Jan. 19,'34	28
TOM AND JERRY SERIES		
Hook and Ladder Hokum	Apr. 28	7
In the Park	May 26	6
Phantom Rocket	July 21	1 rl.
Puzzled Pals		7

STATE RIGHTS

Title	Rel. Date	Min.
AMKINO		
A Day in Moscow		26
Killing to Live		17
Kino Displays		10
AUDIO PRODUCTIONS		
Butterfly		10
Seed Dispersal		10
BEVERLY HILLS PICTURES		
Coocoo Capers		
Flame of the Pacific		23
Terrors of the Amazon		29
CAESAR FILMS		
Veneziana		1 rl.
FIRST DIVISION		
My Side of the Story	Sept. 22	10
David L. Hutton		
Strange Case of Tom Mooney	July 21	23
IDEAL		
Canal Gypsies		9
Evolution		28
Goofy Games		8
Next War, The		26
We're on Our Way		9
INDUSTRIAL		
The Silent Enemy		30
MARY WARNER		
Berlin: Its Sports and Recreation		8
Berlin: Rhythm of a Metropolis		8
Glimpses of Germany		8
Green Heart of Germany, The		20
Springtime on the Rhine		7
The Mosel		8
Trier, Oldest City in Germany		6
Vintagers' Festival in the Palatinate		10
Winter in the Bavarian Alps		1 rl.
Young Germany Goes Ski-ing		1 rl.
RESOLUTE		
Itchy Scratchy		3 rls.

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
9. The Mad Doctor	Jan. 20	6
10. Mickey's Pal Pluto	Feb. 10	7
11. The Mellerdrammer	Mar. 3	6
12. Ye Olden Days	Mar. 24	7
13. The Mail Pilot	June 5	7
14. Mickey's Mechanical Man	June 9	6
15. Mickey's Gala Premiere	June 30	7
16. Puppy Love	Aug. 14	
17. Steeple Chase	Sept. 1	7
18. The Pet Shop	Sept. 22	
(NEW SERIES)		
1. Mickey and the Giant		
2. Mickey Shanghaied		
3. Playful Pluto		
SILLY SYMPHONIES		
6. Babes in the Wood	Dec. 2,'32	8
7. Santa's Workshop	Dec. 30,'32	7
8. Birds in the Spring	Dec. 30,'32	7
9. Father Noah's Ark	Jan. 27	8
10. Three Little Pigs	May 26	8
11. Old King Cole	July 27	8
12. Lullaby Land	Aug. 18	7
13. Pied Piper	Oct. 6	7
(NEW SERIES)		
1. The China Shop		
2. The Night Before Christmas		

UNIVERSAL

Title	Rel. Date	Min.
GOOFYTONE NEWS		
No. 1	Aug. 28	8
No. 2	Oct. 1	10
No. 3	Nov. 13	1 rl.
No. 4	Dec. 11	1 rl.
OSWALD CARTOONS		
Beau Best	May 22	1 rl.
Confidence	July 31	7
Five and Dime	Sept. 18	8
Going to Blazes	Apr. 10	1 rl.
Ham and Eggs	June 19	6
In the Zoo	Nov. 6	1 rl.
Marry Old Soul	Nov. 27	1 rl.
Ocean Hop (Reissue)	Apr. 24	1 rl.
Parking Space	Dec. 4	1 rl.
POOCH CARTOONS		
Hot and Cold	Aug. 14	1 rl.
King Klunk	Sept. 4	9
Nature's Workshop	June 5	8
Pin Feathers	July 3	9
She Done Him Right	Oct. 9	7
RADIO STAR REELS		
Morton Downey—No. 4	Apr. 17	2 rls.
My Pal the Prince		
Beauty on Broadway	May 15	2 rls.
Walter Winchell—No. 2		
The Old Timers		21
Louis Sobol No. 3		
Peeping Tom	Sept. 20	17
Louis Sobol—No. 4		
SPECIALS		
Your Technocracy and Mine	Apr. 15	1 rl.
World's Greatest Thrills	Aug. 18	19
STRANGE AS IT SEEMS SERIES		
No. 28—Novelty	Apr. 17	8½
No. 29—Novelty	May 29	8
No. 30—Novelty	May 29	1 rl.
No. 31—Novelty	Aug. 7	9
No. 32—Novelty	Sept. 4	1 rl.
No. 33—Novelty	Oct. 9	9
No. 34—Novelty	Nov. 20	1 rl.
UNIVERSAL COMEDIES (1932-33 SEASON)		
A Quiet Night	May 31	21
Bert Roach		
All at Sea	Sept. 20	21
(Mentone No. 2)		
Big Benefit, The	Oct. 11	21
(Mentone No. 3)		
Gleason's New Deal	July 12	20
James Gleason		
His First Case	June 14	20
Vince Barnett		
Mister Mugg	May 10	21
James Gleason		
Mountain Music		2 rls.
Louise Fazenda		
Not the Marrying Kind	Nov. 22	2 rls.
Sterling Holloway		
On the Air and Off	Sept. 6	19
(Mentone No. 1)		
Open Sesame	Oct. 25	20
Henry Armetta		
Out of Gas	Nov. 8	2 rls.
Louise Fazenda		
Pie for Two	Dec. 13	2 rls.
James Gleason		
Pick Me Up	Apr. 5	19
Marie Prevost		
Room Mates	Apr. 19	20
Frank Albertson		
Stung Again	Oct. 18	2 rls.
Louise Fazenda		
Supper at Six	Nov. 29	2 rls.
(Mentone No. 4)		
Warren Doane Brevity	Aug. 9	19

VITAPHONE SHORTS

Title	Rel. Date	Min.
BIG V COMEDIES		
No. 11—How've You Been?	June 24	
Roscoe (Fatty) Arbuckle		
No. 12—An Idle Roomer		20
Jack Haley		
No. 13—Nothing But the Tooth	Aug. 19	19
Jack Haley		
BIG V COMEDIES (New Series)		
No. 1—Close Relations		
Roscoe (Fatty) Arbuckle		
No. 2—Salt Water Daffy		21
Jack Haley		
No. 3—Gobs of Fun		
George Givot-Charles Judels		
No. 4—Turkey in the Raw		20
Gus Shy		
No. 5—Tomalio		
Roscoe (Fatty) Arbuckle		
No. 6—In the Dough		
Roscoe (Fatty) Arbuckle		
No. 7—How D'Ya Like That?		18
George Givot-Charles Judels		
BROADWAY BREVITIES		
No. 8—Sky Symphony	June 3	
Stoopnagle & Budd		
No. 9—Poor Little Rich Boy	Dec. 24,'32	18
Phil Baker		
No. 10—Hey, Hey, Westerner	Dec. 31,'32	17
Technicolor Musical		
No. 11—That Goes Double	July 29	
Russ Columbo		
No. 12—Bygones	Jan. 14	18
Ruth Etting		
No. 13—Pleasure Island	Feb. 25	18
Technicolor Musical		
No. 14—Yours Sincerely	Mar. 11	19
Lanny Ross		
No. 15—Speaking of Operations	Jan. 28	18
Pick & Pat		
No. 16—Northern Exposure	Apr. 8	18
Technicolor Musical		
No. 17—Nothing Ever Happens	Mar. 25	18
Musical		
No. 18—World's Champ	July 11	
Jack Dempsey		
No. 19—The Way of All Freshmen	Apr. 22	
Hal Leroy-Mitzi Mayfair		
No. 20—Along Came Ruth	May 6	
Ruth Etting		
No. 21—Fifi	May 20	21
V. Segal-Chas. Judels		
No. 22—The Double-Crossing of Columbus	July 15	19
Charles Judels		
No. 23—Pie a la Mode	June 19	
No. 24—Crashing the Gate	July 1	
Ruth Etting-Roy Atwell		
No. 25—20,000 Cheers for the Chain Gang	Aug. 12	19
Jerry Bergen-The Rollickers-Picken Sisters		
No. 26—The "No" Man	Aug. 26	19
Hugh O'Connell-Anne Greenway		
BROADWAY BREVITIES (New Series)		
No. 1—Rufus Jones for President		20
Ethel Waters		
No. 2—Use Your Imagination		18
Hal LeRoy-Mitzi Mayfair		
No. 3—Paul Revere, Jr.		21
Gus Shy-Janet Reade		
No. 4—Operator's Opera		21
Donald Novis-Dawn O'Day-Eton Boys		
No. 5—Seasoned Greetings		20
Lita Grey Chaplin		
No. 6—Yeast Is Yeast		
Tom Patricola		
HOW TO BREAK 90		
BOBBY JONES		
No. 1—The Grip	May 15	9
No. 2—Position and Back Swing	June 10	
No. 3—Hip Action	June 24	
No. 4—Down Swing	July 8	
No. 5—Impact	July 15	
No. 6—Fine Points	Aug. 5	10
LOONEY TUNES		
No. 1—Ride Him, Bosko		7
No. 2—Bosko the Drawback		7
No. 3—Bosko's Dizzy Date		7
No. 4—Bosko's Woodland Daze		7
No. 5—Bosko in Dutch		7
No. 6—Bosko in Person		7
No. 7—Bosko the Speed King		
No. 8—Bosko's Knight Mare		
No. 9—Bosko the Sheep-Herder		8
No. 10—Beau Bosko		7
No. 11—Bosko's Mechanical Man		
No. 12—Bosko the Musketeer		7
No. 13—Bosko's Picture Show		
LOONEY TUNES (New Series)		
No. 1—Buddy's Day Out		
No. 2—Buddy's Beer Garden		
MELODY MASTERS		
No. 1—Music to My Ears		10
Jack Denny and Band		
No. 2—Municipal Band Wagon		10
No. 3—Smash Your Baggage		19
Small's Paradise Band		
No. 4—The Lease Breakers		9
Aunt Jemima		
No. 5—The Yacht Party		9
Roger Wolfe Kahn's Band		
No. 6—Hot Competition		10
The Continentals-Barris-Whiteman-Ted Husing		
No. 7—Abe Lyman and Band		10
No. 8—"How's Tricks?"		
Jean Sargent-George Owen and Gang		
No. 9—That's the Spirit		10
Noble Sissle and Band		
No. 10—The Alma Martyr		9
Fred Waring and His Pennsylvanians		
No. 11—The Name Is Familiar		
Leon Belasco and Band		
No. 12—The Audition		20
Hannah Williams-Phil Emerton's Band		
No. 13—A Castilian Garden		9
Señor Del Pozo's Marimba Orchestra		
MELODY MASTERS (New Series)		
No. 1—Vincent Lopez and Orchestra		
No. 2—Hot from Petrograd		10
Dave Apollon and Orchestra		
No. 3—Barber Shop Blues		9
Claude Hopkins and Band		
No. 4—Borrah Minnevitch and His Harmonica Rascals		
No. 5—Rubinoff and Band		10
No. 6—Eddie Duchin and Band		
No. 7—Mills Blue Rhythm Band		
No. 8—Jack Denny and Band		
MERRY MELODIES		
No. 1—You're Too Careless with Your Kisses		8
No. 2—I Wish I Had Wings		7
No. 3—A Great Big Bunch of You		7
No. 4—Three's a Crowd		7
No. 5—Shanty Where Santa Claus Lives		7
No. 6—One Step Ahead of My Shadow		7
No. 7—Young and Healthy		7
No. 8—The Organ Grinder		7
No. 9—Wake Up the Gypsy in Me		7
No. 10—I Like Mountain Music		7
No. 11—Shuffle Off to Buffalo		7
No. 12—The Dish Ran Away with the Spoon		7
No. 13—We're in the Money		7
MERRY MELODIES (New Series)		
No. 1—Torch Song		
PEPPER POT		
No. 1—R'bling Round Radio Row No. 1		
No. 2—Nickelette		
No. 3—Contact		
No. 4—If I'm Elected		
No. 5—King Salmon		
No. 6—R'bling Round Radio Row No. 2		
No. 7—Babe O' Mine		
No. 8—Dangerous Occupations		
No. 9—Out of the Past		
No. 10—Love Thy Neighbor		
No. 11—R'bling Round Radio Row No. 3		
No. 12—A Whale of a Yarn		
No. 13—Africa Speaks—English		
No. 14—R'bling Round Radio Row No. 4		
No. 15—Sea Devils		
No. 16—Parades of Yesterday		
No. 17—Breakwater		
No. 18—Little White Lies		
No. 19—R'bling Round Radio Row No. 5		
No. 20—You're Killing Me		
No. 21—Inklings		
No. 22—R'bling Round Radio Row No. 6		
No. 23—Around the World in 8 Minutes		
No. 24—Fishermen's Holiday		
No. 25—Stuck, Stuck, Stucco		
No. 26—Seeing Samoa		
PEPPER POT (New Series)		
No. 1—Walter Donaldson		10
No. 2—Little Miss Mischief		
No. 3—Rock-A-Bye-Bye, with Dr. Rockwell		
No. 4—Notre Dame Glee Club		
No. 5—Admission 5c		10
No. 6—Easy Aces		
No. 7—Song Hits, with Roy Turk		
No. 8—Harry Warren		
No. 9—Laughs in the Law		
No. 10—Movie Memories		
SPORT THRILLS SERIES		
TED HUSING		
No. 1—		
No. 2—		
No. 3—		
No. 4—Old Time Sport Thrills		
No. 5—		
No. 6—		
TECHNICOLOR MUSICALS		
No. 1—'Tis Spring		20
No. 2—Business Is a Pleasure		
No. 3—Girl Trouble		
No. 4—Morocco Nights		
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Johnny Mack Brown- Noah Beery		(each)
Three Musketeers, The	Apr. 7	
John Wayne-Ruth Hall		
Whispering Shadow	Jan. 10	
Bela Lugosi-Karl Dane-Malcolm MacGregor		
Wolf Dog, The	Sept. 30	
Rin Tin Tin, Jr.-Frankie Darro-Boots Mallory		
PRINCIPAL		
Tarzan, the Fearless	Aug. 11	20
Buster Crabbe		(each)
UNIVERSAL		
Clancy of the Mounted	Feb. 27	20
Tom Tyler-Jacqueline Wells		(each)
Gordon of Ghost City	Aug. 14	20
Buck Jones-Madge Bellamy		(each)
Perils of Pauline	Nov. 6	20
Evalyn Knapp-Robert Allen		(each)
Phantom of the Air	May 22	
Tom Tyler-Gloria Shea		
Pirate Treasure		
Richard Talmadge-Lucille Lund		

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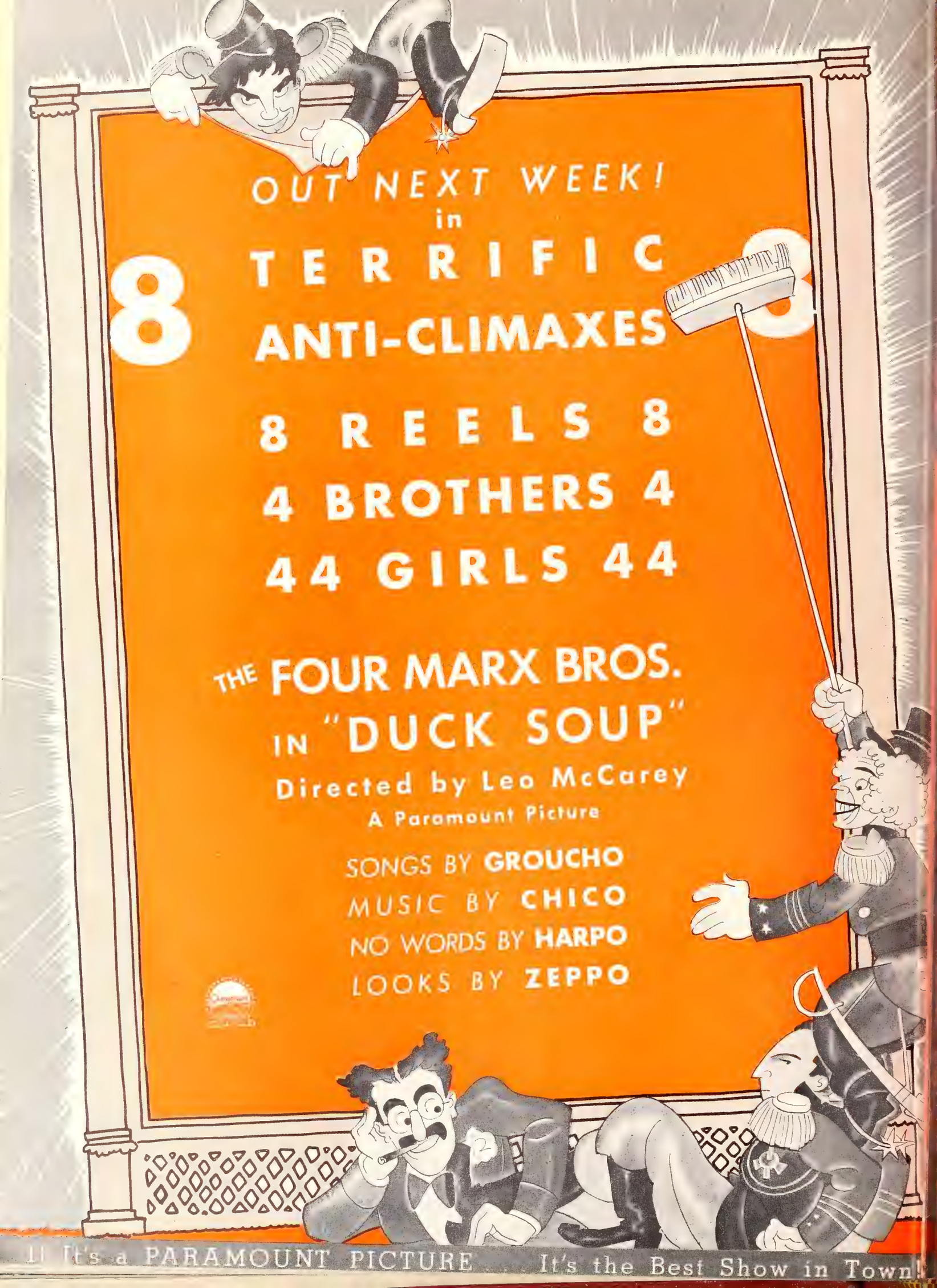
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MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

ROOSEVELT IS NOW WORKING ON CODE

Allied charges "propaganda mill" to discredit opposition to code draft; Iowa-Nebraska unit indorses it and is dropped; New delay at Washington; Dozen Warner executives leave Academy

365 FILMS PICKED FOR SPECIAL USES

Board of Review selects motion pictures for Junior Matinees, book tieups, films of topical interest, and foreign product

Two Sections — Section One

Vol. 113, No. 8 Entered as second-class matter January 12, 1931, at the Post Office at New York, N. Y., under the Act of March 3, 1879. Published Weekly by Quigley Publishing Co., Inc., at 1790 Broadway, New York, N. Y. November 18, 1933

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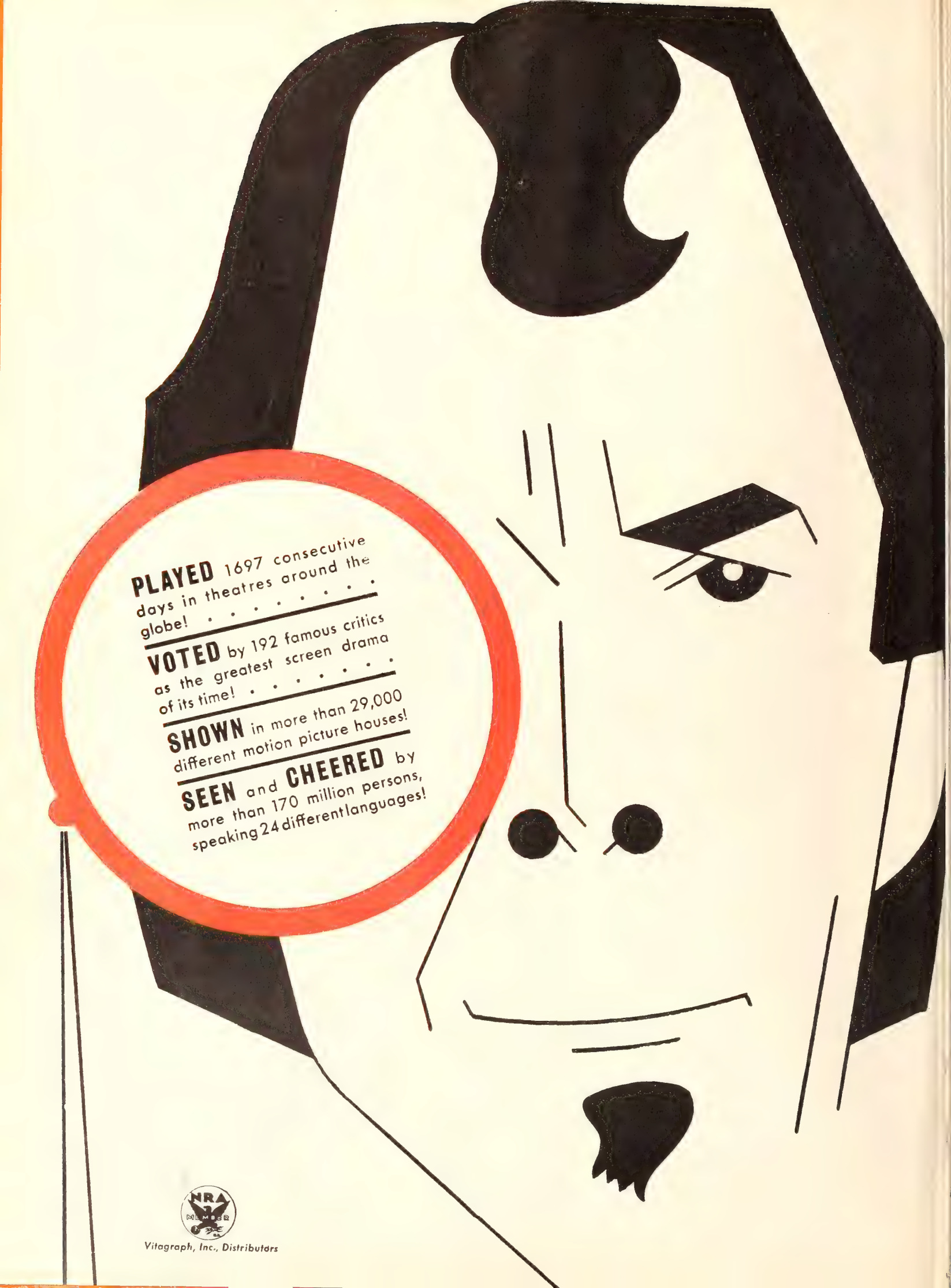
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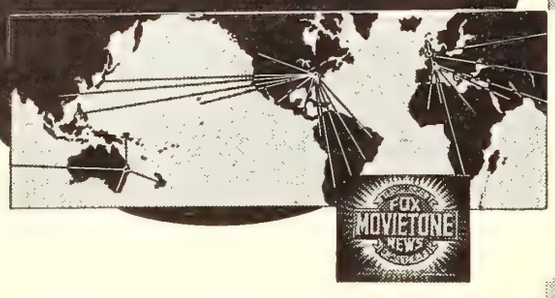

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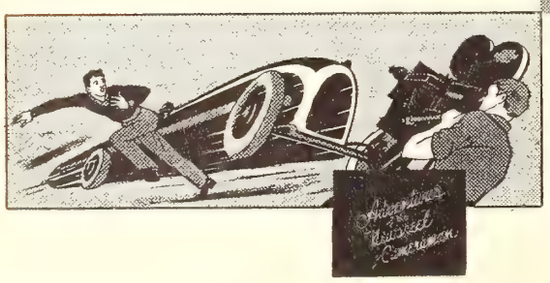

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NOV 17 1933

MOTION PICTURE HERALD

Vol. 113, No. 8 November 18, 1933

CALLING MR. CANTOR

WEEKS have run into months while the service of the NRA experiment has required of the motion picture an extraordinary and costly attention of man power and has imposed upon the industry a disturbance in the critically important selling season, all incident to the strivings for a Blue Eagle Code.

Having given their time and effort to this cause, the executives of the industry, and the whole industry in truth, have now for weeks been waiting through endless inter- and intra-departmental twiddlings in Washington for the final issuance of the code so that business under it may be transacted, or attempted.

Twice President Roosevelt has spoken what seemed to be his mind at the time, once to Mr. Sol A. Rosenblatt, deputy administrator, once in a press conference on that salary matter. Several times Mr. Rosenblatt has spoken his mind on this and that. And when at last the bedeviled document reached the office of General Hugh S. Johnson, administrator, it went over to the desk of Colonel W. R. Lea, for this and that or maybe what. Then the General, his heels all a-heated with Farleyitis, the itch for travel, went off speech-making while the Colonel did some more talking and some denying about the code.

The motion picture industry, in the midst of its annual selling season, might the meanwhile sit whittling a stick.

Now it seems that President Roosevelt has decided upon a trip to Warm Springs about the third week of this month and, according to a week-old and undenied report, has invited one Mr. Eddie Cantor, a Broadway comedian of stage and radio and sometimes the screen, to meet him there on November 21 and discuss the actors' side of the proposed and yet unsigned code.

It has been said that "there are sixty thousand people who have tried to see the President about a code," and that he has seen none.

Perhaps Mr. Cantor has been highly honored—but we are not so sure the motion picture shares.

If it so chances that the President of the United States has decided to have a hand in code making, or even code listening, there are a number of persons who might go to Warm Springs and do some talking even more representative of the industry than this merry, whimsical song-and-dance man. Possibly the President has heard this by now.

Just offhand one would expect that remarks from such a person as Mr. Adolph Zukor, or Mr. Nicholas Schenck, both of whom have been in the industry quite a while, or from Mr. Sidney Kent or, if the actor must be heard, such a keen and picture minded person as Miss Mary Pickford would prove informative to the President. There's, for instance, the very socially conscious and concerned Mr. Charles Chaplin who pertains also strictly to the motion picture. The names of half a hundred well informed and competent motion picture persons crowd the mind.

But maybe Mr. Cantor will be funnier.

Also, he might even change his plans, or have them changed.

△ △ △

WHOSE LEISURE IS IT?

MR. EDWIN R. SELIGMAN, a professor emeritus of economics at Columbia University, views the current scene in the United States with great equanimity and calls this an era of "socialized individualism." You will be remembering, of course, that that other great economist, from West Point, General Hugh Johnson, has declared for a completely planned economy on the ground that this country is so filled up that no one can run his own business and that all life must be regimented, there being no frontiers to which the pioneer spirited individual can take refuge and seek opportunity. "Socialized individualism" has, it seems to us, all the allure of near-beer or a mince pie made on the W.C.T.U. formula. Also, in our opinion, there are surely some intellectual frontiers left, anyway.

Meanwhile the professional "regimenters," the busy thinkers-for-the-other-fellow, the Let-Me-Fix-Its of the nation, are having a lovely time, playing with their blue eagle feathers.

At the end of this week the National Recovery Administration's New York committee is setting out to hold a series of public hearings on the subject of what is to be done about the leisure time expected to accrue to millions of workers under the NRA and "recovery." The speakers are to include Mr. Newton D. Baker, once secretary of war, Dr. Nicholas Murray Butler, the vociferating president of Columbia University, and Mr. Matthew Woll of the American Federation of Labor.

It will not be leisure if the NRA is going to regiment that, too.

If the NRA wants a real list of speakers on the subject of American leisure and what to do about it, we put in nomination: Mr. Will Rogers, Mr. George Herman Ruth, Mr. Henry Ford—and, maybe, Miss Mae West.

△ △ △

THE calm and reservedly cool Mr. Ernest A. Rovelstad, who editorially puts *Motion Picture Herald* to press every Wednesday night, looked up from a stack of proofs and manuscripts the other day and remarked with his customary conservatism that it seemed "just possible that Russia is going to recognize the United States."

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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THIS WEEK - - - -

COLUMBUS CALAMITY

"Ironic illustration of the power of taxation to destroy" was last week pointed out editorially by Cincinnati's "Times-Star," citing the legitimate theatre's studied avoidance of Ohio as a waystation on the "road." The reason: Ohio's 10 per cent admission tax plus the U. S. 10 per cent. State's film houses have avoided federal tax by admission reductions, but Ohio's two lonely legitimates bear both on their already deeply bowed shoulders. Says the "Times-Star": "We have come to a point . . . where any new tax is likely to do serious harm. The plight of the theatre in Ohio is a horrible example." Other "horrible" examples splash redly the amusement horizon. . . .

BINGO, KENO

To long suffering, hapless Ohio exhibitors, particularly Columbus situations, has come a new visitation, a stabbing competition against which their frantic retaliatory jabs have so far proven fruitless. Hall, club, ballroom, church auditorium is the scene of activity: a game of chance, called variously keno, bingo, lotto, jo-lo, at 28 to 44 cent admission, drew one week 30,000 in Columbus alone. Almost cut are neighborhood theatre throats. To pleading exhibitors city officials answer the games are popular, the prizes aid needy with household valuables. Believed operating the games is a former film sales executive. Hope there is that a Columbus gambling ordinance may yet be sucessfully invoked, but meanwhile box offices lapse, exhibitors fret. . . .

ACHIEVEMENT

Opened last weekend with considerable fanfare and innumerable trumpets were National Broadcasting's much heralded new studios in Rockefeller Center and Radio City. In the huge largest auditorium of the 27 sat 1,200 distinguished guests, while in a burst of vocalization, orchestration and oration was carried on the dedication. From London RCA's (NBC parent) president David Sarnoff tapped code signals, switched on floodlights, and a special broadcast was shortwaved to Admiral Byrd, en route southward. Millions listened, but that many marveled is a question, for such is man's inadequate appreciation of science's achievement. . . .

LATIN TEMPER

No lie is the oft-repeated tradition of Latin short, hot temperament, according to testimony last week of Guy Morgan, United Artists representative in Buenos Aires, conferee in New York. Disliking a feature, the disgruntled patron makes no plea for returned admission, but whips out a long bladed knife, takes it out on inoffensive seat upholstery, lifts handy portable objects, tosses them into fixtures, with a distinct preference for mirrors. Obvious, therefore, is the exhibitor necessity of presenting good films, in turn largely dependent on the quality of the superimposed subtitle dialogue translations. Dubbed versions are needed, avers Mr. Morgan, to counteract weakened patronage. Equipment firms should find a ready market. . . .

VIGILANTE

Not enough is moral support, more important is financial support of local exhibitor organizations if motion picture theatres are to be guarded against unfair special taxation, last week in St. Louis warned, pleaded Film Board president, MPPDA counsel Charles C. Pettijohn, eternal vigilante where taxation, legislation affecting film theatres is concerned. Warned he, at a hastily gathered luncheon party, as he passed through St. Louis: in the long run the individual exhibitor will pay more in taxation than his nominal dues as exhibitor organization member, the organization being his ever-alert safeguard against burdensome encroachments into the slim black column of his ledger. . . .

In This Issue

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SNAGGED MACHINERY

Into the machinery of an attempted code of ethics, elimination of cut prices, visioned by Loew's and Kansas City independent exhibitors, has been indelicately heaved the proverbial monkey wrench by several key showmen, loath to drop "successful" trade practices. For Loew's Colonel E. A. Schiller had agreed to boosting the Midland's scale, if independents would discard "price evasions." Now Loew's is withholding sanction of a price raise, while Jay Means, independent president, still hopes to pull recalcitrant die-hards into line. Important to a solution will be the industry code in dulling the edge of Kansas City "chiseling." . . .

EXAGGERATED

Greatly exaggerated is the "harmful influence" of the motion picture on the young mind, last week opinionated lately consecrated Bishop Charles H. LeBlond of St. Joseph, Mo. From within the Catholic Church comes this latest champion of the film, long a welfare worker in Cleveland, of national repute. Aimed at the screen's critics, challenged he: there is "nothing more educational for young and old. . . . Of course there is good and bad in everything. . . . On the whole I find them entertaining and wholesome. I always sent my boys in Cleveland." . . .

PRESS FREEDOM

Up in arms has risen Hollywood's innumerable coterie of film fan magazine writers, entering vigorous protest against major studio interference in star interviews, meat, drink, spice to the writers, their audience. The edict: interview yarns must be approved by the studio before publication. Last week to Paramount militantly marched 25 in full feminine contingent anent restriction on the "swell copy" which is Mae West. To MGM, anent the Garbo, they also advanced. Freedom of the press, even as have daily paper newsmen, is their battle cry. Hearty disciples of the great god Publicity, studios yet prefer an occasional soft-pedaling prerogative. . . .

LEGAL STATURE

Bitterly resentful was Adrian D. Rosen, attorney and leader in establishment of a Detroit exhibitor organization, when an Allied States bulletin referred to him as "one small Detroit attorney." Under Michigan libel laws Attorney Rosen last week demanded unqualified retraction from Allied, its business manager, H. M. Richey. Before Allied directors Mr. Rosen appeared, demanded removal of Mr. Richey, all directors also serving on the board of Mid-States, Allied affiliate. Hardly "small" is the issue Mr. Rosen is making of reflection on his legal, not physical, stature. . .

ROOSEVELT NOW WORKING ON CODE—AND HAS BEEN FOR LAST TWO WEEKS

[*Washington Bureau of Motion Picture Herald*]

Sources held to be authoritative on Wednesday afternoon confirmed in Washington the Motion Picture Herald's anticipation of some two weeks ago that the motion picture's NRA code was going immediately to President Roosevelt.

It is believed in Washington, despite the fact that the code is still officially in the office of the National Recovery Administration, that a copy of it has been in the hands of and under the consideration of the President for approximately two weeks.

This squares and aligns with the curious tidings that Eddie Cantor, comedian, has been invited to talk about the actors' side of the code with the President on November 21, in the course of his recuperative vacation at Warm Springs. In the light of these phases of the matter it is assumed here that nothing further will be done in the office of the NRA with reference to the motion picture code until President Roosevelt has made manifest his own findings and observations.

It is to be recalled that the date of two weeks past would put the President's receipt of the code right in the midst of the breaking of the storm of criticism of the NRA program by the press and various spokesmen for finance and industry. It may be deduced, by those so inclined, that perhaps the President became thereupon suddenly conscious of the fact that in its dealings with the motion picture the NRA was achieving its most intimate, not to say delicate, contact with the great masses of America, and further that the motion picture presented more complex elements of issue and controversy than any other before the administration. The trained political executive, it is pointed out, would be more than likely to consider that matters had arrived at an excellent point at which to proceed to make haste slowly.

Meanwhile, so long as the code remains, officially, in the office of General Hugh Johnson, head of the National Recovery Administration, whether it is on the desk of the General or of Colonel W. R. Lea, or elsewhere, it remains, in terms of official publicity, still incomplete and in process. This method of handling would obviously permit the White House to modify, trim and reshape aspects of the document in tune with what may be heard by ears to the grass roots on Broadway, in Hollywood and out in the provinces. It may readily be the view in some official quarters that the NRA is more considerably faced with a public judgment by what it does in the world of the amusement of the millions than in matters perhaps more important but less conspicuously on printed page and screen.

ROOSEVELT ACTION AT WARM SPRINGS SEEN

Codification of the motion picture industry appeared this week to be no closer to realization than a few weeks ago when the NRA document was supposedly completed by Solomon Rosenblatt. The latest regular weekly prediction from Washington of the date when the Presidential signature will make the code law indicated that this long awaited occasion will quite likely take place at Warm Springs, Ga., where Mr. Roosevelt will go on Friday, not to return to the White House until after Thanksgiving day.

Returning to Washington Tuesday night from his Midwestern trip, Administrator Johnson was confronted with the necessity of making a decision as to application of orders recently issued by the policy board of the NRA that minimum rates for labor by occupations should not be included in codes.

While it was originally believed that the motion picture code was being held up by Colonel W. R. Lea, acting administrator, to whom it was referred before General Johnson left Washington, because of objections expressed against various provisions by independent exhibitors, prominent labor leaders now declare that the schedule of 58 pay rates in the film code is the nucleus of a controversy which only Mr. Johnson can settle.

The order of the policy board, it was charged, was adopted at a meeting which was not attended by either of the two labor representatives. Until the film code reached Colonel Lea, little or no attention appears to have been paid to the order, and there seems to be some doubt as to whether Administrator Johnson ever actually approved it.

Efforts to halt the film code, it is asserted, were made by certain groups in the construction industry, whose code is now pending, who were seeking to obtain a minimum wage of 90 cents an hour for occupations which the film code gives $1.16 2/3, and who feared that approval of the code with this rate included would be seized upon by organized labor as a precedent to be followed in consideration of the construction code.

In view of the fact that the policy board had recommended that not more than four wage classifications be incorporated in any code, Colonel Lea got in touch with General Johnson, laid the situation before him, and was instructed to hold up the code until the administrator returned to Washington.

In the meantime, it has become known that there is no consistent obedience to the rule, some codes recently approved by deputy administrators containing long wage schedules. On the other hand, Division Administrator A. D. Whiteside, presiding over the hearing on the general wholesale code on November 13, met a plea of the traveling salesmen for a guaranteed minimum wage with the announcement that the administration had adopted a policy of not writing occupational minima into the code and that the best the salesmen would get if they were written into the code would be the minimum for unskilled labor.

Leveling several blasts against the code during the past week, Allied States charged the operation of a mammoth "propaganda mill" to spread the belief that the code was all "set" and would not be changed, predicting that important changes would be made in the instrument before it went to the President. The Allied situation is discussed on page 11.

Imposition of the first penalty for violation of an amusement code was ordered by

CODE POT BOILS EAST AND WEST

Deputy Rosenblatt, suspending the license of the Broadway Theatre Ticket Company, New York, for one week for violation of the legitimate theatre code by selling for $30 a pair of tickets to the Music Box, a New York theatre, when the box-office price plus the agency fee should have been but $10.45. As it happened, the sale was made to a Department of Justice man who was taking a night off but was not so far removed from his work that he failed to complain.

The hearing before Mr. Rosenblatt on the burlesque code developed that this form of amusement is staging a comeback and that producers are having difficulty in recruiting their choruses, the girls apparently having all migrated to Hollywood, since one producer said he had to send to the Pacific Coast for "hoofers."

Equipment in Wholesale Code

The theatre equipment industry will be included with other trades under the general wholesale code on which hearings were held November 13. A separate code was filed for this industry originally, but was thrown out during a hearing on the ground that the proponents were not truly representative of the trade. Later, with some 20-odd other trades of similar nature, it was included in the general wholesale code.

Charges that studios in California are forcing sound men to join unions not of their own choice, presumably the electrical workers' union since the complaint was filed by the IATSE, will be adjudicated by local labor boards in Los Angeles or San Francisco, under instructions from Senator Wagner, chairman of the National Labor Board.

Vigorously asserting that "the President has been misinformed on the problems of the entire motion picture industry," Eddie Cantor, stage, screen and radio comedian, now president of the Screen Actors' Guild, launched into a tirade Monday in New York against any possible star salary fixing under the film code and announced he will go to Warm Springs, Georgia, on November 21, to confer with Mr. Roosevelt on the problems of the actor in connection with the code.

Mr. Cantor had arrived in New York only a few hours before he extended invitations to the press to discuss the situation.

Protests Bridge Matching Clause

Mr. Cantor's chief objection to the code as it now stands is the clause which permits the employing producer to match bids for the services of an actor six months before and after the expiration of his contract, claiming that this period is liable "to kill off an actor, and it isn't fair to the performer."

The comedian was forceful in his charge that the Academy of Motion Picture Arts and Sciences had been allowed no voice in the code deliberations in Washington, and said that the reason the Screen Guild had been formed was to enable the actors to have their say on matters pertaining directly to them. In the beginning, between 30 and 40 actors banded together for the purpose of "attempting to correct the many abuses in the industry." This number has grown constantly and the Screen Guild's membership is now estimated at 1,300 players.

"One Big Trust"

He declared that major producers were "one big trust," in which stockholders had no voice, while they were "being used as a smoke screen for the millions lost by the companies."

In respect to the limitation of star salaries, Mr. Cantor pointed out that the player receiving $5,000 a week may be underpaid, while the actor with a salary of $50 may be overpaid. "No one tells a company to pay Marie Dressler $4,000 a week. The producers can get someone else at $200 a week, but it will not be Miss Dressler," he said. "Also there is only one family of Marx brothers and they are entitled to what they get. Fritz Kreisler is so successful because there are so many Rubinoffs, and that illustrates the point."

Mr. Cantor said that the professional "life" of the average motion picture actor is between four and five years and that continued conversation about such salaries as $4,000 or $5,000 weekly, which last only for a fraction of the year, tend to mislead the public.

He emphasized that any attempt to limit or equalize salaries of players, regardless of earning power, would be unjust, and added that necessary economies could be brought about by cutting useless relatives and highly paid "figureheads" from the executive and supervisory staffs of motion picture studios.

Expressing the belief that President Roosevelt had been misinformed regarding the situation in Hollywood, Mr. Cantor said that he would bring to his attention the "unique personality and money-making power" of certain players who, being irreplaceable, are "worth what they can bring into the box office."

The short professional life of many stars Mr. Cantor ascribed to the producers themselves, who, he said, are often inclined to overexploit a player with too many pictures.

"Everybody seems to have the wrong idea about the question of salaries," the comedian said. "They see only the $10,000 a week multiplied by 52 weeks in a year. They don't consider that an actor works perhaps only 25 weeks, pays large taxes to the government and has innumerable other expenses. They don't realize that if he's lucky, his professional career may last only four or five years."

A great improvement in the entire situation could be effected if 50 per cent of the theatres now operating were to be closed, Mr. Cantor said, asserting that the country is grossly overseated. If the number of houses were reduced by half, better and fewer pictures would follow, he said.

Mr. Cantor declared no outside help for the Screen Actors' Guild is necessary at this time, saying that the organization has no intention of affiliating with the American Federation of Labor or the Actors Equity Association. He denied that Lester Cowan, who resigned last week from the Academy's executive secretary post, would join the actors' association.

Extra players now are being admitted to the Guild's ranks at fees of $2 a year, although they cost the Guild from $4 to $5 a year to maintain as members, he said.

It is understood that Article 5 of the motion picture code will be the subject of Mr. Cantor's conversations with President Roosevelt in Georgia. If this is so, provided the actor's representations in the matter meet with Presidential approval, this clause automatically will end the secret negotiations for star services as forbidden by the Article.

Warners Quit Academy

Further indications of disintegration of the Academy of Motion Picture Arts and Sciences, which began some weeks ago when the Screen Actors' Guild took into its fold hundreds of new members, including dozens who bolted the Academy ranks, were seen this week in the resignation of Harry and Jack Warner, and all Warner studio executives.

The Warner resignations actually had been handed in on October 23, according to Howard Green, vice-president of the Academy, who, it is understood, attributed the reason for their action to the Academy's opposition to the Warner stand on salary restorations following the bank closings last March.

At that time the organization attempted to bring studio activities back to normalcy and in order to do this formed an emergency committee. Both Harry and Jack Warner disagred with the Academy on the question of restoring salary scales reduced during the banking emergency, in spite of the fact that virtually every other studio in Hollywood had accepted the committee's decision.

Another factor cited is that at the code hearing the Academy forces, headed by Lester Cowan, who also resigned from the Academy last week, clashed with Harry Warner over the salary control clause.

Other Warner executives who tendered their resignations were Hal Wallis, Lloyd Bacon, William Koenig and Sam Schneider. Mr. Schneider is financial advisor to Harry Warner.

Levinson Agrees With Cowan

On the heels of the Cowan resignation last week, Major Nathan Levinson, executive chairman of the technicians' branch, submitted his resignation. Major Levinson said the reason for his action was because he was in complete agreement with Mr. Cowan's ideas on the Academy.

"After several years' groping," he said, "I definitely believe there is no room for technicians in the Academy, and I not only resign as an official of that organization but as a member as well."

Major Levinson denied, however, that film technicians intended forming their own guild. He indicated that a research bureau probably will be set up to carry on the same work accomplished by the Academy.

B. B. Kahane, president of RKO Radio Pictures, said he could not see why so much importance had been attached to the Cowan-Levinson move, and Waldemar Young, writer, declared the Academy "could carry on without politics and soreheads."

The Academy has cut its office staff to three, having dropped 10 persons after the Cowan resignation. Don Gledhill has been named to the post vacated by Cowan, and the Academy has decided to start a vigorous membership drive. The total membership is now 870, and out of the 205 actor members, 73 have resigned, it was said.

Hugh Trevor, Actor, Dead

Hugh Trevor, screen actor, died suddenly last week at Cedars of Lebanon Hospital, Hollywood, following a relapse after an appendix operation. He was 30 years old.

"PROPAGANDA MILL" CHARGED BY MYERS, AND THE SHOOTING BEGINS

Allied Generalissimo Rakes MPTOA With Verbal Shells and Kuykendall Returns Fire With All Batteries Smoking

[Other code developments of the week appear on pages 9 and 10]

The generals of Allied's forces headquartered at Washington were "digging in" early this week for a brand new war, declared by chief-general Abram Fern Myers, amid a series of vociferous outbursts from various fronts, against an alleged "vicious propaganda mill," which is charged with circulating stories along the highways and byways about a revolution in the Allied States ranks and the reputed reconciliation of some state leaders to the industry's NRA code, a document which in its present form is outlawed by national Allied policy.

The first few shells scarcely had left the guns when Allied extended the battle lines to engage the competitive MPTOA, both national and state, in some verbal crossfire over code adoption by exhibitors. A few "pot shots" were taken again by Allied against Solomon Rosenblatt, NRA deputy.

The only casualty appeared to be Lester Martin's Allied unit of Iowa-Nebraska, which deliberately bolted the ranks and voted code approval. This organization was stricken from the Allied roster, but its executives wired Mr. Myers that "that's fine," or something.

Kuykendall Returns Fire

Mentioning Ed Kuykendall, MPTOA president, in particular, and all exhibitor leaders approving the code, in general, Allied's national headquarters charged that such approvals were merely for the purpose of placing obstacles in the way of those seeking terms in the code more favorable to the exhibitors. Mr. Kuykendall, however, did not take it sitting down. He retaliated quickly and said that the Allied outbursts were the crystallization of "pent-up anger on the part of those mis-leaders who have no actual investment in the industry."

One of the really serious charges coming from Allied was that in quarters supposedly "antagonistic" to the independent exhibitors, "trafficking in appointments" to the local boards provided for in the code "has already begun."

Allied offered the suggestions, as this issue was going to press, that "a really big man, with the prestige of a national figure," take hold of the many loose ends of the code, discuss the situation, and write a new one.

Allied's current outburst started on November 9, when from Lester Martin's Allied States Association of Iowa and Nebraska, there came the following statement:

> "We, the independent exhibitors assembled in mass meeting (November 6 and 7, at Des Moines), in view of economic conditions, feel it is our duty to accept the motion picture code in order to work in harmony with the Administration, definitely voicing our objection against protection between towns and block booking.
>
> "Matters pertaining to the code and the Allied objections as they have been prepared were gone over very carefully.
>
> "Through proper channels, the organization has notified Sol A. Rosenblatt of our approval of the code and our willingness to sign for all independent exhibitors in this territory."

The next day, Abram F. Myers, chairman of the national Allied, issued from Washington the following self-explanatory telegram which he had sent to Lester Martin:

Action Disloyal: Myers

> "In pursuance of motion made at Allied board meeting in Chicago, October 24th, that Allied franchise in your territory be cancelled and that you be dismissed from board for failure to keep many promises of support, a written vote was taken and the vote was unanimously in favor of the motion. Final action was withheld because of the critical code situation involving the interests of independent theatre owners. Your action in calling together a small group in Des Moines to approve Rosenblatt's code while the national committee (of Allied) is striving for changes in the interest of our members and before same has even been finally approved by the NRA, was disloyal, not only to the national (Allied) association, but also to independent exhibitors generally.
>
> "The explanation made to the (Iowa-Nebraska) meeting that action at that time was necessary to insure representation on local boards (under the code) raises the question as to your authority for making such a statement, inasmuch as the exercise of the appointing power to coerce exhibitors is a most serious reflection on the NRA. You will cease using the name Allied and inform your members you have no further connection with the association."

Report Stand Weakening

At this point there appeared published reports, some of which also were heard along Broadway, that Allied's vigorous stand against the code was weakening with the reported reconciliation of certain Allied state leaders to the adoption of the code. It was said that Nathan Yamins, head of Allied in New England, and a member of the national directorate, had wired his approval, or the approval of his organization, to Mr. Rosenblatt at Washington.

Also, there were reports that Herman Blum, national Allied treasurer, and executive of the Maryland association, had signed the code. The reports had it that a revolution in the ranks had been started, but these stories were quickly killed on November 11, when from Allied's national headquarters at Washington, there came this:

> "Allied's eleventh hour fight to get a fair code for the independent exhibitors has brought into full operation the propaganda mills controlled by antagonistic interests.
>
> "The latest is to the effect that Nathan Yamins, of Massachusetts, has 'approved the code.' Mr. Yamins is, of course, too able and experienced a leader to commit himself in reference to a document that is still in the formative stage.
>
> "The following wire (to Abram Myers) from Yamins makes this clear:
>
> "'My attention has just been called to an article appearing in one of the trade papers to the effect that I had wired the Administration my approval of the code. This is absolutely false. I have taken no action in the way of approval or disapproval and fail to see how I can intelligently take any action until the code in its final form has been presented to me for consideration and action. You may assure Allied leaders of my continued loyalty to Allied and to the cause of the independent exhibitor.'
>
> "It would seem that this rumor should have been verified before printing it under a caption that proclaimed a division of the Allied ranks.
>
> "Allied is investigating the source of suggestions made to certain leaders that they must approve a formless and unofficial document in order to secure representation on local grievance and zoning boards."

Allied Headquarters Courtmartials Iowa-Nebraska Volunteers But Unit Carries On; Sees 'Trafficking' in Board Posts

"Pack of Lies," Wires Blum

Further confirming Mr. Yamins' statement that Allied leaders were not breaking away from the code stand of the parent organization, was a telegraphic reply to an inquiry sent to Herman Blum, at Baltimore, on November 11:

> "Information about me accepting the code comes from the same vicious propaganda mill which credited my friend, Nathan Yamins, with the same treachery. It is all a pack of lies."

Using such highly-colorful terms as "yellow-bellies" and "wise guys," the national Allied office at Washington followed through with another blast, likewise dated November 11, and which reads as follows:

"Nothing could more clearly disclose the treachery of certain socalled exhibitor leaders than their actions in the present situation with reference to the code.

"Weaklings Made Apologists"

"When Rosenblatt presented his 'first revision' there was not a leader in the country who did not express a determination to seek changes.

"Then the producers who had been specially favored in the code, and Rosenblatt whose prestige was at stake, began to 'crack down,' and the weaklings changed overnight from fighters to apologists.

"Two men who have been most active in opposing further efforts to secure modification of the proposed code in favor of the exhibitor had been offered places on the Code Authority by Rosenblatt.

"Other leaders received mysterious intimations that unless they got into line their organizations would not be represented on the various local boards provided in the draft.

"Propaganda was spread that the code was 'set'; that it had gone to the White House; that the President's pen was poised over it; that further opposition was useless.

"Disregarding the counsel of the yellow-bellies and the wise guys, Allied leaders have continued the battle for a fair code right down to the present time.

"Not only this, but the greatest propaganda mill ever erected in the business is grinding

THERE'S NO QUIET ON EITHER FRONT

out reports and rumors at a rate that makes one's head swim. Small exhibitor units that have been inactive for years, mere 'letterhead' organizations, with only affiliated chain theatres for dues-paying members, scheduling meetings *to approve* the Rosenblatt draft.

"What possible object can Mr. Kuykendall and his cohorts have in securing these senseless 'approvals' of the Rosenblatt code, except to place obstacles in the way of those seeking terms more favorable to the exhibitors.

"The stupidity of the campaign resides in the fact that the connections and relations between the exhibitor leaders who are opposing modifications of the code, and the beneficiaries under the code are well known to all persons dealing with the code.

"Moreover, the Allied effort is founded on the merits of their case and the beating of a thousand tom-toms before the NRA and the filling of the columns of the trade papers with rumors similar to that regarding Nate Yamins which was scotched yesterday, will be without avail.

"When it is all over, the board of managers of the movement initiated at Chicago on October 24th will furnish every exhibitor in the country with an account of the performances of every socalled leader involved."

Asinine Charges, Says Kuykendall

As was expected, the MPTOA was drawn into the fracas, and on Wednesday, Mr. Ed Kuykendall, president of that exhibitor organization, came forth with the following statement, in which he brands Allied's current outbreaks as "senseless" and "asinine":

"In a socalled formal statement dated Washington and headed 'Propaganda Mill,' purporting to come from Allied States Association, an attack is made on Mr. Rosenblatt, the administrator of the NRA, and Ed Kuykendall is personally mentioned as placing obstacles in the way of exhibitors getting any further concessions and where they refer to the treachery of certain socalled exhibitor leaders. Also condemning any effort on the part of any person or organization to get the code matter settled. I am just a little bit surprised at this outburst of pent-up anger on the part of those misleaders who have no actual investment in this industry—and no interest other than an intense desire to capitalize for their own personal interest. I cannot believe the procedure of these three or four self-styled leaders really represents the sentiment of any appreciable number of the membership of Allied States—because there are many fine fellows who belong to it that are not given to such rash ridiculous statements. So I must believe that all these senseless, asinine outbreaks of speech are not concurred in by the membership as a whole and really come from the same men who have become notorious for their capacity to make mis-statements of fact and want the old ballyhoo of obstructionism to keep them before the Exhibitors of this Country.

"The MPTOA is now accused, in Abe Myers' latest outburst, of supporting the President's recovery program and of offering our cooperation in the big job ahead of self-government in the motion picture industry under the NRA code. This, he thinks, is treason and treachery. If this be treason then make the most of it.

"Everyone knows that the MPTOA members individually signed the President's re-employment agreement, pledged their cooperation in developing an industry code, and will not welch on that agreement.

Charges Campaign of Obstruction

"Allied, originally organized for the sole purpose of opposing the MPTOA, advised its members to oppose the recovery program in the beginning, to refuse to submit to any codes or re-employment agreements. Their campaign of obstruction and non-cooperation is at least logical and understandable. Lawyers must live. Fortunately we have no lawyers interested in getting a fee to carry on a 'fight' indefinitely, nor professional organizers who need 'controversies' to help them get money from some exhibitors who probably will always be suckers for that sort of thing. We have no quarrel with Mr. Myers and his organizers, fully sympathize with his position and think his personal attacks are quite unjustified. We cannot agree that the measure of an exhibitor's independence is solely based on how much he hates the other parts of the industry.

"His quarrel is really with the National Recovery Administration, who operate the 'propaganda mill' to secure the cooperation of all industries with the President's recovery program and the NRA codes. Apparently, desertions in his own ranks, and the complete failure of Allied efforts to entice away our members, have blinded Mr. Myers with rage over the success achieved by the MPTOA in securing code provisions long advocated for the benefit of the small independent exhibitor. If Allied had produced a definite, organized program in advance, instead of trying to block the whole NRA program, perhaps their blunders would not have been so obvious to their own membership.

"If anything unfair is in the code it will be corrected—our Government guarantees that."

Iowa-Nebraska Continues

Word came from Iowa Tuesday that Lester Martin's Allied unit of Iowa-Nebraska had decided to go it alone, continuing under its present name.

C. F. Niles, president of the Iowa-Nebraska group, made it clear that the organization will defend Lester Martin, its manager, who had tendered his resignation.

Mr. Niles informed Abram Myers that "we think your criticism and action (against Martin) very unjust."

Ed Kuykendall, upon arriving in New York late last week, from Washington, gave as his opinion the belief that the code in its present form is not entirely pleasing to him, but that it is a "flexible" agreement which can be corrected if inequities develop.

Ratified by Four MPTO Units

Mr. Kuykendall said that he will attend 12 state MPTO meetings within a few weeks, at which action will be taken on the code. Four such regional groups already have ratified the document. Meetings slated within the next few weeks include the MPTO of Wisconsin, November 21 and 22, at Milwaukee; MPTO of Ohio, December 5 an 6, at Columbus; MPTO of North and South Carolina, December 10 and 11, at Charlotte. Texas and Oklahoma will follow, but neither has set a date.

MPTO state organizations which already have approved the code include the Tri-state unit of Mississippi, Tennessee and Arkansas; Southeastern Theatre Owners Association; Exhibitors' Association of Chicago; MPTO of Iowa and Nebraska.

From Sidney Samuelson, president of Allied in New Jersey, Abram Myers received at Washington on Wednesday a recommendation of the Jersey organization that an Allied committee be appointed immediately to formulate plans to produce and distribute motion pictures. The reason, according to Mr. Samuelson's group, is that conditions in the industry affecting the independent exhibitor demand a new source of product.

The climax to Allied's current outbursts came Wednesday morning, when "The Beginning of A Scandal" came from the national organization's mimeograph machine, as follows:

"That the Allied leaders correctly foresaw the purpose and intent behind the peculiar provisions for organizing the various industry boards outlined in the Rosenblatt Code is borne out by the fact that in quarters antagonistic to the independent exhibitors trafficking in appointments to such boards already has begun.

"In one Allied district the branch manager of the principal theatre-owning producer, claiming to act under instructions from his home office, is consulting exhibitors not members of the Allied unit concerning membership on the boards in that district. The head of the exhibitor association in question reports as follows:

> "'The local exchanges have boasted of this fact for the past several weeks . . . stating that under the Code they would have the authority to name all members of the Board, without consideration of our organization.'

"Information has reached Allied headquarters of 'unofficial' offers of appointment to the boards having been made by groups affiliated or cooperating closely with the producers. Since the Code itself provides that such appointments shall be made by the Code Authority, and since the Code has not been approved and is believed to be in a formative stage, any trafficking in appointments in the quarters mentioned not only is corrupt but wholly unauthorized."

Suggests New Start

This statement was followed by another from Allied, in which it is suggested that the industry start codifying all over again. It reads:

"A really big man, with the prestige of a national figure, could take the representatives of the various factions into a room and in a short time find out how far they can agree on a code.

"Such national figure could then prepare a code with a fair provision as regards labor (which provision would be in keeping with established policies of NRA and would not contain experimental innovations) together with such other provisions as the various factions could agree to. That would be the code.

"A committee could then be created (executive, administrative, or congressional) to inquire into and report on the many issues as to which the parties are unable to agree."

Sidney Samuelson on Wednesday invited Mr. Kuykendall to meet with New Jersey Allied at the MPTOA president's convenience in an effort to "clear the atmosphere once and for all" on the code.

HIGH PRICES AND SCARCE CREDIT HELD OBSTACLE TO SOVIET MARKET

Acting President of Amkino Denies "Capitalist" Point of View in American Films Bars Them from Russian Field

"If the only 'fault' of American pictures were the 'capitalist' point of view, your American films would be allowed in greater numbers in the U. S. S. R."—H. M. IDASHKIN, President of Amkino.

With resumption of normal trade relations with Soviet Russia and official recognition of the USSR about to become a fact, distributors of American-made motion pictures overseas may look forward to considerably simplified negotiations. Although the extent to which American distributors can depend upon a widening of the Russian market is still a matter for speculation, it is believed that many difficulties can be ironed out, particularly if Maxim Litvinov, Soviet commissar for Foreign Affairs, now in this country, and President Roosevent are able to effect reciprocal trade arrangements.

H. M. Idashkin, acting president of Amkino, official Soviet film distributor in this country, believes that while American exporters may not experience any appreciable increase in their Soviet sales immediately, eventually there will be an improvement.

No Trade Restrictions

In spite of non-recognition there have been virtually no restrictions on trade for a number of years, M. Idashkin pointed out; private American enterprises have done much to improve industrial conditions in Russia, and the Soviet always has welcomed them."

The chief difficulties, not so complicated as most persons imagine, the Amkino official said, are twofold: the allegedly exorbitant prices asked for prints by American distributors, and the inability of either party to arrange terms of credit.

Contrary to the oft-expressed opinion that Soviet objection to American films because of their depictions of "capitalist life in America" was having the effect of a virtual ban on this country's product, M. Idashkin said:

"If the only 'fault' of American motion pictures were the 'capitalist' point of view, your films would be allowed in the Soviet practically without restraint."

Object to Derision

He explained that while the Russian outlook on certain sociological aspects may be totally different, the government is always willing and eager to know about the other fellow's point of view.

"The only thing we do object to as depicted in foreign films," said M. Idashkin, "is anything which tends to deride the actual political regime now extant in the USSR. These have been very few, and the fact remains that the chief obstruction in the way of American film exports has been in the high prices asked and the apparent inability to arrange credit terms."

From the standpoint of Russia, aside from increased prestige, recognition by the United States is described as offering opportunity to obtain credits here with which to finance its purchases of American products. This probably will apply to motion pictures as well.

The policy of the Russian government has been to buy in countries which extended credit, so far as possible, but, M. Idashkin declared, in American film deals cash in advance has been the watchword. Soviet distributors have been unable to meet this demand and thus many potential deals have fallen.

In Washington it is considered extremely doubtful that resumption of normal trade relations with Russia will open up any appreciable market for American films, but it is pointed out that Washington and the rest of the country still believe that only such films as depict the "victory of the worker and the glories of communism" are acceptable in Russia and that luxurious settings will be frowned upon by USSR officials.

Propaganda Medium: Laemmle

Carl Laemmle, president of Universal, said recently that he saw little hope for American films in Russia in spite of recognition, and attributes this to the fact that in Russia the screen is used purely as a medium for political propaganda.

The Soviet recently announced that films of a more romantic turn henceforth will be admitted to production and release in that country. The announcement also indicated that this new policy, coupled with American recognition, might easily widen that market for product from the United States.

Mr. Laemmle is not alone, however, in his opinion that recognition will have little or no effect.

Joseph Seidelman, in charge of foreign affairs for Columbia, said Monday that if Russia were to change its point of view in respect to what its people ought to see, there definitely should be a good market.

"They always have permitted comedy pictures, and cartoons and animal films—they seem to like them—but these have been so few and far between that no one has given serious thought as to the potentialities following recognition."

Clayton Sheehan, head of the Fox Film department, indicated that unless there were radical changes in the Soviet film policy American distributors would benefit little through recognition.

Awaits Reciprocal Arrangements

"I think we're going a little too fast," said N. L. Manheim, Universal's foreign sales leader. "So far as I know, we haven't recognized the Soviet as yet. It is entirely possible that some reciprocal arrangements will be made which will be of mutual advantage in all trade matters, including distribution of films."

Norton Ritchey, secretary of Ritchey Export Corporation, distributor of Monogram Pictures abroad, said Monday that he did not believe recognition would result in appreciable benefits to American film companies. "There is a distinct possibility that educational short subjects may be in greater demand than at present," he said.

Thomas P. Mulrooney, of the United Artists' foreign department, said that to date Russia had shown no tendency to buy American films "and I don't suppose they will."

According to M. Idaskin, the Russian people are interested in American films chiefly from the point of view of sound and photographic achievement. The sociological aspects interest them also, but a picture like "King Kong," which was reported to have enjoyed a distinct success in Sovietland, stands out in the minds of the Russian student as a triumph of American film making.

"There certainly was nothing in that film," M. Idashkin said, "which could be construed as an argument either for or against capitalism. We like films of that type. We like comedies. We enjoy especially the cartoon picture and we are interested in typical 'depictions' of American life. Surely that is a sufficiently liberal attitude!"

Difficulties in Past

Sam E. Morris, vice-president of Warner Brothers, and head of that company's foreign department, declared it would be "foolish" to attempt to prophesy what film relations may be accomplished by recognition.

"We have always been willing to do business with the Soviet," Mr. Morris said. "We will still be willing. In the past, conditions in Russia have made it difficult for American distributors to effect film deals, but when recognition finally is accomplished, negotiations should be easier."

Facilities for exhibition in the USSR are adequate with a steady increase in number of theatres and sound installations since 1928, when there were approximately 1,800 commercial theatres, in addition to some 32,000 so-called theatres in villages for workers and soldiers' clubs, besides 17,000 schools with film facilities. The greatest sources of revenue in the film market are said to be the commercial cinemas, although only 17 per cent of the actual theatres, not including the halls and schools, are commercial.

Last year it was estimated that 50,000,000 meters of raw film was produced, with the prospect of 100,000,000 meters by the end of 1933. The important factor, a German trade press report pointed out, is that the Soviet industry still depends on foreign supplies of raw film.

From January 1, 1931, to July 1 of the same year, there were 27,437 full length films used in the USSR, as against 15,876 on Oct. 1, 1928, with 5,460 of these of foreign origin. Investments in the industry in 1932 amounted to 131,211,000 rubles, as against 23,000,000 in 1931. Last year 38,000 cinematographic machines were put into operation.

Appreciable Rise of Film Exports to Russia Doubted Under Proposed Recognition, But Reciprocity Is Awaited

Cullman Denies Change In Roxy Management Set

Howard S. Cullman, receiver and managing director of the Roxy theatre on Seventh avenue, New York, emphatically denied, via a statement this week, that any change in management is contemplated for the house. He calls the reports "unfounded rumors," and in the same category lists the report of the return to the house of S. L. (Roxy) Rothafel.

The statement said in part: "I have been advised that he bondholders' committee has officially informed a group submitting this plan that it was not acceptable. This statement is issued . . . to appraise the public . . . no change whatever is contemplated. . . . The present policy has proven successful during the past year."

NUTS

NUTS!
GROUCHO is
HARPO looks
CHICO sells
and the three of them
drive ZEPPO
NUTS!

A boy and a girl were dancing!

Fore!

to SOUP!

LAUGHING SOUP ... Concocted by the greatest collection of gag men in motion-picture history ... Brewed by the hand of Leo McCarey, who directed "The Kid From Spain." Decorated by any number of maidens out of uniform. And dished up by the FOUR MARXES.

Off to the races!

The old shell game!

THE 4 MARX BROS. in "DUCK SOUP"

a Paramount Picture, directed by Leo McCarey

if it's a PARAMOUNT PICTURE it's the best show in town!

YOUR customers must have their FUN. So here is to Parker & Pendleton, composers of "You're in My Arms, But I'm in the Hands of a Receiver"... You can't go wrong with a Parker song and Pendleton lyrics will give you hysterics.

Jack Oakie and Jack Haley

SIT pretty? Yes, they sit pretty, listen pretty, look even prettier. Two good numbers that bring SEX-APPEAL right into the picture . . . "Number one" red-headed and rythmic . . . "Number two" blonde, blasé, beautiful.

Ginger Rogers and Thelma Todd

"SITTING

ING ling tunes by the boys who wrote "A Tree Was a ree", "Underneath the Harlem Moon", "An Orchid to ou". Heard just enough on the radio by your customers o put them in a mood for "Sitting Pretty" in your seats.

PRETTY, very pretty! These hundred Hollywood honeys, coached by Larry Ceballos to assume graceful and enticing poses. "IT", multiplied by 100, gives you SUPER-"IT", and that's what they give off in this picture.

DID YOU EVER SEE A DREAM WALKING?
MANY MOONS AGO
GOOD MORNING, GLORY
YOU'RE SUCH A COMFORT TO ME
from the Paramount Picture
SITTING PRETTY
JACK OAKIE • JACK HALEY • GINGER ROGERS
a Charles R. Rogers Production

Music by Gordon & Revel

100 Hollywood Honeys

PRETTY"

JACK OAKIE • JACK HALEY • GINGER ROGERS • THELMA TODD
GREGORY RATOFF • LEW CODY *and the* PICKENS SISTERS
Directed by Harry Joe Brown ~ ~ A Charles R. Rogers Production

A PARAMOUNT PICTURE

HERTZ TESTIFIES TO DISPUTE WITH KATZ

Chicago Financier Tells of Fourteen-Months Career as Paramount Executive and Traces Company's '31-32 Difficulties

Making his first "public" appearance on matters pertaining to the motion picture industry since his resignation as chairman of the Paramount Publix finance committee January 6, John Hertz, Chicago financier whose 14 months career in the post created for him in the now bankrupt organization, a post terminated at his own request, took the floor at a creditors' meeting Friday before Referee Henry K. Davis and for two and one-half hours related his "impressions" of certain financial events said to have led up to the company's failure early this year.

Abnormal business conditions, a decline in the foreign money exchange and failure of banks to extend further credit were factors contributing to the collapse last January of the Paramount Publix corporation, Mr. Hertz testified.

Sponsored by Sam Katz

Mr. Hertz's entrance into the Paramount picture was sponsored by Sam Katz, then chief of the vast home-office-operated Publix theatre circuit, when he invited Mr. Hertz, late in 1931, to participate in the corporation's financial affairs. Mr. Hertz's career in the company came to a sudden end Jan. 6, 1933, shortly after he had asked Mr. Katz to resign because of Mr. Katz's inability to reconcile himself to the company's decentralization program.

Replying "as best he could after so long an absence from motion picture affairs" to the insistent questioning of Samuel Isseks, counsel for the Paramount trustees in bankruptcy, Mr. Hertz revealed that early in 1932 on more than one occasion during negotiations with bankers and Paramount theatre landlords he had made the statement that the company was faced with "complete collapse," or would be, unless aid was forthcoming.

Mr. Hertz also declared that he had wanted to resign prior to January 6, and had had statements to this effect prepared, and that his resignation was in no way due to his fear of impending financial disaster ending in receivership.

Through Mr. Isseks' examination it was revealed further that the Chicago financier was "mainly interested" in obtaining for the company "by a certain time" the new 1932 bank credit, and that he had left details of the transaction, once the credit had been obtained, to others. The "details" involved the establishment of Film Productions Corp. and the assigning to it of title to 13 negatives which were uncompleted at the time, and which were in turn made available to Paramount Publix by the new corporation.

Mr. Hertz continued with the statement that Leo Spitz, executive advisor in management affairs during the Hertz regime, was the originator of the company's decentralization scheme which led to the resignation of Sam Katz.

Formation in Delaware in 1932 of the operating subsidiaries of Paramount Publix, including Paramount Pictures Distributing Corp., Paramount Productions and Paramount International, was an outgrowth of the decentralization plan and was not initiated to place the assets of the company outside the jurisdiction of the U. S. district court in New York in the event of a receivership, Mr. Hertz said.

Despite reports to the contrary, Mr. Hertz testified, he did not enter Paramount because of a "pressing financial situation." In fact, he declared, he had no inkling of the company's real financial situation until February, 1932. At the time of his entrance into the company, Paramount had a bank credit of $17,000,000.

He testified that the company's bank indebtedness at the end of 1931 was $7,500,000, and $9,600,000 at the end of 1932. His initial functions as chairman of the finance committee were in connection with plans for "solidifying the company's bank credits, in order to make them as sound as possible," he said.

"Unsuccessful" on Note Renewal

In February, 1932, while he was in Florida on a vacation, he said, Ralph A. Kohn, Paramount treasurer, telephoned him that the National City Bank of New York had refused to renew a note for $1,000,000 about to come due. Mr. Hertz said he left for New York immediately and tried to negotiate an extension with the bank, "but was unsuccessful."

Following this, Mr. Hertz went to Sir William Wiseman and Otto Kahn at Kuhn, Loeb & Co., Paramount bankers, who promised to "see what could be done in the way of straightening out the matter." Later National City was given a demand note for $1,000,000 in place of the unsecured note.

Thereafter it was decided to create a new financial set-up for the company and Percy Johnston of the Chemical Bank was approached to head the new set-up, on the premise that Paramount would "pull through" with a fair amount of credit in view of contemplated economies totaling $25,000,000. Later Max D. Howell of the Commercial Bank & Trust Co., was consulted regarding organization of a committee to approach banks on a one-year credit proposal, and this later developed into the Film Production transaction by which a $13,375,000 credit was obtained from 12 banks. It was agreed that the transaction would not infringe the company's indentures, but such an alleged infringement served as the basis for a suit that was brought later by A. C. Blumenthal and resulted in a cash settlement for $35,000.

In the spring of 1932, Mr. Hertz said, he and Leo Spitz worked on a large-scale rental reduction plan which "contemplated a complete abatement of rentals by all Paramount landlords for the months of June, July and August of that year."

A reorganization plan for the Paramount Publix bankrupt theatre subsidiary, Publix Enterprises, will be ready for submission to Referee Davis within the next two weeks.

The plan, it is understood, will bring under the administration of the Paramount Publix trustees the largest single block of theatres in the company's exhibition setup and, among other things, will involve a change in the name of the subsidiary and an issue of stock in the new organization to the parent company in consideration of Publix Enterprises' indebtedness.

Famous Theatres Corp., organized in Delaware in August as the basis of a reorganization plan, will buy assets of Publix Enterprises.

Field Representative At Exhibitor Sessions

N. D. Bader, field representative of Quigley Publications, is in the Middlewest for the next thirty days to attend conventions and other gatherings of exhibitors. His first stop was at Columbus, Ohio, for the meeting of the newly formed Independent Theatre Owners of Northern and Southern Ohio, which opened Wednesday.

"Intolerance" In New York Revival

D. W. Griffith's famous spectacle motion picture of 1915, "Intolerance," which raised a storm of controversy and clicked at the nation's box offices in much the same fashion as its producer's earlier "Birth of a Nation," was revived Tuesday night at the 55th Street Playhouse in New York, with Mr. Griffith in attendance.

It is coincidental that on the same night, at the Astor on Broadway, MGM opened its showing of "Eskimo," which was directed by W. S. Van Dyke. In 1915, in his debut in Hollywood motion picture activity, a considerably younger Mr. Van Dyke played a small part in a Mr. Griffith's "Intolerance," then in the making.

Skouras Company Files St. Louis Bankruptcy

Skouras Brothers Enterprises, St. Louis circuit, has filed a voluntary petition in bankruptcy in federal court. Schedule of assets and liabilities will be filed shortly. The chief liability of the company is a bond issue of $4,500,000 on the Ambassador theatre and office building which the company guaranteed.

The decision to file the petition was reached last September at a directors' meeting, shortly after the court had dismissed a state receivership against the company, which is controlled by Warner.

Skouras Brothers stated Tuesday the voluntary bankruptcy of Skouras Brothers Enterprises, Inc., in St. Louis, has no connection with Skouras Theatres Corporation, which operates theatres in the east. It was said the Skourases have had no interest in the St. Louis corporation since 1928 when their controlling interest was sold to Warners.

Illinois Allied Forming Downstate Sub-Unit

E. E. Alger has been authorized by Allied Theatres of Illinois to organize a downstate unit, which will have its own officers. Mr. Alger, a vice-president of Allied, operates theatres around LaSalle, Ill.

Recapitalization of B. & D.

Financial reorganization of British and Dominions, London, was approved this week by the stockholders, with more than $1,000,000 being written off.

AUSTRALIAN EXHIBITORS REJECT HALVING BOTTOM ADMISSION RATE

Dominion Government Makes New Offer of Awards for Best Pictures in Move to Aid Home Production

by CLIFF HOLT

Sydney Correspondent

Australian exhibitors turned down by a sweeping majority a proposal to reduce the minimum admission price to 6 pence, as predicted. It is a pleasing result. It shows that theatre-owners here have not been stampeded into wild methods of obtaining business, that a protracted period of bad conditions and poor returns has not broken their faith in the industry. There were those, of course, who expected exhibitors to go for a 6d. (12 cents) minimum, lock, stock and barrel. Stories of capacity houses at 6d. a head as told by showmen who had experimented would, they felt, sway the majority to their way of thinking. But they reckoned without the saner element.

Theatre Grosses Rising

Right from the outset I have contended that a general price-cut affecting the schedule of every theatre in Australia found its justification only on the assumption that (1) more than twice as much business could be done at 6d. than could be done at one shilling (24 cents); (2) the time for a revival of industry was so far distant that struggling exhibitors could not "hang on" until it came.

The first clause, I think, cannot be assumed. Business might at first be doubled, but how long would such a rate be maintained? The second opens up arguments too lengthy to discuss fully here. But this comment can be made: The general feeling is that the affairs of Australia are in much better shape, in comparison with two years ago, and that they will continue to improve. Executives, after a close analysis of new product, insist that not for a very long time has the future looked so promising. And already theatre grosses throughout the country are beginning to rise appreciably . . . to payable houses with average to good programs, and to capacity when the "big guns" are let loose. So where in the name of all that is logical is the wisdom in auctioning first-class entertainment at 6d., when perhaps in three months, six months or less, it may be possible to increase the minimum.

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Rewards for Excellent Pictures

As far back as 1928, the Federal Government acted upon the recommendation of the Royal Film Commission and put aside £10,000 annually (approximately $47,200 at exchange this week) to be awarded as prize money to the producers of the best three pictures of the year. The idea was to foster local industry. To finance the plan and at the same time to offset the cost of the enlarged Boards of Censorship Appeal, the Government added an extra farthing per foot (one-half a cent) on foreign pictures. This brought in approximately £22,000 a year, so that while giving producers a helping hand, the Government was making quite a sizeable profit. The producer of what was adjudged the best film was to get £5,000, and second and third money amounted to £2,500 and £1,500 respectively. The remaining £1,000 was to be divided between the writers of the two winning scenarios. The first competition was a fiasco. "Fellers" was the only production submitted thought worthy of a prize, and even it was not rated higher than third. Of the two selected scenarios, one was a bliblical pageant with King Tutankhamen as the central figure . . . a hopeless subject for Australian producers even to consider. After that, nothing more was heard of the Government's £10,000, although the farthing per foot tax remained.

Now, however, Canberra (the seat of the Government) has revived its interest in the local producing industry, and it is announced that £4,750 will be awarded each year for the three best films entered, less £250 for the best scenario. Despite the fact that £4,750 represents only half the original award, local companies welcome the plan. But if the Government is to avoid a repetition of the 1928-29 farce, drastic alterations will have to be made in the conditions governing the awards, especially those in respect of the scenarios. As the idea of the awards is primarily to foster the production of films in this country, it is hopeless to reward the writer of a scenario which has been written regardless of production costs and difficulties. To the trained writer, it is not a hard task to impress the judges with a plot demanding lavish spectacles, huge sets and hundreds of extras. A far more formidable task, however, is to impress them equally with a simple story, easy of picturization. And yet these last-named are the only ones worth consideration. It is imperative that the Australian producer be given a chance of first getting his costs back on the domestic market, the overseas market being too uncertain to depend upon; and such stories as that Tutankhamen creation would make this an impossibility.

▽

May Revive "King of Jazz"

Universal is beginning to revive "Talking of Jazz" in Australia, and its second release takes place in the near future at the Plaza theatre, Sydney. Already it has played a revival season in Adelaide, and the business it drew astounded even those who expected great things of it. Accordingly, Universal is looking forward to the Sydney run with few misgivings. It is curious how Sydney theatre-goers retain a fond memory of their old favorites, and respond to them when the opportunity is presented. Particularly is this so in the legitimate field. Such old timers as "The Belle of New York," "The Quaker Girl," "Our Miss Gibbs," "Florodora" and Gilbert & Sullivan never fail to bring in tall grosses in the J. C. Williamson theatres, while more spectacular modern productions receive only a half-hearted welcome. In this connection, "Music in the Air" may be cited as an instance. The show was perfectly presented, and a talented girl, Sylvia Welling, was brought from London to play it. Yet it was little more than a moderate success, though keen students of the stage voted it the best Sydney had been offered in 10 years.

If "The King of Jazz" lives up to its early—or late—promise, it is probable that the revival of other hits of three years ago will follow. "Gold-Diggers of Broadway" and "City Lights" spring to mind as two that must still contain great possibilities.

▽

Income Tax Cut Awaited

Australian distributors are looking forward to the long expected reduction of the one shilling per foot tariff on imported product. The extent of the reduction is not known, but some cut is fairly certain to be made. If it is, the efforts of the industry and allied trades to force the import down to a reasonable level will be justified.

It may be remembered that the tariff was originally 4d. Then, without warning, the Federal Government increased it by 200 per cent. The importation of all but essential product immediately ceased, and the industry collectively devised a means of combating the terrific assessment. Parliamentarians were approached, and the unfairness of the terrific impost was put before them. It was shown that the smaller companies, which relied on westerners, shorts and other product of restricted earning capacity, could not possibly pay £250 duty on a 5,000-foot western, and still keep out of the red. A tariff of 6d. a foot, or an ad valorem duty, were among the alternative suggestions made, until finally the Senate referred the question back to the House of Representatives with the recommendation that the original 4d. a foot be achieved also on negatives imported for the purpose of making local prints. The Senate's thought was to save the Australian processing industry from complete obliteration. But Parliament deferred any action.

Since then, however, the position has undergone a change. The Government has a surplus and will be enabled to revise tariff items. For the sake of an industry that is just now recovering from the effects of many severe blows, it is to be hoped that its desire for revenue is subordinated by logic.

Universal Reviving Hits of Three Years Ago—Distributors Await Reduction of Tax on Imported Productions

Filipino's Dismissed Damage Suit Is Ordered Reinstated

Holding that Roqee E. la Ysla, Filipino, had cause when he filed suit against Publix Theatres, Inc., and the Victory theatre, charging breach of contract, the state supreme court last week in Salt Lake City reversed a district court decision and ordered the case reinstated. La Ysla filed suit in 1932, charging he purchased orchestra tickets for $1.40, but that he and three Filipino friends had to sit in the balcony.

He sought $4,000 for "embarrassment, ridicule and humiliation," $1.40 for breach of contract, and attorney's fees and costs.

Move Goldwyn Offices

The headquarters of Samuel Goldwyn in New York has been moved from the 12th to the eighth floor at 729 Seventh avenue, enlarging the space occupied by the United Artists publicity and advertising department.

On RKO Maintenance Staff

W. B. England has succeeded R. E. Hall, resigned, on the staff of the RKO maintenance department. Mr. England was formerly in the accounting department.

Kodak Official Dead

Freeman C. Allen, 48, assistant credit manager of the Eastman Kodak Company at Rochester, N. Y., died of a heart attack at the Genesee Valley Club there last week.

RKO Opens Mexico City Office

RKO Radio Pictures has opened its own exchange in Mexico City at 31 de Jose Azueta, with Luis Lezama in charge.

WE TOLD
—and now the Critics

N. Y. Daily News:

(3½ Stars) . . . "A new star has risen and is shining brightly on the Music Hall screen since yesterday, when Margaret Sullavan appeared in Universal's 'Only Yesterday.'"

N. Y. Daily Mirror:

"This beautiful, sensitive love story is played by one of the finest casts ever assembled for a single film. Among the 95 established players who appear in it you will find a new star of genuine brilliance. She is Margaret Sullavan, who gives a performance of such lustrous beauty it will thrill you and of such simple sincerity it will break your heart."

N. Y. American:

"Margaret Sullavan scores heavily ...'Only Yesterday' possesses quality in production and has its moments of affecting beauty . . . The picture is distinguished by the effective pretending of Margaret Sullavan, the light charm of Billie Burke and the presence of John Boles, who does just a bit better than ever before."

N. Y. Journal:

"There were any number of handkerchiefs in evidence at the Music Hall yesterday. For 'Only Yesterday' is a picture to induce sobs from those who like their movies tearful...Margaret Sullavan makes her screen debut and establishes herself as an emotional actress."

N. Y. World-Telegram:

"Still another picture which comes under the head of 'drop everything and see it at once' attractions is 'Only Yesterday' . . . A beautifully tender, sweet and charming love story, it features a new star, who most certainly demonstrates here that she is one of the finest actresses the screen has yet lured away from the stage."

N. Y. Post:

"Margaret Sullavan managed . . . to extort loud and anguished sobs from yesterday's audience...'Only Yesterday' belongs among the superior Hollywood productions."

JOHN M. STAHL'S
ONLY Y

YOU SO!

Go Us One Better!

N. Y. Sun:

"The dramatic critics had better stop praising these newcomers — if they wish to keep them to have and to hold. Bless their discerning hearts, they have praised Margaret Sullavan straight into talkie stardom."

N. Y. Herald Tribune:

"As the tragic and lovelorn heroine of the shrewdly devised sentimental orgy called 'Only Yesterday,' Margaret Sullavan plays with such forthright sympathy, wise reticence and honest feeling that she not only assures the economic success of the picture, but establishes herself with some definiteness as one of the cinema people to be watched."

N. Y. Times:

"Margaret Sullavan gives a sterling performance . . . This romantic drama is imbued with genuinely affecting sentiment and occasional interludes of gentle humor."

•

GREATEST PRODUCTION FOR UNIVERSAL

MARGARET SULLAVAN

JOHN BOLES

Billie Burke, Edna May Oliver, Reginald Denny, Benita Hume, Onslow Stevens, Jimmie Butler and many others. Produced by Carl Laemmle, Jr. Suggested by the book by Frederick Lewis Allen. Presented by Carl Laemmle.

ESTERDAY

78 MILLION IN "STREET" FILM FINANCING CITED

Harley Clarke Testifies International Projector Common Written Up $26,000,000 in Forming General Theatres Corporation

Some of the more important "high financing" operations of Wall Street in connection with the motion picture industry, and involving some $78,000,000, were spread late last week upon the records of the United States senatorial committee investigating stock market and banking activities in general.

Delving into the operations of Chase National Bank, and its investment subsidiary, Chase Securities Corporation, Ferdinand Pecora, counsel for the banking and currency committee of the Senate, placed Harley L. Clarke of Chicago upon the stand in Washington (Friday) and from him elicited the statement that the value of the common stock of International Projector Corporation was written up approximately $26,000,000 in 1,000,000 shares taken over in the formation of General Theatres Equipment Corporation in August, 1929.

Based on "Prospective Earnings"

Mr. Pecora declared that a full week probably would be required to complete a picture of motion picture finance in which Albert H. Wiggin, former Chase National chairman, and his associates figured.

Through General Theatres, Harley L. Clarke acquired control of Fox Films and Fox Theatres in 1930, and the writeup of more than $26,000,000 took place when 1,000,000 shares of common stock of International Projector Corp., which had a book value of $2,225,616 at the time it was taken over by General Theatres in August, 1929, were marked as having a book value of $28,488,600.

This write-up, Mr. Clarke said after having explained how International Projector, organized in 1925, had bought out Acme Motion Picture Projection Co., and Nicholas Power and Precision Machine Co. before being taken over by General Theatres, was based on the stock's "prospective earnings."

Took Over Competitors

In relating the events leading up to the exchange, Mr. Clarke said that the projector company had an authorized capitalization of 50,000 shares of preferred and 200,000 shares of common stock, and that the original issue of 200,000 common was increased to 1,000,000 shares. For the fiscal year ended June 30, 1929, the stock, which had been split up five for one, had earned about 73 cents a share.

Mr. Pecora demanded to know at what valuation that stock had been taken over by General Theatres when the exchange for the stock of International Projector was effected. Mr. Clarke replied that the value placed upon the stock as a nominal, or book, value, was $28,488,600, giving a value of "around $28.50 per share."

After taking over control of its three competitors in the production of theatre equipment—Nicholas Power for $690,770, Precision Machine for $600,000, and Acme for $171,331—a trading account in the preferred stock of the company resulted in profits of $46,648 for each participant, Mr. Clarke said, these including, besides himself, Murray W. Dodge, former vice-president of Chase Securities Corp., and Walter F. Ingolsby of Pynchon & Co., Pynchon, West & Co., W. S. Hammons & Co., and Shermar Corp., personal holding company of Mr. Wiggin, participated in acquisition of securities of the projector company at $90 a share for preferred, with a bonus of three shares of common, which was sold to the public at $100, with a bonus of one share of common, Mr. Clarke explained.

Pecora's Rapid Fire

Mr. Pecora kept up a rapid fire of questions throughout the Saturday session. The witness testified that in the application filed with the New York Stock Exchange in connection with the listing of the General Theatres shares, the total value of its capital stock was carried at $4,481,740.80, as of June 30, 1929, and its surplus at $618,875.17, making a total capital and surplus of $5,100,615.97.

Of this capital stock, 25,000 preferred shares had a book value of $115 a share, amounting to $2,875,000, which left a book value of $2,225,616, or $2.22 a share for the 1,000,000 shares of International Projector common, which were taken over by General Theatres in the exchange of stock in August, 1929, at a book value of $28.50 a share.

Clarke Explains Writeup

At this point the interrogation took the following form:

Q.—Now, why was this common stock having a book value of $2.22 a share taken over within a month and a half thereafter by General Theatres Equipment at $28.50 a share?

A.—Because we felt that was a fair nominal value for the stock.

Q.—What caused it to jump inside of a month and a half to $28.50 a share?

A.—Because of developments that the International Projector had made on the motion picture machines.

Q.—Had that development taken place in that month and one-half?

A.—No.

Q.—When had that development manifested itself?

A.—Over a period of years. It had been perfected in the last year.

Q.—Then why was it not reflected in the book value of the stock?

A.—There was no occasion for it.

"This company had been developing for some time a new, entirely new, motion picture machine," Mr. Clarke continued. "It had also developed the Grandeur Pictures for some time. This company had in its hands one contract at the time that would have given it an additional net of three and a half or four million dollars."

"What were the officers and directors doing at this time, envisioning the pot of gold at the foot of the rainbow and assuming they were going to reach it, reflecting that in the market value given to the stock?" Mr. Pecora asked.

"I have told you what we anticipated," Mr. Clarke replied. "It was, in my opinion, a careful and well-balanced estimate of the value of the stock."

Mr. Clarke further said that he personally owned more than 600,000 shares of the exchange stock and still had it. The authorized stock of International Projector consisted of $7 dividend preferred stock of 50,000 shares and common stock of 200,000

(Continued on page 30)

APPROVED LOANS OVER 78 MILLIONS

The list of loans as compiled by the Senate committee showed that more than $78,000,000 was approved for syndicate loans connected with motion picture financing. More than $69,000,000 related to General Theatres Equipment and more than $9,000,000 to Fox Film Corp., and a substantial portion of the former sum found its way ultimately to Fox Film.

March 7, 1928:—Haystone Securities Corp., managers Wesco Corp.; Fox Film Corp., Class A common stock purchase group, under agreement dated Feb. 14, 1928, $2,034,866.66.

Aug. 7, 1929:—Pynchon & Co., as syndicate managers under General Theatres Equipment, Inc., common stock voting trust certificates syndicate agreement, dated July 18, 1929, $2,500,000. Secured by 100,000 shares General Theatres Equipment, Inc., voting trust certificates; valuation, $3,000,000.

Aug. 28, 1929:—Pynchon & Co., syndicate managers under General Theatres Equipment, Inc., common stock voting trust certificates syndicate agreement, dated July 18, 1929, $4,000,000. Secured by 200,000 shares General Theatres Equipment, Inc., voting trust certificates; valuation, $7,200,000.

Oct. 2, 1929:—Pynchon & Co., syndicate managers under syndicate agreement dated Sept. 20, 1929, for 210,000 shares General Theatres Equipment, Inc., common stock voting trust certificates, $5,000,000. Secured by 125,000 shares General Theatres Equipment, Inc., voting trust certificates; valuation, $7,875,000.

Nov. 27, 1929:—General Theatres Equipment, Inc., 6 per cent convertible gold debentures, trading account by Chase Securities Corp., managers, $1,047,200. Secured by $952,000 General Theatres Equipment, Inc., 15-year 6 per cent convertible gold debentures due July 1, 1944.

Jan. 3, 1930:—General Theatres Equipment, Inc., 6 per cent convertible gold debentures, trading account by Chase Securities Corp., managers, $952,000. Secured by $952,000 General Theatres Equipment, Inc., 15-year 6 per cent convertible gold debentures due July 1, 1944.

April 23, 1930:—Pynchon & Co., syndicate managers, $13,125,000. Secured by 350,000 shares General Theatres Equipment, Inc., voting trust certificates; valuation, $17,150,000.

April 23, 1930:—Pynchon & Co., syndicate managers, $7,200,000. Secured by 240,000 shares Fox Film Corp., Class A common; valuation, $11,520,000.

May 7, 1930:—$30,000,000 General Theatres Equipment, Inc., 10-year 6 per cent convertible gold debentures—purchase group, the Chase Securities Corp., $27,150,000. Secured by $30,000,000 General Theatres Equipment, Inc., 10-year 6 per cent convertible gold debentures due April 1, 1940.

May 7, 1930:—Pynchon & Co., syndicate managers, General Theatres Equipment, Inc., common stock voting trust certificates—purchase syndicate dated April 22, 1930, $15,377,812. Secured by 410,075 shares General Theatres Equipment, Inc., voting trust certificates common; valuation, $19,683,600. Signed syndicate agreements and assignment thereof.

Jan. 7, 1931:—Pynchon & Co., syndicate managers under General Theatres Equipment, Inc., preferred stock syndicate dated Nov. 11, 1930, $154,162. Securd by 25,600 shares General Theatres Equipment, Inc., $3 preferred voting trust certificates, 34,426 shares General Theatres Equipmnt, Inc., new common voting trust certificates; valuation, $897,700.

Jan. 7, 1931:—Pynchon & Co., as syndicate managers under General Theatres Equipment, Inc., original group preferred stock syndicate dated Nov. 28, 1930 (trading account), $78,718. Secured by 4,499 shares General Theatres Equipment, Inc., common; 6,187 shares General Theatres Equipment, Inc., $3 convertible preferred; valuation, $242,500.

Jan. 7, 1931:—Pynchon & Co., as syndicate managers under General Theatres Equipment, Inc., preferred stock syndicate dated Nov. 11, 1930 (trading account), $225,181. Secured by 11,557 shares General Theatres Equipment, Inc., common; 16,074 shares General Theatres Equipment, Inc., $3 convertible preferred; valuation, $627,800.

TRAVELERS . . .

ARTHUR W. KELLY arrived in Paris from India, en route to New York.
JOSEPH M. SCHENCK left Hollywood for New York.
JOSEPH KRUMGOLD of the MGM foreign department, is en route to Paris.
HAL YOUNG of National Screen left New York on a sales trip.
MONROE ISEN, Universal's general manager in South America, left New York for Buenos Aires.
BEBE DANIELS is en route for Hollywood.
DAVID MANNERS left Hollywood for New York en route to Europe.
EDDIE CARRIER, in charge of the MGM studio train, is in New York.
EMIL LUDWIG left New York for Switzerland.
E. C. GRAINGER returned to New York from a tour of Fox exchanges.
JOAN CRAWFORD and FRANCHOT TONE are in New York from Hollywood.
SAM BRISKIN will leave for a European vacation next week.
LESTER COWAN plans to come East shortly.
BARNEY BALABAN is in New York from Chicago.
LYNN FARNOL arrived in New York from the Coast.
JOHN M. CRINNION, executive vice president of Amity Pictures, returned to the New York offices Tuesday after a tour of midwest exchanges.
ELSIE JANIS and her husband, GILBERT WILSON, arrived in New York from California.
HUNT STROMBERG, Metro producer, arrived in New York for "Eskimo" premiere.
MAX WEISFELDT, Majestic sales manager, returned to New York from Midwest.
EDDIE CANTOR, Goldwyn star, arrived in New York from Coast en route to Georgia to confer with President Roosevelt regarding the status of creative talent in the motion picture industry code.
CARY GRANT arrived in New York from Paramount's Hollywood studio, en route to England.
SOL. ROSENBLATT, NRA deputy, flew from his home on Long Island to Washington.
CHARLES O'REILLY, president of New York TOCC, was expected at Washington from New York.
PAT PATTERSON, English stage player, arrived in New York en route to Fox studio at Movietone City.
MACK GORDON and HARRY REVEL, song writers, returned to New York from United Artists studio on Coast.
FRANK LLOYD, Fox director, sailed for England.
JACK HULBERT and CICELY COURTNEIDGE, Gaumont-British stars, arrived in New York from London.
JOE E. BROWN, First National comedian, will vacation at Toledo.
WARREN WILLIAM, Warner player, was in New York from Burbank studio.
HARRY H. LICHTIG, Hollywood agent, returned to Coast from New York.
HOWARD A. SMITH, 20th Century's story editor, arrived in New York from Coast.
SAM E. MORRIS, Warner vice-president in charge of foreign sales, returned to New York from Europe.
ALINE MACMAHON returned from New York to Warner studio at Burbank.
MICHAEL DALMATOFF left New York for Warners' Coast studio for "Wunder Bar."
JOSEPH I. BREEN, Coast representative of the MPPDA, arrived in New York.
MARQUIS HENRI DE LA FALAISE DE LA COUDRAYE returned to New York from Paris, en route to Hollywood.
BENJAMIN GLAZIER was en route to Hollywood to Europe.
AL ALT, vice-president of Screencraft, arrived in New York from the Coast.
GENE O'BRIEN, assignment editor of World Wide Photos, left New York to take charge of Warner stills at Burbank.
GEORGE BROWN, Columbia's advertising-publicity director, left New York for Coast studio.
H. B. WARNER, player, arrived in New York from Europe, en route to Hollywood.
SPYROS SKOURAS returned to New York from St. Louis.
HERMAN WOBBER, Fox sales executive, and JOHN D. CLARK, sales manager, left on New England tour.
W. RAY JOHNSTON, president of Monogram, and EDDIE GOLDEN, sales manager, were in Canada concluding the deal which gives Oscar Hanson Canadian distribution.
SOL WURTZEL, Fox producer, left Movietone City for Hawaii.
HARPO MARX set November 17 as the sailing date for his Russian trip.
DAVID LEWIS, MGM executive in Cuba, arrived in New York.
HERBERT J. YATES, president of Consolidated Film Industries, arrived on Coast from New York.
JOHN HAMMELL, Paramount executive, returned to New York from Coast.
FRED MCCONNELL arrived on Coast from New York.
WOLFE GILBERT, author of Cantor's radio material, arrived in New York from Hollywood.
MARTIN BECK sailed for Europe.
KAY KAMEN, eastern representative for Walt Disney, sailed for Europe.
LUCILLE BALL left New York to work for United Artists in Hollywood.
IRVING HOFFMAN, caricaturist, left New York for Paramount studio on Coast.
WILLIAM SUSSMAN, assistant to John Clark, Fox sales manager, was in Chicago, from New York.
CHARLES BARON, exploiteer, was in Toledo from New York for United Artists.

Mary Pickford Gains Point in Contract Suit

Mary Pickford won a point in the $250,000 breach of contract suit brought several months ago by Edward Hemmer, former business advisor to the actress, when Judge John C. Knox, in United States district court, New York, ordered counsel for Mr. Hemmer to submit a new complaint, eliminating "all extraneous and irrelevant matter."

The matter objected to by Arthur F. Driscoll, attorney for Miss Pickford, pertained to assertions by Mr. Hemmer that he had acted as "foster father and financial advisor to Miss Pickford," and as advisor to her mother for 12 years; that Douglas Fairbanks had "courted" Miss Pickford while she was still the wife of Owen Moore, against the wishes of her mother and himself.

Hollywood Community Chest Starts Drive with $24,212

During the first four days, the Hollywood Community Chest drive netted $24,212 from major studios. A goal of $200,000 has been set. The committee includes B. B. Kahane, chairman; L. B. Mayer, Joseph M. Schenck, Jack Warner, Fred Beetson. The total was divided among Radio, $1,612; MGM, $13,500; Fox, $3,250; 20th Century, $2,400; Warner, $2,300. An additional $19,000 was added to the $200,000 total by independent studios and miscellaneous groups.

Dramatists Reelect Carpenter

The Dramatists' Guild of the Authors' League of America has reelected Edward Childs Carpenter as president.

Eight Subpenaed In Lobbying Quiz

Investigation into lobbying activities of exhibitors of Ohio during the last state legislative session was launched this week by county prosecutor Donald J. Hoskins in Columbus. Mr. Hoskins and the Franklin county grand jury issued subpenas to M. B. Horwitz, Myer Fine, George W. Erdmann, Henry Greenberger, Ernest Schwartz and Paul Gusdanovic, all of Cleveland; P. J. Wood of Columbus, business manager of the MPTO of Ohio, and John Kalafat, treasurer of the Cleveland Exhibitors Association.

All subpenaed are officials of the Cleveland and Ohio MPTO. They are to be questioned Thursday regarding a charge that $10,000 was spent by the Cleveland association to forestall passage of the 10 per cent amusement tax.

Upon the arrival of Mr. Greenberger, Mr. Schwartz and Mr. Erdmann in Columbus for the independent exhibitor convention, which opened Wednesday, Mr. Greenberger reiterated the explanation that the $10,000 had been spent over a period of several years. The three officials stated they had nothing to "hide or fear in any further investigation."

Lichtman Fills Sales Posts; U. A. to Handle Marx Pictures

Al Lichtman, vice president in charge of United Artists sales, announced Tuesday that the two divisional posts, which were dropped some time ago, have now been filled. L. J. Schlaifer, who recently returned to the company, will handle the western district, and Harry Gold will cover the eastern area. This arrangement will not affect district managers, Mr. Lichtman said.

It was announced that United Artists will handle all future Marx Brothers releases after "Duck Soup," their last film for Paramount. The first release has not yet been set, but it is understood that their first under the United Artists banner will not be ready before September, 1934.

Preferred Pictures, New Firm, To Produce Twelve

J. G. Bachmann, Joe Goldberg and David and Julius Schlein have formed Preferred Pictures, Inc., planning production of 12 features during 1934. Mr. Bachmann was formerly a producer for Paramount and Radio and was once associated with B. P. Schulberg and Al Lichtman in another Preferred Pictures.

Officers are: President, Mr. Bachmann; vice president, Mr. Goldberg; secretary, Julius Schlein; treasurer, David Schlein. Mr. Goldberg was a former Columbia general sales manager.

Warner Anti-Trust Suit Delayed

Further postponement of the Department of Justice suit against Warners, was ordered this week and December 4 was set as the new trial date. The action, which has been pending for more than two years, is an outgrowth of Warners' purchase of First National.

The Critics go

Hollywood Reporter:

"Here's the answer to a showman's prayer . . . A legitimate offspring of the family that produced 'Frankenstein' and 'Dracula,' but a lusty, healthy, willing-to-laugh youngster who can stand on his own feet . . . This is a new idea if ever there was one . . . A class mystery thriller certain to give an important account of itself both at the box-office and in critical circles . . . Certainly it has never been excelled as a piece of absorbing screen illusion . . . A remarkable achievement."

Motion Picture Magazine:

"As a thriller it will live up to its advertising. What more can any picture do? . . . Moments you will long remember."

Screenplay:

"Lovers of the unusual will thrill over this one . . . Even more extraordinary than 'Frankenstein.'"

New Movie Magazine:

"You'll enjoy this immensely . . . Thorough entertainment from beginning to end."

Starring
CLAUDE RAINS
With GLORIA STUART, William Harrigan, Dudley Digges, Una O'Connor, Henry Travers, Forrester Harvey. Screenplay by R. C. Sherriff. Produced by Carl Laemmle, Jr. Directed by JAMES WHALE. Presented by Carl Laemmle.

Another big one from
UNIVERSAL

the limit

Motion Picture Daily:
"A showman's show! . . . Out of the ordinary . . . An outstanding moneymaker for exhibitors . . . Eerie, fresh and better production than either 'Frankenstein' or 'Dracula' . . . Believable, entertaining . . . In the bag and in big!"

Motion Picture Herald:
"Universal has a showman's natural . . . Oldtimers and new idea showmen can sink their teeth in this one and boost to skies . . . Terrific novelty . . . A real super that will jerk patrons into the theatre."

BLE MAN

RKO RECEIVER STAYS; OBJECTORS OVERRULED

Judge Orders Irving Trust Co. to Continue, After Hearing Walter Reade and Harrison Co.'s Counsel; Subsidiaries' Earnings

Principal objectors, in the persons of Walter Reade, circuit owner, and Harrison Theatre and Realty Corporation, both creditors, to continuance of Irving Trust Company as receiver of Radio Keith Orpheum Corporation were overruled last week by Judge William Bondy, in U. S. district court, New York. Judge Bondy ordered that, at least for the present, Irving Trust should be continued as receiver, and that the business of RKO should be conducted under its present arrangement.

Judge Bondy's decision climaxed some rather heated arguments over a petition filed by Irving Trust asking that the company be continued as receiver. The petition followed the filing of the receiver's second report on the past, present and possible future operations of the company, which report was discussed at length in MOTION PICTURE HERALD November 11.

Asks Companies Be Divorced

Leading the minority opposition to the continuance of the appointment, Walter Reade, prominent independent circuit operator of New York and New Jersey seashore properties, recommended to Judge Bondy that the RKO picture companies be severed from the theatre divisions. Mr. Reade said he had a $3,000,000 creditor's claim against RKO on leases of some of his theatres formerly held by RKO, and that he believed his claim would be protected if the company were to rid itself of the picture subsidiaries.

Mr. Reade charged that Radio Pictures was being maintained "only to supply the Radio City theatres with product," and that it was not successful even in doing this. He severely criticized Radio's product, and said the film company had lost "about $15,000,000" in three years, and, therefore, had no justification to exist.

"No one could run those Sixth Avenue theatres under that $1,000,000 a year rental," said Mr. Reade, referring to the two Radio City properties. They are "white elephants," he added, which had lost $134,000 in eight months.

Cites "Guest Executive" Policy

Mr. Reade launched another line of attack when he said before Judge Bondy that it was his opinion Radio Pictures and Radio City are operated on a "guest executive" policy.

"They have guest directors at the Hollywood studio," he explained, "who are paid from $2,500 to $5,000 a week and only stay a few months. They've had about 16 guest directors in 15 months. The same applies to Radio City. Before a registered letter can get over there the executive to whom it was addressed has lost his job."

Radio City leases then came in for criticism when Mr. Reade argued that the office leases to RKO were "too costly," and that large sums could be saved RKO if its offices were quartered in its own theatre buildings.

He attacked RKO Service Corporation, which, he said, formerly made a service charge of $600 weekly against Mayfair theatre on Seventh Avenue. Mr. Reade related that since he had been operating the property, which he owns, "the same service was performed at a cost of $25 a week."

Mr. Reade gave as his opinion that RKO's theatre subsidiaries, particularly the Keith and Proctor divisions, "are sound" and could be operated profitably "if they could get rid of Radio Pictures ties."

He also charged that Nate Blumberg had "acquired virtually all of the Orpheum Circuit for himself since that unit was disaffirmed by RKO receivers, and Blumberg is now in charge of eastern theatres, receiving an RKO salary."

That Irving Trust Company was unqualified to continue as receiver was charged by Harrison Theatre and Realty Corp., also an RKO creditor, through Lawrence Green, counsel, who said the trust company lacked experience in the amusement business and, therefore, should be removed. It was argued that the trust company had been remiss in failing to attack as preferential a transaction completed the day before the RKO receivership last January, which resulted, according to the creditor's attorney, in giving RCA a favored lien on certain RKO assets said to be worth $2,400,000.

The creditor's attorney also declared that the fact that Merlin Hall Aylesworth, president of the RKO companies, was also a director of Irving Trust, resulted in "conflicting and disqualifying interests."

K-A-O Losses Cut in Half

The latest financial statement of Keith-Albee-Orpheum Corporation and subsidiary units, released last week, shows that losses for the nine months of 1933 were cut in half under those of the same period in 1932. During the current nine months, net loss of $552,792 was reported, as compared with losses of $1,044,820 for the first nine months of 1932.

The loss for the third quarter of 1933 was $197,097, compared with $278,953 in the second quarter, and a net profit of $7,231 in the third quarter of 1932. A consolidated report of Keith-Albee-Orpheum operations for the six months of 1933 and for the third quarter and nine months ending September 30, follows:

	Six Months	Third Quarter	Nine Months
Operating profit...	$289,662.80	$ 83,141.94	$372,804.74
Less Dep. & Amor.	645,358.13	280,239.21	925,597.34
NET LOSS	*$355,695.33	$197,097.27	$552,792.60

**The net loss shown above includes net loss of Orpheum Circuit, Inc., and its subsidiaries amounting to $124,836.16 from Jan. 1, 1933, to Jan. 27, 1933, on which date Orpheum Circuit, Inc., was adjudicated a bankrupt.*

B. F. Keith Corporation and subsidiaries reported a net profit of $326,493 from operations during the first nine months of 1933, but this was reduced to a loss of $354,038 by depreciation and amortization charges of $680,531. This compares with a net profit of $457,178 for the nine months of 1932, after giving effect to all charges. A consolidated report of financial operations of B. F. Keith Corp. and subsidiaries for the first six months of 1933, and for the third quarter and nine months ending September 30, follows:

	Six Months	Third Quarter	Nine Months
Operating profit...	$313,075.87	$ 13,417.50	$326,493.37
Less Dep. & Amor.	457,101.73	223,430.17	680,531.90
NET LOSS ...	$144,025.86	$210,012.67	$354,038.53

Judge Bondy signed an order over the week-end authorizing the parent RKO company to continue exchange of its stock for that of Keith-Albee-Orpheum and Orpheum Circuit up to November 30.

Pathe Exchange Earns $423,562 In Third Quarter

Financial operations of Pathe Exchange, Inc., showed a marked upturn during the third quarter of 1933, when the company earned a net profit of $423,562, after all charges. This compares with a net loss of $54,274 for the first half of the year, ended July 1.

Pathe has rental interests in old RKO releases, also in Pathe reissues now being marketed, in New Jersey laboratory property, and owns about 49 per cent of DuPont Film Manufacturing Co. This raw stock interest was principally responsible for the heavy third quarter earnings, contributing some $490,000 in dividends to the Pathe treasury.

Current and working assets, including some $743,031 in cash in banks and on hand, totaled $860,287 at the end of the 13-week period on September 30. Current liabilities were only $120,149.

The company had $39,689 in marketable securities, at cost and $65,000 in story rights. Listed as an asset was $1,696,549 principal amount of notes of RKO. The company's outstanding asset was a $4,000,000 investment in the capital stock of Du Pont Film (as valued by the board of directors in 1931).

On a $10,000,000 ten-year 7 per cent sinking fund gold debenture issue, due May 1, 1937, the company reported a liability of but $2,076,500, because there was only $6,000,000 actually issued, of which $1,812,000 was retired and canceled, some $86,000 was represented as cash in sinking fund, and about $2,025,500 of the debentures were being held in the treasury at face value.

Statement of profit and loss of Pathe Exchange, Inc., and subsidiary companies, for the 13 weeks ending September 30, follows:

Gross sales and rentals		$38,594.98
Deduct—Cost of sales and rentals and selling and administrative expense		51,311.63
Loss from operations		12,716.65
Deduct—Other Income		
Interest earned	$1,136.04	
Dividends received	490,000.00	
Misc. income	840.15	
Discount on 10 yr. 7% sinking fund Debentures purchased for retirement, less unamortized discount and expense applicable thereto	5,733.34	497,709.53
Profit before non-recurring expense and interest		484,992.88
Interest on funded debt and amortization of debt discount and expense		45,244.31
Profit before non-recurring expense		439,748.57
Non-recurring expenses, consisting of payment for legal services occasioned by old litigation and carrying charges on Bound Brook laboratory		16,186.57
Net profit for 13 weeks ending Sept. 30, 1933		$423,562.00
Loss for 26 weeks ending July 1, 1933	$54,274.22	
Add: Deficit Dec. 31, 1932	5,299,258.77	
Deficit at July 1, 1933		5,353,532.99
Deficit Sept. 30, 1933 to Balance Sheet		$4,929,970.99

Milton Aborn Dead

Milton Aborn, theatrical producer and impresario, died last week at his New York home, following a heart attack.

400 FILMS AVAILABLE IN FRANCE FOR NEW SEASON DESPITE QUOTA

Restrictions Called Not So Serious As First Feared; 88 Pictures Admitted to Censorship Before July 1 Also Get Visas

by PIERRE AUTRE
Paris Correspondent

Exhibitors in France will have available more than 400 pictures for the 1933-34 season, plenty from which to select their programs. This despite the new quota and in contradiction to the dire predictions of those who led the fight against the governmental limitation of imports. The estimated total of 417 productions includes only first releases for the season; many pictures released within the past year have yet to be shown in many theatres.

Analysis of the two chief provisions of the new quota shows also that the restrictions are not so serious as first glance would indicate. While foreign talkers dubbed in France are limited to 70 for each six months, 88 additional pictures admitted by the censorship board before July 1 will have visas.

Theatre Limitation Not Serious

As to the new regulation that each foreign talker in a foreign language cannot be shown in more than 15 French theatres—5 in Paris and 10 in the provinces—even before the quota the original version of a picture with foreign dialogue showed in general in only one Parisian theatre. There are in Paris about 15 theatres specializing in exhibition of original versions, and three or four in the provinces. That is why the legal allowance of 10 theatres in the provinces for the showing of each picture never will be exhausted.

Publication of the quota brought on an ardent fight, led by American companies and the Association of French Exhibitors. Defending the measure were the French producers with Mr. Natan and the majority of the Chambre Syndicale de la Cinematographie. This fight started late in June when Mr. Natan asked the members of the Trade's committee (Chambre Syndicale) to pass a vote of interdiction on importation into France of all foreign pictures. Most of the members approved and the proposal was sent to the French Trade Office, which, for the first time, had to establish the cinema quota, instead of the Beaux Arts office. The Trade Office decided on the quota compromise.

Clear Regulation Needed

American firms, represented by Harold Smith, and the French Exhibitors' Association, represented by Raymond Lussiez, tried to get a larger number than 70 dubbed pictures for each six months. Exhibitors feared a shortage of pictures. On the other hand, M. Delac, president of the Chambre Syndicale, asked the Trade Office how the quota would be applied.

On August 18, M. Delac received a reply to this effect:

All foreign pictures dubbed in French which have been admitted to censorship before July 1 will receive their visas. In this way 88 pictures, among them 52 American, will be allowed over and above the 140 for the year.

Every dubbed picture submitted must be accompanied by the following tax receipt; the story of the picture; the French dialogues or the translation of the original dialogues; verification of the picture's extraction when it is in doubt, papers ready for the visa.

Dubbed pictures must be dubbed within four months after payment of the tax.

This letter does not explain at all how the 70 pictures for each six months will be determined. Apparently it will be in the order of submission to the censor board, but a clear regulation is necessary.

Many conflicting figures have been offered as to the number of French theatres. The Americans and M. Lussiez said there were 4,000 theatres, 3,900 of them opposed to the quota.

On the other side, M. Delac beclared that among the 4,000, only 500 important houses play every day, 182 of them members of the Chambre Syndicale and representing 400,000 francs annual receipts, half of the entire receipts of all-French cinemas.

Following, however, are authentic figures; gathered by *La Cinématographie Française* after six months research, as of May 1, 1933, and including France and North Africa (Algeria, Tunisia and Morocco); wired, 2,481; silent, 1,335; a total of 3,816. These include only regular exhibitors, and not private cinema houses and religious showings.

Of the 2,481 wired theatres, 556 give more than nine weekly performances, 271 from eight to five, 1,654 less than four.

Of the 1,335 silent theatres, 18 give six weekly performances, 30 five, 101 four, 387 three, 268 two and 531 have only one performance a week.

Most Show One Feature

Sixty-three per cent of the wired theatres show only one feature with short subjects, 37 per cent give two features.

In any event, these figures show that the quota affects only 2,481 theatres, those which are wired.

More than 10 per cent, about 250, of the 2,481 sound houses belong to circuits and are included in the 556 theatres which give more than nine weekly performances.

M. Lussiez, president of the French Exhibitors Association and representative of independent exhibitors, presented the question of meeting public demand for good product under the code handicap.

"The French Quota, by interdiction or limitation of foreign pictures imported into France, would oblige the exhibitors to show practically nothing but French pictures," he said. "But how oblige the patrons to come, patrons who want only to be entertained and do not care about the picture's nationality? There is no depression for good pictures. Only low quality caused the fall of receipts.

"Some foreign producers now are leaving the beaten track and again making pictures and no more productions that are merely photographed stage plays. At last we were coming back to the days of the silent pictures, when the screen was universal. And we were just at the point of having a selection of pictures, with quantity from which to be sure of quality.

Circuits Have Enough Films

"After declarations made by M. Delac on his return from the States we were hoping for a large supply of pictures. Thinking we had finished with the annual and sterile fight concerning the quota, our association was working hard and studying with the Chamber Syndicale such important questions as contract booking and the double feature. The sudden attack of the 'quota men' stopped all this work. For whom? For what? A French picture does not need artificial protection in its own country.

"We understand the attitude of the circuits. They had enough pictures. They have booked a lot of foreign pictures dubbed in French. They have their programs for one year. It was natural their owners asked for interdiction of every new foreign picture.

"But we do not understand the way of the French independent producers. Of 150 pictures produced in 1932 in France, 91 or 60 per cent had been made by them. Furthermore, almost every good French picture was made by an independent.

"The French producers understand it is not enough to make good pictures. They must get them booked. Do they think they will solve this problem by an association with the quota friends? They must see that their selling obstacles come from circuits' practice of booking one year in advance and from block and blind booking."

Limitation of Foreign Talkers to 15 French Theatres Countered by Average Showing in Only One House Before Law

U. S. Pictures Well Booked

On the other hand, it is certain that some dubbed pictures were booked at a lower price than French productions, and that a good American picture dubbed in French, as "Cavalcade," or "The Sign of the Cross," will be booked more than an ordinary French production. And some French pictures have been very big successes, more so than any dubbed picture. Marvelous money was made by "Marius," "Fanny," "La Ronde des Heures."

Foreign pictures shown in France are only a selection of the best American, British or German product. But we must see here every French picture. The average quality is not so bad. In France, where about 130 pictures were produced in 1932, the percentage of good pictures is higher than in Germany and Great Britain, and about the same as in the States. Producers make pictures that the patrons want.

In the popular districts of Paris, and in the provinces, patrons ask for stage pictures with much dialogue. That is what French producers are making now. But French producers, except in some special cases, cannot spend more than $50,000 to $75,000 to make a picture. The French market does not permit a sum exceeding that. It is easier and less expensive to make pictures from stage plays, and they are sure to make money with them.

With German and British productions protected by very severe quotas, French producers affirm they need protection, particularly from American pictures.

Calls Import Tax Preferable

But if French production needs protection, the best thing would be to have a special importation tax, or to rebate taxes to French exhibitors every time they show French products, or to require foreign importers to buy or make a French production for three, or five or eight imported pictures, as in great Britain. But a strict limitation of foreign pictures means nothing. That is what the trade Office understood, because *now this limitation is only "moral" and will discommode nobody.*

I would like now to speak again with figures and to show that French exhibitors will have more pictures than they need to make a good selection.

On the 2,481 wired theatres in France, about 500 show pictures immediately after their general release. About 2,000 theatres show the pictures in the year following general release.

(Continued on page 30)

A PICTURE THAT STORMS THE . . . AND WILL GO ON FOREVER . . .

FILM DAILY SAYS

"A CLASSIC"

It is a picture of unusual worth, one that is sure to win the plaudits of all who appreciate fine entertainment, that RKO Radio Pictures has turned out in this adaptation of the Louisa Alcott novel. If ever a classic walked out of book and into life with convincing reality, this one does. Everyone from adaptors and directors to players, cameramen and other technicians seems to have caught the spirit of the story, and its deeply sentimental charm is unfolded in a sympathetic manner that brings out all the emotional appeal and holds a suspense you would not have believed possible. To George Cukor who directed, Sarah Y. Mason and Victor Heerman who did the script, and Katharine Hepburn, Frances Dee, Jean Parker, Joan Bennett, Douglass Montgomery, Henry Stephenson, Spring Byington, Edna May Oliver and Paul Lukas who head the cast, highest praise is due. Productions like this one do credit to the whole business of motion pictures.

GILLETTE

★

WORLD PREMIERE
RADIO CITY MUSIC HALL
THURSDAY, NOV. 16TH

To them, of soaring genius, who reached for a star and brought to Earth this Miracle of Beauty.

MERIAN C. COOPER, Producer
Kenneth Macgowan, Associate
GEORGE CUKOR, Director

NRA MEMBER U.S. WE DO OUR PART

RKO Radio PICTURES

HEART AND CASCADES THE SOUL IN GLORY UNDIMMED! . .

M. P. DAILY SAYS

"A GEM"

"LITTLE WOMEN," produced by RKO, is fine enough and beautiful enough to belong to the whole picture business. It will beat down censorship arguments, bring new patrons to theatres, and if not that, certainly return many stragglers to the fold.

Wholesomeness and simplicity, twin characteristics which once meant something to the industry, return here and, as those who never doubted it have known all along, re-establish their rightful place. "Little Women" is like a delicate, nostalgic something out of the past — romantic, heart-thumping and appealing.

From Sarah Mason's and Victor Heerman's adaptation of Louisa May Alcott's American classic, to George Cukor's direction, to the highest of acting standards carried principally by the talented Katharine Hepburn, this Radio picture is an entertainment gem and a production achievement.

KANN

★

Katharine

HEPBURN

in LOUISA MAY ALCOTT'S

LITTLE WOMEN

with

JOAN BENNETT • PAUL LUKAS

FRANCES DEE • JEAN PARKER

EDNA MAY OLIVER

Douglass Montgomery • Henry Stephenson

400 Pictures for Market in France

(Continued from page 27)

These theatres are not so interested in the quota. They have for their programs all product, French or dubbed, released since the first months of 1932.

How many pictures will the French market have for the new season? Here is the situation, as regards first releases.

FRENCH PRODUCTION

Pictures passed by the National Board of Censorship before July 1 and not yet released (except in one or two exclusive theatres)	30
French pictures finished since July 1	53
French pictures now shooting or cutting	30
French pictures in preparation which will be finished before the end of the year	50
	163

FRENCH PICTURES MADE IN FOREIGN COUNTRIES:

Pictures passed by Censorship before July 1 and not yet released:	
Made in Germany	8
Made in Austria	3
Made in Italy	1
Made in Czechoslovakia	1
	13
Pictures made in foreign countries now finished or shooting or cutting (since July 1):	
Germany	18
Austria	1
Czechoslovakia	2
United States	1
Italy	1
	23

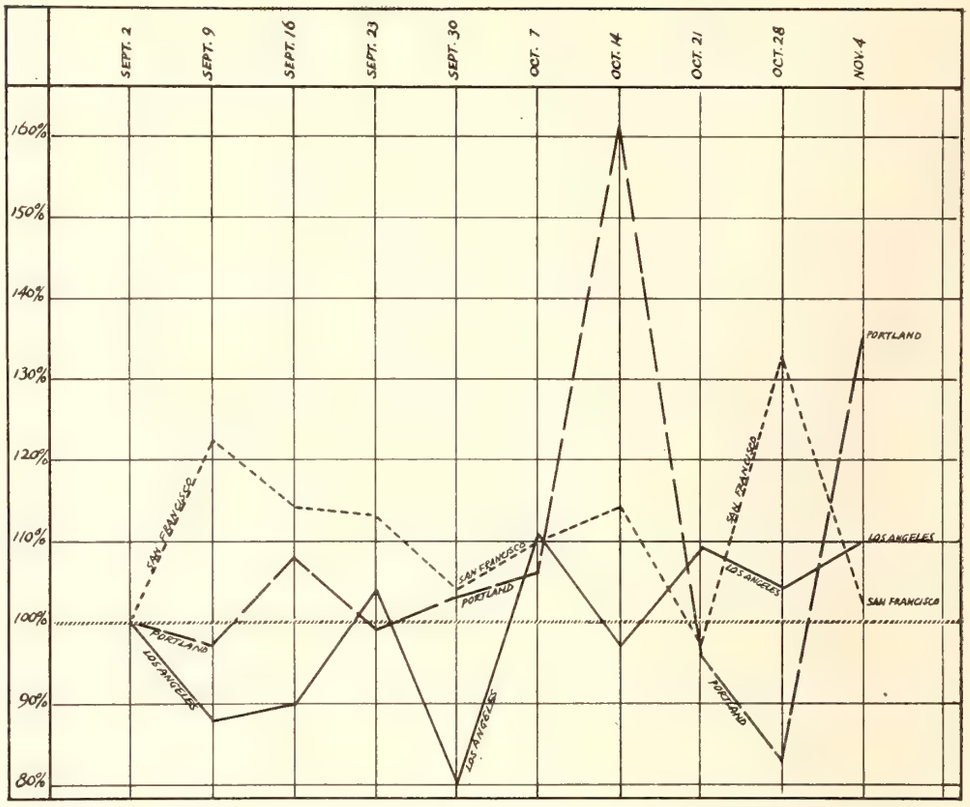
FOREIGN PICTURES DUBBED IN FRENCH:

Pictures passed by the Censorship before July 1 but not shown yet in general release:	
American	16
German	3
British	2
Italy	2
	23
Pictures entered at the Censorship before July 1 and which will have their visa not included in the 70 limit, for each six months:	
America	52
German	22
British	7
Czechoslovakia	2
Polish	1
Austrian	4
	88
Dubbed pictures to be permitted from July 1 to December 31	70

SUMMARY:

FRENCH MARKET FOR 1933-34 (including only pictures which will have their first release before February, 1934):	
French pictures	163
French pictures made in foreign countries	38
Dubbed pictures (passed by the censor before December 31)	181
	382

To this number of 382 films must be added about 15 French pictures, five French pictures made in foreign countries and half of the dubbed pictures for the first six months of 1933, or 35. It is probable these 35 will be released before the summer season.



The chart, based on Motion Picture Herald's weekly tabulation of box office grosses, indicates the business done in three West Coast key cities for the ten weeks period beginning September 2, 1933. The receipts in each city for that first week are taken as 100 per cent.

Wall Street Role In Films Traced

(Continued from page 22)

shares, out of which 25,000 shares of preferred and all of the common actually were issued, the common being issued to himself, and the preferred being sold to the bankers to acquire the three aforementioned companies.

Mr. Clarke said that the 25,000 shares of preferred which International Projector sold to the bankers for $90 a share, plus 75,000 shares of common, were offered to the public at $100 and accrued dividends.

Q.—So that after the flotation and sale to the public of those 25,000 shares at $100—each share calling for a share of common stock to accompany each share of preferred stock—the bankers still had 50,000 shares of the capital common stock?

A.—Yes, unless, of course, they gave some away to the brokers to sell it, of which I do not know.

As to the trading account which was formed in December, 1928, to deal in International Projector stock, Mr. Clarke said the purpose of the formation was to "protect" the stock. He testified that any protection the market received from the operations of this trading account was principally to his own benefit, and also that when the account was formed he had in mind the establishment of a larger organization to acquire International Projector on an exchange of stock basis. This eventually came into existence in August of 1928, as General Theatres Equipment Corp.

Mr. Pecora then asked Mr. Clarke how many shares of International were exchanged for shares of General Theatres on a basis of one and a quarter of General for one of International. Mr. Clarke replied that 800,000 shares were thus involved.

"And of that amount how many shares did you own at that time?" the counsel questioned.

"Something less than 600,000 shares," Mr. Clarke replied.

"How many shares were exchanged on a share-for-share basis?"

"Two hundred thousand shares."

"Who owned those 200,000 shares? The public?"

"I would say so—yes," replied Mr. Clarke.

On Saturday the Senate banking and currency committee, through Mr. Pecora, disclosed that syndicate loans totaling $208,938,876 were approved by the board of directors of Chase National Bank between Jan. 4, 1928 and August 17, 1933, the largest single loan being one of $27,150,000 made May 7, 1930, to a syndicate headed by Chase Securities Corp. for a General Theatres Equipment transaction.

The next largest individual loan was one of $15,377,812, made on the same date, to a syndicate managed by Pynchon & Co., which also dealt in General Theatres securities.

Paramount Sales Heads At White Sulphur Springs

Paramount division and district managers will hold an informal special meeting at White Sulphur Springs, W. Va., this weekend for a general discussion of sales. George J. Schaefer, sales head, will preside at the three-day session. Among executives attending will be Neil Agnew, J. J. Unger and Stanley Waite.

WARNERS NOW ON PROFITABLE BASIS; '32-'33 LOSSES REDUCED 8 MILLIONS

Small Net Profit Earned in September and October, for First Time in Three Years, After All Charges

[*Warners' detailed financial statement, and comparisons, appear on page* 34]

The motion picture industry last week advanced another step in its program of financial rehabilitation when Warner Brothers Pictures, Inc., was added to the list of film companies whose managements have hurdled the obstacles of the depression era and are now operating profitably. For the first time in about three years, Warners earned a small net profit during September and October, after deducting all charges, including interest, amortization and depreciation.

Net Loss Cut 55 Per Cent

Although in the industry in general film rental and box office receipts for the year ended Aug. 26, 1933, represented a substantial reduction compared with the previous year, the net loss reported by Warners for the year showed a decrease of 55 per cent as compared with the previous year. Since August 26 the company has been operating at a small net profit, the full extent of which will not be known until the statement for the first quarter of the new fiscal year is issued.

For the year ended August 26, 1933, the net loss after all charges, including interest, amortization and depreciation, was $6,291,748, as compared with a net loss of $14,095,054 for the previous year. Before amortization and depreciation of properties there was a net profit for the year of $1,941,359.

A reduction of 78 per cent in net loss as compared with the corresponding period last year was reported for the quarter ended August 26. The net loss for the quarter this year was $1,269,973, as compared with a net loss of $5,852,298.93 (including a special film adjustment of $1,368,524) for the quarter ended Aug. 27, 1932.

$1,176,591 Net Charge to Deficit

In addition to the operating loss sustained by the company, a net charge of $1,176,591 was made to deficit. This represented losses of a non-recurring nature, including losses arising from the disposal of certain unprofitable properties and including a profit of $1,286,070 arising from the retirement of debentures and other funded obligations. Mortgages and funded debt were reduced from $96,922,500 as of Aug. 27, 1932, to $90,627,930 as of Aug. 26, 1933, without making any substantial change in the cash position of the company. Cash on hand on Aug. 26, 1933, was $2,831,123, as compared with $2,928,645 on Aug. 27, 1932.

"The improvement resulted in large part from economies effected in the company's operations, including the production of pictures," said Harry M. Warner, president.

"The funded indebtedness of the company maturing within one year amounts to $8,151,950," Mr. Warner explained. "Included in this sum are $3,345,850 of sinking fund and mortgage installment payments. As has been true in past years, bonds to apply against these items can be purchased at substantial cash discounts. Moreover, in the past the company has been successful in renewing mortgages as they mature. Similar success during the coming year is anticipated. Since Aug. 26, 1933, the company has retired sufficient of its optional 6 per cent convertible debentures to cover the purchase fund requirements due August, 1934."

Six Directors To Be Named

"As no dividend has been paid on the preferred stock since March 2, 1932," Mr. Warner added, "the preferred stockholders will be entitled to elect six directors (constituting a majority of the board) to succeed the directors whose terms of office expire on Dec. 11, 1933, the date of the next annual meeting. Proxies will be mailed on Nov. 15, 1933, to the holders of preferred and common stock of record at the close of business on Nov. 10, 1933, the record date for stock entitled to vote at this meeting."

In addition to cash of $2,831,123, current assets on Aug. 26, 1933, totaled $14,009,157, against current liabilities of $12,468,440, and compared with $14,881,361 and $12,743,189, respectively, on Nov. 26, 1932.

The Aug. 26, 1933, statement gave effect to $2,008,595 in deposits to secure contracts; to $2,388,611 in investments and advances. Properties owned and equipment were worth $116,759,755, plus properties leased, valued at $24,557,642, which with $8,531,468 in goodwill, and miscellaneous assets, brought the total assets to $169,791,058.

Some of the corporation's liabilities were: remittances from foreign subsidiaries, held in abeyance, $362,624; purchase money or contractual obligations and notes payable maturing serially after one year, $1,350,387; and $34,440,000 in optional 6 per cent convertible debentures, series due 1939. Mortgages and other bonds, less bonds held in treasury, totaling $56,187,930.

Capital stock issued and outstanding follows: 3,801,344 shares of common stock of par value of $5 each, $19,006,722; 103,107 shares of preferred stock at $55 a share, $5,670,885.

Catholic Group To Check Moral Standards of Films

Out of the recent International Catholic Cinema Congress at Brussels, Belgium, has come the formation of a group to check moral standards in films produced throughout the world, with the objective of discouraging immoral and anti-religious films.

A full-time secretary will be named to travel to various countries, communicating with organizations sympathetic to the aims of the new group.

Edward N. Hurley Dies; Advisor on Picture Code

Edward N. Hurley, manufacturer, financier, and wartime chairman of the United States Shipping Board, died in Chicago Tuesday. He was 69 years of age.

Mr. Hurley had recently acted in an advisory capacity to the National Recovery Administration on labor matters and was present at the public hearings on the motion picture industry's code in Washington early in September.

Named Florida Censor

Governor Scholtz of Florida has appointed Miss Eugenia N. Talley, of Miami, to succeed her mother, Mrs. Henry Talley, who died recently, on the Florida state board of motion picture review.

Repeal Is Seen As Aiding Box Office

Stimulated theatre attendance is seen by the majority of distribution and theatre executives, as a result of the repeal of the Eighteenth Amendment, while several feel the legal dropping of the bars will have no appreciable effect on box offices, without, however, indicating a belief in a decline of receipts.

Increase in employment, attraction of people to theatrical districts are reasons cited as probably resulting in increased business by theatres. Among those who see no particular effect either way are Felix Feist, MGM general sales manager; Al Lichtman, vice president in charge of United Artists distribution; Jules Levy, general sales manager of Radio; David Palfreyman, MPPDA; Boris Morros, Paramount.

Those who feel an increase in attendance will result from repeal include George J. Schaefer, vice president and general manager of Paramount Pictures; Abe Montague, Columbia general sales manager; James R. Grainger, Universal general sales manager; S. L. (Roxy) Rothafel; Sam Dembow, Publix; Charles L. O'Reilly, president of the Theatre Owners Chamber of Commerce, New York, and John D. Clark, general sales manager of Fox.

Examination Suspended

Further examination into the affairs of New York Investors, Inc., was suspended Tuesday in Brooklyn federal court pending the outcome of the scheduled trial to decide whether or not the company is insolvent. An involuntary bankruptcy petition was filed against the company October 13. Judge Byers, who issued the suspension order, said that if New York Investors is able to prove itself solvent at the trial, now postponed to December 6, further examination will be an unnecessary expense.

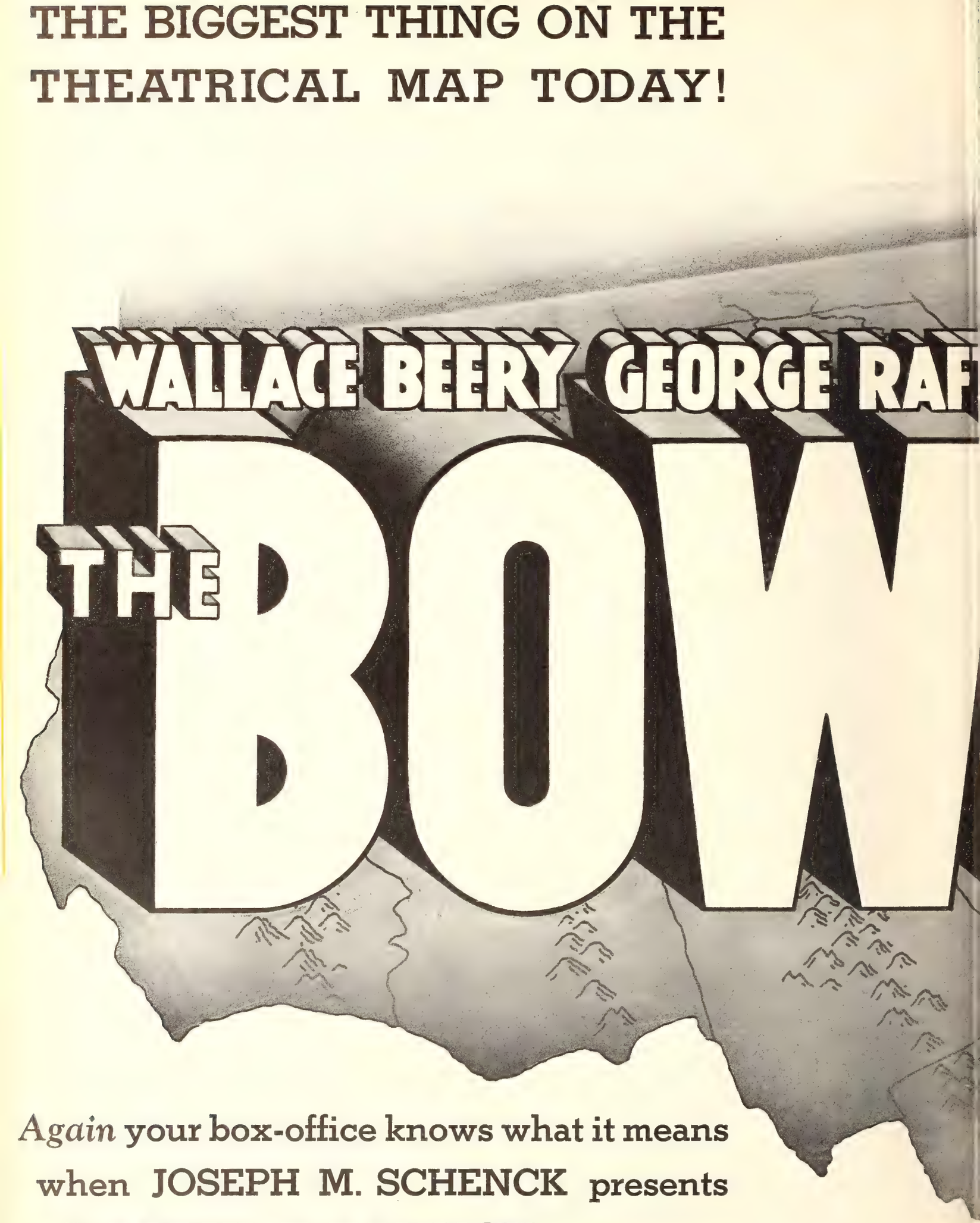
President Sees Dowling Film

President Roosevelt on Wednesday evening witnessed a special preview screening of the first Arthur Hopkins-Eddie Dowling production, "The Great Adventure," slated for early Paramount release. The President and Mrs. Roosevelt entertained Lillian Gish, who is featured with Roland Young in the production, and Eddie Dowling, at dinner at the White House before the screening.

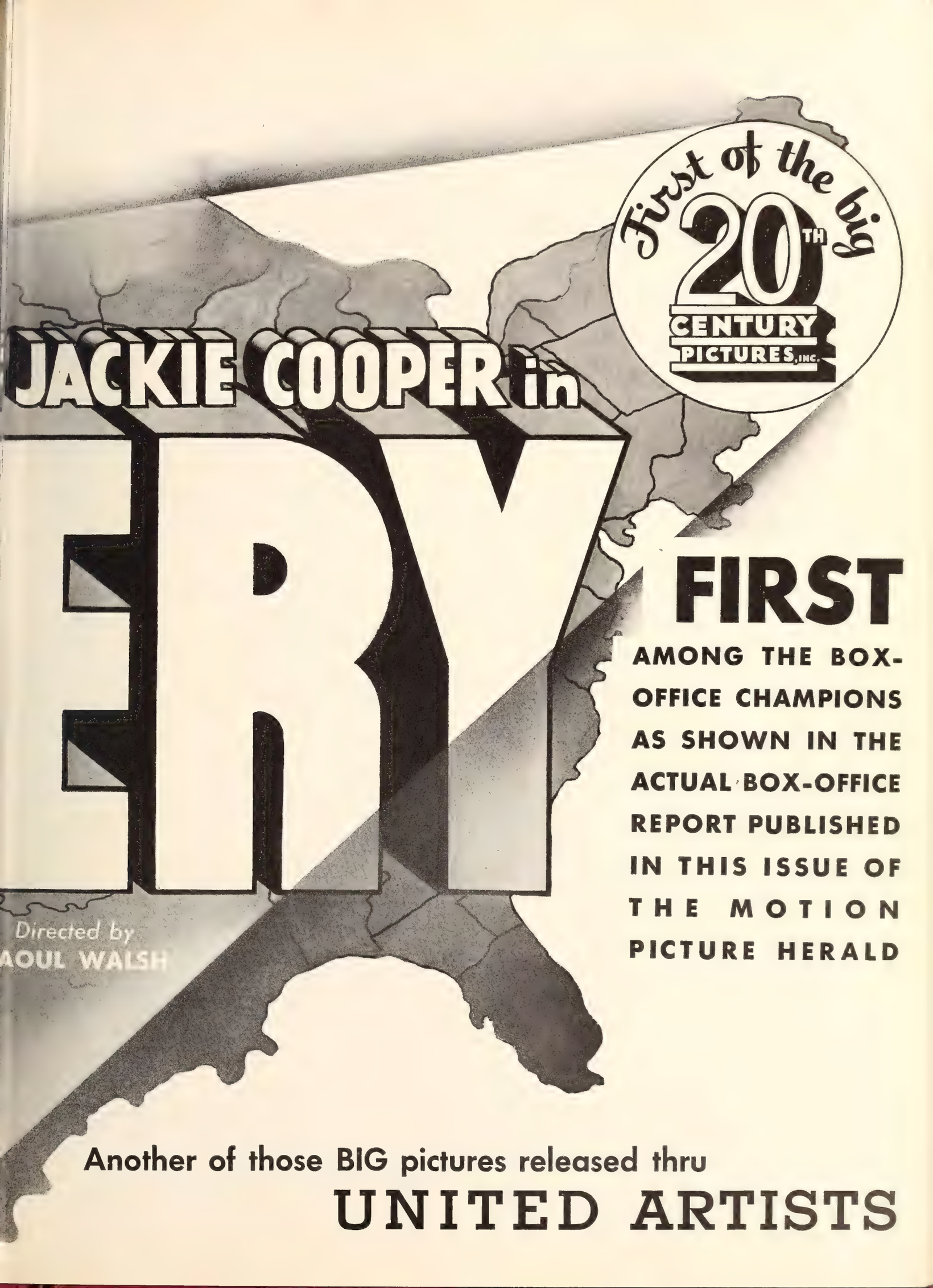
Foreign Sales Heads Meet

Foreign sales managers of American distributors met Tuesday at the offices of the Motion Picture Producers and Distributors of America to discuss the advisability of withdrawing from the Czechoslovakian market. No decision was reached, however. A report of Don C. Bliss on the Czechoslovakian situation was read.

THE BIGGEST THING ON THE THEATRICAL MAP TODAY!



Again your box-office knows what it means when JOSEPH M. SCHENCK presents a DARRYL F. ZANUCK production


First of the big
20TH
CENTURY
PICTURES, INC.
JACKIE COOPER in
BY
Directed by
AOUL WALSH
FIRST
AMONG THE BOX-OFFICE CHAMPIONS AS SHOWN IN THE ACTUAL BOX-OFFICE REPORT PUBLISHED IN THIS ISSUE OF THE MOTION PICTURE HERALD
Another of those BIG pictures released thru
UNITED ARTISTS

HIGHLIGHTS OF WARNER FINANCES

PROFIT AND LOSS ACCOUNT FOR YEAR ENDED AUG. 26, 1933, INCLUDING SUBSIDIARIES

NET INCOME before providing for amortization and depreciation, interest and miscellaneous charges		$23,504,457.79
DEDUCT:		
Amortization of film costs (exclusive of depreciation of studio properties)	$16,074,565.42	
Amortization and depreciation of all properties	8,233,107.59	
Interest and discount expense	5,573,477.81	
Provision for investments in affiliated companies	111,483.07	
Provision for losses of companies formerly in equity receivership	70,769.18	
Miscellaneous charges	77,810.76	
		30,141,213.83
NET LOSS before other income and minority interests' share of profits and losses		$ 6.636,756.04
DEDUCT—Other income:		
Interest and discount earned	$ 151,780.51	
Dividends received from affiliated companies	89,054.71	
Miscellaneous income	101,142.70	
		341,977.92
NET LOSS before minority interests' share of profits and losses		$ 6,294,778.12
DEDUCT—Proportion of net losses applicable to minority stockholders		3,029.66
NET LOSS from operations for the year ending August 26, 1933, carried to deficit		$ 6,291,748.46
DEFICIT, August 27, 1932	$12,078,665.19	
DEDUCT:		
Adjustment of income tax reserves of prior years	$ 690,000.00	
Adjustment of royalty and other reserves in respect of prior years	106,259.43	
Profit on redemption of 6% convertible debentures and bonds of subsidiary companies	1,286,070.98	
	2,082,330.41	
	$ 9,996,334.78	
ADD:		
Net loss on sales or abandonments of properties	$1,535,894.57	
Loss on sale of subsidiary company	334,444.18	
Provision for loss on guaranty of mortgage of an affiliated company	546,730.71	
Net loss on miscellaneous investments and advances	17,966.33	
Appropriations authorized by the board of directors in respect of the following:		
Investment in and advances to Skouras Bros. Enterprises, Inc. (in bankruptcy)	668,665.86	
Investment in and advances to an affiliated company	155,220.17	
	3,258,921.82	
		13,255,256.60
DEFICIT, August 26, 1933, carried to balance sheet		$19,547,005.06

A FOUR-YEAR HIGHLIGHT OF CONSOLIDATED INCOME

	Year ended Aug.26, '33	†Year ended Aug.27, '32	Year ended Aug.29, '31	Year ended Aug.30, '30
Net before charges	$23,504,457	$23,045,518	$36,371,383	$52,340,301
Amortization and depreciation	24,307,673	30,572,965	38,157,974	37,036,851
Interest and miscellaneous charges	5,833,540	6,882,221	7,202,987	5,674,179
Special adjustment	.....	.....	.....	1,409,294
Federal taxes	.....	.....	21,551	1,125,000
Loss	$ 6,636,756	$14,409,668	$ 9,011,129	‡$ 7,094,977
Other income	341,987	315,784	1,184,027	*217,554
Loss	$ 6,294,778	$14,093,884	$ 7,827,102	‡$ 7,312,531
Minority interest	3,030	1,170	91,503	237,910
Net loss	$ 6,291,748	$14,095,054	$ 7,918,605	‡$ 7,074,621
Preferred dividends	.....	198,481	396,962	402,740
Common dividends	.....	.....	.....	8,080,380
Deficit	$ 6,291,748	$14,293,535	$ 8,315,567	$ 1,408,499
Profit and Loss deficit	19,547,005	12,078,665	¶223,747	¶11,027,379

* Equity in undistributed earnings of affiliated companies. † Excluding Skouras Bros. Enterprises, Inc., and St. Louis Amusement Co. and their subsidiaries. ‡ Profit. ¶ Surplus.

CONSOLIDATED BALANCE SHEET OF WARNERS AND SUBSIDIARIES

ASSETS

	Aug. 26, '33	Aug. 27, '32	Aug. 29, '31
*Real estate, buildings, leaseholds, equities, etc.	$141,317,397	$151,833,528	$165,163,673
Cash	2,831,124	2,928,645	3,767,088
Notes, etc., receivable	83,612	157,692	397,049
Accounts receivable, etc.	1,311,738	1,352,454	3,129,927
Production and royalty advances	33,431	26,928	535,450
Inventories	9,219,276	9,442,645	16,554,210
Rights and scenarios	529,976	995,901	1,397,486
Mortgages, etc., received	253,932	328,016	181,611
Deposits to secure contracts, etc.	2,008,595	1,838,840	2,387,027
Investments and advances	2,388,613	3,784,195	8,291,666
Deferred charges	1,281,895	1,347,640	3,333,840
Goodwill	8,531,468	8,695,675	8,718,425
Total	$169,791,058	$182,727,759	$213,857,452

LIABILITIES

§Preferred stock	$ 5,670,885	$ 5,670,885	$ .....
†Common stock	19,006,722	19,006,722	.....
Capital stock	.....	.....	¶88,621,964
Mortgage and funded debt	90,627,931	96,922,501	104,898,927
Notes payable	408,393	838,337	2,376,693
Accounts payable and sundry accruals	9,673,392	9,791,473	8,517,783
Purchase money obligations	803,665	768,762	1,453,435
Preferred dividend payments	.....	.....	99,240
Due affiliated companies	130,317	197,019	72,171
Royalty payments	1,190,841	980,858	768,410
Rer for prm an dbs, etc.	.....	.....	2,706,776
Contining res	935,095	860,164	2,706,776
Advance payment film deposits, etc.	216,833	330,145	657,674
Proportion of capital stock and surplus of subsidiaries applicable to minority stockholders	653,263	841,848	1,114,449
Deferred income	1,937,230	908,296	325,792
‡Remittances from foreign companies	362,625	188,078	238,316
Contract obligations	1,350,387	1,175,852	1,782,075
Capital surplus	56,325,484	56,325,484	.....
Deficit from operations	19,547,005	12,078,665	a 223,747
Total	$169,791,058	$182,727,759	$213,857,452

* After depreciation and amortization. † Represented by 3,801,344 no-par shares. ‡ Remittances from foreign subsidiaries held in abeyance. § Represented by 103,107 no par shares. ¶ Combined preferred and common stocks. a Earned surplus.

once again folks

FOX MANPOWER SCORES A HIT WITH THIS FLAMING SUCCESSOR TO "CALL HER SAVAGE"

Clara Bow in the supreme dramatic performance of her amazing career. Thrills that halt your pulse beat. Hearty, robust laughter. Above all... romance... revealing the deep emotional currents of an impassioned woman's heart. Prepare for one of your greatest profit runs of the year.

Clara BOW *in* HOOPLA

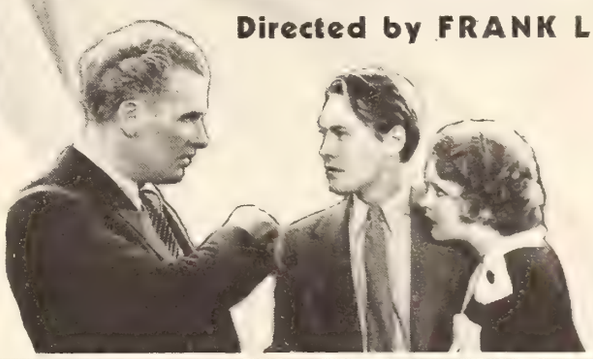
with

PRESTON FOSTER
RICHARD CROMWELL
Herbert Mundin • James Gleason • Minna Gombell

From the play "The Barker" by JOHN KENYON NICHOLSON. Stage play produced by CHARLES L. WAGNER.

Al Rockett Production

Directed by FRANK LLOYD



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FOX MOVIETONE NEWS

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SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

ESKIMO

a review by TERRY RAMSAYE

With a considerable fanfare of marquee orchestras, microphones, fan mobs, celebrity attendance, mounted police cossacking the sidewalks and other standard manifestations of a major ballyhoo opening in Broadway, Metro - Goldwyn - Mayer brought forth "Eskimo," a pretentious expeditionary-drama production at the Astor theatre in New York Tuesday night. The production is receiving emphatic promotional attention in its New York keynoting and pace making campaign, which will be dealt with in the next issue of MOTION PICTURE HERALD *in the Managers' Round Table section.*

"Eskimo" is a geographical-adventure-melodrama of life, some real and some alleged, in the Arctic, all seen as Hollywood sees the world.

The lengthy production strives for bigness and epic sweep by immense perspectives of storm-swept ice and snow as the interspersed background for the story action. The pictorial content is about equally divided between the Arctic and the West Coast production plant, with the application of many processes adequate for the illusion of audiences under the spell of emotional attention.

The exhibitor will likely find it of profit toward audience acceptance to make adequate and suitable reference to earlier expeditionary dramas, including "Trader Horn," also directed by W. S. Van Dyke, the director of "Eskimo," to establish a category of entertainment in the consumer's mind.

In character of material the story, which is made of a narrative brew from two novels by Peter Freuchen, an Arctic adventurer, with sundry Hollywood embellishments, belongs to the school of the Leatherstocking tales of James Fenimore Cooper. In "Eskimo" we have the saga of the intrepid hunter hero, a noble native, pitted against forces of evil personified by wicked white traders. Like his screen forebear, "Nanook," the hero of "Eskimo," one "Mala," is also concerned vastly with the eternal struggle against starvation, with arrow and harpoon.

But it was with no James Fenimore Cooper touch that Hollywood's technique laid on the sex coloration of this Eskimo piece. Native women are very considerably bounced about between natives and white traders with expository emphasis on alleged and generous *mores* of the Eskimos. There is that about this aspect of the production which will make it perhaps not entirely discreet for the exhibitor to seek much of enthusiastic cooperation from the clubwomen, the churches and the schools. The Hollywood version of a pretty native and her naivete might be considered too educational and slightly calculated to send the yearning adolescent off on dream errands more concerned with the igloo than the bears and seals.

Justice, official and unofficial, in the drama is represented by those imperishable wonder men, the Royal Northwest Mounted. They, as usual, "get their man," who is, of course, the heroic "Mala" who killed for love and righteousness, and having got him let him go again for a tragic-happy ending. The action appears to be laid in Alaska and one is to be a bit puzzled as to what jurisdiction the Mounted Police may have had—but that's a mere detail of no importance.

The high points of the story and picture are hunting scenes with milling masses of caribou, natives in pursuit of a whale, "Mala's" escape from police barracks and his battle with an Arctic wolf. The escape sequence entails pulling his hand through a cuff with vast torture incident to peeling the flesh away. This is long enough to suffice for the most sadistic.

The official credits issued solemnly aver that the picture carries an all-native cast. One spectator, while entirely satisfied with the cast, held considerable ethnological doubtings. At least three of the "Eskimos," including "Mala" and two of his best wives, presented histrionic ability which was never nurtured on whale blubber.

"Eskimo," considered in its most favorable light, presents opportunity for an ambitious offering of contrast with the current run of screen fare. It takes the drama out where the winds drive across the floes and seas and forgets the namby pamby frivols of the product which derives from the Broadway stage.

Produced and distributed by Metro-Goldwyn-Mayer. Directed by W. S. Van Dyke. Original story by Peter Freuchen. Adaptation by John Lee Mahin. Photographed by Clyde DeVinna. Release date not set. Running time, 117 minutes.

ALL NATIVE CAST

As Husbands Go

(Fox-Lasky)

Romantic Comedy

A different version of the triangular-love plot, this picture is romantic and lightly dramatic, but comedy is the element which should most interest audiences. Through that angle is developed a vien of human interest which, directing sympathies into the proper channels, gives the picture color and appeal for both men and women patrons, though it is too sophisticated to mean much to youngsters.

Premised on the problem idea, dialogue necessarily assumes a greater importance than action, yet there is enough of that quality also. Three situations constitute the framework of the structure, each one developing an anti-climax of its own that opens the way to the triumph-of-virture finale.

While in Paris with Emmie, Lucille falls in love with Roland and the feeling is arduously reciprocated. Promising to obtain a divorce from Charles, the girls come home, Emmie bringing the suavely comic fortune-hunting Hippy along. Charles has been so thoughtful in doing everything to make Lucille happy and prove his love that she cannot force herself to make good her promise to Roland. But Emmie's haphazard conduct threatens to upset Lucille's secret. Then Roland comes to America. Realizing Charles' love, he becomes his pal. A fishing trip is followed by an all-night drinking party, and Roland departs, leaving Lucille a message that tells her he understands and appreciates everything.

Logically, the Baxter drawing power is the predominating showmanship asset, but Helen Vinson and Warner Oland should not be overlooked. Miss Vinson as the woman torn between two loves and Oland, out of his Oriental role, mean much in the smaller communities. Two new names that can be talked about are Catherine Doucet and G. P. Huntley, Jr.

A topical campaign should combine cast names with the title. Direct your energies towards arousing the maximum feminine attention by the use of tricky question-asking catchlines which suggest a comedy of misunderstood love.—MCCARTHY, Hollywood.

Produced by Jesse L. Lasky. Distributed by Fox. Directed by Hamilton MacFadden. Based on play by Rachel Crothers. Screen play by Sonya Levien. Additional dialogue by Samuel Behrman. Photographed by Hal Mohr. Running time, 78 minutes. Release date, Dec. 29, 1933.

CAST

Charles Lingard	Warner Baxter
Lucille Lingard	Helen Vinson
Hippolitus Lomi	Warner Oland
Emmie Sykes	Catherine Doucet
Roland Derbyshire	G. P. Huntley, Jr.
Peggy Sykes	Eleanor Lynn
Jake Cannon	Frank O'Connor
Wilbur	Jay Ward

Blood Money

(United Artists-20th Century)

Melodrama

Every town has its bail bond racket. That fact alone lends a special patron-interesting value to "Blood Money" which for selling purposes exceeds in importance either star names or story content. Moving in an underworld atmosphere, this picture nevertheless presents a novelty in concept and story-telling technique that treats a familiar subject in an attention-arresting manner. The picture has a timeliness which easily may be steered into channels to arouse patron curiosity. As a picture, it possesses the entertainment elements, which, properly publicized and exploited, should catch the fancy of the modern audiences.

Bailey, a bondsman, is the ally of every type of crook from bank robber to shoplifter. Apparently deeply fond of his paramour, Ruby, he falls for Elaine, society bred kleptomaniac. Conflict arises when the girl and Ruby's bank-robbing brother, Drury, become infatuated. Drury, planning to jump his Bailey-bail, entrusts $50,000 in gold bonds to Elaine and $300,000 in registered bonds to destroy. She gives Bailey the "hot bonds" instead, and Bailey turns on his underworld pals, particularly offending Ruby, who sets all the big shot crooks and racketeers in town against Bailey. Dramatic suspense builds to a point in a pool game where Drury is shooting for a TNT-loaded eight-ball. The jailed Drury learns that Elaine has saved the $50,000 and gets a message to his sister telling her that Bailey has been framed. She arrives at the pool-hall just in time, an accident adding to the suspense to save Bailey's

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and National Scene Trailers running ahead of the picture, introduces Universal's new name . . . Universal's new face . . . Universal's new star to a public hungry for new personalities . . . with actual scenes and actual dialog . . . samplevues of the new star herself . . .

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NATIONAL SCREEN SERVICE

sell the stars with showmanship

life. Then comes the denouement that throws Bailey into Ruby's arms and Elaine off on the trail of another sensation.

The title suggests melodramatic entertainment, and that is the thing to sell. Adapt a local topicalness to your advance publicity, which should have for its intent the direct suggestion that "Blood Money" is both an "expose" and entertainment that makes effective use of hokum in putting across its punch. Dialogue lines suggest any number of attractive catchlines and situations can be adapted to just as many ballyhoo possibilities.

As far as personalities are concerned, it is Bancroft's first picture since "Lady and Gent." All the qualities that patrons admired in the Bancroft character have been retained and accentuated. Frances Dee can be sold as the society girl with an underworld, sensation-seeking complex. Chick Chandler has a dramatic role very much different from his comedy part in "Melody Cruise," and a newcomer, Judith Anderson, star of numerous legitimate stage plays, is a new screen personality to talk about.

From a standpoint of localized campaigning, "Blood Money" permits showmen to take the picture into their own hands. Give it an energetic personal campaign, seeking support from newspapers, police officials, civic leaders.

It is a picture for adults.—McCarthy, Hollywood.

Produced by 20th Century and released by United Artists. Producers, Joseph M. Schenck and Darryl F. Zanuck. Director, Rowland Brown. Associate producers, William Goetz and Raymond Griffith. Screen play by Rowland Brown and Hal Long. Photographer, James Van Trees. Film editor, Lloyd Nosler. Art director, Al D'Agostino. Musical director, Alfred Newman. Running time, 65 minutes. Release date, Nov. 17, 1933.

CAST

Bill Bailey ..... George Bancroft
Elaine Talbert ..... Frances Dee
Drury Darling ..... Chick Chandler
Ruby Darling ..... Judith Anderson

and

Blossom Seeley
Etienne Girardot
George Regis
Theresa Harris
Kathryn Williams
John Bliffer
Ann Brody
Henry Lewis, Jr.
Sandra Shaw
Henry Kolker
Bradley Page

Christopher Bean

(MGM)

Comedy and Drama

With Marie Dressler in the show, "Christopher Bean" is one of those entire family pictures with the added personal glamour that marks it as both a deluxe and any type of patronage attraction. Sans other important values, it's merely a matter of announcing title, cast names and play dates to whet theatregoer curiosity.

Clean and homespun, dialogue rather than action drives the show along, yet there are plenty of situations developing comedy, drama, human interest and excitement. While treated in a different vein, Dressler's character is somewhat reminiscent of her "Emma" role, wherein audience attention and sympathy are riveted on her. Yet the picture is so handled that the members of the Haggett family, father and mother and two daughters, Susan and Ada, as well as the boy friend, Warren, bask in the spotlight.

In story, Abby is the veteran of nineteen years as maid of all work in the Haggett household. All the family joys, tragedies, romances and every day life are just as much part of her life as they are theirs. On the day she is quitting her job, it develops that some paintings by the late Christopher Bean have suddenly become fabulously valuable. The Doctor, having been selfishly chiseled out of a pair for a trifle, suddenly becomes aware of their worth. Having used the Bean paintings to cover the henhouse and patch leaky roofs, it develops that the only one extant is a portrait of Abby that hangs in her room.

Amid much excitement, Haggett and his wife avariciously and hypocritically seek to defraud Abby out of the portrait as art connoisseurs boost their price. Getting wise to the fact that she is being double-crossed, Abby reveals that she will not part with the portrait, but also that she has about a dozen others that Mrs. Haggett thought she burned in a bonfire as worthless. On top of that it is revealed that she is the widow of Christopher Bean and that the paintings are her rightful legacy. They are not for sale, as far as the Haggett family is concerned. Abby takes them to Chicago, where they will be of service in rehabilitating her sister's poverty-stricken family.

There's comedy to sell in this one and a fine moral lesson in the results of human greed that would toss a faithful slavey into discard for a wad of dough. There is natural convincing acting on the part of the entire cast, with Barrymore and Beulah Bondi effectively supporting Dressler that gives the down to earth comedy drama story plenty of punch.

For all practical purposes, "Christopher Bean" is one of those standby shows that in the face of any competition has the name and entertainment values.—McCarthy, Hollywood.

Produced and distributed by Metro-Goldwyn-Mayer. A Sam Wood production, associate producer, Harry Rapf. Screen play by Sylvia Thalberg and Laurence E. Johnson. Based upon the play, "The Late Christopher Bean." Adapted by Sidney Howard from the play, "Prenez Garde a La Peinture," by Rene Fauchois. Running time, 87 minutes at preview, release length to be determined. Release date, November 17, 1933.

CAST

Abby ..... Marie Dressler
Dr. Haggett ..... Lionel Barrymore
Susan ..... Helen Mack
Mrs. Haggett ..... Beulah Bondi
Warren ..... Russell Hardie
Rosen ..... Jean Hersholt
Davenport ..... H. B. Warner
Ada ..... Helen Shipman
Tallant ..... George Coulouris
Maid ..... Ellen Lowe

Eat 'Em Alive

(Real Life Pictures)

Animal Life

Pictured in a manner perhaps more graphic than any of its predecessors in similar vein, "Eat 'Em Alive" is, in effect, a motion picture nature study. Because it is so graphic, so sharply realistic, it offers the exhibitor entertainment possibilities as well.

Its very reality may present a handicap. It is, actually, almost too good. Pictured virtually in silent form, with the addition of appropriate musical score and the explanation of a narrator, is the story of the vicious struggle for a precarious existence among the crawling things of the great Southwestern American desert, snakes, lizards, scorpions, spiders. The photography can be considered no less than a contribution to the natural lore of the desert. An "adventurer" wanders the desert in a modern motor truck, pitching his tent where he may and investigating the manner of life of the combatants in the eternal strife.

A screened foreword from the producers of the film states simply that the content is definitely authentic, that some of the sequences might well be found revolting by some of the audience, but that it is a true picture of conditions, as they exist, without any attempt to spare feelings for the sake of moderating the drama. Stern, unrelenting drama it certainly is.

Against a desert background of considerable pictorial value, including a sequence showing an enormous fresh water lake which, strangely enough, occupies a vast expanse almost in the center of the great desert, and is fed by numerous underground hot springs, most of the film's content progresses in a series of dramatic episodes.

The actors are all desert inhabitants. Highlighting the film are, in succession, battles to the death, first, between a "sidewinder" rattler and king snake, climaxed by the not too pleasant but excellently photographed spectacle of the king snake swallowing the "sidewinder," in the only manner the snake eats, by swallowing his food whole, forcing it down his throat by muscular contraction. There comes a fight between a gila monster and a diamondback rattler, another between a mongrel dog and a rattler, with the dog supposedly saving a baby from the snake; a monkey-faced owl and a snake, a centipede and a black spider, after which the centipede feasts on his victim; a fitch and a desert rat, a fitch and a rattler, which ends in a draw. Also is a most interesting battle between two giant land turtles, butting each other until one turns the other on his back, from which position there is no return, death being the only answer. A touch of comedy has its place, as the tiny fitch gets into trouble. Harold Austin, who produced the picture, renders the accompanying dialogue in interesting fashion.

It is strong material, perhaps too strong for the average school child, and for many of the feminine patronage. Yet, in its fashion, it is entertainment, vital drama of the sort not often seen. With a clear indication to the patronage of what they are to see, let the exhibitor promise something unusual, but exercise care in the selling.—Aaronson, New York.

Produced by Harold Austin. Distributed by Real Life Pictures. Narration by Harold Austin. New York release date, November 3, 1933. Running time, 60 minutes.

Mervyn LeRoy was the director of "Tugboat Annie," MGM production that won first rank in both the August and September Box Office Champions, established by Motion Picture Herald's *weekly compilation of box office receipts in key cities of the land. The picture was also among the Champions of* 1932-33. *Mr. LeRoy's name inadvertently was omitted from the production details in the September Champions announcement, though duly recorded in the listing of the* 1932-33 *and the August,* 1933, *winners.*

Police Car 17

(Columbia)

Melodrama

The exhibitor may well spread his appeal to Tim McCoy's outdoor film following to be coupled with the story herein of the dramatic part played by the short wave radio in police auto patrol work. In fact, there is available a bit of potential sideline hookup with radio station, radio fan, and police department. For the marquee, then, it's the real McCoy, and to that may be added the name of Evalyn Knapp, who handles her part of the picture in a way that merits attention in the billing.

Whatever may be the particular community's reaction to pictures of the gangland mould, there is an abundance of action to be promised the customers. Evalyn Knapp, school teacher, has been an eyewitness to a display of tact by Policeman McCoy in reconciling a family after preventing what the mother mistakenly had thought to be a kidnapping of her boy by his father.

Miss Knapp is the daughter of Wallis Clark, police lieutenant, cripped when he captured Edwin Maxwell, gangster extraordinaire. But Maxwell escapes from prison and Clark knows he will try to exact his revenge. Clark has decided to have the operation that will remove the bullet, but may remove him as well—but he feels that he is a drag on his daughter's future unless he does something. An ambulance draws up at the door and the two start away. When a second ambulance arrives, the neighbors tell of the first one and the police know that the lieutenant and his daughter have been taken for a ride with other destination

(Continued on page 42)

THE CAMERA REPORTS

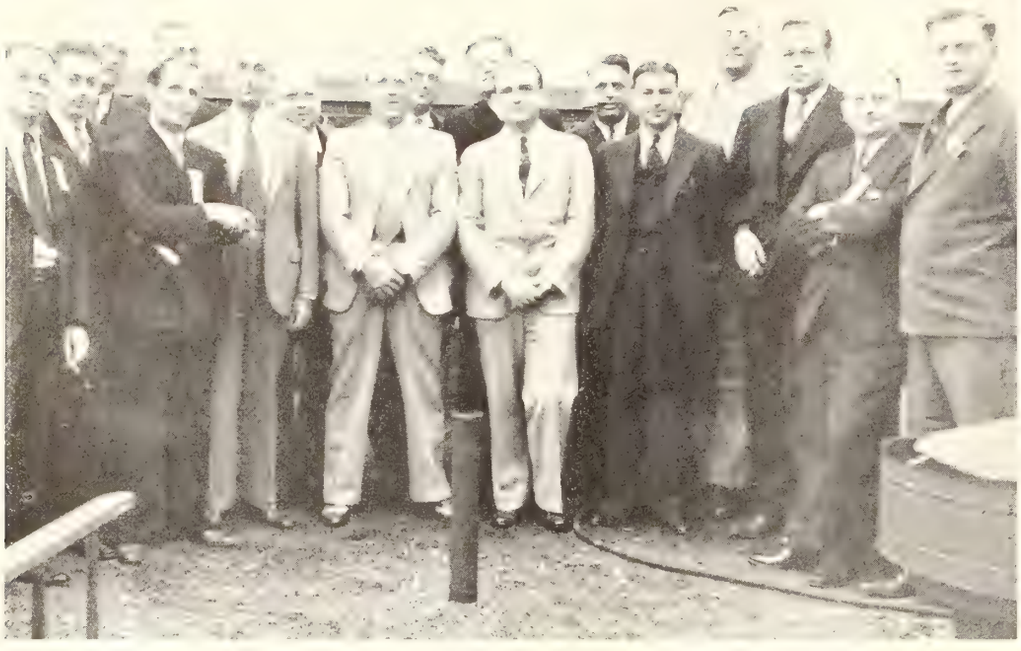
EXOTIC? Anyway, she's Kathryn Sergava, of the Moscow Art Theatre, appearing opposite Warren William in Warners' "Bedside" and signed to a new contract after the first rushes.

SIGNED. Dorothy Ward (above), chosen by Phyllis Haver from a five-and-dime counter, is to play leads for Educational and Milton Berle (below) for a Musical Comedy short.

CONSTELLATION. Star of opera, musical comedy and screen, Grace Moore, halted work on a Columbia picture for a White House broadcast, on invitation of the President.

STILL BANJO-EYED, but not stringing anyone this time, Eddie Cantor, president of the Actors' Screen Guild, talks on code matters. (Left to right) Bernard Sobel, New York Daily Mirror; Mr. Cantor, in Goldwyn's "Roman Scandals," United Artists; Hal Horne, ad. director; Bob Steven, Cleveland Plain Dealer.

FOUR HORSEMEN. But that's a misnomer, for their vehicles of note are Warner productions. Here are William Koenig, studio manager; Mervyn LeRoy, ace director; Hal Wallis, in charge of production; Jacob Wilk, story editor. After lunch, Wilk seems to have some reserve gastronomical ammunition for later on.



SWEET SUE. Cora Sue Collins, 6 years old, in MGM's "Queen Christina."

DEBUT. Emily Lowry (below), stage ingenue, in Warners' "As the Earth Turns."

EXHIBITOR LEADERS. And here are the new officers of the Southeastern Exhibitors Association. The officers are the following: F. F. Thompson, F. F. Watson, T. E. Watson, Ben Stein, Mack Jackson, W. Hartman, Love B. Harrell, President Nat Williams, J. C. H. Wink, A. E. Van Croix, Al Fowler, H. C. Wales, L. D. Joel, L. J. Duncan, Hugh Manning, Col. William Orr, Mitchell Wolfson, O. C. Lam, Sam Borisky, Willis J. Davis, H. T. Wood, C. H. Powell, R. B. Wilby, Fred Wise, Louis Bach. Photo by Harry Nichols of Motion Picture Herald field staff.

Gifford Cochran, co-producer with John Krimsky of the production "Emperor Jones," which United Artists is releasing, returns from a visit in Germany with two jovial and lively shipmates.

TWO MODELS. Agnes Anderson, brunette winner of the title of Miss Detroit in a contest in that city of Michigan, views a model from which a full-size set is to be constructed on the Metro-Goldwyn-Mayer lot. Harry Rapf, producer of "The Hollywood Party," in which Miss Anderson becomes a screen player, explains something of the mechanics of the motion picture.

BOOK REVIEW

SCREEN PERSONALITIES. By Vincent Trotta and Cliff Lewis. New York: Grosset & Dunlap. 109 pp. Cloth; price, $1.

The authors have selected 100 motion picture players and for each prepared a page of crayon sketches and a few words of biography, with the hope, as they say in a foreword, that the information "about their lives and careers may help you know a little better the 100 human, flesh-and-blood personalities whose shadows flit daily across thousands of silver screens all over the world." The "you" addressed, obviously, are the "fans," who, should they be that interested (and interested in that way) in Nancy Carroll, for example, will learn:

"It's been said that Nancy kicked herself into success. The first kick was part of a dance act she and her sister did for an amateur performance in one of the Loew Theatres on the East Side of New York. The last and most celebrated kick was a fiery protest against not being admitted to the Paramount Hollywood Studio where she had gone to visit a friend. Anne Nichols overheard her and ten minutes later she got the feminine lead in the picture that was to send her stock to the peak. . . . She is five feet three inches in height and weighs 115 pounds. . . . She has a daughter by her first husband." Adjoining are a large crayon sketch of Miss Carroll, and four smaller sketches delineating selected junctures in her life's history.

The portrait sketches of all the players are good likenesses.—GEORGE SCHUTZ.

Variety Clubs Formed In St. Louis, Cincinnati

Harold W. Evans, manager of Loew's State in St. Louis, has been named president of the recently established Variety Club of St. Louis. It is modeled after similar groups in Pittsburgh and Columbus. Other officers are: George D. Tyson, vice-president; John Baker, secretary; Alvin A. Wolff, treasurer.

Articles of incorporation have been filed for the newly organized Variety Club of Cincinnati. Permanent officers will be elected immediately after the opening of club rooms in a downtown Cincinnati hotel shortly. This brings the total of such clubs to four.

Laughton and Chevalier Signed by London Films

(By London Correspondent)

Charles Laughton and Maurice Chevalier have been signed to three-year contracts by London Film Productions. Laughton will make five pictures in all, while Chevalier is to star in one each year. Both contracts permit playing in Hollywood as well.

London Films is spending half a million sterling (approximately $2,447,000 at current exchange) on production in the next 12 months.

Derr Leaves for Coast, Planning Six Productions

E. B. Derr, former Pathe executive, left New York for the Coast late last week following a visit in connection with Derr-Sullivan Productions, which plans six features. The first is expected to go into work in Hollywood shortly. Mr. Derr indicated distribution probably will be through a major company. Beyond that, however, he would not disclose details.

Hughes Planning Three Films

Howard Hughes was in New York this week to discuss with United Artists a deal to make three features for release by that company. His first, starting in the spring, would be directed by Lewis Milestone.

Erpi Wins Tennis Title, Nosing Out United Artists

Repeating their 1932 championship, Electrical Research Products, Inc., won this season's play at the Kings county courts, New York, with a one-match lead over United Artists by virtue of taking three from Columbia last week. The final standings were:

Team	Won	Lost
Erpi	20	4
United Artists	19	5
Fox Films	18	6
Columbia	15	9
Paramount	12	12
Warner Bros.	11	13
Consolidated	7	14
Monogram	3	21
Universal	0	24

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with
SPENCER TRACY — LORETTA YOUNG
Screen play by Jo Swerling
From the play by Lawrence Hazard
A COLUMBIA PICTURE
A Screen Guild Picture

than the hospital. McCoy proposes to Captain De Witt Jennings that Harold Huber, Miss Knapp's suitor whom he has caught in a jewelry robbery, be released so that he can trail him. Following him to his garage he fights Huber into a confession—a scene that may not maintain full audience sympathy for Tim, but nevertheless does the trick. Then McCoy arrives in time to shoot it out with Maxwell.

Concentrate on McCoy in a different type of role that still permits the vigorous action of the western, and on the radio patrol phase.

The only point to consider as far as appeal to children is concerned is whether the crime and shooting atmosphere is a factor. If that is not a point for consideration in your community, the picture may be set in for the Saturday trade.—ROVELSTAD, New York.

Produced and distributed by Columbia. Story and direction by Lambert Hillyer. Assistant director, Art Black. Cameraman, Benjamin Kline. Sound engineer, Edward Bernds. Film editor, Otto Meyer. Release date, September 30, 1933. Running time, 58 minutes.

CAST

Tim Conlon ..... TimMcCoy
Helen Regan ..... Evalyn Knapp
Dan Regan ..... Wallis Clark
Bumps O'Neill ..... Ward Bond
Johnny Davis ..... Harold Huber
"Big Bill" Standish ..... Edwin Maxwell
Harry ..... Charley West
Ace Boyle ..... Jack Long
Captain Hart ..... DeWitt Jennings

Tillie and Gus

(Paramount)

Comedy

Fun, laughs and more laughs, with the addition of a small romantic interest, a touch of almost a tear here and there, make "Tillie and Gus" a good proposition for the exhibitor. There are three box office names to plaster on the marquee. W. C. Fields, the delightful old trouper of "International House," and Alison Skipworth of equal note as a comic and able character actress, share the lead with Baby Le Roy, the current rage of the youngest generation of film players, now able to stand up and toddle, and with particular appeal to the feminine contingent of the audience.

The yarn is much of the usual stuff, and there is little attempt to make it much more than a convenient vehicle for the comedy of Fields and Miss Skipworth. They are never long absent from the screen throughout the film, and they contrive to keep things moving at a fast pace of humorous dialogue and action when they are on. A supporting cast is capable, providing good material for the stars.

As the inconsequential story opens, Clarence Wilson, crooked lawyer, is trying to do Jacqueline Wells and her husband, Clifford Jones, out of the inheritance of her father. Baby Le Roy is their son, called the "King." Notified of the estate are the girl's aunt, Miss Skipworth, plying her business at Tillie's place, somewhere in China, while Fields is given an hour to leave Alaska, after a card game that has gone wrong. As far as the children know, they are missionaries. The pair arrive, with comedy in their accidental meeting, and the taking over of a few card sharpers en route, to find the lawyer trying to do the children out of a ferry franchise and a broken down boat. The only chance to retain the franchise is victory over the rival boat, belonging to Wilson, in a race.

The fast comedy, with numerous laughs, fills the rest of the yarn, until, as expected, and amusingly, the race is won and the franchise saved. Miss Skipworth and Fields, as Tillie and Augustus Winterbottom, are the picture's best bets, not forgetting the very young and wholly charming Mr. Le Roy. Sell it with all the laugh ballyhoo that can be engendered, as straight comedy, of almost the laugh-a-minute variety, promising the patronage a good, laughable time.

Though the story may be inconsequential, it makes little or no difference, in so far as the entertainment value of the film is concerned. Use gags built around the ferryboat race angle in the story, sending invitations to the patrons to attend the great race, which takes place on the Fourth of July. The youngsters may see it as well as the adults, and it is the kind of comedy film which the entire family should enjoy. It will spot well in almost any position of the week.—AARONSON, New York.

Produced and distributed by Paramount. Directed by Francis Martin. Produced by Douglas MacLean. Photographed by Ben Reynolds. From an original story by Rupert Hughes. Screen play by Walter De Leon and Francis Martin. Art direction by Hans Dreier and Harry Oliver. Release date, October 13, 1933. Running time, 58 minutes.

CAST

Augustus Winterbottom ..... W. C. Fields
Tillie Winterbottom ..... Alison Skipworth
The "King" ..... Baby LeRoy
Mary Sheridan ..... Jacqueline Wells
Tom Sheridan ..... Clifford Jones
Phineas Pratt ..... Clarence Wilson
Captain Fogg ..... George Barbier
Commissioner McLennan ..... Barton MacLane
Judge ..... Edgar Kennedy
Defense Attorney ..... Robert McKenzie
Harrington ..... Master Williams

College Coach

(Warner)

Drama

The football season being in its full swing at the moment, a football picture should be counted upon as good selling material for any exhibitor. Also with the almost perennial discussion of the coach who, in the business of making winning football teams, follows a policy of purchasing players, this film should have an additional selling value. Of the publicity-hound coach, whose services go to the highest bidder, and whose chief interest in the game is the money in it, this production presents an active, entertaining picture.

There is excellent marquee material, selling names in the cast. Pat O'Brien, as Coach Gore, gives a racy, hard-hitting quality to his top role. Ann Dvorak, as his wife, supplies what little romantic interest the film contains, while Dick Powell, undoubtedly remembered for his Warner musical roles, is the lad interested more in the chemistry laboratory than in the gridiron. Lyle Talbot, who plays where he gets his price, is a good name, and the rest of the cast contains numerous persons who are familiars.

The story is primarily of the methods employed by Coach Gore, and the picture should be sold with that as the basis. It would not be well to indicate that such things as this film depicts actually take place too blatantly, yet it is the film's theme, and it should prove good selling to promise a closeup of how a bigtime coach might operate. There is considerable action, good dialogue, some comedy and the inevitable last minute victory coming seemingly out of nowhere.

With the trustees of the college facing a huge deficit, it is decided to hire Coach Pat O'Brien, build a football team and kick the deficit for a field goal over the crossbar of gate receipts. O'Brien comes, and with him his importations, including Talbot, boastful, swaggering, a grandstand player. Powell is a serious student, but also good football timber. O'Brien's domestic troubles become serious when his wife resents his neglect of her for his coaching duties, which include boys' clubs, newspaper stories, endorsing merchandise and the rest. His wife begins to see something of the amorous Talbot. Powell quits the team, resenting his inability to get somewhere as a student. The team is weakened, especially when Talbot is fired from the squad after O'Brien catches him in a restaurant with his wife. Everything, including the continuation of Powell's beloved chemistry laboratory, depends on the final game, and Talbot and Powell go in at the inevitable last minute to win. O'Brien is reconciled to his wife but ready to quit coaching—when a bigger and better offer comes from the rival college, and he accepts.

The college coach, in this film, is not exactly a figure for lovers of pure amateurism and the glory of sport to rave about, but O'Brien does contrive to make of him an entirely frank and straightforward figure, according to his lights.

The film is lively entertainment with a punch, chiefly contributed by O'Brien, a measure of good comedy and a football thrill for the youngsters of all ages.—AARONSON, New York.

Produced and distributed by Warner Bros. Directed by William A. Wellman. Story and screen play by Niven Busch and Manuel Seff. Photographed by Arthur Todd. Film editor, Thomas Pratt. Art director, Jack Okey. Release date, November 4, 1933. Running time, 75 minutes.

CAST

Phil Sargent ..... Dick Powell
Claire Gore ..... Ann Dvorak
Coach Gore ..... Pat O'Brien
Dr. Philip Sargent ..... Arthur Byron
Buck Weaver ..... Lyle Talbot
Barnett ..... Hugh Herbert
Matthews ..... Guinn Williams
Petrowski ..... Nat Pendleton
Editor ..... Phillip Faversham
Hauser ..... Charles C. Wilson
Spencer Trask ..... Donald Meek
Otis ..... Burton Churchill
Seymour Young ..... Arthur Hohl
Professor ..... Harry Beresford
Glantz ..... Herman Bing
Holcomb ..... Joe Saurers
Westerman ..... Philip Reed

Please

(Paramount)

Fair

For those among the motion picture audience who find the crooning Bing Crosby engaging as performer and vocalist, this short subject probably will be judged entertaining. In a comedy effort, Crosby comes upon a young vocal teacher in the country and concealing his identity, becomes her pupil in an effort to persuade her to look upon him with favor. In a singing contest before the townfolk, Crosby wins over the other swain seeking the teacher's hand. There are a few laughs, but the Crosby fans should like it. His name is worth selling space in the advertising and on the marquee.—Running time, 20 minutes.

In the Zoo

(Universal)

Good

There's a sequence of fun that gets places in this Oswald cartoon comedy. Oswald's accordion charms the animals, until the villainous and peg-legged keeper pulls off the lyre-bird's lyre, sicks a squad of moths on to the bear to denude him, padlocks the kangaroo's pouch, and so on. Then Oswald provides the lyrebird with a dishpan-and-beak phonograph, the bear with hairtonic and the kangaroo's children with a rumble seat. It's good.—Running time, 7 minutes.

Mills Blue Rhythm Band

(Vitaphone)

Entertainment

One of the Melody Masters series, this has the Blue Rhythm band of colored boys doing their stuff in a Harlem night club setting, with numerous bright lights among the colored performers handling their specialties in their accustomed snappy style. One lad shows unusual ability in a tap dance routine, skipping rope at the same time, while a girl does a popular number or two in good style. An entertaining musical number.—Running time, 10 minutes.

Mickey's Tentshow

(Columbia)

Amusing

The youngsters, and a good many adults, should derive considerable enjoyment from the Mickey (Himself) McGuire series of shorts, based on the famous cartoon kids of Fontaine Fox. With Mickey Rooney as usual playing Mickey, the gang discovers old circus paraphernalia, and puts on a big show. Stinky Davis, goody-goody rival of Mickey, does things to prevent the show, and then attempts to break it up when it does go on. He "borrows" his father's radio, but something happens to that, and Stinky gets what is coming to him. It is amusing, lively "kid comedy" stuff.—Running time, 18 minutes.

WABASH AVENUE

CHICAGO

Association of George H. Brown, formerly supervisor of construction and maintenance in the Middlewest for RKO, with Guercio and Barthel at their enlarged headquarters at 908 S. Wabash avenue, marks the beginning of an expanded policy for the company which will take it into the field of theatre designing, decoration and furnishing. Mr. Brown has been connected with many important theatre projects in the past and will give his specialized knowledge to theatre construction, rehabilitation and decorating.

▽

William Brumberg, who has been in the East for several months, is back on the row as an independent exchange operator. Brumberg has opened offices of Weldon Pictures Corporation at 831 S. Wabash avenue and is handling "Damaged Lives" for several Middlewest states.

▽

Theatres in the organization of Jack Miller and Aaron Saperstein are all set on a program of trailer cooperation with the Red Cross throughout its annual roll call from Armistice to Thanksgiving Day.

▽

Joseph Stern, who operates the Highway, Chelten, Colony, Marquette, Lombard and Du Page theatres, has opened offices at 910 S. Michigan avenue.

▽

Alex Halperin, local Warner buyer, is understood to be convalescing in a New York hospital.

▽

Sol Goldman of Ben Judell's office wants the world to know that the week of December 3 to 9 has been designated as Goldman's bookers week.

▽

Majestic Pictures Corporation this week opened its own exchange in Film Row, with Percy Barr as local manager.

▽

Jack Thoma, Columbia divisional publicity director, played host to Grace Moore on a visit to the World's Fair when the star stopped off here on her way to Washington, where she has been invited to sing for Mrs. Roosevelt.

▽

Loop business is on the downgrade since the Fair closed, but local circuit executives do not expect it to hit the low that was experienced rather generally just prior to the Fair's opening.

▽

Jim Best has opened the Blaine theatre.

▽

Midwest Theatre Supply Company, operated by L. Kuttnauer, has moved into new quarters on the third floor at 910 S. Michigan.

▽

Jack O'Toole of Advance Film Company put in a rather full day last Saturday when, after his morning office hours, he spent the afternoon as head linesman at the Marquette-Creighton game.

▽

George Brown, director of advertising and publicity for Columbia, passed through town last week en route to the Coast.

HOLQUIST

McFarland Named To Head Columbia Shorts Selling

J. W. McFarland has been placed in charge of Columbia short subject sales, a new post created under the supervision of Abe Montague, general sales manager. McFarland was formerly in promotional work for Columbia and was Walt Disney's eastern representative for some years.

ON BROADWAY

Week of November 11

CAPITOL
Fine Feathers..... MGM

HOLLYWOOD
Operator's Opera..... Vitaphone
I Got to Sing a Torch Song. Vitaphone
Exploring the Pacific..... Vitaphone

MAYFAIR
Fannie's Wedding Day..... Fox
In Morocco..... Columbia
Melody Tour..... Master Art
News Laffs..... Beverly Hills

PARAMOUNT
Blow Me Down..... Paramount
One Awful Night..... Paramount

RIALTO
Hollywood on Parade—No. 4. Paramount
Kennel Kings..... Paramount
Please ..... Paramount

RIVOLI
The Pet Shop..... United Artists
Across the Sea..... Educational

RKO MUSIC HALL
Snug in the Jug..... RKO Radio
A.M. to P.M..... RKO Radio
Man's Best Friend..... Master Art

STRAND
Yeast Is Yeast..... Vitaphone
Mills' Blue Rhythm Band... Vitaphone
Bosko's Picture Show..... Vitaphone

NEWS PICTURES

FOX MOVIETONE NEWS—No. 15—Football fans see teams fight it out—Farmers plead with Roosevelt—Picture paragraphs in the day's news—Corn belt champs battle for title—Pictures of Chinese floods in which many died.

FOX MOVIETONE NEWS—No. 16—Maxim Litvinoff arrives in America—Nation goes wet—Wedding in black are the latest—Picture paragraphs in the day's news—New York voters upset Tammany rule of city by electing La Guardia mayor.

HEARST METROTONE NEWS—No. 214—Tammany beaten as New York elects La Guardia mayor—Japan's warriors led by Emperor in war test—Metrotone snapshots—Soviet envoy comes to United States for Roosevelt talks—Prohibition's reign ends.

HEARST METROTONE NEWS—No. 215—200 die in battle at Havana fort—Crown king of cornfields at West Point, Neb.—Grid war nears climax—Metrotone snapshots—Thrilling crash in big auto race at Atlanta, Ga.

PARAMOUNT NEWS — No. 29 — Farmers brings troubles to President—Babe Ruth greeted in Waikiki—New York City elects La Guardia mayor—Byrd ship leaves Canal Zone—Litvinoff speaks with Roosevelt—Prohibition ends.

PARAMOUNT NEWS—No. 30—Blimp lowers observer 850 feet in midair over Langley Field, Va.—Honor war dead at Arlington, Va.—Wet and dry leaders give reactions to prohibition's end.

PATHE NEWS—No. 30—St. Mary's defeat Fordham—Entries prepare for New York horse show—Thousands of ducks visit Lake Tule in California—2,620 couples marry in Rome.

PATHE NEWS—No. 31—Soviet envoy lauds United States friendship—Farmers revolt at Des Moines, Ia.—No saloons for New York—Prohibitionists make last stand at Westerville, O.—Prisoners volunteer to help cure sleeping sickness at Parchman, Miss.—News flashes.

UNIVERSAL NEWSPAPER NEWSREEL—No. 196—Soviet envoy arrives in New York—Mark Republic's birthday in Czechoslovakia—Odd games revived by by fete in China.

UNIVERSAL NEWSPAPER NEWSREEL—No. 197—Loyal troops take fort in Havana—Columbia beats Navy—Thousands in mass wedding in Rome—Four killed in airplane crash at Portland, Ore.

THE BOX OFFICE CHAMPIONS FOR OCTOBER

The champions for October, selected by the nation's key city box offices, are about equally divided between light and the serious in emotional appeal. As in September, seven productions qualify for listing, with two tied for fourth position, and two for fifth.

THE BOWERY
UNITED ARTISTS

(1) Directed by Raoul Walsh. Executive producer, Darryl Zanuck. Associate producers, William Goetz and Raymond Griffith. Based on novel by Michael L. Simmons and Bessie Roth Solomon. Screen play by Howard Estabrook and James Gleason. Photographed by Barney McGill. Film editor, Allen McNeil. Art director, Richard Day. Music director, Alfred Newman. Cast: Wallace Beery, George Raft, Jackie Cooper. Released October 13, 1933.

I'M NO ANGEL
PARAMOUNT

(2) Directed by Wesley Ruggles. Original story, screen play and dialogue by Mae West. Continuity by Harlan Thompson, with suggestions by Lowell Brentano. Music by Harvey Brooks. Lyrics by Gladys du Bois and Ben Ellison. Photographed by Leo Tover. Sound, Phil G. Wisdom. Art directors, Hans Dreier and Bernard Herzbrun. Cast: Mae West, Cary Grant, Edward Arnold, Ralf Harolde, Russell Hopton. Released October 6, 1933.

TOO MUCH HARMONY
PARAMOUNT

(3) Directed by Edward Sutherland. Story by Joseph L. Mankiewicz. Dialogue by Harry Ruskin. Music and lyrics by Arthur Johnston and Sam Coslow. Dance ensembles by LeRoy Prinz. Photographed by Theodore Sparkuhl. Cast: Bing Crosby, Jack Oakie, Richard "Skeets" Gallagher, Judith Allen, Lilyan Tashman, Harry Green, Ned Sparks, Grace Bradley, Kitty Kelly, Mrs. Evelyn Offield Oakie. Released September 29, 1933.

DINNER AT EIGHT
M G M

(4) Directed by George Cukor. Executive producer, David O. Selznick. From the stage play by George S. Kaufman and Edna Ferber. Screen play by Frances Marion and Herman J. Mankiewicz. Additional dialogue by Donald Ogden Stewart. Photographed by William Daniels. Cast: Marie Dressler, John Barrymore, Wallace Beery, Jean Harlow, Lionel Barrymore, Lee Tracy, Edmund Lowe, Billie Burke, Madge Evans, Jean Hersholt, Karen Morley.

NIGHT FLIGHT
M G M

(4) Directed by Clarence Brown. Executive producer, David O. Selznick. From the story by Antoine de Saint Euxpery. Screen play by Oliver H. P. Garrett. Photographed by Oliver T. Marsh. Aerial photography by Elmer Dwyer and Charles Marshall. Cast: John Barrymore, Helen Hayes, Clark Gable, Lionel Barrymore, Robert Montgomery, Myrna Loy, William Gargan, C. Henry Gordon, Leslie Fenton, Harry Beresford, Frank Conroy, Ralf Harolde. Released October 6, 1933.

LADY FOR A DAY
COLUMBIA

(5) Directed by Frank Capra. Original story by Damon Runyon. Screen play by Robert Riskin. Photographed by Joseph Walker. Cast: May Robson, Warren William, Guy Kibbee, Glenda Farrell, Ned Sparks, Jean Parker, Walter Connolly, Barry Norton, Nat Pendleton, Hobart Bosworth, Halliwell Hobbes, Robert Emmett O'Connor, Wallis Clark. Released September 13, 1933.

POWER AND THE GLORY
FOX

(5) Produced by Jesse L. Lasky. Directed by William K. Howard. Original screen play by Preston Sturges. Photographed by James Howe. Art director, Max Parker. Sound recorder, A. W. Protzman. Musical direction by Louis DeFrancesco. Cast: Spencer Tracy, Colleen Moore, Ralph Morgan, Helen Vinson, Clifford Jones, Henry Kolker, Sarah Padden, Billy O'Brien, Cullen Johnston, J. Farrell MacDonald. Released October 6, 1933.

365 FILMS PICKED FOR SPECIAL USE IN NEIGHBORHOOD, SMALL TOWNS

Pictures Selected by National Board of Review for Junior Matinees, Special Book Tieups, Timeliness of Screen Story, Exceptional Artistry in Production, and Foreign Product

Motion picture theatre owners, especially that vast majority not operating so called "downtown" runs which call upon transient trade, will find many possibilities for special merchandising treatment in the various compilations of some 365 selected films made available last week by the National Board of Review. Pictures selected are classified as follows: 106 films for junior matinees; 73 special book films; 42 motion pictures on subjects of timely interest; 102 exceptional photoplays; 42 foreign films released in America.

The Board already has sent copies to several dozens of better films committees, women's clubs and reviewing committees of civic associations. Exhibitors may easily arrange with these groups for sponsored showings of the productions selected. In any event, the selections may serve as a guide to exhibitors who see possibilities in staging any of the special showings for which purpose the selections were made.

While the family weekend program is said to have gained favor with Better Films Councils and other groups interested in providing suitable screen material for young folk, there is also reported to be a wide demand for junior matinee programs, especially for children. The junior matinee, according to the National Board, requires more of the older pictures, as the recent offerings may not supply enough pictures particularly appropriate for children and because the necessary price of admission would be too high to make their rental advisable for special junior matinees where the box-office price should be low. Ten serials and several westerns are included in this group.

The list of selected book-films was started in conjunction with Children's Book Week, an annual fall observance, but it was found by the Board that so many of the films adapted from novels and plays are unsuitable for children. However, there is said to be a widespread year-round interest in films adapted from outstanding novels, or especially related to reading. The Board, therefore, compiled a record for current use. It contains from the general list of films selected by the review committees of the Board a number of adaptations and other selected works which have some specific book interest. For exhibitors they have a definite library tieup value, also presenting possibilities for exploitation in book stores and book windows.

The motion picture in the theatre is primarily for entertainment, but through its treatment of topics of present day interest, it may become a factor in the study of social and human relationships and of current problems. The films selected for this group are suggested for special programs or uses within the theatre.

Great interest is said to have been evidenced in foreign films recently released here. Groups principally interested are Better Films associations, little theatre units, universities and other schools.

The list of "exceptional photoplays" contains films rated by the Exceptional Photoplays Committee of the National Board as possessing outstanding merit in motion picture artistry.

FILMS FOR JUNIOR MATINEES

The Board, with the cooperation of the distributors, has prepared this list to include both current releases which are recommended by the review committee, together with older pictures still in circulation and likewise recommended by the committee. In this compilation appear title, star, number of reels (in parentheses) and distributor. The asterisk (*) preceding a title denotes a picture especially interesting, entertaining, or well done, according to the Board's recommendations.

*Abraham Lincoln, Walter Huston, (10), United Artists.
Across the World with Mr. and Mrs. Martin Johnson, Exploration, (8) Principal.
Alice in Wonderland, Ruth Gilbert, (6) Kinematrade.
*Around the World in 80 Minutes, Douglas Fairbanks, (8), United Artists.
*Big Cage, Clyde Beatty, (8), Universal.
Black Beauty, Alexander Kirkland, (6), Monogram.
Bottom of the World, Antarctic scenes, (4), Principal.
*Bring 'Em Back Alive, Buck's animal film, (7), RKO.
*By Rocket to the Moon, Novelty, (9), Ufa.
Chandu the Magician, Edmund Lowe, (7), Fox.
Check and Double Check, Amos 'n Andy, (9), RKO.
*Cockeyed Animal World, Australian scenic, (4), Principal.
Congorilla, African travels, (7), Fox.
*Connecticut Yankee, Will Rogers, (9), Fox.
Cougar the King Killer, (Cougars & dogs), (6), Master Art.
*Covered Wagon, Lois Wilson, (6), Kodascope.
Daddy Long Legs, Janet Gaynor, (8), Fox.
*Dangers of the Arctic, Exploration, (4), Principal.
Dassan, the Isle of Penguin: Travelogue, (5) First Division.
Elmer the Great, Joe E. Brown, (7), First National.
Eskimo Perils, (Alaskan scenic), (6), Ameranglo.
Evangeline, Dolores del Rio, (9), United Artists.
Expert, Dickie Moore, (7), Warner.
*Explorers of the World, Exploration, (10), Raspin.
Fast Companions, James Gleason, (7), Universal.
Feet First, Harold Lloyd, (10), Paramount.
Fireman Save My Child, Joe E. Brown, (6), First National.
Forbidden Adventure, Mitzi Green, (8), Paramount.
Handle with Care, Buster Phelps, (7), Fox.
High Speed, Mickey McGuire, (6), Columbia.
Huckleberry Finn, Junior Durkin, (8), Paramount.
Huddle, Ramon Novarro, (11), Metro.
*Hypnotized, Moran and Mack, (7), Educational.
*Iron Mask, Douglas Fairbanks, (11), United Artists.
King of the Jungle, Buster Crabbe, (8), Paramount.
Lady of the Lake, Percy Marmont, (5), Capital.
Little Orphan Annie, Mitzi Green, (7), RKO.
Lucky Dog, Buster the Dog, (7), Universal.
Maker of Men, Jack Holt, (7), Columbia.
Man Hunt, Junior Durkin, (7), RKO.
Maybe It's Love, Joe E. Brown, (7), Warner.
*Mr. Robinson Crusoe, Douglas Fairbanks, (6), United Artists.
My Pal, The King, Mickey Rooney, (6), Universal.
Oliver Twist, Dickie Moore, (7), Monogram.
Only the Brave, Gary Cooper, (8), Paramount.
Pack Up Your Troubles, Laurel & Hardy, (7), Metro.
Penrod and Sam, Junior Coughlan, (7) Warner.
Puss in Boots, Operetta, (4), Arnold.
Racing Youth, Slim Summerville, (7), Universal.
*Rango, Sumatran jungle life), (8), Paramount.
Return of Casey Jones, Charles Starrett, (6), Monogram.
*Silent Enemy, Indian life—native cast, (9), Beacon.
*Skippy, Jackie Cooper, (10), Paramount.
Sky Devils, Spencer Tracy, (9), United Artists.
Sooky, Robert Coogan, (9), Paramount.
Special Delivery, Eddie Cantor, (7), Paramount.
Speed Demon, William Collier, Jr., (7), Columbia.
*Spirit of Notre Dame, Lew Ayres, (8), Universal.
Tarzan the Fearless, Buster Crabbe, (7), Principal.
Tom Sawyer, Jackie Coogan, (10), Paramount.
Touchdown, Richard Arlen, (8), Paramount.
*Trader Horn, Harry Carey, (13), Metro.
Trailing the Killer, Dog story, (7), Educational.
Untamed Africa, Travelogue, (5), Warner.
Viking, Capt. Bob Bartlett, (6), Beacon.
Virgins of Bali, Native life, (5), Principal.
When a Feller Needs a Friend, Jackie Cooper, (8), Metro.
*Wings, Buddy Rogers, (13), Paramount.
*With Byrd at the South Pole, (8), Paramount.
*With Williamson Beneath the Sea, (6), Principal.
You Said a Mouthful, Joe E. Brown, (6), First National.
*Zoo in Budapest, Gene Raymond, (8), Fox.

SERIALS

(The following serials have 12 episodes of 2 reels each, except for the first episode which usually runs 3 reels.)

Devil Horse, Harry Carey, Mascot.
Fighting with Kit Carson, Johnny Mack Brown, Mascot.
Gordon of Ghost City, Buck Jones, Universal.
Hurricane Express, John Wayne, Mascot.
Indians Are Coming, Universal.
Jungle Mystery, Tom Tyler, Universal.
Last Frontier, Creighton Chaney, RKO.
Last of the Mohicans, Harry Carey, Mascot.
Shadow of the Eagle, John Wayne, Mascot.
Tarzan the Fearless, Buster Crabbe, Principal.

WESTERNS

California Trail, Buck Jones, (7), Columbia.
Come on Danger, Tom Keene, (6), RKO.
Dude Bandit, Hoot Gibson, (7), First Division.
Gun Law, Jack Hoxie, (6), Majestic.
Heritage of the Desert, Randolph Scott, (7), Paramount.
Lone Avenger, Ken Maynard, (6), World Wide.
Partners, Tom Keene, (6), RKO.
Phantom Thunderbolt, Ken Maynard, (6), World Wide.
Rustlers' Roundup, Tom Mix, (6), Universal.
Rusty Rides Alone, Tim McCoy, (6), Columbia.
Scarlet River, Tom Keene, (6), RKO.
Silent Men, Tim McCoy, (6), Columbia.
Smoked Lighting, George O'Brien, (6), Fox.
Somewhere in Sonora, John Wayne, (5), Warner.
Strawberry Roan, Ken Maynard, (6), Universal.
Sunset Pass, Randolph Scott, (7), Paramount.
Telegraph Trail, John Wayne, (5), Warner.
Terror Trail, Tom Mix, (6), Universal.
Trail Drive, Ken Maynard, (7), Universal.
Under the Tonto Rim, Stuart Erwin, (7), Paramount.
Via Pony Express, Jack Oakie, (6), Majestic.
When a Man Rides Alone, Tom Tyler, (5), Freuler.
Whirlwind, Tim McCoy, (6), Columbia.
Wild Horse Mesa, Randolph Scott, (7), Paramount.

SELECTED BOOK FILMS

The order of arrangement in this compilation is: title, source, author, star, number of reels and distributor. The symbols preceding the title indicate: f—suitable for family audience, 12 years up; m—suitable for mature audience, 18 years up; j—suitable for children under 12 years; (*)—especially interesting or well done:

f Alone, (story of a Soviet school teacher). Russian production. 7 rls.—Amkino.
m Amazon Head Hunters, The, (South American travelogue). 6 rls.—Principal.
f Ann Carver's Profession, (novel, "Rules for Wives," by Robert Riskin). Fay Wray; 7 rls.—Columbia.
m Ann Vickers, (novel by Sinclair Lewis). Irene Dunne; 9 rls.—RKO.

FOR JUNIOR MATINEES, BOOK TIEUPS

f ANOUSH, (Armenian peasant life in the '60's). Armenian production. 7 rls.—Armenkino.
f *BERKELEY SQUARE, (exceptional picture concerning a man who projected himself back into the 18th century). Leslie Howard; 9 rls.—Fox.
jf *BIG CAGE, THE, (book by Clyde Beatty and Edward Anthony). Clyde Beatty. 8 rls.—Universal.
f BIG DRIVE, (compilation of authentic newsreels taken by the various countries engaged in the World War). 9 rls.—First Division.
f *BITTER TEA OF GENERAL YEN, (novel by Grace Z. Stone). Nils Asther; 9 rls.— Columbia.
jf BLACK BEAUTY, (novel by Anna Sewell). Alexander Kirkland; 6 rls.—Monogram.
m *CAPTURED, (novel, "Fellow-Prisoners," by Sir Philip Gibbs). Leslie Howard; 6 rls.—Warner.
f *CAVALCADE, (play by Noel Coward). Clive Brook and Diana Wynward; 11 rls.—Fox.
f CHARLIE CHAN'S GREATEST CASE, (novel, "The House Without a Key," by Earl Derr Biggers). Warner Oland; 7 rls.—Fox.
f *CHARLOTTE LOWENSKOLD, (novel by Selma Lagerlof). Swedish production, 8 rls.—Scandinavian.
m CHRISTOPHER STRONG, (novel by Gilbert Frankau). Katharine Hepburn; 9 rls.—RKO.
f *CONQUERORS, (panorama of American life since 1873). Richard Dix; 9 rls.—RKO.
f DEVIL'S BROTHER, (operetta, "Fra Diavolo, by D. F. E. Auber). Dennis King; 9 rls.—Metro.
f DEVIL'S PLAYGROUND, (record of a fishing trip). 5 rls.—Principal.
f DR. BULL, (novel, "The Last Adam," by James Cozzens), Will Rogers; 8 rls.—Fox.
m *EMPEROR JONES, (play by Eugene O'Neill). Paul Robeson; 7 rls.—United Artists.
jf ESKIMO PERILS, (Alaskan expedition). 6 rls.—Ameranglo.
m *FAREWELL TO ARMS, A, (novel by Ernest Hemingway). Helen Hayes and Gary Cooper; 10 rls.—Paramount.
f FIGHTING PRESIDENT, (collection of newsreels showing Franklin D. Roosevelt during his years of public life). 6 rls.—Universal.
f *GABRIEL OVER THE WHITE HOUSE, (novel by Thomas F. Tweed). Walter Huston; 10 rls.—Metro.
f GOOD COMPANIONS, (novel by J. B. Priestly). Jessie Mathews; 8 rls.—Fox.
f GREAT JASPER, THE, (novel by Fulton Ousler) Richard Dix; 9 rls.—RKO.
f HELL BELOW, (novel, "Pig Boats," by Comm. Edward Ellsberg). Robert Montgomery; 10 rls.—Metro.
m *I AM A FUGITIVE FROM A CHAIN GANG, (novel by Robert E. Burns). Paul Muni; 8 rls.—Warner.
f I COVER THE WATER FRONT, (novel by Max Miller). Ben Lyon and Claudette Colbert; 7 rls.—United Artists.
f INDIA SPEAKS, (travel picture of India). Richard Halliburton; 8 rls.—RKO.
m JENNIE GERHARDT, (novel by Theodore Dreiser). Sylvia Sidney; 9 rls.—Paramount.
m *KAMERADSCHAFT, (a mine disaster on Franco-German border brings former enemies together—an international picture of extraordinary morale effect). German production. 7 rls.—Associated Cinemas.
f LAND OF NAIRI, (the industrialization of Armenia). Armenian production. 6 rls.—Armenkino.
jf LITTLE ORPHAN ANNIE, (adapted from comic strip by Harold Gray). Mitzi Green; 7 rls.—RKO.
f LOOKING FORWARD, (novel, "Service," by C. L. Anthony). Lionel Barrymore and Lewis Stone; 9 rls.—Metro.
f *MADAME BUTTERFLY, (operetta by John L. Long). Sylvia Sidney; 10 rls.—Paramount.
f *MAN WHO DARED, THE, (vivid panorama of political life during past 40 years—"imaginary biography" of late Mayor Cermack of Chicago). Preston Foster; 8 rls.—Fox.
f *MATCH KING, THE, (novel by Einar Thorvaldson). Warren William; 7 rls.—First National.
f MUSSOLINI SPEAKS, (newsreels and travelogues of Mussolini's methods — comments by Lowell Thomas). 8 rls.—Columbia.
m NARROW CORNER, THE, (novel by Somerset Maugham). Douglas Fairbanks, Jr.; 6 rls.—Warner.
f *NIGHT FLIGHT, (novel by Antoine de Saint Exupery). John Barrymore, Clark Gable and Helen Hayes; 9 rls.—Metro.
jf OLIVER TWIST, (novel by Charles Dickens). Dickie Moore; 7 rls.—Monogram.
f PADDY, THE NEXT BEST THING, (novel by Gertrude Page). Janet Gaynor; 8 rls.—Fox.
f PEG O' MY HEART, (novel by J. Hartley Manners). Marion Davies; 9 rls.—Metro.
m *PRIVATE LIFE OF HENRY VIII, (handsome and attractive production—much care has been given to make the film historically accurate). Charles Laughton; 9 rls.—United Artists.
f *RASPUTIN AND THE EMPRESS, (the last days of the Romanoffs in Russia). Ethel, John and Lionel Barrymore; 13 rls.—Metro.
f *S.O.S. ICEBERG, (thrilling and beautifully photographed picture of the vast frozen waters of the Arctic). Rod La Rocque; 9 rls.—Universal.
f SAVAGE GOLD, (a trip to the country of the Ecuador headhunters by Major Dyott). 6 rls.—Capt. Harold Auten.
f SECRETS, (covered wagon pioneering to modern politics). Leslie Howard and Mary Pickford; 8 rls.—United Artists.
m SIGN OF THE CROSS, THE, (story of Nero's despotic reign). Fredric March and Elissa Landi; 14 rls.—Paramount.
f *SILVER DOLLAR, (novel by David Karsner). Edward G. Robinson; 8 rls.—First National.
m SONG OF SONGS, (novel by Hermann Sudermann). Marlene Dietrich; 10 rls.—Paramount.
f SOVIETS ON PARADE, (celebrating the progress made in Russia since the revolution). Russian production. 5 rls.—Kinematrade.
f *STATE FAIR, (novel by Phil Stong). Will Rogers; 9 rls.—Fox.
f STRANGER'S RETURN, (novel by Phil Stong). Lionel Barrymore and Miriam Hopkins; 8 rls.—Metro.
jf SUNSET PASS, (novel by Zane Grey). Randolph Scott; 7 rls.—Paramount.
f SWEEPINGS, (novel by Lester Cohen). Lionel Barrymore; 9 rls.—RKO.
jf TARZAN THE FEARLESS, (novel by Edgar Rice Burroughs). Buster Crabbe; 7 rls.—Principal.
m TESS OF THE STORM COUNTRY, (novel by Grace M. White). Janet Gaynor and Charles Farrell; 7 rls.—Fox.
f THUNDER OVER MEXICO, (the Russian director Eisenstein's picture of Mexico). 7 rls.—Principal.
f TO THE LAST MAN, (novel by Zane Grey). Randolph Scott; 8 rls.—Paramount.
f *TOPAZE, (story about a French schoolmaster). John Barrymore; 8 rls.—RKO.
jf TRAILING THE KILLER, (animal picture—a beautiful an intelligent dog unjustly accused of sheepkilling). 7 rls.—World Wide.
m *20,000 YEARS IN SING SING, (book by Warden Lewis E. Lawes). Spencer Tracy; 7 rls.—First National.
jf UNDER THE TONTO RIM, (novel by Zane Grey). Stuart Erwin; 7 rls.—Paramount.
jf UNTAMED AFRICA, (expedition to northern Rhodesia). 5 rls.—Warner.
jf VIRGINS OF BALI, (native life on the isle of Bali combined with a bit of romance). 5 rls.—Principal.
f VOLTAIRE. George Arliss; 6 rls.—Warner.
f WASHINGTON MERRY GO ROUND, (melodrama of politics). Lee Tracy; 8 rls.—Columbia.
f *WHITE SISTER, (novel by F. Marion Crawford). Helen Hayes and Clark Gable; 12 rls.—Metro.
jf *WITH WILLIAMSON BENEATH THE SEA, (pictorial record of an expedition to obtain specimens for the Field Museum). 6 rls.—Principal.
f WORKING MAN, (American big business). George Arliss; 7 rls.—Warner.
jf *ZOO IN BUDAPEST, (story of life in a zoo—remarkable foreign atmosphere). Gene Raymond; 8 rls.—Fox.

Of the above pictures the following were endorsed by the American Library Association: Cavalcade, Madame Butterfly, State Fair, Rasputin and the Empress, Secrets, Working Man, The White Sister, The Big Drive, Sweepings, Looking Forward, Black Beauty, Thunder Over Mexico, Voltaire, Stranger's Return, and Berkeley Square.

Book-marks listing related reading have been compiled by the Cleveland Public Library on Secrets, Working Man, 20,000 Years in Sing Sing, With Williamson Beneath the Sea, Rasputin and the Empress and Silver Dollar.

SUBJECTS OF TIMELY INTEREST

Productions listed in this group are among those seen and selected by the Review Committees of the National Board from October 1, 1932, to October 1, 1933. The order of arrangement is: title, star, distributor, number of reels. The symbols preceding the titles indicate: f*—suitable for family audience, 12 years up;* m*—suitable for the mature audience, 18 years up;* j*—suitable for showings to children under 12 years;* (*)*—especially interesting or well done.*

f ANN CARVER'S PROFESSION—Fay Wray and Gene Raymond. Columbia—7 reels. (An illustration of a modern problem—a young wife adopts a career and outstrips her husband but finds it does not bring happiness.)
f *ANOTHER LANGUAGE—Helen Hayes and Robert Montgomery. Metro—8 reels. (Domestic comedy with serious undertones—it concerns a young married pair, a mother-in-law and a family of intense tribal instincts.)
f BIG DRIVE—First Division—9 reels. (Chronologically arranged compilation of authentic newsreels taken by the various countries engaged in the World War—this picture shows vividly the horror and futility of war.)
m BONDAGE—Dorothy Jordan and Alexander Kirkland. Fox—7 reels. (The troubles of a girl in a home for unmarried mothers—sincere and earnest as a protest against certain forms of social injustice but not to be classed as light entertainment.)
f *BROADWAY TO HOLLYWOOD—Frank Morgan and Alice Brady. Metro—10 reels. (The career of two vaudeville actors from their early days in the '80's to the present. (Theatrical history for the past forty years with a human and interesting story.)
f *BUREAU OF MISSING PERSONS—Lewis Stone and Pat O'Brien. First National—7 reels. (A story of the working of the Bureau of Missing Persons, with all the interest of a detective story and the advantage of being authentic. It is unusual in having a practical relation to actual life.)
f *CAVALCADE—Clive Brook and Diana Wynyard. Fox—11 reels. (Noel Coward's spectacle of the passing of the comfortable old Victorian days, from the Boer War to the present, shown in the life of a family.)
f EAGLE AND THE HAWK—Fredric March and Cary Grant. Paramount—8 reels. (Another war story that shows the futility of war—a young flyer breaks under the strain of having to kill German youths and the idea of winning medals for bravery while all his pals are being killed.)
f EMERGENCY CALL—Bill Boyd and William Gargan. RKO-Radio—7 reels. (Melodrama of ambulance chasers and the rackets that endanger hospitals.)
f *F. P. 1—Conrad Veidt and Leslie Fenton. Fox—7 reels. (Floating Platform No. 1, built in mid-Atlantic as a station for airplanes, is the center of a novel melodrama. This picture is interesting as a forecast of the future.)
f FIGHTING PRESIDENT—Universal—6 reels. (Compilation of newsreels showing Franklin D. Roosevelt during his years of public life.)
f *GABRIEL OVER THE WHITE HOUSE—Walter Huston, Metro—10 reels. (The story of a routine politician president of the United States who through an accident is changed entirely in character and does bold and courageous things for the good of the country. Unusual in its approach to public problems, impressive enough to stir up genuine feelings and thought.)
f *GOLDEN HARVEST—Richard Arlen and Chester Morris. Paramount—8 reels. (Picture of the farmers in the wheat belt and their difficulties to obtain a living from the land. Two brothers stir the government to action, one by leading his fellow farmers to strike for better prices, the other by keeping up the price of wheat in the Chicago pit.)
f HEROES FOR SALE—Richard Barthelmess, First National—7 reels. (A depressing story of the returned World War heroes and their hopeless search for jobs.
f HUMANITY—Ralph Morgan and Alexander Kirkland. Fox—7 reels. (A father and son, both doctors, the elder devoted to unselfish service, the younger tempted by money—and how the older man's ideals won the day.)
m *KAMERADSCHAFT—Ernst Busch and Daniel Mednaille. Associated Cinemas—7 reels. Picture of a mine disaster on the Franco-German border in which common danger brings former enemies together in the work of rescue. With dialogue in French and German, and English subtitles. it is an international picture.)
f LAND OF NAIRI—Armenkino—6 reels. (A pictorial record of the industrialization of Armenia under soviet socialism, with Armenian and English subtitles.)
f LOOKING FORWARD—Lionel Barrymore and Lewis Stone. Metro—9 reels. (How a big department store weathered the depression.)
f *MAN WHO DARED—Preston Foster. Fox—8 reels. (An "imaginary biography"—an idealized life of late Mayor Cermack of Chicago. A vivid panorama of political life in the last forty years.)
f *MAYOR OF HELL—James Cagney and Frankie Darro. Warner—8 reels. (Story of a reformatory—it deals with the boys' reactions toward the honor system and what happened when the man who was responsible for the system was forced to leave.)
f *MEN MUST FIGHT—Diana Wynyard and Phillips Holmes. Metro—8 reels. (About a mother who brought her son up to be a pacifist after his father had been killed in battle, and the boy's struggle between patriotism and personal principles when another war comes.)
f *MIDSHIPMAN JACK—Bruce Cabot. RKO-Radio—8 reels. (Picture of Annapolis.)
f MUSSOLINI SPEAKS—Columbia—8 reels. (A compound of newsreels and travelogues glorifying the achievements of Mussolini in Italy. Instructive in an external way. Comments by Lowell Thomas.)
f *NIGHT FLIGHT—John and Lionel Barrymore, Helen Hayes, Robert Montgomery, Clark Gable. Metro—9 reels. (The first air flight from Chile to Brazil, touching on the characters and lives of countless people involved in the achievement. (Reveals the conflict between individual emotions and modern mechanized life.)
f OBEY THE LAW—Leo Carrillo. Columbia—7 reels. (Story of an Italian who makes good as an American citizen.)
f ONE MAN'S JOURNEY—Lionel Barrymore. RKO—8 reels. The hardships and heroism of a country doctor who prefers his life to that of a scientific one in the city.)

TOPICALS, ARTISTRY, FOREIGN FILMS

f Pilgrimage—Henrietta Crossman and Marion Nixon. Fox—9 reels. (Story of a mother's love for her son—only after she makes a pilgrimage to France with the other Gold Star mothers does she realize the selfishness of her love.)

m *Poil de Carotte—Robert Lynen and Harry Baur. Auten—7 reels. (Story about a young boy who is unloved by his mother and misunderstood by his father would be especially interesting to those concerned with adolescence and child psychology. With English subtitles.)

f Police Car No. 17—Tim McCoy. Columbia—6 reels. (A picture that will prove especially entertaining to those interested in how the police patrol a city—with emphasis on the radio car patrol.)

f Saturday's Millions—Robert Young. Universal—8 reels. (Football story—the college football hero cynically believes that his popularity is due to his athletic prowess until he learns otherwise from a bitter experience.)

f Shall We Tell Our Children (also called What Price Innocence)—Jean Parker. Columbia—7 reels.

f Shame—Vladimir Gardin. Amkino—7 reels. (Russian film, with English subtitles, in which we find individuals instead of class types, in the drama of their daily lives. The story has to do with getting a factory's work done right, but there is also a love element, and much cheerfulness in place of the usual Soviet solemnity about their problems.)

f *Silver Cord—Irene Dunne and Laura Hope Crewes. RKO—8 reels. (Story dealing with a mother's possessive love for her two sons and the havoc it wroughts in their lives and the lives of the women they love.)

f Song of the Eagle—Richard Arlen and Jean Hersholt. Paramount—6 reels.

f Soviets on Parade—Kinematrade—5 reels. (A long and interesting newsreel of the Soviet anniversary in Moscow, showing the leaders of the Soviet government and celebrating the progress made since the revolution.)

f *State Fair—Will Rogers. Fox—9 reels. (Picture of American rural life—the story concerns a family's visit to the state fair where "pa" and "ma" win prizes and the son and daughter find romance.)

f Stranger's Return—Lionel Barrymore and Miriam Hopkins. Metro—8 reels. (About a city girl's return to the farm of her grandfather during the depression. Authentic farm atmosphere.)

f *This Day and Age—Richard Cromwell and Charles Bickford. Paramount, 7 reels.

f *Three Cornered Moon—Mary Boland, Claudette Colbert and Richard Arlen. Paramount—8 reels. (Comedy of a scatterbrained family's adventures after losing their fortune in the crash.)

f Thunder Over Mexico—Upton Sinclair—7 reels.

f *Topaze—John Barrymore. RKO—8 reels. (Story of a French school master who after being fired from school succeeds in business.)

f *Wild Boys of the Road—Frankie Darro. First National—6 reels.

FOREIGN FILMS RELEASED IN U.S.

This record includes selected foreign films seen from October, 1932 to September, 1933. The symbol (*) indicates a picture especially interesting or well done. The order of credits follows: title, star, American distributor, number of reels:

ARMENIAN

Anoush—Armenkino, 7 reels. (Picture of Armenian peasant life in the '60's. Armenian and English subtitles.)

Land of Nairi, The—Armenkino, 6 reels. (Record of the industrialization of Armmenia under soviet socialism, with Armenian and English subtitles.)

BRITISH

*Be Mine Tonight—Jan Kiepura, Magda Schneider. Universal, 9 reels. (An English production of a musical comedy with the Polish operatic tenor.)

*F. P. 1—Conrad Veidt, Leslie Fenton, Jill Esmond. Fox, 7 reels. (Floating Platform No. 1, built in mid-Atlantic as a station for airplanes, is the center of a novel melodrama.)

Outsider—John Huth, Joan Barry. Metro, 8 reels. (The story of a curer of cripples who is not a doctor with a diploma and his struggle to win professional recognition.)

Rome Express—Conradt Veidt, Esther Ralston. Universal, 9 reels. (Story of a crime committed on the night express from Paris to Rome.)

FRENCH

Bal, Le—Andre Lefaur, Germaine Dermoz, Danielle Darrieux. Protex, 8 reels. (French family life. Sudden wealth comes to a shopkeeper, his devoted wife and young daughter and the duty of keeping their life happy falls upon the latter.)

*Jeanne D'Arc—Mme. Falconetti. Weinberg, 8 reels. (Concerns the last days of Joan of Arc.)

*Poil De Carotte—Robert Lynen, Harry Baur. Auten, 7 reels. (Story about a young boy who is unloved by his mother and misunderstood by his father.)

GERMAN

Friedericke—Hans-Heinz Bollmann, Mady Christians. Kinematrade, 9 reels. (Operetta of one of Goethe's early loves, which was sacrificed for his career. Dialogue is in German.)

*Grosse Tenor, Der—Emil Jannings, Renate Müller. Protex, 10 reels. (Picture of an idolized tenor, no longer young, who temporarily loses his voice and his career. (Dialogue in German.)

*Hauptmann von Koepenick, Der—Max Adalbert. Kinematrade, 9 reels. An amusing version of the real incident in which an ex-convict posed as a captain in a German town and made fools of the whole array of army and municipal martinets. Full of pungent satire. With English subtitles.

*Hell on Earth—Ernst Busch, Georges Peclet, Wladimir Sokoloff, Hugh Douglas, Louis Douglas. Aeolian, 7 reels.

*Hertha's Erwachen—Toni van Eyck. Protex, 9 reels. (Concerns a young girl who lives with her father, a studious old bookdealer.)

*Ich Will Nicht Wissen Wer Du Bist—Gustav Frölich, Liane Haid. Interworld, 9 reels. (Humorous romance of a count hiring out as a chauffeur. With English subtitles.)

Kadetten—Fritz Fiedler, Albert Basserman, Trude von Malo. Film Exchange. 8 reels.

*Kameradschaft—Ernest Busch, Daniel Mednaille. Associated Cinemas, 7 reels.

*M—Peter Lorre. Paramount, 9 reels. (M stands for murdered and the entire action is given to the chase and capture of a murderer of little girls.)

*Morgenrot—Rudolf Forster, Adele Sandrock. Protex, 7 reels.

Nacht Im Paradies, Eine—Anny Ondra, Herman Thimig. Kinematrade, 8 reels. (Musical romance, in which a clever girl makes a hit in high society and win a husband.)

Rebel—Luis Trenker, Vilma Banky. Universal, 8 reels. (Napoleon's invasion of the Austrian Tyrol.)

Ronny—Willy Fritsch, Kaethe von Nagy. Protex, 8 reels.

Sturme der Leidenschaft—Emil Jannings, Anna Sten. Protex, 8 reels. (Study of a goodnatured man and a perfidious woman, slowpaced but dramatic, with unusual psychological depth.)

ITALIAN

Amore e Morte—Rosario Romeo, Carmelina Romeo. Guerrera, 9 reels. (Story of a father whose daughter was wronged by one of his tenants.)

Mussolini Speaks—Columbia, 8 reels. (A compound of newsreels and travelogue glorifying the achievements of Mussolini in Italy.)

Vecchia Signora, La—Emma Grammatioa. Caesar, 9 reels.

Voce Del Sangue, La—Syncro-Art, 7 reels. (About the strange fate that came to a brother and sister who had not seen each other since early childhood.)

RUSSIAN

Alone—Elena Kuzmina. Amkino, 7 reels. (A Soviet schoolteacher sacrificing her own comfort and desires to carry the truth into Siberia, and the opposition she encountered there.)

Isle of Doom, The—Peter Sobolevski, Galina Kravchenko. Amkino, 5 reels.

*Ivan—Konstantin Bondarevski, Dmitry Colubinsky. Amkino, 8 reels.

*Patriots, The—Hans Klering, Elena Kuzmina. Amkino, 8 reels. (About a provincial town and the war, with an incidental love story involving a Russian girl and a German prisoner. Russian dialogue with English subtitles.)

Shame—Vladimir Gardin. Amkino, 7 reels. (In which we find individuals instead of class-types, in the drama of their daily lives.)

Soviets on Parade—Kinematrade, 5 reels. A long newsreel of the Soviet anniversary in Moscow.

SCANDINAVIAN

*Charlotte Lowenskold—Birgit Sergelius, Eric Barclay. Scandinavian Talking Pictures. (A production of part of Selma Lagerlof's trilogy dealing with a young preacher's struggle between his calling, his love and jealousy and his loyalty to his mother.)

EXPLORATION AND EDUCATIONAL FILMS

Amazon Head Hunters, The—Principal, 6 reels. (A record of a trip to the head-hunting tribe in South America made by the marquis de Wavrin.)

Big Drive, The—First Division, 9 reels. (This chronologically arranged compilation of authentic newsreels taken by the various countries engaged in the World War, shows vividly the horror and futility of war.)

Devil's Playground, The—Principal, 5 reels. (Record of a strenuous fishing trip taken by George Vanderbilt which includes catching devil-fish, sail-fish, tiger sharks, et cetera.)

Eskimo Perils—Amer-Anglo, 6 reels. (The expedition of a Mrs. Kleinschmidt into Alaska among the Esquimaux.)

India Speaks—Richard Halliburton. RKO, 8 reels. (Travel picture, with some fiction injected to give it more narrative interest. There is a good deal of emphasis on the gruesome and cruel but the whole thing is lively Halliburton stuff.)

Untamed Africa—Warner, 5 reels. (Expedition into Northern Rhodesia to photograph wild animals.)

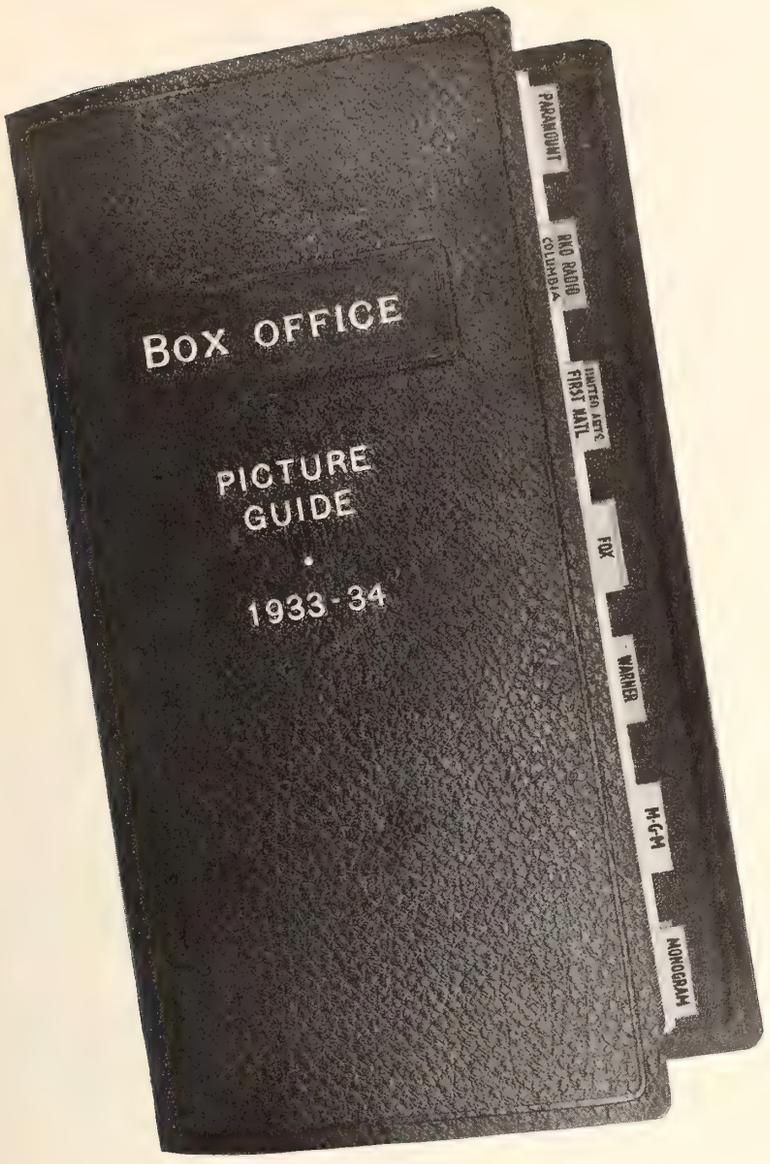
Virgins of Bali—Native cast. Principal, 5 reels. (A record of the lives of two sisters on the island of Bali, combining the native life with a bit of romance.)

*With Williamson Beneath the Sea—Principal, 6 reels. (A pictorial record of an expedition to get specimens for the Field Museum, to which is added an episode of divers exploring wrecked ships.)

EXCEPTIONAL PHOTOPLAYS

Being a permanent compilation of films selected by the National Board as "exceptional" photoplays, since 1923, together with the name of distributor and the year of release:

Abraham Lincoln, United Artists, 1930
A Nous, La Liberte, Capt. Harold Auten, 1932
All Quiet on the Western Front, Universal, 1930
Around the World in 80 Minutes, United Artists, 1931
Arrowsmith, United Artists, 1932
As You Desire Me, Metro, 1932
Bad Girl, Fox, 1931
Battle of Gallipoli, Capital, 1932
Big Parade, Metro, 1925
Bill of Divorcement, RKO, 1932
Bring 'Em Back Alive, RKO 1932
Broken Lullaby, Paramount, 1932
Cavalcade, Fox, 1933
Cimarron, RKO, 1931
City Lights, United Artists, 1931
City Streets, Paramount, 1931
Comrades of 1918, Tobis, 1931
Connecticut Yankee, Fox, 1931
Der Andere, Tobis, 1932
Dishonored, Paramount, 1931
Dreigroschenoper, Der, Warner, 1931
Elisabeth von Osterreich, Tobis, 1932
Front Page, United Artists, 1931
Golden Mountains, Amkino, 1932
Grand Hotel, Metro, 1932
Guardsman, Metro, 1931
Hauptmann von Koepenich, Der, Kinematrade, 1933
Hell on Earth, Aeolian, 1933
Hunting Big Game in Africa, Universal, 1923
Hertha's Erwachen, Protex, 1933
Hunchback of Notre Dame, Universal, 1924
I am a Fugitive from a Chain Gang, Warner, 1932
Ivan, Garrison, 1933
Journey's End, Amity, 1930
Kameradschaft, Associated Cinemas, 1932
Land of the Shalimar, Capital, 1932
Lied vom Leben, Das, Tobis, 1931
M, Paramount, 1933.
Madchen in Uniform, Filmchoice, 1932
Melody of Hearts, Protex, 1930
Men Without Women, Fox, 1930
Million, Le, Tobis, 1931
Morgenrot, Protex, 1933
Outward Bound, Warner, 1930
Passion of Jeanne D'Arc, Herman Ross, Capital, 1929
Payment Deferred, Metro, 1932
Poil de Carrotte, Harold Auten, 1933
Potemkin, Kinematrade, 1926
Public Enemy, Warner, 1931
Quick Millions, Fox, 1931
Rango, Paramount, 1931
Raub Der Mona Lisa, Tobis, 1932
Road to Life, Amkino, 1932
Silent Enemy, Screenart, 1930
Skippy, Paramount, 1931
Soil, Amkino, 1930
Sous Les Toits de Paris, Tobis, 1931
Street of Chance, Paramount, 1930
Street Scene, United Artists, 1931
Surrender, Fox, 1931
Tabu, Paramount, 1931
Ten Days That Shook the World, Amkino, 1929
Tol'able David, Columbia, 1930
Topaze, RKO, 1933
Trader Horn, Metro, 1931
Tragedy of Mt. Everset, Capital, 1932
Underworld, Paramount, 1927
Valiant, Fox, 1929
Village of Sin, Amkino, 1929
White Hell of Pitz Palu, Universal, 1930
Zoo in Budapest, Fox, 1933
Zwei Herzen Im ¾ Takt, Associated Cinemas, 1930
Zwei Menschen, Capital, 1932



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Prudential Long Island Theatres,
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TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 199.—(A) What is the second element of the projector optical train and what is its function? (B) Name the possible sources of light loss in each element of the projector optical train. (C) Explain why line FA, Figure 25, page 125 of your Bluebook, will not be refracted at all and why it will lose a minimum of light through reflection.

NOTE: I do not like to cite figures in the Bluebook, for the reason that I know a few students have not a Bluebook available. It cannot well be avoided occasionally, however, especially when dealing with optics. I think it can be avoided in C, come to think of it. Line FA is one passing straight through on the optical axis of a lens. There! How is that?

Answer to Question No. 192

Bluebook School Question No. 192 *was: (A) Just what is meant by one part of an electric circuit being "grounded" to another part? (B) Does it necessarily follow that because there is a ground there is current leakage? (C) Is the neutral of an Edison three-wire system always grounded? (D) Explain the action of a true ground as illustrated in Figure* 101 *of your Bluebook.*

These made good: C. Rau and S. Evans; T. Van Vaulkenburg; G. E. Doe; H. D. Menifee; D. Danielson; L. Van Buskirk and E. Kroll; H. Edwards; J. Wentworth; P. Gaeth, Jr.; W. Ostrum; G. R. Kelley; F. F. Franks; P. and F. H. Dalbey; W. Broadbent; H. B. and D. Coates; D. Emmerson; R. and K. Wells; D. L. Sinklow; Nic Granby; K. L. Hess; J. Lansing and R. D. Oberleigh; J. Hendershot and L. G. Gregeson; B. J. Lyons, T. Malleby and G. R. Squires; L. Thomas and D. D. Davis; J. Williams and O. Allbright; F. L. Benton; H. R. Baldwin· D. U. Granger; T. H. Morton and F. B. Klar; L. Jacobs; A. Wythe and W. T. Granger; D. H. and L. B. Palmer; F. L. Granby; M. U. Sampson; R. L. Mitchel; D. Singleton and M. Henderson; L. M. Richards; B. L. Banning and L. Jones; F. Harlor and G. Harrison; B. L. Blinkendorfer; J. H. Rathburn and D. Little; L. N. Traxler; T. T. Golley; M. F. Fallon; G. Thompson; G. Tinlin; L. D. Rubin; D. Lally and F. Ferguson; K. Ormie; D. Howard and D. Kurts; K. L. Knight and M. Henderson; M. Spencer and D. T. Arlen; L. Hutch and D. Goldberg; U. L. Tipton; S. N. Tailor; J. B. Buckley; D. L. Monehan and L. B. Bryant; K. Griener; A. L. Dodson; J. L. and F. Hanson; H. Grant; W. R. Lemke; L. Thomas and D. D. Davis; E. L. Richardson; R. Geddings and L. Grant; R. Schuler and M. R. Davidson; H. Pilson and D. Danielson; H. Rogers; T. M. Vinson; M. Greig; C. L. Cyrus and B. Olmsby; H. D. Tyler; D. Breaston and D. Haber; F. Sims and O. L. Davis; U. L. Danielson.

Note: Every once in a while some one writes a more or less vigorous protest that his name has been misspelled. Unusually this is purely the fault of the student. He has not written it plainly. We cannot, in the very nature of things, spend a great deal of time in an attempt to decipher a poorly written name. If you will be careful and write plainly—especially your names—there will be no difficulty.

(A) We will let Friend Van Vaulkenburg answer this one. He says:

"By the statement that one part of an electric circuit is grounded to another part is meant that there is some electrical connection between the two polarities that is not intended, which same has sufficient resistance to pass only a limited amount of current, hence cannot be termed a 'short' or short circuit. Such connection may be through earth, though as the question is stated I would presume our friend and editor to mean a metallic connection of some sort, such as, for example, two wires of opposite polarity in contact with some high resistance path of metal.

"This answer, however, must be qualified by the fact that what is termed a 'ground' may occur in resistance, in which only a single polarity is involved. For example, two resistance coils may each sag against the rheostat frame or cover in such way as to permit some or all the current to sidestep passing through one or more coils. This is termed a 'ground,' but I personally would regard it rather as an accidental shunt circuit, limited as to resistance or otherwise, as the case might be. I would not regard it as a true ground."

(B) With regard to this one, Messrs. Rau and Evans say:

"It does not necessarily mean that because two wires of opposite polarity are grounded (having current-carrying connection with the earth) there will be current leakage. The resistance of the earth between the two wires may be so great that the current will not travel it, but will take its right path, because it is the path of least resistance."

D. Danielson answers B thus:

"Current will flow only when the ground offers a path to the opposite pole of the same generator. It must also have less resistance than the circuit itself. There could be current flow to the same side of the circuit if this side was grounded in two places and this new path offered less resistance than the part of the circuit it eliminated."

G. R. Kelley deals with B thusly:

"No. A circuit may be physically and electrically connected to earth on one side, and thus be grounded in one sense, but there will be no current leakage until the opposite side (polarity) is shorted to the grounded side."

My own answer would be NO, for the reason that (a) with both sides of a circuit grounded, the resistance offered by the ground may be too high to permit the line voltage to force current through. (b) There may be a ground, but only of one side of the circuit, in which event it is obvious that current could not flow through the ground.

(C) An error occurred in this question. I intended asking whether it be necessary that all Edison three-wire systems be grounded and whether such systems are grounding. W. Broadbent was the only one who answered what I intended asking, but omitted one part of it. He says:

"It is the general practice to ground Edison three-wire systems, mostly to prevent the possibility of conduit being charged at 220—or charged at all for that matter. However, in a few isolated cases where the wiring is all open air—no conduit—it is not done. Such grounding is recommended by the National Board of Fire Underwriters, but is not a requirement."

(D) Paul Gaeth, Jr., says:

"A true ground is when current flows from one pole or line of an electrical circuit to the other pole or line, by means of the earth itself, the floor of the building, water pipes, structural steel or any apparatus in contact with it.

"When a circuit has one 'side' permanently grounded at source of supply and other points along the line, and the opposite side comes in electrical contact with the ground, current will flow from one side of the line to the other through the ground, provided its resistance is not too high.

"A true ground may also exist in circuits that do not have one side of the line permanently grounded in case both sides of the circuit become grounded. The ground in this case acts as a shunt, provided its resistance be not too high."

H. Edwards answers D well, thus:

"Figure 101, Volume 1, of the Bluebook, shows several things. First, that a ground may occur between positive and negative of different circuits attached to the same generator, even though located some distance apart. Second, that a ground in a circuit attached to one generator has no current bearing affinity for grounds on circuits attached to other generators. Third, taken in connection with the text matter, that a ground might under some circumstances partially or even wholly eliminate rheostatic resistance, in which latter case striking the arc would cause a dead short circuit. This is highly improbable and in practice really impossible, but in theory it could be.

"The effect of such a ground as is shown in Figure 101 would of course depend entirely upon the amount of resistance it might offer. Presumably the resistance would be too high to permit much current leakage."

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended November 11, 1933, from 119 houses in 19 major cities of the country, reached $1,252,085, a decrease of $107,449 from the total for the previous calendar week, ended November 4, when 114 theatres in 18 cities reported an aggregate gross of $1,359,534.

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Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1933.)	
Boston			Picture	Gross	Picture	Gross		
Boston	2,900	25c-50c	"Walls of Gold" (Fox)	21,000	"Saturday's Millions" (U)	20,500	High 10-28 "My Woman"	21,500
							Low 3-11 "Topaze"	11,000
Fenway	1,800	30c-50c	"Footlight Parade" (W. B.)	9,000	"Kennel Murder Case" (W. B.) and "Tillie and Gus" (Para.)	9,500	High 1-14 "Island of Lost Souls" and "Billion Dollar Scandal"	15,000
							Low 7-29 "She Had to Say Yes" and "Arizona to Broadway"	6,000
Keith's	3,500	30c-50c	"The Invisible Man" (U.)	19,000	"After Tonight" (Radio)	20,000	High 1-7 "No Other Woman"	21,000
							Low 3-11 "When Strangers Marry"	12,000
Loew's State	3,700	35c-50c	"Night Flight" (MGM)	20,000	"Meet the Baron" (MGM)	20,500	High 1-7 "Strange Interlude"	23,000
							Low 3-11 "Men Must Fight"	11,000
Metropolitan	4,350	30c-65c	"The World Changes" (W. B.)	38,000	"I'm No Angel" (Para.)	44,500	High 11-4 "I'm No Angel"	44,500
							Low 3-11 "King of the Jungle"	26,500
Paramount	1,800	30c-50c	"Footlight Parade" (W. B.)	9,500	"Kennel Murder Case" (W. B.) and "Tillie and Gus" (Para.)	10,000	High 2-25 "Dangerously Yours" and "Deception"	17,000
							Low 8-12 "Mary Stevens, M.D." and "Flying Devils"	8,000
Buffalo								
Buffalo	3,500	30c-55c	"Bombshell" (MGM)	16,100	"Torch Singer" (Para.)	13,100	High 2-25 "State Fair"	24,800
							Low 3-25 "Our Betters"	9,800
Century	3,000	25c	"Charlie Chan's Greatest Case" (Fox)	6,300	"This Day and Age" (Para.)	6,000	High 8-12 "Forgotten Men" and "Easy Millions"	8,000
							Low 5-13 "Grand Slam" and "Past of Mary Holmes"	4,200
Great Lakes	3,000	25c-40c	"I'm No Angel" (Para.) (2nd week)	13,000	"I'm No Angel" (Para.) (1st week)	27,200	High 11-4 "I'm No Angel"	27,200
							Low 4-15 "Rome Express"	5,400
Hippodrome	2,100	25c-40c	"Doctor Bull" (Fox)	12,500	"One Sunday Afternoon" (Para.) (6 days) (25c)	10,000	High 6-24 "Gold Diggers of 1933"	16,100
							Low 8-26 "Moonlight and Pretzels"	5,100
Hollywood	300	25c-40c	"Waltz Time" (Gaumont-British) (10 days)	1,500			High 1-7 "Goona Goona"	2,600
							Low 9-20 "The Outsider"	500
Lafayette	3,300	25c	"My Woman" (Col.)	6,400	"Tarzan the Fearless" (Principal)	6,700	High 9-23 "Lady for a Day"	10,000
							Low 10-14 "Saturday's Millions"	5,000
Chicago								
Chicago	4,000	35c-68c	"Meet the Baron" (MGM)	44,000	"Ever in My Heart" (W. B.)	43,000	High 9-2 "Goodbye Again"	75,000
							Low 4-29 "Central Airport"	22,000
McVicker's	2,284	30c-60c	"Kennel Murder Case" (W.B.) (2nd week)	9,000	"Kennel Murder Case" (W. B.) (1st week)	11,000	High 10-14 "Too Much Harmony"	20,000
							Low 7-1 "The Woman I Stole"	5,000
Oriental	3,940	30c-60c	"I'm No Angel" (Para.) (5th week)	19,000	"I'm No Angel" (Para.) (4th week)	31,000	High 10-14 "I'm No Angel"	50,000
							Low 10-7 "The Power and the Glory"	10,000
Palace	2,509	35c-75c	"After Tonight" (Radio)	20,000	"Ann Vickers" (Radio)	27,000	High 9-9 "Morning Glory"	37,000
							Low 5-27 "Below the Sea"	14,000
Roosevelt	1,591	25c-50c	"The Way to Love" (Para.)	7,000	"Tarzan the Fearless" (Principal)	7,500	High 10-14 "Penthouse"	16,000
							Low 3-4 "Luxury Liner"	6,200
United Artists	1,700	30c-60c	"Broadway Thru a Keyhole" (U. A.)	16,000	"The Bowery" (U. A.) (3rd week)	9,500	High 1-21 "The Kid From Spain"	27,000
							Low 3-18 "Perfect Understanding"	6,800
Cleveland								
Allen	3,300	20c-40c	"Private Life of Henry VIII" (U. A.)	12,000	"Emperor Jones" (U. A.)	3,500	High 11-11 "Private Life of Henry VIII"	12,000
							Low 3-4 "Infernal Machine" and "Exposure"	1,800
Hippodrome	3,800	25c-40c	"The Mad Game" (Fox)	8,500	"Berkeley Square" (Fox)	20,000	High 10-21 "East of Fifth Avenue"	30,000
							Low 6-10 "Circus Queen Murder"	2,900
RKO Palace	3,100	30c-75c	"After Tonight" (Radio)	16,000	"Walls of Gold" (Fox)	24,500	High 11-4 "Walls of Gold"	24,500
							Low 8-19 "No Marriage Ties"	4,200
State	3,400	30c-44c	"Torch Singer" (Para.)	6,000	"The Way to Love" (Para.)	7,000	High 8-19 "Tugboat Annie"	26,000
							Low 6-24 "The Eagle and the Hawk"	5,000
Stillman	1,900	25c-40c	"Tillie and Gus" (Para.) and "Gigolettes of Paris" (Equitable)	3,100			High 10-28 "I'm No Angel"	9,000
							Low 5-27 "Zoo in Budapest"	3,000
Warner's Lake	800	31c-60c	"Footlight Parade" (W. B.) (3rd week)	3,900	"Footlight Parade" (W. B.) (2nd week)	4,200	High 10-28 "Footlight Parade"	10,000
							Low 8-5 "Heroes for Sale"	1,500
Denver								
Aladdin	1,500	25c-50c	"Berkeley Square" (Fox) (8 days)	3,800	"Broadway Thru a Keyhole" (U.A.) (6 days)	3,500	High 2-25 "Cavalcade"	10,000
							Low 4-8 "Smoke Lightning" and "Broadway Bad"	2,500
Denham	1,500	25c-40c	"One Sunday Afternoon" (Para.)	8,000	"I'm No Angel" (Para.) (2nd week)	13,000	High 10-28 "I'm No Angel"	16,000
							Low 6-3 "Mussolini Speaks," "Night of Terror" and "Soldiers of the Storm"	1,950
Denver	2,500	25c-50c	"Private Life of Henry VIII" (U. A.) (8 days)	5,000	"Broadway Thru a Keyhole" (U.A.) (6 days)	4,500	High 8-12 "Tugboat Annie"	14,600
							Low 9-30 "Beauty for Sale"	3,500
Orpheum	2,600	25c-40c	"Bombshell" (MGM)	15,000	"Kennel Murder Case" (W. B.) (6 days)	11,000	High 3-4 "42nd Street"	18,500
							Low 6-10 "Zoo in Budapest"	3,750
Paramount	2,000	25c-40c	"S.O.S. Iceberg" (U.)	2,800	"Love, Honor and Oh, Baby" (U.)	2,500	High 4-1 "The Kid From Spain"	7,000
							Low 7-8 "The Barbarian"	2,000
Detroit								
Downtown	2,750	25c-50c	"Ace of Aces" (Radio) and "East of Fifth Avenue" (Col.) (25c-40c)	5,400	"After Tonight" (Radio)	11,400	High 10-14 "No Marriage Ties"	16,500
							Low 6-10 "The Woman I Stole"	3,700
Fisher	2,700	15c-50c	"Night Flight" (MGM) (15c-40c)	5,600	"Bombshell" (MGM) (25c-40c)	8,300	High 1-28 "Silver Dollar"	15,400
							Low 3-18 "Secret of Madame Blanche"	3,100
Fox	5,100	15c-50c	"Love, Honor and Oh, Baby! (U.)	22,500	"Walls of Gold" (Fox) (25c-50c)	15,200	High 9-16 "Sing, Sinner, Sing"	32,300
							Low 5-15 "After the Ball" and "Afraid to Talk"	5,400
Michigan	4,000	25c-50c	"Female" (F. N.)	20,300	"Night Flight" (MGM)	18,100	High 1-21 "Tonight Is Ours"	23,700
							Low 7-1 "College Humor"	7,300
State	3,000	25c-50c	"Footlight Parade" (W. B.)	9,300	"I'm No Angel" (Para.) (4th week)	12,300	High 10-14 "I'm No Angel" (5 days)	24,100
							Low 9-30 "To the Last Man"	4,400
United Artists	2,000	25c-50c	"Private Life of Henry VIII" (U. A.)	6,500	"Broadway Thru a Keyhole" (U.A.)	9,100	High 2-11 "The Kid From Spain"	17,400
							Low 3-25 "The Sign of the Cross"	4,100

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1933.)	
Hollywood								
Chinese	2,500	50c-$1.65	"I'm No Angel" (Para.) (4th week)	19,500	"I'm No Angel" (Para.) (3rd week)	20,250	High 9-9 "Dinner at Eight"	36,656
							Low 4-1 "King Kong"	14,600
W. B. Hollywood	3,000	25c-55c	"College Coach" (W. B.)	12,500	"Kennel Murder Case" (W. B.)	13,000	High 3-25 "42nd Street"	26,000
							Low 4-15 "Grand Slam"	8,975
Indianapolis								
Apollo	1,100	25c-40c	"Berkeley Square" (Fox)	2,500	"Worst Woman in Paris?" (Fox)	2,000	High 2-18 "State Fair"	7,000
							Low 11-4 "Worst Woman in Paris?"	2,000
Circle	2,800	25c-40c	"Footlight Parade" (W. B.) (2nd week)	4,500	"Footlight Parade" (W. B.) (1st week)	9,000	High 8-19 "She Had to Say Yes"	12,000
							Low 3-4 "The Sign of the Cross" (2nd run)	2,500
Indiana	3,300	25c-55c	"Ever in My Heart" (W.B.)	6,000	"The Way to Love" (Para.)	8,000	High 3-25 "Parachute Jumper"	15,000
							Low 6-10 "Below the Sea"	3,500
Lyric	2,000	25c-40c	"Saturday's Millions" (U.)	3,000	"I Loved a Woman" (F. N.)	3,500	High 7-22 "College Humor"	9,500
							Low 11-11 "Saturday's Millions"	3,000
Palace	3,000	25c-40c	"Meet the Baron" (MGM)	5,500	"Broadway Thru a Keyhole" (U.A.)	6,000	High 8-12 "Tugboat Annie"	11,000
							Low 7-22 "Storm at Daybreak"	3,500
Kansas City								
Mainstreet	3,049	25c-40c	"Bureau of Missing Persons" (F.N.) (7 days and Sat. midnite show)	6,000	"Chance at Heaven" (Radio) (6 days and Sat. midnite show) (25c-60c)	16,000	High 10-28 "Ace of Aces"	21,000
							Low 5-20 "Sweepings"	4,000
Midland	4,000	25c	"Day of Reckoning" (MGM) (7 days and Sat. midnite show)	7,500	"Broadway Thru a Keyhole" (U.A.) (7 days and Sat. midnite show)	10,000	High 1-7 "Strange Interlude"	30,000
							Low 4-15 "Perfect Understanding"	4,900
Newman	1,800	25c-40c	"Footlight Parade" (W. B.) (7 days and Sat. midnite show)	14,000	"The Way to Love" (Para.) (6 days and Sat. midnite show)	4,000	High 10-21 "I'm No Angel"	17,500
							Low 5-27 "Picture Snatcher"	2,800
Uptown	2,000	25c-40c	"Love, Honor and Oh, Baby! (U.) and "The Mad Game" (Fox)	2,700	"I Loved a Woman" (F. N.)	3,000	High 2-11 "State Fair"	7,000
							Low 7-1 "Lilly Turner"	1,600
Los Angeles								
Criterion	1,610	25c-40c	"Beauty for Sale" (MGM)	3,800	"Stranger's Return" (MGM) (2nd week)	3,200	High 11-11 "Beauty for Sale"	3,800
							Low 7-29 "The Devil's Brother"	1,850
Filmarte	850	40c-50c	"Bitter Sweet" (U. A.) (2nd week)	2,000	"Bitter Sweet" (U. A.) (1st week)	2,750	High 9-23 "Red Head"	3,500
							Low 9-9 "The Rebel"	1,800
Loew's State	2,416	25c-40c	"The Mad Game" (Fox)	9,500	"Bombshell" (MGM)	15,650	High 8-19 "Tugboat Annie"	28,300
							Low 3-11 "Dangerously Yours"	8,000
Los Angeles	3,000	15c-25c	"My Woman" (Col.)	4,750	"Dance, Girl, Dance" (Chesterfield)	5,800	High 7-22 "Kiss of Araby" and "Samarang"	6,200
							Low 9-2 "Important Witness" and "Doubled and Redoubled"	2,200
Orpheum	2,220	25c-35c	"Doctor Bull" (Fox)	4,200	"Walls of Gold" (Fox)	4,200	High 9-23 (since Sept.) "The Devil's in Love" and "Before Dawn"	4,850
							Low 10-7 "India Speaks" and "Ladies Must Love"	3,350
Paramount	3,596	25c-40c	"White Woman" (Para.)	15,000	"Take a Chance" (Para.)	23,000	High 1-7 "No Man of Her Own"	30,000
							Low 3-18 "King of the Jungle"	10,000
RKO	2,700	25c-40c	"After Tonight" (Radio)	3,500	"Ann Vickers" (Radio) (2nd week)	4,000	High 1-7 "Animal Kingdom"	11,600
							Low 9-30 "Brief Moment"	1,700
United Artists	2,100	25c-40c	"Broadway Thru a Keyhole"	12,800	"The Bowery" (U. A.) (3rd week)	12,000	High 10-21 "The Bowery"	21,000
							Low 1-28 "Hello, Everybody"	3,900
W. B. Downtown	3,400	25c-55c	"College Coach" (W. B.)	13,650	"Kennel Murder Case" (W. B.)	11,000	High 3-25 "42nd Street"	19,000
							Low 8-19 "She Had to Say Yes"	9,000
Minneapolis								
Lyric	1,238	20c-25c	"I Loved a Woman" (F. N.)	1,000	"Tillie and Gus" (Para.)	1,500	High 4-1 "20,000 Years in Sing Sing"	3,000
							Low 11-11 "I Loved a Woman"	1,000
RKO Orpheum	2,900	20c-40c	"Aggie Appleby, Maker of Men" (Radio)	5,800	"Bureau of Missing Persons" (F. N.)	5,800	High 1-7 "Animal Kingdom"	14,000
							Low 3-11 "Cynara"	3,000
Minnesota	4,000	25c-40c	"I'm No Angel" (Para.)	10,000	.....	.....	.....	.....
State	2,300	25c-40c	"Penthouse" (MGM)	5,000	"The Bowery" (U. A.)	6,000	High 4-29 "Cavalcade"	8,000
							Low 3-11 "King of the Jungle"	3,500
World	400	25c-75c	"The Good Companions" (Fox) (2nd week)	1,000	"The Good Companions" (Fox) (1st week)	1,200	High 4-22 "Be Mine Tonight"	2,400
							Low 11-4 "The Good Companions"	1,200
Montreal								
Capitol	2,547	25c-75c	"I'm No Angel" (Para.) (2nd week)	9,500	"I'm No Angel" (Para.) (1st week)	13,000	High 11-4 "I'm No Angel"	13,000
							Low 7-15 "The Silver Cord" and "Professional Sweetheart"	7,500
Loew's	3,115	25c-75c	"One Man's Journey" (Radio)	12,500	"The Power and the Glory" (Fox)	12,500	High 1-21 "The Mask of Fu Manchu"	14,500
							Low 9-30 "Turn Back the Clock" and "Emergency Call"	7,500
Palace	2,600	25c-75c	"The Prince of Wales" (British) and "Orders Is Orders" (British)	11,000	"Night Flight" (MGM) and "Facing the Music" (Empire)	9,000	High 2-18 "The Sign of the Cross"	15,500
							Low 11-4 "Night Flight" and "Facing the Music"	9,000
Princess	2,272	25c-65c	"Broadway Thru a Keyhole" (U.A.) and "As the Devil Commands" (Col.)	7,500	"Tarzan the Fearless" (Principal) and "My Woman" (Col.)	7,500	High 1-7 "The Kid From Spain" and "Speed Demon"	12,000
							Low 8-12 "Whoopee" and "Virtue"	5,000
New York								
Astor	1,012	55c-$2.20	"Dinner at Eight" (MGM) (11th week)	9,235	"Dinner at Eight" (MGM) (10th week)	10,261	High 9-2 "Dinner at Eight"	21,000
							Low 3-25 "The White Sister"	14,559
Cameo	549	25c-40c	"Eat 'Em Alive" (Real Life)	6,187	"The Wandering Jew" (J.A.F.A.) (2nd week)	4,010	High 1-28 "Maedchen in Uniform"	9,200
							Low 8-5 "King of Jazz"	1,064
Capitol	4,700	35c-$1.65	"Day of Reckoning" (MGM)	30,698	"Meet the Baron" (MGM)	37,820	High 8-12 "Another Language"	64,000
							Low 9-30 "Solitaire Man"	21,210
Hollywood	1,543	25c-85c	"The World Changes" (F. N.) (2nd week)	15,107	"The World Changes" (F. N.) (1st week)	24,740	High 9-1 "Voltaire"	25,868
							Low 10-21 "Ever in My Heart"	8,296
Palace	2,500	25c-75c	"Berkeley Square" (Fox)	15,791	"I Loved a Woman" (F. N.)	11,734	High 2-4 "Animal Kingdom"	16,150
							Low 4-15 "Parole Girl"	4,500
Paramount	3,700	35c-99c	"I'm No Angel" (Para.) (4th week)	55,000	"I'm No Angel" (Para.) (3rd week)	55,000	High 10-21 "I'm No Angel"	83,450
							Low 2-4 "Hello, Everybody"	15,600
Rialto	2,200	40c-65c	"Kennel Murder Case" (W.B.) (2nd week)	10,200	"Kennel Murder Case" (W. B.) (1st week)	16,000	High 5-20 "Forgotten Men"	22,500
							Low 4-15 "Destination Unknown" and "The Fighting President"	5,800
Rivoli	2,200	35c-99c	"Broadway Thru a Keyhole" (U. A.) (2nd week)	19,041	"Broadway Thru a Keyhole" (U. A.) (1st week)	38,400	High 10-7 "The Bowery"	45,000
							Low 8-5 "The Rebel"	7,200
RKO Music Hall	5,945	35c-$1.65	"After Tonight" (Radio)	64,000	"Berkeley Square" (Fox)	80,344	High 4-15 "Cavalcade"	107,761
							Low 6-17 "Ann Carver's Profession"	44,938
RKO Roxy	3,700	25c-55c	"Private Life of Henry VIII" (U.A.) (2nd week-4 days) "Berkeley Square" (Fox) (3 days)	14,664	"Private Life of Henry VIII" (U. A.) (1st week)	20,763	High 1-7 "Animal Kingdom"	71,267
							Low 7-1 "Adorable" and "Supernatural"	7,592
Roxy	6,200	25c-55c	"My Lips Betray" (Fox)	28,000	"Love, Honor and Oh, Baby! (U.)	19,000	High 1-7 "No More Orchids"	39,487
							Low 1-28 "Air Hostess"	9,100
Strand	3,000	35c-$1.25	"Female" (F. N.) (20c-$1.10)	11,862	"Footlight Parade" (W. B.) (4th week-8 days)	18,862	High 10-14 "Footlight Parade"	55,190
							Low 8-5 "She Had to Say Yes"	10,590

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week Picture	Current Week Gross	Previous Week Picture	Previous Week Gross	High and Low Gross (Tabulation covers period from January, 1933.)
Oklahoma City							
Capitol	1,200	10c-41c	"Penthouse" (MGM)	4,000	"One Man's Journey" (Radio)	3,500	High 11-11 "Penthouse" 4,000 Low 3-11 "From Hell to Heaven" 1,350
Criterion	1,700	10c-56c	"Night Flight" (MGM)	5,500	"The Bowery" (U. A.)	6,000	High 10-28 "I'm No Angel" 11,000 Low 3-11 "Clear All Wires" 1,800
Liberty	1,560	10c-36c	"I Loved a Woman" (F. N.)	3,500	"The Power and the Glory" (Fox) (3 days) "Saturday's Millions" (U.) (4 days)	1,500 1,500	High 9-2 "Gold Diggers of 1933" 3,900 Low 3-18 "The Death Kiss" and "The Fourth Horseman" 1,100
Victoria	800	10c-26c	"Solitaire Man" (MGM) (4 days)	700	"Rafter Romance" (Radio) (3 days) "Yes, Mr. Brown" (U. A.) (4 days)	600 600	High 7-1 "King of Jazz" 1,800 Low 11-4 "Rafter Romance" and "Yes, Mr. Brown" 1,200
Omaha							
Brandeis	1,200	20c-40c	"Morning Glory" (Radio) and "No Marriage Ties" (Radio) (25c-40c)	5,000	"Lady for a Day" (Col.) (2nd week)	5,000	
Orpheum	3,000	25c-40c	"The Masquerader" (U. A.) and "Walls of Gold" (Fox)	7,250	"Meet the Baron" (MGM) and "Worst Woman in Paris?" (Fox)	7,500	High 6-24 "I Loved You Wednesday" 16,500 Low 4-29 "Sweepings" 5,000
Paramount	2,900	25c-50c	"Broadway Thru a Keyhole" (U.A.)	6,250	"The Way to Love" (Para.)	8,500	High 7-22 "Gold Diggers of 1933" 13,250 Low 6-10 "Reunion in Vienna" 5,800
World	2,500	25c-35c	"Whoopee" (U.A.) and "Pilgrimage" (Fox)	4,500	"Stage Mother" (MGM) and "Golden Harvest" (Para.)	4,750	High 6-3 "Peg O' My Heart" and "Perfect Understanding" 7,500 Low 11-11 "Whoopee" and "Pilgrimage" 4,500
Philadelphia							
Aldine	1,200	40c-65c	"Broadway Thru a Keyhole" (U. A.) (6 days)	8,000	"The Bowery" (U. A.) (3rd week-6 days)	5,500	High 10-21 "The Bowery" 12,000 Low 9-30 "Bitter Sweet" 4,800
Arcadia	600	25c-50c	"Solitaire Man" (MGM) (6 days)	1,600	"Bitter Sweet" (U. A.) (6 days)	1,600	High 1-14 "Red Dust" 4,000 Low 5-27 "From Hell to Heaven" 1,500
Boyd	2,400	40c-65c	"Female" (F. N.) (6 days)	8,500	"Bombshell" (MGM) (6 days)	9,500	High 9-2 "Tugboat Annie" 21,000 Low 8-5 "Mary Stevens, M.D." 8,000
Chestnut	1,500	55c-$1.50	"Dinner at Eight" (MGM) (2nd week-6 days)	11,000	"Dinner at Eight" (MGM) (1st week-6 days)	12,000	
Earle	2,000	40c-65c	"Tillie and Gus" (Para.) (6 days)	11,000	"Midshipman Jack" (Radio) (6 days)	20,000	High 1-7 "Breach of Promise" 29,000 Low 10-21 "Saturday's Millions" 10,000
Fox	3,000	35c-75c	"My Lips Betray" (Fox) (6 days)	17,000	"The Mad Game" (Fox) (6 days)	16,000	High 4-22 "Cavalcade" 29,000 Low 8-5 "F. P. 1" 13,000
Karlton	1,000	30c-50c	"Chance at Heaven" (Radio) (6 days)	3,000	"Ann Vickers" (Radio) (6 days)	3,000	High 4-8 "42nd Street" 7,700 Low 8-12 "Ann Carver's Profession" 2,500
Keith's	2,000	25c-40c	"Walls of Gold" (Fox) (6 days)	5,000	"My Weakness" (Fox) (6 days)	4,500	High 1-7 "Self Defense" 11,500 Low 11-4 "My Weakness" 4,500
Locust	1,300	55c-$1.65	"Berkeley Square" (Fox) (5th week-8 days)	5,000	"Berkeley Square" (Fox) (4th week-6 days)	5,500	High 2-11 "Cavalcade" 13,000 Low 5-6 "The Phantom Broadcast" 4,000
Stanley	3,700	40c-75c	"Footlight Parade" (W. B.) (2nd week-6 days)	15,000	"Footlight Parade" (W. B.) (1st week-6 days)	18,000	High 6-17 "Gold Diggers of 1933" 27,500 Low 6-10 "The Silver Cord" 9,000
Stanton	1,700	30c-55c	"College Coach" (W. B.) (6 days)	6,500	"Kennel Murder Case" (W. B.) (6 days)	6,500	High 6-3 "The Little Giant" 10,000 Low 7-14 "I Love That Man" 4,500
Portland, Ore.							
Broadway	1,912	25c-40c	"Bureau of Missing Persons" (F. N.)	5,800	"Meet the Baron" (MGM)	6,900	High 1-21 "Frisco Jenny" 11,000 Low 3-11 "What! No Beer?" 3,500
Liberty	1,800	25c-40c	"Golden Harvest" (Para.)	2,000	"The Power and the Glory" (Fox)	2,500	High 10-14 "Torch Singer" 4,500 Low 2-11 "Central Park" 1,000
Music Box	3,000	25c-40c	"Footlight Parade" (W. B.)	8,000	"Elysia" (Bryan Foy)	4,200	High 7-8 "Gold Diggers of 1933" 12,000 Low 5-13 "No More Orchids" 1,600
Oriental	2,040	25c-35c	"Ever in My Heart" (W. B.)	2,000	"Before Dawn" (Radio)	1,800	High 10-14 "Rafter Romance" 14,000 Low 11-4 "Before Dawn" 1,800
Pantages	1,700	15c-40c	"One Sunday Afternoon" (Para.) (25c-40c)	5,000	"Lady for a Day" (Col.)	10,200	
United Artists	945	25c-40c	"Day of Reckoning" (MGM)	4,800	"Emperor Jones" (U. A.)	6,000	High 8-19 "Tugboat Annie" 8,500 Low 3-11 "Madame Butterfly" 1,600
San Francisco							
Columbia	1,200	50c-$1.50	"Private Life of Henry VIII" (U. A.) (5 days)	9,500	"Emperor Jones" (U. A.) (2nd week)	6,500	
El Capitan	2,900	10c-40c	"Doctor Bull" (Fox)	8,000	"Mary Stevens, M.D." (W. B.)	8,000	High 7-1 "Out All Night" 13,000 Low 11-11 "Dr. Bull" 8,000
Embassy	1,380	30c-50c	"I'm No Angel" (Para.)	12,000	"Night Flight" (MGM)	3,500	High 11-11 "I'm No Angel" 12,000 Low 3-18 "Hound of the Baskervilles" 2,000
Fox	4,600	10c-35c	"East of Fifth Avenue" (Col.)	9,200	"Broken Dreams" (Monogram)	10,000	High 4-8 "Should a Woman Tell?" and "Speed Demon" 15,500 Low 9-9 "Important Witness" and "Sensation Hunters" 7,000
Golden Gate	2,800	25c-65c	"After Tonight" (Radio)	9,000	"Love, Honor and Oh, Baby! (U.)	9,500	High 2-11 "The Mummy" 25,500 Low 10-21 "My Woman" 8,000
Orpheum	3,000	15c-40c	"King for a Night" (U.)	9,000	"Flaming Gold" (Radio)	8,500	
Paramount	2,670	25c-75c	"Footlight Parade" (W. B.)	18,000	"I'm No Angel" (Para.) (2nd week)	25,000	High 10-28 "I'm No Angel" 40,000 Low 9-30 "I Loved a Woman" 9,000
St. Francis	1,435	25c-50c	"The Mad Game" (Fox) and "S. O. S." Iceberg" (U.)	4,000	"Bureau of Missing Persons" (F. N.)	5,500	High 3-25 "What! No Beer?" and "Broadway Bad" 13,500 Low 11-11 "The Mad Game" and "S. O. S. Iceberg" 4,000
United Artists	1,200	25c-50c	"Broadway Thru a Keyhole" (U. A.)	12,000	"The Bowery" (U. A.) (4th week)	6,500	High 1-7 "The Kid From Spain" 16,000 Low 8-26 "The Wrecker" 4,000
Warfield	2,700	25c-90c	"Meet the Baron" (MGM)	25,000	"Ever in My Heart" (W. B.)	15,000	High 11-11 "Meet the Baron" 25,000 Low 5-27 "Story of Temple Drake" 10,000
Seattle							
Blue Mouse	950	25c-55c	"Love, Honor and Oh, Baby!" (U.)	3,250	"The Bowery" (U. A.) (2nd week)	3,500	High 2-4 "The Kid From Spain" 6,500 Low 8-19 "The Rebel" 2,500
Fifth Avenue	2,750	25c-55c	"Night Flight" (MGM)	7,000	"I'm No Angel" (Para.)	15,000	High 8-5 "Tugboat Annie" 19,250 Low 3-18 "From Hell to Heaven" and "Secret of Madame Blanche" 5,000
Liberty	2,000	10c-25c	"Night of Terror" (Col.) and "Racing Strain" (Ind.)	3,500	"Terror Trail" (U.) and "Reform Girl" (Tower)	3,750	High 7-29 "What Price Innocence?" 5,500 Low 6-24 "Uptown New York" 3,000
Metropolitan	1,800	20c-40c	"Two Hearts in Waltz Time" (S.R.)	3,250	"Night and Day" (Gaumont-British)	2,500	
Music Box	950	25c-55c	"Footlight Parade" (W. B.) (25c-60c)	8,000	"Ever in My Heart" (W. B.)	3,250	High 11-11 "Footlight Parade" 8,000 Low 11-4 "Ever in My Heart" 3,250
Orpheum	2,500	25c-55c	"Midshipman Jack" (Radio)	5,500	"Golden Harvest" (Para.)	6,000	
Paramount	3,050	25c-55c	"I'm No Angel" (Para.)	7,000	"The Way to Love" (Para.) (9 days)	6,000	High 1-7 "A Farewell to Arms" 9,500 Low 9-23 "F. P. 1" and "Aniakchak" 4,000
Roxy	2,275	25c-50c	"Charlie Chan's Greatest Case" (Fox)	6,000	"Pilgrimage" (Fox) (5 days)	4,000	High 10-28 "Ladies Must Love" 14,000 Low 8-26 "The Devil's in Love" 4,000

J. C. JENKINS--HIS COLYUM

Neligh, Nebraska.

DEAR HERALD:

We want three blonde, gum-chewing stenographers to help us take care of our mail, girls who work under the gum-chewing code and don't want Tuesdays, Thursdays and Saturdays off. We are getting letters from Massachusetts to Texas and from Grindstone, South Dakota, to Tombstone, Arizona, and every mail brings an additional batch of letters and none of 'em marked "collect."

Mrs. Charles J. Otts of Royse City, Texas, sends us a three page letter, and boy, did it cheer us up. She hopes we get better. Thanks, Mrs. Otts.

Dr. F. Draper Hurd of Tolley, North Dakota, writes and tells us not to ride with any film salesmen or our blood pressure never will go down. Thanks, Doc, for the advice; it is good.

C. D. Rhind of Attleboro, Mass., writes to say that he can't see how anybody could get high blood pressure out here where the people wear gold log chains across their vests to keep the cows from swallowing their watches. We don't have watches out here now, C. D., we've had to pawn 'em since the last election.

▽

An Offer of Work!

Micky Larson of Oakland, Nebraska, wants us to come down there and help him move another cook stove. Doc says we must lay off that stuff, Micky.

Mayme P. Musselman of Lincoln, Kansas, says that she and Ray both hope we have a speedy recovery. Mayme is the lady who makes such lovely huckleberry pies.

Mr. and Mrs. Carl Bailey of Pawnee City, Nebraska, say they hope we will be able to continue to write our Colyum. Why, shame on you folks, haven't you any regard for the HERALD'S subscribers? Why pick on them?

F. C. Hensler, district manager for MGM at Kansas City, Mo., says he was sorry to learn of our sickness. Good old F. C., how we'd love to see him again.

E. S. Noreen of Hutchinson, Minnesota, says he has been reading our Colyum so long that he considers himself "our friend," although he has never met us but once. Righto, old boy, we hope you continue to feel that way. Outside of a few faults we are not a bad guy.

▽

When Ducks Are Flying

A. F. Jenkins of David City, Nebraska, tells us to not worry, that "it's hard to keep a Colonel down." You bet it is, A. F., when the mallards are flying.

Jack Yeo of Burlington, Wisconsin, writes, "Sorry to hear of your bum eye, but we know that your eye will not fail you any more than the thousands of exhibitor friends you have throughout this good old U. S." Thanks, Jack. That helps a lot.

H. J. Longacre of Glenwood, Minnesota, says he can sympathize with us because he mashed one of his thumbs recently. Sorry to hear it, H. J., but why didn't you tell us one of your fish stories?

E. H. Gooding, motion picture editor on the Buffalo *Evening News* of Buffalo, N. Y., says "Speedy recovery to you. Perhaps I ought to say that I find not only your colyum but the What the Picture Did for Me department, revived by you, good medicine for me—keeps me from getting too sure of myself in rating pictures." Thanks, E. H., for the compliment.

Bill Weaver, editor of the *Chicagoan*, a Quigley publication issued in Chicago, advises us to park our shins up close to the stove until the winter is over. Bill used to coon watermelons and run away from school to catch bullheads out at Boone, Iowa, but now he furnishes the elite of Chicago a high-class publication that meets with their approval.

E. S. Clifford of the HERALD'S Chicago office says he hopes we have sense enough to stay off the road until we are permanently cured. We hope so too, E. S., but doggone it nobody has ever given us credit of having any sense yet. We've tried to make 'em believe that we are a pretty smart guy but it has never worked.

▽

Ralph Larned of La Crosse, Kansas, writes us, among other things, that going blind must be an epidemic in Kansas since a film salesman told him recently that if he didn't buy his product he must surely be blind. He says that the exhibitors in his locality must be afflicted the same way, since none of them bought his service. Ralph is quite a kidder.

O. W. Tuel of Manson, Iowa, says he hopes we get well soon enough to come over there and shoot ducks, as the lakes are full of 'em. Doggone it, O. W., why bring that up when we are counting daisies on the wall paper?

Hazel and Harold Dunn of Valentine, Nebraska, writes, "We are sorry that the distance is so great that we can't visit you, otherwise we would be there with new wall decorations for you. Hope the flowers in the paper do not wilt. Lots of ducks here now. We are going out to a duck dinner tonight." There goes that duck stuff again. Good gosh, can't they lay off that duck talk for a while? The first thing they know we will go up there, Doc or no Doc.

Mrs. Hyman Lovitsky of Grand Island, Nebraska, hopes we soon get better and says for us to eat no red meat so our blood pressure will go down. Good advice, Mrs. Lovitsky. We have cut out meat, we have cut out potatoes, we've cut out coffee, we've cut out bread and we haven't smoked for ten days. How's that for self-denial? Yes, and we don't swear except when they keep talking about ducks all the while. We'll betcha that guy Hiney of yours don't do that.

▽

Friend to Friend

Then comes a letter from our old friend Henry Reeve of Menard, Texas, and he tries to make us believe that we are of some importance to this picture business. He rates us as "The exhibitor's friend" and hopes we will continue in the service. You went pretty strong, Henry, but don't think for a moment that we didn't appreciate it. We would have been in to see you before now if we hadn't had to leave the road, for we were on our way and Menard was on our list. Good luck, old boy, and regards to the family.

Well, those are a few of the letters we have received, and did they make us feel good? Well, you tell 'em, Azro. But there are about 3,000 others who are as mum as a catfish, probably due to the increased postal rates.

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We note by a recent press dispatch that a radio crooner was going to give up crooning and take up aviation. Good. It has always been our contention that if the public would practice forbearance and "suffer in silence" everything would eventually come out all right.

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We wish they would adopt a code to curtail the barks in a dog. Marjorie's skyoodle has so many barks in him that the fleas don't get any rest.

▽

Then after that we had to take another dose of Doc's bitter medicine that would sour a buzzard.

COLONEL J. C. JENKINS,
The HERALD'S Vagabond Colyumnist.

JAYSEE'S APPETITE APPEALING FOR HELP

From Marjorie Jenkins Bradley, daughter of this department's *hors de combat* war correspondent, comes the following "appeal for help to improve Jaysee's disposition as well as get him back on his feet":

Did you ever have your father with
blood pressure up so high
That you get so darned excited, and
want to sit and cry?
Well, believe me, when I tell you, it
is anything but fun
To figure out his menus, it's a reg'lar
son of a gun!

To begin with, Doctor tells him to
lay off all kinds of meat;
Liquid diets—never starches—should
patient try to eat!
But my brain has ceased to function,
and I'm just about worn out;
Dad's so sick of soups and liquids
that he's started in to pout.

So if any of you readers know of
anything that's fine,
Send suggestions by the bushel, for
I'm sure 'twill be in time,
For it's hard enough to feed him, even
when he's feeling well,
But with all this high blood pressure
I sure find it's toughernel.

WHAT THE PICTURE DID FOR ME

IN this, the exhibitor's own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me

MOTION PICTURE HERALD
1790 Broadway, New York

Columbia

ANN CARVER'S PROFESSION: Fay Wray and Gene Raymond—A splendid entertainment picture. Story good and acted great. Satisfied all we got.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

ANN CARVER'S PROFESSION: Fay Wray, Gene Ranmond—Good play. Raymond made a hit in this play by singing. He has an excellent voice and we were complimented on this scene very much. Running time, 68 minutes. Played Oct. 10-11.—Grand Theatre, Dunkirk, Ohio. General patronage.

BRIEF MOMENT: Carole Lombard, Gene Raymond—Good play with a good cast. Raymond and Lombard made an entertaining play. Running time, 72 minutes. Played Oct. 4-5.—Grand Theatre, Dunkirk, Ohio. General patronage.

BRIEF MOMENT: Carole Lombard—Good, clean program picture. I hope Columbia will keep all of their pictures as clean as "Brief Moment" and "Lady for a day."—P. G. Held, New Strand Theatre, Griswold, Ia. General patronage.

CALIFORNIA TRAIL, THE: Buck Jones—Buck Jones has never done a finer picture than this. Laid during that romantic period before California became a state, it tells a story that is full of heart interest, besides giving Jones a chance to make a daring escape from jail and doing other exciting things. Drew well.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

COCKTAIL HOUR: Bebe Daniels, Randolph Scott—Good play, and acted to perfection. Our patrons complimented us on it very much. Columbia made a hit when they made this one. Running time, 74 minutes. Played Sept. 26-27.—Grand Theatre, Dunkirk, Ohio. General patronage.

DANGEROUS CROSSROADS: Chic Sale—Excellent show and very good play. We should have more plays with Chic Sale in them. He makes an entertaining actor. Make more of these, Columbia. Running time, 62 minutes. Played Sept. 5-6.—Grand Theatre, Dunkirk, Ohio. General patronage.

DECEPTION: Leo Carrillo—Good wrestling play. Carrillo played the part of the villain very good. Our patrons enjoyed it very much. Running time, 68 minutes. Played Sept. 19-20.—Grand Theatre, Dunkirk, Ohio. General patronage.

FORBIDDEN TRAIL: Buck Jones, Barbara Weeks—Good western. Jones is very amusing. The crowd enjoyed it very much. Running time, 68 minutes. Played Sept. 16-17.—Grand Theatre, Dunkirk, Ohio. General patronage.

LADY FOR A DAY: May Robson, Warren William—Excellent picture, wonderful story and it's clean. A picture for the whole family. Good acting by the whole cast. Everything it takes to make a good picture. Thanks to Columbia for their kind cooperation in putting this picture over. Running time, 90 minutes.—P. G. Held, New Strand Theatre, Griswold, Ia. General patronage.

MY WOMAN: Helen Twelvetrees, Victor Jory—This is another very good picture from Columbia. The story is rather simple and unexciting. A marital complication via the triangle route, thrown against a background in the radio atmosphere. The women are sure to enjoy this, but the men are doubtful. We played this one day to a good business and think one day is enough for a small town. Running time, 73 minutes. Played Nov. 3.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

NIGHT OF TERROR: Bela Lugosi, Sally Blane—This is a good picture for the mystery and thrill loving audience. We played this as a special Halloween night show and to a good business. Just the type of picture for a midnight show and will make a good Saturday showing. A good story and will hold interest from start to finish. Our audience was well pleased and we received many comments on this picture. Running time, 65 minutes. Played Oct. 31.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

SOLDIERS OF THE STORM: Regis Toomey, Anita Page—A mighty fine picture, and was well received by our patrons. Running time, 72 minutes. Played Oct. 27-28.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town patronage.

SO THIS IS AFRICA: Wheeler & Wooley—Played this late and am not sorry I did. Business very good. Picture is rather smutty, but have heard very few complaints. Played Oct. 26-27-28.—Martin Toker, Opera House Theatre, Leith, N. D. Small town patronage.

STATE TROOPER: Regis Toomey, Evalyn Knapp—Good play for Saturday and Sunday. Drew a good business. It was a good play and should be shown to the public. Running time, 68 minutes. Played Sept. 2-3.—Grand Theatre, Dunkirk, Ohio. General patronage.

THRILL HUNTER, THE: Buck Jones—Good little picture for Saturday. Clean. Played Oct. 28.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

UNKNOWN VALLEY: Buck Jones, Cecelia Parker—Good western. Different from the usual wild western play. Jones outdoes himself to make this play interesting from beginning to the end. He has an excellent supporting cast. You won't go wrong booking this play. Running time, 68 minutes. Played Sept. 30-Oct. 1.—Grand Theatre, Dunkirk, Ohio. General patronage.

WHAT PRICE INNOCENCE: Willard Mack, Jean Parker—A good picture of its kind. Same of story. Some liked it. Some said they did not. Business good first day. Fell off badly second day. Played Oct. 30-31.—J. A. Verchot, Opera House, Abbeville, S. C. Small town patronage.

WHEN STRANGERS MARRY: Jack Holt, Lillian Bond—Good play. It ended with plenty of action. Holt always gives the patrons what they want. We were satisfied with this one. Running time, 68 minutes. Played Oct. 7-8.—Grand Theatre, Dunkirk, Ohio. General patronage.

WOMAN I STOLE, THE: Jack Holt—Too much of the title in the story.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

WRECKER, THE: Jack Holt, Genevieve Tobin—Good play. Interesting from the beginning to the end. We are complimented on it very much. We need more plays like this one. Running time, 72 minutes. Played Sept. 23-24.—Grand Theatre, Dunkirk, Ohio. General patronage.

First National

ELMER THE GREAT: Joe E. Brown—Joe E. always goes over big here, and this picture doesn't lower him one bit. Lots of good comment. Running time, 74 minutes. Played Nov. 3-4.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town patronage.

ELMER THE GREAT: Joe E. Brown—A good show that did business for us, but not as good as some of the Joe Brown productions. The baseball fans enjoyed it. Running time, 74 minutes.—Robert Schwall, Jr., State Theatre, Ipswich, S. D. General patronage.

I LOVED A WOMAN: Edward G. Robinson, Kay Francis—This is an excellent picture. Story good and acting is perfect. This show has plenty of the stuff that goes to make an outstanding box-office picture. There is only one thing to mar the entertainment—the tragic ending. With a happy ending it would have added considerably to the entertainment value. Give it your best days. Played two days to a good business. Running time, 80 minutes. Played Nov. 6-7.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

SHE HAD TO SAY YES: Loretta Young, Lyle Talbot—I consider this a good program picture, but it did not get any business for me. Running time, eight reels. Played Oct. 25-26.—J. A. Verchot, Opera House, Abbeville, S. C. Small town patronage.

SILVER DOLLAR: Edward G. Robinson—Old Californian history. Most interesting and wonderful acting by Robinson and Aline MacMahon.—G. G. Baiss, Capitol Theatre, Duncan, B. C. General patronage.

WILD BOYS OF THE ROAD: Frankie Darro—A swell show and very timely.—J. J. Hoffman, Plainview Theatre, Plainview, Neb. General patronage.

Fox

ARIZONA TO BROADWAY: James Dunn—Plenty of action and comedy. For a small town or for the county, an excellent show. Extremely well liked by our people. Played Oct. 21.—George Lodge, Green Lantern Theatre, Claymont, Del. County patronage.

BEST OF ENEMIES: Marian Nixon and Charles "Buddy" Rogers—While some managers have panned this attraction, we thought it was a good programmer. We had some compliments; business was normal. Played Oct. 25-26.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

CAVALCADE: Diana Wynyard—A few complimented it, but the majority said they couldn't get the dialog. I paid about twice what it was worth.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

CAVALCADE: Clive Brooks, Diana Wynyard—Biggest business for over three years. Third to house record. Am repeating it. Running time, 97 minutes.—G. G. Baiss. Capitol Theatre, Duncan, B. C. General patronage.

DEVIL'S IN LOVE, THE: Loretta Young, Victor Jory—The Foreign Legion comes to light again in the movies and does very well with Victor Jory in the lead. Very good photography and entertainment. Played Oct. 25-26.—Horn and Morgan, Star Theatre, Hay Springs, Neb. General patronage.

DEVIL'S IN LOVE: Victor Jory and Loretta Young—Just fair, not good, not bad. Running time, 71 minutes. Played Oct. 13-16.—J. E. Weber, Princess Theatre, Chelsea, Mich. Town and country patronage.

GOOD COMPANIONS, THE: Jessie Matthews—Faithful reproduction of Priestley's best seller. Chiefly British appeal. Splendid business.—G. G. Baiss, Capitol Theatre, Duncan, B. C. General patronage.

HOLD ME TIGHT: Sally Eilers and James Dunn—Good program picture that did poorly at the box office. Did not pay expenses. Running time, 71 minutes.—P. G. Held, New Strand Theatre, Griswold, Ia. General patronage.

IT'S GREAT TO BE ALIVE: Edna May Oliver, Raul Roulien—Just misses fire somewhere. Lights comedy with music. Poor box office.—G. G. Baiss, Capitol Theatre, Duncan, B. C. General patronage.

LIFE IN THE RAW: George O'Brien—Good Zane Grey western. Running time, 65 minutes.—P. G. Held, New Strand Theatre, Griswold, Ia. General patronage.

LIFE IN THE RAW: George O'Brien, Claire Trevor—A very good western that pleased.—C. L. Niles, Niles Theatre, Anamosa, Ia. General patronage.

PADDY THE NEXT BEST THING: Janet Gaynor, Warner Baxter—Personally think this Miss Gaynor's best since "High Society Blues" ("State Fair" excepted). It gave universal satisfaction. Clean as usual. One you can recommend to the whole family. Played Oct. 29-30.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

PILGRIMAGE: Henrietta Crossman—What a swell piece of acting this star did in this picture. Someone will have to work hard to beat her out of the 1933 gold medal. Picture sad in spots and also has lots of comedy. Played it on Hallowe'en to three good houses at night, midnight and matinee and stacked them in. Don't be afraid of it. The picture will please any kind of audience. Running time, 90 minutes.—R. W. Hickman, Lyric Theatre, Greenville, Ill. General patronage.

POWER AND THE GLORY, THE: Spencer Tracy, Colleen Moore—If you would like my honest-to-goodness personal opinion, I have no hesitancy in saying that this is a wonderful picture. Entirely different from any that you have had before. If you can only get them in you have nothing to worry about. From some cause I failed to convince my patrons that it was an exceptionally good picture, and as a result I failed to do the business that the picture was entitled to. I was especially sold on it because it brought back to the screen that wonderful little actress, Colleen Moore. In her long absence she has lost none of her charm, acting and ability. Here's hoping we will see her in many more pictures. Play it on your best nights and give your patrons a real treat. Spencer Tracy should also share the acting honors because he has never done anything better.

Running time, eight reels. Played Oct. 28-29.—R. W. Hickman, Lyric Theatre, Greenville, Ill. General patronage.

SAILOR'S LUCK: Sally Eilers, James Dunn—Snappy comedy with some hot spots.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

TESS OF THE STORM COUNTRY: Janet Gaynor and Charles Farrell—Good picture. Good Sunday business.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

WARRIOR'S HUSBAND, THE: Elissa Landi, Ernest Truex, Marjorie Rambeau—This is the funniest picture I have seen in a long time. Fair business.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

Freuler

FORTY-NINERS, THE: Tom Tyler—Just a Western; not so hot.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

Gaumont-British

MIDSHIP MAID: Jessie Matthews — Funniest comedy since "Rookery Nook." Severely avoided by native born. British yelled their heads off.—G. G. Baiss, Capitol Theatre, Duncan, B. C. General patronage.

London Film

COUNSEL'S OPINION: Cyril Maude, Binnie Barnes—Has more snap and beauty than we are accustomed to in British pictures. For good class patronage only.—G. G. Baiss, Capitol Theatre, Duncan, B. C. General patronage.

MGM

ANOTHER LANGUAGE: Robert Montgomery Helen Hayes—Very, very good.—J. J. Hoffman, Plainview Theatre, Plainview, Neb. General patronage.

BEAUTY FOR SALE: Otto Kruger, Madge Evans—A fine picture that will please any kind of audience. The ladies will especially like this one. Running time, 85 minutes. Played Oct. 23-24.—Roy Patience, Via Theatre, Crescent City, Fla. Small town patronage.

BROADWAY TO HOLLYWOOD: Frank Morgan, Alice Brady—A picture that goes through three generations of show folks, and takes too long to get there for the good of the picture. The first part is very slow and tiresome. The struggle of the old-timers to stay in the spotlight is entirely too long, and if some of that had been left out, and the tempo speeded up it would have been a better picture. The last part is good, but it takes too long to get to it. Not an outstanding audience picture for that reason. The ballet sequences are very good, but that does not save it from dragging very badly for about four reels. —A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

BROADWAY TO HOLLYWOOD: Alice Brady, Frank Morgan—Very good.—J. J. Hoffman, Plainview Theatre, Plainview, Neb. General patronage.

BROADWAY TO HOLLYWOOD: Alice Brady, Frank Morgan—Not as elaborate a musical as some, but good character portrayals. Well received and rightly so. Plenty of musical shows on the market. When they have seen their day people will still come to see life on the screen. We will take some more. Played Oct. 29-31. Horn and Morgan, Star Theatre, Hay Springs, Neb. General patronage.

BROADWAY TO HOLLYWOOD: Alice Brady and Frank Morgan—This picture did not draw, but I call it one of the best features I ever saw (bar none). Of course, it was over the heads of our patrons, but at that, all were satisfied that we got in. The acting was 100 per cent perfect by Brady and Morgan. I hear a lot of favorable comments on the picture.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

MGM PICTURES: This is my first year running MGM pictures. I found the following excellent: "Peg o' My Heart," "Tugboat Annie" and "Broadway to Hollywood." The following I class good: "Beauty for Sale," "The Nuisance" and "Penthouse." We are very much pleased with both features and shorts from MGM.—S. H. Rich, Rich Theatre, Montpelier, Iowa. Town and rural patronage.

MIDNIGHT MARY: Loretta Young, Franchot Tone —The gangster's moll marries the gay young hero who swallows the family pride to save her from the chair. Well done by Miss Young, and Tone portrayed his type very well. The bad, bad girls of the wicked city cause various emotions in the innocent small town—that lets us in. Played Oct. 27, 28.—Horn and Morgan, Star Theatre, Hay Springs, Neb. General patronage.

NUISANCE, THE: Lee Tracy—You can't go wrong on this one. Plenty of fast moving, fast talking comedy and action. If your patrons didn't like Tracy they will after this one. The best to date by this fast talking wisecracking star. Running time, 83 minutes. Played Oct. 25-26.—William A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

PENTHOUSE: Warner Baxter—You can't make any mistake on this one. It will please 100 per cent. Well liked by young and old. Running time, 91 minutes. Played Nov. 1.—J. E. Weber, Princess Theatre, Chelsea, Mich. Town and country patronage.

PENTHOUSE: Warner Baxter and Myrna Loy—A very good program picture. Interesting story, well acted and directed. Gave good satisfaction.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

PENTHOUSE: Warner Baxter, Myrna Loy, Mae Clarke—Here is a picture that is well produced from every angle. A crook story that is different. Excitement, comedy and romance. Baxter and Loy excellent. Our patrons liked it, and told me so, I consider it excellent entertainment. Played Oct. 24-25.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

SOLITAIRE MAN: Herbert Marshall, Mary Bolan, Lionel Atwell, May Robson—A sophisticated class picture that will not get you a dime if they knew what you were going to show them ahead. Too much dialogue stilted English accent, and very slow to develop into a picture. Press sheet mystery with comedy. Try and get any laughs out of it. Nobody gave it a tumble, so it dies the second day.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

SOLITAIRE MAN: Herbert Marshall—This picture proved to be a big disappointment to a fairly good audience. The title won't mean a thing, and entire cast not well enough known to draw any business. Spot it in on your weakest night. Running time, eight reels. Played Oct. 28.—R. W. Hickman, Lyric Theatre, Greenville, Ill. General patronage.

STAGE MOTHER: Alice Brady, Maureen O'Sullivan—Plenty of good music and dancing in this one. Maureen O'Sullivan especially good supporting Alice Brady. Running time, 90 minutes. Played Oct. 30-31.—Roy Patience, Via Theatre, Crescent City, Fla. Small town patronage.

STORM AT DAYBREAK: Kay Francis, Nils Asther—Agreeably surprised. This was good. Had so many adverse comments:—J. J. Hoffman, Plainview Theatre, Plainview, Neb. General patronage.

STORM AT DAYBREAK: Kay Francis, Niles Asther, Walter Huston—We did not do much business with this picture because we had a circus in town, and a real summer day outside. Picture has some good music and storm scenes are very good. Played Nov. 3.—J. A. Verchot, Opera House, Abbeville, S. C. Small town patronage.

STRANGER'S RETURN, THE: Lionel Barrymore, Miriam Hopkins, Franchot Tone—Personally I thought this was a real good picture, but it fell down at the box office. Certainly no fault of cast or production. I guess they just did not want to see the picture. Played Nov. 1-2.—J. A. Verchot, Opera House, Abbeville, S. C. Small town patronage.

TUGBOAT ANNIE: Marie Dressler, Wallace Beery —As good as the others, but did not do the business. Guess every one stayed home to listen to the radio birthday party given in honor of Marie. J. J. Hoffman, Plainview Theatre, Plainview, Neb. General patronage.

Monogram

FUGITIVE, THE: Rex Bell—A good action western picture. Played on a double bill and gave satisfaction. —Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

GALLANT FOOL: Bob Steele—Audience thought it poor, and we pulled it after one showing.—Avece T. Waldron, Blue Moon Theatre, Oklahoma City, Okla. Suburban family theatre.

RIDERS OF DESTINY: John Wayne, Cecilia Parker—This is the best western picture played from Monogram. If you think that independent producers cannot make a good western picture, look at this one. Full of action and plenty of thrills. This is the first release of John Wayne's from Monogram and if the rest are as good as this one—here's wishing them both success. Played one day to a good business. Running time, 72 minutes. Played November 4.—J. J. Medford, Orpheum, Oxford, N. C. General patronage.

SPHINX, THE: Lionel Atwill, Sheila Terry—This is only a fair picture of the mystery type and the story proceeds along the usual murder angles. A fair story with only fair settings. The recording is terrible, and in several spots the dialogue is beyond understanding. However, it will pass for a one-day showing and should make a good Saturday show. Plenty of action and thrills. Business average. Running time, 70 minutes. Played Oct. 28.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

Paramount

BEDTIME STORY: Maurice Chevalier—Not up to "One Hour With You" or "Love Me Tonight," but it's less sophisticated and Baby LeRoy draws them.—G. G. Baiss, Capitol Theatre, Duncan, B. C. General patronage.

COLLEGE HUMOR: Bing Crosby, Richard Arlen—Good play. Well produced. This is what we want, Paramount. Patrons liked it very much. Running time, 80 minutes. Played Sept. 9-10.—Grand Theatre, Dunkirk, Ohio. General patronage.

EAGLE AND THE HAWK: Fredric March, Cary Grant—Educational performance by March. Powerful wartime flying picture. Satisfied. Running time, 75 minutes.—G. G. Baiss, Capitol Theatre, Duncan, B. C. General patronage.

GAMBLING SHIP: Cary Grant, Benita Hume—Good gambling and gangster play. We had a fair crowd. It was a little different from what we have had in some time, and so our patrons enjoyed it. Running time, 72 minutes. Played Aug. 29-30.—Grand Theatre, Dunkirk, Ohio. General patronage.

GOLDEN HARVEST, THE: Richard Arlen, Genevieve Tobin—Up to the minute picture of farm belt and Board of Trade activities. Farm strike and everything. Pleased. Played Oct. 29-30.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

GOLDEN HARVEST, THE: Richard Arlen, Chester Morris—Great entertainment. Will please young and old, farmers or sophisticated. It's timely, has comedy, drama, romance. All in all, it's a swell picture, especially after we've been fed up on foreign stuff.—J. J. Hoffman, Plainview Theatre, Plainview, Neb. General patronage.

GOLDEN HARVEST, THE: Richard Arlen, Chester Morris—Good play and excellent cast. Shows what the modern farmer has been putting up with. The show went over big here. Running time, 78 minutes. Played Oct. 14-15.—Grand Theatre, Dunkirk, Ohio. General patronage.

HER BODYGUARD: Wynne Gibson, Edmund Lowe —Rather clever comedy drama which seemed to please even the week-end crowd, which usually prefers action. Played Oct. 6-7.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

HER BODYGUARD: Edmund Lowe—Excellent picture, but business dropped 10 per cent on Saturday night.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

HER BODYGUARD: Edmund Lowe, Wynne Gibson —Here is a sweet little picture from Paramount and one that will please any audience. A smooth rolling comedy, combined with enough romance to inspire love interest, set in a theatrical atmosphere, and a good supporting cast that adds considerably to the entertainment. This will make good amusement for the whole family. Played one day to good business. Running time, 70 minutes. Played Nov. 1.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

HER BODYGUARD: Edmund Lowe, Wynne Gibson —Made a bad mistake playing this picture on Saturday. Business off 40 per cent. Not a bad picture, by any means. Played Nov. 4.—J. A. Verchot, Opera House, Abbeville, S. C. Small town patronage.

INTERNATIONAL HOUSE: Peggy Joyce, W. C. Fields—This nonsensical presentation caused many laughs and some praise. The fact that we did a little better than usual the second night would indicate that it gave satisfaction. Played Nov. 1-2.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

JENNIE GERHARDT: Sylvia Sydney—This is one of those formula numbers, so and so stories. You've seen the same story before under a different name. One of these "they aren't doing right by our little Nell" tales, left to face the world with the forgotten baby. The Methodist members of the audience objected to it, the rest liked it for the good work of the stars in the picture. Running time, 82 minutes. Played October 23-24.—William A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

MAMA LOVES PAPA: Charlie Ruggles, Mary Boland—Good comedy, clean and wholesome. Drags a little in spots, but nevertheless it makes them laugh and sends them away happy, which is something these days. Fair business. Running time, 69 minutes. Played Oct. 23-24.—William A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

MAMA LOVES PAPA: Mary Boland, Charlie Ruggles—Good entertainment. These people make a great comedy team. Clean, good for the entire family. Played Oct. 26-27.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

ONE SUNDAY AFTERNOON: Gary Cooper, Fay Wray—Gary Cooper should please any one who likes people acting like they were themselves. Will hold interest throughout. Running time, 85 minutes. Played Oct. 20-21.—Roy Patience, Via Theatre, Crescent City, Fla. Small town patronage.

ONE SUNDAY AFTERNOON: Gary Cooper—Saw this in the city and didn't like it, but it broke our Friday and Saturday record for several years, so who cares whether we liked it as long as our paid customers liked it?—J. J. Hoffman, Plainview Theatre, Plainview, Neb. General patronage.

ONE SUNDAY AFTERNOON: Gary Cooper-Fay Wray—This was a rather slow-going performance. We had some misgivings when we set it in for Saturday night. Our business fell off a little, but, to our surprise we did not hear a kick. Played Nov. 4.—C. W. Mills, Arcade Theatre, Sodus N. Y. Family patronage.

PARAMOUNT PICTURES: We are somewhat behind in reporting on new pictures, but I find Paramount's 1933 releases better than ever. It looks like they have a great lineup, and I haven't struck a bad one in the new group. "Three Cornered Moon," fine. "One Sunday Afternoon," good. "Big Executive," fair. "This Day and Age," excellent. "Song of Songs," fair for small towns; good for cities. "Torch Singer," excellent. I give this four stars in any theatre. Step on it and make some money. "Golden Harvest," wonderful for small towns and agricultural communities. Good entertainment. "Too Much Harmony," great. Beautiful musical. Will please everybody.—S. H. Rich, Rich Theatre, Montpelier, Iowa. Town and rural patronage.

SHE DONE HIM WRONG: Mae West—This picture, story and star, Mae West, may be a "wow" in some spots, but out here in the "sticks" she doesn't mean a thing. We've never seen her on the legitimate stage and to our patrons she can't get by on her past reputation. As a result, we pulled her after the first night and substituted Universal's "Air Mail," a real honest to goodness picture.—L. E. Mahoney, New Columbus Theatre, Columbus, N. D. Small town patronage.

SHE DONE HIM WRONG: Mae West—I played this to adults only and was glad on two counts. Good Sunday business.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

SHE DONE HIM WRONG: Mae West—An absolute classic of 90's. Risque and raw, but they all liked it here. Business okay. I intend to repeat it. Mae West is—personality.—G. G. Baiss, Capitol Theatre, Duncan, B. C. General patronage.

SONG OF SONGS: Marlene Dietrich—A 50-50 picture. The half that liked it raved about it and the half that didn't told us in no gentle tones.—J. J. Hoffman, Plainview Theatre, Plainview, Neb. General patronage.

SUNSET PASS: Randolph Scott, Tom Keene—The advertising of several western stars in one feature brought us a little better than average Saturday night business. The show pleased. Played Oct. 28.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

THIS DAY AND AGE: Charles Bickford, Judith Allen—Big sets don't make a picture, and this one is very mediocre. De Mille must be slipping to let them hand him such a vehicle as this one. Some of the scenes are so badly overdrawn in treatment that it was pathetic. Especially the trial by students of Charles Bickford, the racketeer. Dead Shot Dick was in college and also a roping fool to rope him. All the college color was there, the hip hip hooray of trial with college songs. A lot of high-class hooey that was ridiculous.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

THIS DAY AND AGE: Richard Cromwell and Judith Allen—Splendid De Mille production telling of the revolt of the youthful element against gangster conditions in a great city. We used in tieup with whole high school. Pleased. Played Oct. 27-28.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

THIS DAY AND AGE: Charles Bickford, Judith Allen—Very good, but failed at the box office.—J. J. Hoffman, Plainview Theatre, Plainview, Neb. General patronage.

TILLIE AND GUS: W. C. Fields, Alison Skipworth—Personally, I thought this a pretty silly picture, but it drew some extra business, and they just naturally ate it up. Lots of comedy, and that seems to be what they are looking for. Played Oct. 31-Nov. 1.—R. W. Hickman, Lyric Theatre, Greenville, Ill. General patronage.

TOO MUCH HARMONY: Bing Crosby, Lilyan Tashman—An excellent musical to a nice business. Well made, good music, good comedy and girls. What more do you want? Play it and go after it.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

TORCH SINGER: Claudette Colbert—In this one Claudette has the fans gasping. Just what they want, and patrons were pleased with the entire picture. Running time, 70 minutes. Played Oct. 6-7.—Roy Fatience, Via Theatre, Crescent City, Fla. Small town patronage.

TORCH SINGER: Claudette Colbert—A swell motion picture to only average business. Spend an extra few dollars on this one. Tell them how good it is and you won't be disappointed.—Warren L. Weber, Ellinwood Theatre, Ellinwood, Kansas. General patronage.

TORCH SINGER: Claudette Colbert, Ricardo Cortez—This is one of the best pictures Colbert has ever had. It is packed full of entertainment, especially for the ladies, and although rather sad in places, should please all kinds of patrons. The musical background and specialties are marvelous and the picture as a whole is excellent. We played it only one day to a good business, but it will stand two days showing. Running time, 72 minutes. Played Nov. 2.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

TORCH SINGER: Claudette Colbert—Very good. J. J. Hoffman, Plainview Theatre, Plainview, Neb. General patronage.

RKO

BED OF ROSES: Constance Bennett—What Liberty could see in this picture to give it four stars—I think it is very much overrated. The work of Pert Kelton is very good. Story nothing to rave about. Played Oct. 23-24.—J. A. Verchot, Opera House, Abbeville, S. C. Small town patronage.

DOUBLE HARNESS: Ann Harding, William Powell—The few that came seemed to like it. Did not do much business for us. Powell and Harding did their usual good acting. Running time, 74 minutes.—Robert Schwall, Jr., State Theatre, Ipswich, S. D. General patronage.

GREAT JASPER, THE: Richard Dix—This old number did better business than I hoped for. Dix is good; Wera Engels is simply among those present; Florence Eldridge as the long-suffering wife turns in a perfect performance.—R. W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

HALF NAKED TRUTH: Lee Tracy—Quite an old picture, but one that was exceedingly good for country towns. Tracy is always fine, and the whole show was received with great enthusiasm by our patrons. Played Oct. 28.—George Lodge, Green Lantern Theatre, Claymont, Del. County patronage.

HEADLINE SHOOTER: Frances Dee, William Gargan—Good action tale of news cameraman's adventures. Pleased Friday and Saturday business. Played Oct. 20-21.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

HEADLINE SHOOTER: William Gargan—Not much story to this, and not very hot from any angle. Running time, 65 minutes. Played Oct. 27-28.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

KING KONG: An unusual spectacular production. Personally I thought the picture very good. Most women patrons thought it was too horrible. Business was poor. Played Sept. 20-23.—Martin Teker, Opera House Theatre, Leith, N. D. Small town patronage.

LITTLE ORPHAN ANNIE: Mitzi Green—Only average attendance for this picture. The [illegible] character is not so well known here. It is [illegible] okay, and pleased those that came. Played Oct. 20-21.—Martin Teker, Opera House Theatre, Leith, N. D. Small town patronage.

MELODY CRUISE: Charles Ruggles—Had more good comments on this one than any RKO I had run this year. Running time, 75 minutes. Played Oct. 23-24.—J. E. Weber, Princess Theatre, Chelsea, Mich. Town and country patronage.

MORNING GLORY: Katharine Hepburn, Douglas Fairbanks, Jr.—Good acting by Katharine, but just a lot of bla bla for the cash customers. Poor at the box office. Running time, 80 minutes. Played Oct. 22-24.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

NO MARRIAGE TIES: Richard Dix—The best from this star for some time, but points to look for improvement.—J. J. Hoffman, Plainview Theatre, Plainview, Neb. General patronage.

ONE MAN'S JOURNEY: Lionel Barrymore—A very fine production and splendid comments. Very satisfactory entertainment. Running time, 70 minutes. Played Oct. 29.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

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OUR BETTERS: Constance Bennett—A sordid story, dressed up with a perfect cast. Enough comedy relief to take part of the bad taste out of the audience's mouth.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

RAFTER ROMANCE: Ginger Rogers, Norman Foster—Very good.—J. J. Hoffman, Plainview Theatre, Plainview, Neb. General patronage.

RAFTER ROMANCE: Ginger Rogers—A nice little picture that pleased. Running time, 75 minutes. Played Oct. 28.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

RENEGADES OF THE WEST: Tom Keene, Betty Furness, Roscoe Ates—My Saturday crowd liked this picture. Condition of print bad in places. Give us more singing, more comedy and music with western pictures. Running time, six reels. Played Oct. 28.—J. A. Verchot, Opera House, Abbeville, S. C. Small town patronage.

SWEEPINGS: Lionel Barrymore—A fine big picture, but not much box office.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

United Artists

I COVER THE WATERFRONT: Claudette Colbert, Ben Lyon—A great story with an entirely new angle in it, that of smuggling by the use of sharks and fish, together with the work of a newspaper reporter. Keeps the audience in suspense with excitement. Advise billing this big, it merits it. Running time, 76 minutes. Played October 9-10.—Wm. A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

KID FROM SPAIN: Eddie Cantor—Just exactly what you would expect. It's great entertainment, and one of the outstanding productions of 1933. By all means run it. It's a money maker, and one that will please every man, woman and child. We also bought "Whoopee," and ran it second run, and found it more popular than ever. Your patrons will like the beautiful colors in "Whoopee," and in view of the fact that there are so few color pictures on the market, my advice is to run "Whoopee" over again, no matter how many times you have ran it. If I can get it I'll run it the third time next year, and I bet it does a good business. These kind of pictures will never get old. While I am writing on United Artists pictures, I want to say I find the following pictures very good: "Cynara" and "Secrets."—S. H. Rich, Rich Theatre, Montpelier, Iowa. Town and rural patronage.

MASQUERADER, THE: Ronald Colman—One of the finest pictures of the year. No box office and business below average.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

PERFECT UNDERSTANDING: Gloria Swanson—This is only a fair picture of the English type and will not go over in the small towns. It may be good entertainment in the larger cities, but here it is just another flop. Had several walkouts and many complaints. This type of picture will not help Gloria Swanson make a comeback, as far as the small towns are concerned. Running time, 84 minutes. Played Oct. 30-31.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

SECRETS: Mary Pickford, Leslie Howard—Old-fashioned movie stuff. Got by.—G. G. Baiss, Capitol Theatre, Duncan, B. C. General patronage.

Universal

BIG CAGE, THE: Clyde Beatty—Greatest show of its kind ever produced. Nothing that I have ever seen can compare with it. Plenty of action and good story. The handling of the animals by Beatty is almost unbelievable. Played Nov. 4.—George Lodge, Green Lantern Theatre, Claymont, Del. County patronage.

KING OF JAZZ: Paul Whiteman and Band—Reissued film of what was one of the most beautiful and entertaining of the musicals of 1930-31. Think Universal improved it, except that I do not remember two bad bits of dialogue that showed up in the reissue. Again we say, why? Played Oct. 15-16.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

KING OF JAZZ: Paul Whiteman and Band—Several beautiful shots, is about all you can say for this one. Four years old and it shows it. Motion picture producers have made progress since this one was produced, and there is no reason why we should go back and pick this one up. Sorry we did. Not to be compared with other musicals on the market.—L. E. Mahoney, New Columbus Theatre, Columbus, N. D. Small town patronage.

KING OF JAZZ: Paul Whiteman, John Boles—The most magnificent picture of all time. The most gorgeous colors ever filmed. All say it's the outstanding musical production on the market today. This goes to show that real pictures can be and have been made. My advice to every exhibitor, large and small, in every situation is to get this picture and run it as soon as possible. It cost all that Uncle Carl said it did, and, no matter what it cost, it's worth it, and there never was a time when your public needs a real picture more than now. We ran this picture when it was first released, and because of so many similar productions it did not hit, but boy, oh, boy, how they appreciate it now. Many people will come back the second night and see it over. People stood up and applauded at the close of this feature. Universal, I want to publicly thank you for the picture. I congratulate Uncle Carl for re-issuing the first run, and a million besides. How I would like to get some of the old favorites again, such as "Gold Diggers of Broadway," "Sally," "On With the Show" and "The Desert Song." They can make good pictures. The past has proven that. Some smart producer will make another all-color musical, and you'll see more money made than ever. Business is always good with good pictures. Played Nov. 3-4.—S. H. Rich, Rich Theatre, Montpelier, Iowa. Town and rural patronage.

LADIES MUST LOVE: June Knight—just fair. Running time, 70 minutes. Nov. 3-4.—J. E. Weber, Princess Theatre, Chelsea, Mich. Town and country patronage.

LOVE, HONOR AND OH BABY: Slim Summerville and Zasu Pitts. Any one that could not laugh at this one certainly is in poor health. I call it one of the best comedies we have played this season. All of us rubes enjoyed it immensely. It gave good satisfaction. Of course, us out in the sticks tickle easy and it drew better at the box office than most of the socalled great specials. Big pictures don't draw them now. They have had too much of the big attractions.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

MOONLIGHT AND PRETZELS: Mary Brian, Leo Carrillo—If you haven't run this picture, by all means run it. Best musical of the year. Good any day. Running time, 86 minutes. Played Oct. 13-14.—J. E. Weber, Princess Theatre, Chelsea, Mich. Town and country patronage.

PRIVATE JONES: Lee Tracy—This boy Tracy has established himself in our town. This show is a dandy, just the type for a mixed audience. Comedy, wise-cracks galore and a story that goes over. You can bank on this one.—L. E. Mahoney, New Columbus Theatre, Columbus, N. D. Small town patronage.

REBEL, THE: Vilma Banky and Louis Trenker—A good picture, fine scenery and good acting. It is big, but no drawing power. Pleased all that saw it.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

SATURDAY'S MILLIONS: Robert Young, Leila Hyams, Grant Withers, Andy Devine—Good picture. Not too much football. A little given to heroics by Young at the end that was not so good. Will get by for a Saturday picture.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

SECRET OF THE BLUE ROOM, THE: Gloria Stuart—Good mystery picture that drew only fair at the box office. Running time, 70 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

SECRET OF THE BLUE ROOM, THE: Lionel Atwill, Paul Lukas, Gloria Stuart—A well made mystery tale. Fair Saturday business.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

TOM BROWN OF CULVER: Tom Brown—An old one, but good enough for any place, any time. Pleased our patrons greatly. I consider it a most entertaining production. Played Oct. 14.—George Lodge, Green Lantern Theatre, Claymont, Del. County patronage.

Warner

FORTY-SECOND STREET: Ruby Keeler, Dick Powell—It seemed to cause disappointment. They somehow expected more, but it certainly did the business, though it's no "Broadway Melody." Running time, 97 minutes.—G. G. Baiss, Capitol Theatre, Duncan, B. C. General patronage.

FORTY-SECOND STREET: Ruby Keeler, Dick Powell—We are playing this picture two weeks before "Gold Diggers" to establish the stars. Did a mighty nice business on this in spite of cold weather and snow. With "Footlight Parade" coming up, together with "Gold Diggers," we aren't worried about what they will do. Forty-second Street will do business anywhere and will please 100 per cent.—L. E. Mahoney, New Columbus Theatre, Columbus, N. D. Small town patronage.

FORTY-SECOND STREET: Ruby Keeler, Dick Powell—Played this excellent musical during County Fair week and broke the all-time attendance record for the house. It was the first time for this house that patrons had to wait in line. Very few kicks on this picture. Played Aug. 30-31-Sept. 1-2.—Martin Teker, Opera House Theatre, Leith, N. D. Small town patronage.

GOLD DIGGERS OF 1933: Ruby Keeler and Dick Powell—A great musical comedy with some good song and dance numbers and tunes that you can't stop humming to yourself days after the picture is forgotten. The price is high, but give it all the billing you can stand and you'll get them in with this one. Good business. Running time, 96 minutes. Played Oct. 20-21.—William A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

KING'S VACATION: George Arliss—His poorest. Too much sentiment for the weak story to carry. Arliss popular here.—G. G. Baiss, Capitol Theatre, Duncan, B. C. General patronage.

NARROW CORNER, THE: This is a good action picture. Story interesting and well acted. Played on a double bill and gave satisfaction.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

ONE-WAY PASSAGE: William Powell, Kay Francis—Smooth, unusual and well acted. Should please everywhere.—G. G. Baiss, Capitol Theatre, Duncan, B. C. General patronage.

PARACHUTE JUMPER: Douglas Fairbanks, Jr.—A good picture in most respects, but it didn't help Bette Davis to appear as a cheap little vamp.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

PRIVATE DETECTIVE 62: William Powell—A very good program picture. Gave good satisfaction. Very entertaining.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

PRIVATE DETECTIVE 62: William Powell, Margaret Lindsay—Good picture of its kind, but Powell will not get business for me. Played one day only. Running time, eight reels. Played Oct. 27.—J. A. Verchot, Opera House, Abbeville, S. C. Small town patronage.

VOLTAIRE: George Arliss—This is a wonderful production that will please the older class of people. Running time, 72 minutes. Played Oct. 19-20.—J. E. Weber, Princess Theatre, Chelsea, Mich. Town and country patronage.

WARNER AND FIRST NATIONAL PICTURES: It looks like Warner and First National are going to repeat the 1932-33 season record of having top-notch pictures. So far we have not had a cluck rom this outfit. They surely know how to make box office pictures with real entertainment. The new season's pictures have been A-1, first class. "Captured," a great picture. "I Loved a Woman" right up to Robinson's standard. Similar to "Silver Dollar" and equally as good a picture. I call it excellent. "Voltaire"—my patrons don't like costume pictures, but it's a great picture, and in the cities will go fine. "Wild Boys of the Road"—wonderful picture of our boys and girls today, A-1 entertainment. I am waiting for "Footlight Parade." My wife saw it in Salt Lake City, and reports it is the best musical ever made. Warners know how to make them.—S. H. Rich, Rich Theatre, Montpelier, Iowa. Town and rural patronage.

WORKING MAN: George Arliss—A 100 per cent pleasing picture.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

World Wide

RACE TRACK: Leo Carrillo—Pretty good race track picture. Running time, 80 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

Short Features

Columbia

ALL'S WET THAT ENDS WET: World of Sports—A very good sport reel that embraces the various water sports. The speed boat race between Miss America and Miss England is especially interesting.—Martin Tecker, Opera House Theatre, Leith, N. D. Small town patronage.

ALL'S WET THAT ENDS WET: World of Sports—Very good short. Shows different water sports. Enjoyed to the end. Running time, 10 minutes.—Grand Theatre, Dunkirk, Ohio. General patronage.

BROADWAY MELODY: Krazy Kat Kartoons—Not much to it. Not even funny. Running time, 10 minutes.—Grand Theatre, Dunkirk, Ohio. General patronage.

HEAR 'EM AND WEEP: Lambs Gambols—Not so hot. Running time, two reels.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town patronage.

MOVIE STRUCK: Scrappy Cartoons—Another good cartoon. Running time, one reel.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town patronage.

SASSY CATS: Scrappy Cartoons—Good short. Has some laughs for a change. Running time, 10 minutes.—Grand Theatre, Dunkirk, Ohio. General patronage.

WOODEN SHOES: Krazy Kat Kartoons—Short with with a few laughs. Good filler for a short show. Running time, 10 minutes.—Grand Theatre, Dunkirk, Ohio. General patronage.

WORLD'S AFFAIR, THE: Scrappy Cartoons—Fair short. Fills in the time and that is about all. Running time, 10 minutes.—Grand Theatre, Dunkirk, Ohio. General patronage.

Educational

FANNIE'S WEDDING DAY: Terry-Toons—Good filler on any program. If Miss McCarthy of Educational studios should read this, drop me a card.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

HITCH HIKER, THE: Harry Langdon—This is a weak comedy from Educational. Practically every comedy this season from Educational has been like this. Langdon has never been liked here and this does not add to his standing in our town. Running time, 20 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

LOOSE RELATIONS: Andy Clyde—Not so good. A few laughs, but on the whole just a filler. Running time, two reels.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

TWO BLACK CROWS IN AFRICA: Moran and

Mack—This was enjoyed by our audience. Good anywhere you need a two-reel subject. Running time, two reels.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

Fox

HOCKEY HICKS: James Gleason—A good funny comedy.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

MGM

BEAUTY AND THE BUS: Thelma Todd, Patsy Kelly—Very acceptable slapstick comedy.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

BUSY BODIES: Laurel and Hardy—Better than the average comedy. Running time, 20 minutes.—J. E. Weber Princess Theatre, Chelsea, Mich. Town and country patronage.

FORGOTTEN BABIES: Our Gang—This short seemed to please, and that's what counts. Running time, two reels.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town patronage.

HOOK AND LADDER: Our Gang—This is really original and is good for a laugh a minute. Pleases both adults and kids alike. Very good. One of the best so far put out by the Gang. Running time, 18 minutes.—William A. Crute, Victoria Theatre, Vancouver, B. C.

MICROSCOPIC MYSTERIES: Oddities—A very good educational number. Advise you to call it to the schools and colleges as an added attraction. Running time, nine minutes.—William A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

NATURE IN THE WRONG: Charlie Chase—Best Chase comedy to date. Running time, two reels.—J. J. Hoffman, Plainview Theatre, Plainview, Neb. General patronage.

SODA SQUIRT, THE: Flip the Frog—This is a good cartoon. You'll like it. Running time, one reel.—J. A. Verchot, Opera House, Abbeville, S. C. Small town patronage.

Paramount

BETTY BOOP'S CRAZY INVENTION: Something entertaining. Good short to put with a good play. Running time, 10 minutes.—Grand Theatre, Dunkirk, Ohio. General patronage.

BETTY BOOP'S MAY PARTY: Betty Boop—Old, but very good. Running time, one reel.—J. A. Verchot, Opera House, Abbeville, S. C. Small town patronage.

DENTIST, THE: W. C. Fields—Old print in bad condition, but very funny comedy. We liked it here. Running time, two reels.—J. A. Verchot, Abbeville, S. C. Small town patronage.

HOLLYWOOD ON PARADE NO. 3: Good as usual.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

LITTLE BROADCAST, THE: Headliners—Arthur Tracy, Mills Brothers, Donald Novis and Vincent Lopez and his orchestra with Roy Atwell as master of ceremonies. Excellent on any program.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

SCREEN SOUVENIRS NO. 5: As good as any of them to date. The patrons like these. The star of course is the announcer who puts the real comedy into it. Running time, ten minutes.—William A. Crute, Victoria Theatre, Vancouver, B. C.

SUICIDE SQUAD: Tom Howard—A good short and it had many laughs. That is what we need. Running time, 10 minutes.—Grand Theatre, Dunkirk, Ohio. General patronage.

TIME ON MY HANDS: Ethel Merman—She's a fair singer. Running time, 10 minutes.—Grand Theatre, Dunkirk, Ohio. General patronage.

RKO

A. M. TO P. M.: Fables—Music and singing excellent. Cartoon portion no good. Therefore, not up to the Fables standard.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

A. M. TO P. M.: Fable—Just about as sorry as it is possible to make one. In fact, nothing to it. Running time, one reel.—J. A. Verchot, Opera House, Abbeville, S. C. Small town patronage.

DIZZY DAYS: Aesop's Fables—Poor. Running time, one reel.—J. J. Hoffman, Plainview Theatre, Plainview, Neb. General patronage.

LOST IN LIMELIGHT: Masquers Comedies—Very clever take-off on the old English melodrama. A little too deep for the average audience.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

NERTSEY RHYMES: Colortone Reviews—One of the best two-reel subjects we have played in some time. Great coloring, great singing and beautiful settings.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

PATHE NEWS: A very good newsreel always enjoyed by the patrons. Some of them think the newsreel alone is worth the price of admission.—Martin Teker, Opera House Theatre, Leith, N. D. Small town patronage.

SO THIS IS HARRIS: Phil Harris, Walter Catlett—Some funny stuff, and some unnecessary suggestive situations. Phil Harris sings a darned sight better than he looks.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

United Artists

BUGS IN LOVE: Silly Symphony—This is just another Walt Disney cartoon comedy. Nothing good about it; just ordinary and is only fair entertainment. We have only played one good comedy of this series and every time we hope the next one will be better. Disappointed in these. Running time, nine minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

KING NEPTUNE: Silly Symphony—Good color cartoon. Running time, one reel.—J. J. Hoffman, Plainview Theatre, Plainview, Neb. General patronage.

MICKEY MOUSE AND SILLY SYMPHONYS: Without doubt the best short subjects on the market. Silly Symphonys in color are truly wonderful, and everybody talks about them. Walt Disney is a wizard, and deserves the credit he is getting in the show business. The Mickey Mouse is great, but no better than the old Columbia Mickey. The Silly Symphonys are getting better with each subject. I guess Walt has found a new love for Silly, and just letting Mickey take care of himself. Both subjects are excellent, and every theatre should run these wonderful shorts. Running time, 10 minutes.—S. H. Rich, Rich Theatre, Montpelier, Iowa. Town and rural patronage.

WAYWARD CANARY, THE: Mickey Mouse—This is a very good cartoon comedy and the best Mickey Mouse we have played so far. The other cartoons have not been so good, but this one is excellent. Very amusing and should especially please the kiddies. Running time, nine minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

Universal

CONFIDENCE: Oswald Cartoons—Good cartoon, very lively. Shows how to lick old man depression. Running time, one reel.—J. J. Hoffman, Plainview Theatre, Plainview, Neb. General patronage.

GOOFYTONE NEWS NO. 1: Very good. Running time, ten minutes.—J. E. Weber, Princess Theatre, Chelsea, Mich. Town and country patronage.

TRIAL OF VINCE BARNETT, THE: Vince Barnett—Some funny bits in this, but it falls down at the end.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

WORLD'S GREATEST THRILLS: For real thrills this can't be beat. Will help any program. Running time, 19 minutes.—J. E. Weber, Princess Theatre, Chelsea, Mich. Town and country patronage.

WORLD'S GREATEST THRILLS: Graham McNamee—More thrills are packed in these two reels than occurs in the average lifetime. It is a feature in itself. Give it a permanent spot on your advertising. It will pay you. Running time, 19 minutes.—William A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

Warner Vitaphone

ABE LYMAN AND BAND: Melody Masters—Just so much film wasted. Running time, one reel.—B. A. McConnell, Emerson Theatre, Hartford, Ark.—Small town patronage.

ADMISSION FIVE CENTS: Pepper Pot—No good here. Running time, one reel.—J. J. Hoffman, Plainview Theatre, Plainview, Neb. General patronage.

AROUND THE WORLD IN EIGHT MINUTES: Pepper Pot—Just another poor comedy from the Pepper Pot series. Out of the entire series, there are only four or five that are worth running. Running time, ten minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

AUDITION: Melody Master—This is one of the best musicals of this series. The music is furnished by Phil Emerton's Band and the singing by Hannah Williams and the Three X Sisters is great. The team o. Larry and Larry furnish the bes. in tap-dancing. Running time, ten minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

BARBER SHOP BLUES: Claude Hopkins—Very good. Running time, one reel.—J. J. Hoffman, Plainview Theatre, Plainview, Neb. General patronage.

BOSKO IN PERSON: Looney Tunes—Really good cartoon with plenty of music and impersonations. Running time, one reel.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town patronage.

BOSKO'S KNIGHTMARE: Looney Tunes—This is another good cartoon comedy with plenty of music and laughs. In this sort are some caricatures of some of the more famous comedians, that are very good and sure laugh getters. Received many comments on this short and hope to get more like it. Running time, nine minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

BOSKO'S PICTURE SHOW: Looney Tunes—This is another good cartoon. Running time, one reel.—J. A. Verchot, Opera House, Abbeville, S. C. Small town patronage.

BOSKO, THE SPEED KING: Looney Tunes—This is a good musical cartoon comedy with plenty of laughs and should please both young and old. Bosko is the auto racer who wins the race against many odds. Will make a good filler on any program. Running time, nine minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

BREAKWATER: Pepper Pot—This is 10 minutes of the worst entertainment I have ever seen, anywhere. It is simply punk; no story to it. If the shorts of the past season are ever reviewed, "Breakwater" and Vitaphone will get the prize for the worst short of the year. Running time, ten minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

CRASHING THE GATE: Ruth Etting—I thought this was a clever act because it is different. Singing good. Running time, two reels.—J. A. Verchot, Opera House, Abbeville, S. C. Small town patronage.

FIFI: Broadway Brevities—Brevity, a fair two-reel subject. Have had so many better from Vitaphone. This did not take so good.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

HOW'S TRICKS: Melody Master—This is a very good musical short featuring Jean Sargent together with George Owen and his gang. Plenty of good music, singing and acrobatic stunts. This is very entertaining and should please all that see it. Running time, ten minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

"NO" MAN, THE: Broadway Brevity—This is a very good musical comedy of the Brevity series. Plenty of pretty girls and good music with few specialties. The fan dance is the feature of this short and it will long be remembered. Play it and see for yourself. Running time, 20 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

RUFUS JONES FOR PRESIDENT: Ethel Waters—Good musical with an all colored cast and can they sing and dance. Running time, two reels.—J. J. Hoffman, Plainview Theatre, Plainview, Neb. General patronage.

SHUFFLE OFF TO BUFFALO: Merry Melodies—Good. Running time, nine minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

SKY SYMPHONY: Broadway Brevities—Good musical. Running time, 19 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

SPEAKING OF OPERATIONS: Broadway Brevities—A very good musical number, with real snappy song and dance numbers, and also a good black-face comedy. Goes well on any bill. Running time, 16 minutes.—William A. Crute, Victoria Theatre, Vancouver, B. C.

STUCK, STUCK, STUCCO: Pepper Pot—This is just another waste of time and film. Absolutely no good and our patrons told us so. When this series of one reel shorts are completed, we are going to celebrate. If you haven't got them, you should pat yourself on the back. Running time, ten minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

THAT'S THE SPIRIT: Melody Masters—Good band act. Running time, nine minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

USE YOUR MAGINOLIA: Hal LeRoy and Mitzi Mayfair—Very, very good musical. Running time, two reels.—J. J. Hoffman, Plainview Theatre, Plainview, Neb. General patronage.

YOU'RE KILLING ME: Pepper Pot—Absolutely nothing. A waste of film. Running time, one reel.—J. A. Verchot, Opera House, Abbeville, S. C. Small town patronage.

YOURS SINCERELY: Broadway Brevities—Very good two-reel musical. Running time, eight minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

World Wide

SPORT THRILLS NO. 5: These sport thrills do not go over so good. Running time, eight minutes.—P. G. Held, New Strand Theatre, Griswald, Iowa. General patronage.

Serials

Mascot

THREE MUSKETEERS, THE: John Wayne, Jack Mulhall, Ruth Hall—Just a serial. Not up to the standard.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

Principal

TARZAN, THE FEARLESS: Buster Crabbe—A good serial. Worth about half what I paid for it.—Roy W. Adams, Mason Theatre, Mason, Mich.—Small town patronage.

In the Cutting Room

advance outlines of productions nearing completion

by GUS McCARTHY
of MOTION PICTURE HERALD'S *Hollywood Bureau*

LONG LOST FATHER

Radio

A character conflict drama here is given a comedy thrill atmosphere. John Barrymore and Helen Chandler have the lead roles. The supporting cast includes Alan Mowbray, Donald Cook, E. E. Clive, Doris Lloyd, Natalie Moorhead and Adele Thomas. The picture is based on a story by G. A. Stern; the screen play is by Dwight Taylor and Robert Gore-Browne, and Ernest B. Schoedsack is directing.

The major locale is London. Barrymore, unwilling to assume responsibilities, leaves his wife and child flat to spend his years meandering around the world. Returning as manager of a Mowbray-owned night club, he finds his daughter, Chandler, is a star floor show attraction. Keeping his identity hidden, Barrymore attempts to guide the girl into the proper paths, only to bring down upon himself the wrath of the girl and Mowbray and his friends. Meanwhile Cook is falling in love with Chandler. At a wild party Mowbray loses his bankroll and the girl is suspected. Barrymore works the old skin game trick to recoup his loss. Failing, a race track coup is attempted, which brings Scotland Yard into the setup. Before Barrymore takes it on the lam again, the girl, accepting the fatherly advice, marries Cook.

Several opportunities for light comedy bits, with a heart-touch in Helen Chandler's part, may make it possible for that young woman to flash in the footsteps of Katharine Hepburn. Lines in dialogue and situations in action suggest punchy advertising treatment. The picture as it is made should have a strong appeal to young fellows and girls, inasmuch as the romantic angle uncovers many topical situations.

FOG

Columbia

Murder mystery on the high seas. The original story is by Valentine Williams and Dorothy Sims, directed by Albert Rogell, who made "Air Hostess" for Columbia recently, from the screen play by Ethel Hill and Dore Schary. The cast is composed of wellknown screen names, including Mary Brian, Reginald Denny, back in prominence in "Only Yesterday;" Donald Cook, Helen Freeman, Maude Eburne, Pat Collins, Greta Meyer, Robert McWade, Montague Shaw, Edwin Maxwell and Wallis Clark, all of whom figure prominently in plot and action.

It all takes place during a transatlantic passage. A financier, the ship's doctor and a trance medium are murdered. The captain starts his investigation after accepting the services of an amateur criminologist. Overcoming objections of the ship's detective, Cook, revealing himself as the slain financier's son, establishes a theory that points to Denny. Denny poisons Captain's mind against Cook. The situation becomes dramatic as the amateur sleuth is given 24 hours to prove his theory. Reconstructing the crimes, Cook forces Denny to confess the killings and the motive, whereupon Cook wins the love of Mary Brian, the only one who believed in him implicitly all the way through.

It's a puzzler type of story, many clues hinting at the real killer but circumstances casting suspicion on many to bewilder and confuse. Suspense adds greatly to mystery and thrill. The sea locale offers novel background for a familiar tale that permits the tricky exploitation treatment as a means of stirring up excitement. Good stuff for the crime fans, yet it carries a romantic angle that should interest the women.

MAN OF TWO WORLDS

Radio

Two new screen personalities, Francis Lederer and Steffi Duna, make their debut in this picture. The story, which has its dramatic inception and climax in the Arctic and reaches its love interest peak in London, is based on a novel by Ainsworth Morgan on which he collaborated with Howard Green in the screen play. J. Walter Rubin, who handled "Phantom of Crestwood" and "Symphony of Six Million," is directing. The cast supporting the newcomers numbers a list of well known screen names, including Elissa Landi, J. Farrell MacDonald, Henry Stephenson, Sarah Fadden, Forrester Harvey, Christian Rub and Lumsden Hare.

In the role of an Eskimo, infant Lederer and Padden survive an Arctic winter and plague. Growing to maturity, the boy becomes a mighty hunter, leader of his tribe, and marries Duna. As a guide amazing the Stephenson-MacDonald exploring party, Lederer falls in love with a photo of Stephenson's daughter, Miss Landi. Brought to London, the Eskimo is fascinated by her, and she, warned not to destroy his illusions, treats him kindly. Seeing her in the arms of her lover, Lederer, made to believe it is an optical illusion, is given whisky and goes berserk. Terrorizing Miss Landi as the unleashed primitive passions stimulate violent love-making, Lederer is sent back north, his faith in womankind shattered. A son having been born to Duna, Lederer becomes the tribe leader again as attempts of the child to hurl a harpoon reawaken his old life.

Introduction of new names and Arctic location suggests unusual exploitation. The novel romantic combination in the story effectively counterbalances the adventure material to give the picture a woman interest. Production values, featuring polar bear, seal hunts and exploring party dangers, introduce much color and action.

TRIGGER

Radio

Here's a story that's right down Katharine Hepburn's alley and considering her current vogue that's plenty. Based on a stage play by Lulu Vollmer, adapted to the screen by her and Jane Murfin who did the screen play for "Ann Vickers," the picture is being directed by John Cromwell, who recently completed "Ann Vickers."

Robert Young and Ralph Bellamy have the principal supporting roles. Two new screen players, Louis Mason and Sara Haden, of stage and radio fame, are presented for the first time. Others in the cast are Martha Sleeper, recently in Monogram's "Broken Dreams"; Virginia Howell, John Beck, Edwin Brady, Robert Burns and Robert Kortman.

A weird dramatic yarn of illiterate and superstitious mountain folk, Miss Hepburn is a religious fanatic, who assumes the pose of a raging, rock-hurling, epithet-splitting shedemon to cover the miracles which her faith-healing has wrought. Bellamy, a construction engineer, devoid of faith and trust, sees a miracle performed and is greatly affected. Young, his assistant, stirs strange love-yearnings in Miss Hepburn. When she heals an infant and damns its trash parents, the mountain folk are convinced that a witch is working and mob her cabin, as Young deserts her and the baby dies. Bellamy pleads with the mob to leave the girl alone, as he discovers that he is really finding something strange to love, and pleads with her to keep her faith. Mixing curses with prayers, Miss Hepburn restores the baby to life and begs Bellamy to give her a year in the civilized world in order that she may fit herself to become his wife.

The production is geared to melodramatic realism that stamps it as a personality and story exploitation natural. Punch and drive preclude similarity to "Miracle Man" but real showmanship lies in Miss Hepburn again demonstrating her proved histrionic abilities in a colorful role.

SHADOWS OF SING SING

Columbia

Dramatic romance is striped with sinister gangster menace in this production, from an original story by Doris Malloy and Kathryn Scola. The screen play was prepared by Albert DeMond, and Phil Rosen is directing. Principals are all well-known screen names with Mary Brian, Bruce Cabot, Grant Mitchell, Harry Woods and Bradley Page in the more prominent roles, supported by Dewey Robinson, Claire DuBray, Charles Wilson, Hooper Atchley and Pat Hartigan.

A cop's son falls in love with the college coed who turns out to be a gangster's sister. Mitchell, the inspector, and Woods, the racketeer, seek to break up the Brian-Cabot affair, but the boy is too tough for ordinary handling. Page, with an eye on Woods leadership and a yen for the girl, concocts a plan that will make Cabot a murderer and at the same time wipe out Rossi. Circumstantial evidence connects him with the Rossi killing, but convincing his father, they search the police rogue's gallery and form a composite picture of the killer. During the trial, evidence is all against Cabot until his father introduces a composite picture which is a startling resemblance of Brian's governess, DuBray, whose confession implicates Page, and Page receives proverbial gangland justice as the road to romance is cleared for Brian and Cabot.

The story setup, particularly the father-son angle and the conflict of pro and anti-law forces, suggests unusual dramatic possibilities, which are given a further audience interest by the detective methods adopted, leading to use of a composite criminal picture to force a confession. The part of a hard-to-scare boy, which is Bruce Cabot's, seems more suited to his type than other screen roles.

Vaudeville Star Dead

William Dobbs, 48, known in 26 years on the vaudeville stage as "Bert Melrose, the International Clown," died last week in a Philadelphia hospital from congestion of the spine. Mr. Dobbs had retired three years ago. He is survived by his widow and a son.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

DON'T YELL "COPPER"

We have before us a two column "open letter" newspaper ad, addressed to the public of his city by an otherwise able manager as a publicity stunt. In his eagerness to get the business, he put over to full houses what he considered a poor attraction, by warning his patrons in print not to pay their hard earned dough to see a picture the story of which "might have been written by a moron and produced by sex-crazed inebriates." Further, this showman blithely and still publicly proclaims that pictures of this type make him "almost favor censorship."

Ain't that nice?

The gag evidently had the desired effect, as hundreds stormed the box office, the newspapers went for it, and the local ministry from every pulpit lauded the efforts of the agitated theatreman so concerned with the effects of these iniquities upon his susceptible paying public

We question the benefits, lasting or otherwise, of so dangerous an advertising practice. Yes, it is good business to be honest with patrons, but this manager is playing with dynamite by hooking industry weaknesses to a dubious publicity campaign. By all means, showmen should concern themselves sincerely with the exhibition problems of questionable features. But not to the extent of vehemently condemning and damning publicly the picture business, and by all means not by adding quick-igniting fuel to the flame of reform by howling for censorship.

Brother, yell your loudest and run hawg-wild if you must to put over your shows, but, in the name of common sense, lay off shouting "copper."

For if the police do come, remember that you sent for them.

▽ ▽ ▽

ATTENTION, EXHIBITORS

Always of interest are the comments from a certain able Round Tabler, who in a recent communication to the Club speaks pithily of that much-to-be-desired day off. We quote from his letter:

"Honestly, Mike, when we used to get a regular day off, I'd take the wife and the kids and we'd go fishing or on a picnic and, while away, I'd have a chance to go over things in my mind and come back full of ideas. This thing of seven days and nights a week gives you that feeling of 'Oh, what the deuce is this all about?' You don't see the operators, stage hands or musicians doing it, but still the manager has to take the beef for those babies, too. I think the trouble about a day off in most outfits lies in the fact that the big boys rarely take a vacation themselves and don't see why others need one. But there are a lot of birds who have passed away that would be walking around if they had taken a few days off now and then."

We know many exhibitors afflicted with this obsession for long hours. To them, we refer this member's remarks on the box office value of a day off, and longevity in the exhibition end of showbusiness.

▽ ▽ ▽

"BUT NOT FOR TRIBUTE"

By a conclusive majority, citizens of Georgia's progressive Atlanta have voted for Sunday movies, and thus another antique blue law bites the dust. But we register an emphatic protest against the legal qualification that makes this privilege possible, for under the state law, theatres may operate on Sundays only if a portion of the proceeds are given to charity.

Why? Isn't it about time in this supposedly enlightened generation that the motion picture theatre be recognized as an integral part of community activity? Is there any lingering doubt left that motion picture entertainment supplies a most vital emotional need? Then why must the theatre pay tribute in order to function?

We have no quarrel with those worthy institutions benefiting under terms of the law. But theatremen, always first to rally for sweet charity's sake, should not be forced to donate large percentages of receipts needed for actual operating expenses.

Early in our country's history, a fiery patriot thundered, "Millions for defense, but not one cent for tribute." We recall these deathless words to the attention of the gentlemen who make the laws of Georgia.

▽ ▽ ▽

When Portland, Ind., recently was inundated by flood waters, Roger Ludy ferried patrons to the Hines Theatre in row boats. Our admiration grows daily for the resourcefulness of "never say die" showmen.

A. Mike Vogel

SHOWMEN'S LOBBY LAFFS!

Would God the giftie gi' us
To see ourselves as
ithers see us.

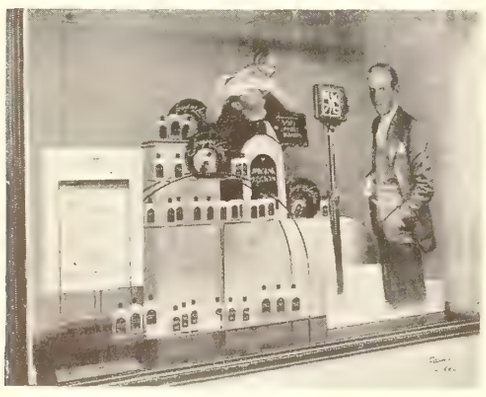
U.A. Hits Hard On "Keyhole" Opening

The early morning "milkmaid's matinee" put on at three o'clock the opening day of the New York Rivoli Theatre engagement of "Broadway Thru a Keyhole" was one of a flock of snappy gags executed by Hal Horne's exploitation staff, under the supervision of Monroe Greenthal.

Preceding the showing was a midnight celebration at the theatre in honor of Walter Winchell, author of the story, in which many stars of the stage, screen and radio took part. Nick Kenny, popular radio columnist, acted as M. C., and introduced the celebs over a special broadcast which was hooked up to a street amplifying system for the benefit of the large crowds gathered.

Thousands of lines of free space in the New York papers were promoted by the U. A. exploiteers, and were run over a period of about two weeks in advance. News stands carried one-sheet cards, placed by the New York paper that carries Winchell's column, prominent radio bands plugged the song hits of the picture well in advance, and a tie-up with the sponsors of Winchell on the air assured cooperation with local showings by over 5,000 dealers in every part of the country. (See photo.)

Although fronts play a large part in the publicizing of the New York opening at the Rivoli of United Artists' pictures, the flash on this attraction gained more than its usual share of attention due to the keyhole theme carried out in all decorations, and of course the Broadway background.



Winchell Window Display

"Where's Elmer," So George Tells Them

By keeping an open eye for what's new in the national press, Manager George F. Friary, Strand Theatre, Pittsfield, Mass., was able to get a different angle into his newspaper advertising. It seems that a local newspaper ran a story about the recent American Legion convention in Chicago, in which the paper commented upon a wisecrack, "Where's Elmer?" popularized by the legionaires.

So George ups and plants the story in his regular newspaper ad in which was included a supposed telegram to the editor from Joe E. Brown, in which the star stated that those seeking him would find him at the Strand Theatre where he was playing in "Elmer the Great." Friary planted a two-column Postal telegraph cut at the head of his ad to make it more authentic, and reports additional interest aroused through this novel publicity.

Kay Works New Gag On Free Ticket Idea

The free ticket slant is being used profitably by the merchants of Painesville, Ohio, in cooperation with the Utopia Theatre, there, managed by Round Tabler Harold Kay, the stunt being worked as a sort of round robin idea. The tickets are given to the local shopping paper, which distributes them to the merchant advertisers who, in turn, give them to patrons.

In order to obtain the free ticket, however, each advertiser must give something of equal value, and Harold leaves the distribution to the discretion of the merchant. For instance, one grocery store offered a new dollar bill in addition to the tickets to which was attached copy such as—"We hope you and your guest will enjoy the greater movie season program, and after the show attend the Cosy Corner Restaurant for some good draught beer and pretzels with our compliments."

Each advertiser works out his own method in donating the tickets to his customers, but these come as a surprise, as no mention is made of them in any of the advertising, as merchandise orders and theatre tickets are sealed in an envelope and given away as the store pleases.

Kay writes that the stunt works out very well, as these ticket prizes are an unexpected surprise to those who receive them, the novel angle of distribution of course building up a lot of good word of mouth advertising for theatre.

MGM Portable Studio Cracks Page One

The Metro-Goldwyn-Mayer traveling motion picture studio which has been garnering a flock of swell newspaper tie-ups in the search for new talent, adds to its lustre with a hook-in with *The Cleveland News,* in which that paper broke the story with a five-column page one streamer cuts of stars and a picture of the traveling studio.

Although the idea has netted plenty of publicity, the MGM boys regard the Cleveland flash as unusual and thus worthy of further comment. Which is cheerfully given, as results so far have proven that the traveling studio is one of the most effective nationwide advertising picture ideas that is helping the theatre as well as the studio.

When Portland, Ind., was visited by a flood recently, Manager Roger Ludy, Hines Theatre, nothing daunted, broke out a flock of row boats and ferried patrons to the theatre from all over town. The stunt hit page one in papers as far as 100 miles away. Swell stuff, Roger.

Managers Scoring High With "Bowery"

Exploitation on "The Bowery" continues to extend showmen to their utmost and from the numerous campaigns received we are pleased to detail what has been done by Round Tablers on this attraction.

A slightly different newspaper contest was arranged by Manager Martin C. Burnett, Loew's Theatre, Dayton, Ohio, in which each day the picture of a different prominent citizen disguised in a derby and handlebar mustache was run, and prizes of cash and tickets awarded to those guessing the proper identities. Another smart idea was the tie-in with a local race track where one of the races was called "Loew's Bowery Handicap" and so mentioned in all the sporting columns.

A nice "selling" window display was arranged for the "Bowery" date by C. B. Taylor of Shea's Hippodrome, Buffalo, N. Y., which featured the costumes as worn in

Taylor's Bowery Window

the nineties as compared with the apparel of the modern woman (see photo).

Manager Harry Shaw, Loew's State, Syracuse, N. Y., working with U. A. exploiteer Harry Rice, tied in a local brewery that furnished a lobby bar and served free lunch and brew. In addition, 30 of the brewery trucks were bannered and paraded through the streets. The nearby Syracuse University cooperated on a costume party whereby cash prizes were given for the best "Bowery" outfit, the university band parading through the college grounds and then marching to the theatre where the awards were made.

Up in Montreal, Canada, Manager Tom Cleary of the Princess Theatre, constructed an old-fashioned street car on a truck chassis which was horse-driven around town. To

Street Car Bally

make the gag more authentic, Tom dug up a flock of "Bowery" costumed characters, including motorman and conductor (see photo).

A leading bakery and department store were enlisted by Manager Mike Cullen, Loew's Penn, Pittsburgh, Pa., on his "Bowery" campaign, the bread people going for 25,000 stuffers in every bread and cake package, thoroughly covering the suburban sections as well as the city. The department store went for a number of artistic lingerie window displays, and the sport page of a local daily carried an advance story and cuts of the old-time fighters mentioned in the picture.

These above campaigns present a very appetizing dish of hard-hitting, attention-grabbing, ticket-selling ideas, and, although the picture is more or less a natural in this respect, showmen are taking nothing for granted in covering every possible angle of publicity and advertising.

Teaser Cards Bring Sheriff and Squad

That newly married Sonny Shepherd informs us that the theatre he operated so successfully for the Wometco circuit last year, the Mayfair, Miami, Fla., has now reopened for the season, and that a sidewalk cafe has been added to the theatre front, this being made possible by the grass parkway in front of the house.

Sonny also reports a clever little idea that broke the front page in one of the local papers. It was put over by Manager Walter Toennes, of the Ritz Theatre in the resort city, and consisted of a small card announcing the opening of a new gambling place to be called the "Gambling Ship." The theatre was not mentioned, though the address given was that of the house.

It seems that there has recently been a change in sheriffs, and the new officer coming across one of the cards called it to the immediate attention of the chief of police, the result being a squad of deputies descending upon the newly announced gambling place, which of course they discovered to be the Ritz Theatre. The resultant publicity did not harm the gross on this picture, and Shepherd states that the officers themselves got a laugh out of the idea after recovering from their first resentment.

Glad to have heard from you again, Sonny. Regards to Rosalie and keep us in touch with your activities down in the Southland.

Cracks Tough Sheet For Co-op Contest

Conservative newspapers are lending more of an eager ear to theatre tie-ups that will encourage merchant advertising, and among managers who report progress in this direction is W. M. Griffin, Gem Theatre, Cairo, Ill., who sends along a copy of his local paper in which the back page is given over to co-op advertising on his showing of "My Weakness."

The hook-in was made in the form of a contest in which 40 free tickets were given to those finding their telephone numbers in any of the advertisements. Griffin's greatest accomplishment, however, was in promoting for the first time a free page one box in which the paper called attention to the contest, giving all the details and instructing readers how to go about winning the prizes.

Offers Prize For Best Fight Letter

Fifty dollars in cash for the best 50-word letter giving, in the writer's opinion, the decision on who won the heavyweight championship fight between Max Baer and the champion Primo Carnera in "The Prizefighter and the Lady" is the gist of the copy on a circus herald gotten out by Billy Ferguson, MGM exploitation chief, as part of the advance campaign on the showing of that picture at the New York Capitol.

The two much publicized fighters frequently mentioned as principals in a coming actual championship battle appear in the action of the picture. The bout in which they take part of course ends in a draw decision, and it is upon this angle that Billy is playing to arouse the interest of fans.

Wisely not ignoring the romance angle for the feminine draw, the reverse side of the herald strongly plugs the appeal of Max Baer, whom the Metro-ites modestly acclaim the screen's new "it" man, and a heavy lover. The letter contest is announced to run until December 1, which should give plenty of time to all those requiring a lengthier period of deliberation to decide the fistic abilities of the two participants.

Another smart bit of showmanship was put over at the Capitol on the recent showing of "Meet the Baron" when the cigarette company sponsoring Jack Pearl's radio broadcast planted window streamers on the picture in thousands of cigar and drug stores throughout the metropolitan district.

Boardwalk Beauties Plug "Footlight"

Operating a theatre on one of the world's most famous thoroughfares, the Boardwalk, calls for plenty of flash and crowd-stopping lobbies, and Manager Floyd E. Wesp, Stanley Theatre, Atlantic City, N. J., kept this thought well in mind on his "Footlight Parade" campaign, as can be noted from accompanying photo. However, the local residents were not ignored, as a number of other smart angles were put over in various parts of the city to attract attention.

The city was billed thoroughly with all sizes of paper, taxis and jitneys carried banners, music stores broke out with attractive window displays, and radio stations plugged the hits from the picture and announced the theatre and date.

Another effectual crowd stopper was a Boardwalk parade with 16 beautiful girls, each riding in a wheel car and carrying one letter of the title of the picture. District Manager Herbert Copelan and Art Director Edward I. Streitfield cooperated with Floyd on this well rounded campaign.

Wesp's "Footlight" Front

SOME TRAILER SUGGESTIONS

Florida Manager Advises on Slants He Has Found Effective In Screen Attraction Ad Copy

by JACK HODGES

Manager, Tampa, Tampa, Fla.

The screen, being the most effective medium through which a theatre manager can talk to his patrons, affords an excellent opportunity that sane-thinking managers should never overlook. By the proper use of his screen he can get messages over to his patrons in a sure and effective manner. Trailer copy, like newspaper copy, should always be written in plain everyday English so that the slow-thinking and slow-reading person may understand the message as well as the fast-thinking and fast-reading person.

The overuse of adjectives is just as harmful in trailer copy as in newspaper copy, or more so, because your trailer copy flashes before your patrons' eyes and is gone, whereas your newspaper ad can be read and re-read until the person can figure out the meaning of every word used in your copy.

Another important item to remember in writing your trailer is not to burden your patrons with too much copy. Nothing is more tiresome than to sit through ten or fifteen minutes of trailers. Make your announcement in as short a speech as possible, and do not crowd too many words into one frame. Make it easy to read at a glance.

You can command the attention of your patrons to a trailer by the proper use of eye-catchers—something that will catch their eyes and hold their attention while your message is flashed on the screen. This can be accomplished by the use of snap titles and dissolves. If possible, have your copy hand-lettered to produce a clear, legible effect.

A mistake that is frequently committed by well-meaning managers is to feed their patrons too much trailer copy. Do not place a trailer on your screen unless you are sure in your own mind that it will be of extreme importance to your audience. In doing this you will undoubtedly build up confidence with your patrons. If you have something that you wish to tell your patrons write it into a trailer in as condensed a form as possible and flash it before them, and if you have not overdone this form of contact with your patrons they will know right off that you are telling them something of importance to themselves and will believe in what you are telling them.

Do not cheapen your theatre and stand the risk of boring your paying customers by compelling them to witness trivial announcements on your screen. They come to your theatre for relaxation and entertainment, not to have their brains taxed.

Make Screen Sell House

There are dozens of interesting things in the modern theatre palace that would be of interest to your patrons if only brought to their attention. You can always tell them about the appointments of your particular theatre, your cooling plant, your service, your bargain matinees for shoppers, your policy, your constant endeavor to always supply them with the best possible entertainment for their enjoyment, and any number of other subjects that the average theatregoer perhaps would never think about.

Run a series of this type of trailer and sell your theatre as an institution to the community in which it is located. Make it interesting and intimate, and remember, the majority of your patrons only know you by what you say on your screen and you are judged accordingly. If they like the way you talk to them through your trailers on the screen, you stand a darn good chance of their liking you personally should you come in personal contact with them. Let Your Screen Make Friends for You.

Daredevil Stunt Helps Jake Pack 'Em In

Jake Rosenthal, who does those things to jam the Iowa Theatre, Waterloo, Iowa, went up in the air, but not in person, on an advance bally for his date on Rose and Thal's Minstrels, operated by his brother. An old-timer who knows the value of traffic stopping crowds, Jake had one of the feature acts in the show, an equilibrist, walk on his hands up and down an electric sign atop the leading hotel (see photo). Of course, the newspapers were informed well in advance and broke nice stories announcing the event, which resulted in the aforementioned crowds. As the theatre is nearby the hotel, the curious throngs could not help but note the lobby advertising of the daredevil's appearance at Jake's theatre, with a resultant pickup at the box office.

Human Fly Atop Sign

Because he hasn't used the idea in a long time, Rosenthal phoned every music lover in town to say a few nice things about the music angles of "Be Mine Tonight." Evidently, there are quite a host of melody fans in Waterloo, as Jake reports quite a bit of extra business due to the plug.

This ingenious Round Tabler always has a few of these zippy ideas on file which he manages to whip in shape to bring in that extra business. Thanks for the laugh, Jake, and you know any more jokes?

Presents Plan For Advertising Check

by JOE KINSKY

Manager, Capitol, Sioux City, Iowa

While we all agree the depression was terrible, it taught every one of us in the show business a definite lesson. We know our merchandise is perishable and must be sold in two or three days or not at all. For this reason our advertising must be quick and effective, and every showman must get everything possible out of every advertising dollar.

We can accomplish that object if we plan a definite budget, based upon an approximate gross. I believe we all would be more successful if we would figure carefully just about how much each attraction will gross and then decide the percentage to be spent on advertising.

Managers then will find they have a sensible budget appropriation which should underwrite the success of the attraction. In other words, rather than set a permanent budget to be used for big and little attractions alike, I think each manager should set an individual budget for each picture.

For example, if a manager sets 10 per cent as the amount to be used on advertising, he will find his advertising budget will vary from week to week. That is, if he figures to gross $6,000 on the week, he will spend $600 on advertising; if he estimates a gross of $3,500, he will set his advertising expenditure at $350. This should not be taken to mean 10 per cent is the percentage of the gross managers should use for advertising. Each manager knows, or should know, what percentage of the gross he normally can spend to show a profit.

Too often, however, a manager will lay out a budget and then, after he has decided on a definite campaign, some new stunt comes to mind and, before he knows it, he is $50 or $100 over his budget. Many times that extra sum is the difference between a profit and a loss.

To aid in budget control, I have developed a form, that not only gives definite control of the money spent, but also takes in practically every form of advertising and serves as a constant reminder of a number of ways to publicize attractions. I have found this form a great aid in keeping my advertising expenditures within sensible bounds, and I am passing it on to fellow showmen in the hope it will be of use to them.

The chart Joe refers to will be found on the adjoining page and should prove helpful to managers who have not as yet found a satisfactory system to check advertising expenditures. In a subsequent issue, we will run another Kinsky chart, which is a complete breakdown of hourly, daily and weekly business (admissions and attendance), and also lists expenses in all departments.

VERY FUNNY, BOB

For laffin' out loud, go grab a load of the gags in the Paramount "Duck Soup" press book. It's a giggle all the way, and a howl in spots, especially that killing "Marx Sisters Identification Contest," with Groucho as Mae West. Bob Gilham's ad crew rates an extra bow for a swell job.

HERE IS KINSKY'S WEEKLY ADVERTISING BUDGET FORM THAT CHECKS AND REMINDS

*Week of*_____

WEEKLY ADVERTISING BUDGET

*Picture*_____

ESTIMATED GROSS	
ADV. %	
ADV. EXPENDITURE	

NEWSPAPER SPACE BREAKDOWN

LOCAL PAPERS

Day	Name of Paper / Circulation: Inches	Rate	Cost	Name of Paper / Circulation: Inches	Rate	Cost
Totals						

FREE PUBLICITY IN OUT OF TOWN NEWSPAPERS

(This Received For Pass Courtesies)

Cost of Sending Out Free Publicity Including Postage	

BRIEF DETAILS OF FREE LOCAL NEWSPAPER PUBLICITY TYPED HERE

Total Newspaper Expenditure	

PUBLICITY MISCELLANEOUS BREAKDOWN

ITEM	DESCRIPTION	COST
SOUND TRAILER		TOTAL
SILENT TRAILER		

NO.	ITEM	EXCHANGE ACCESSORIES	COST
	1—Sheets		
	3—Sheets		
	6—Sheets		
	24—Sheets		
	8x10 Stills		
	11x14 Photos		
	14x17 Photos		
	22x28 Photos		
	Inserts		
	Window Cards		
	Heralds		
	Mats		
	Zinc Etchings		

POSTING AND DISTRIBUTION

Posting	1—Sheets	@	Per Sheet
	3—Sheets	@	Per Sheet
	6—Sheets	@	Per Sheet
	8—Sheets	@	Per Sheet
	24—Sheets	@	Per Sheet
Distribution	Heralds	@	Per M
	Window or Tack Cards	@	Each

LOBBY AND FRONT

Artist Salaries		
Front		
Outside Lobby	3 Sheet Displays	
	1 Sheet Displays	
Foyer		

PRINTING

	COST
Heralds	
Teasers	
Special	

MISCELLANEOUS EXPLOITATION

Hotels	
Radio	
Trailers	
Bally Hoo	
Co-Op Ads.	
Bus Lines and Railways	
Street Cars	
Magazines	
Store Tie Up	
Price Nights	
Taxis	
Lodges	
Children	
Proxies	
Windows	
Book Tie Up	
Mailing List	

Total Miscellaneous Publicity

Newspaper Expenditure
Publicity Miscellaneous

Campaign Total

LIST HERE REASON AND AMOUNT OF EXTRA EXPENDITURE

Water Races and Land Tugs Bally "Annie"

As much of the picture was made in the Pacific Northwest waters, it was quite befitting that Manager Ted Gamble, United Artists' Theatre, Portland, Ore., should successfully put over an actual tugboat race for the championship of the nearby Williamette River, as an ace exploitation nautical bally on his showing of "Tugboat Annie."

The race was held on Sunday afternoon and as honorary judges of the event, the officers of "Old Ironsides," then in exhibition in Portland, were requested to act, by Marie Dressler, who wired the invitations asking them to serve. The four foremost tugboat companies on the river competed in the race and thousands lined both shores to witness this unusual event, publicity on which was carried in all papers.

The Portland showing was announced as the "Oregon Premiere" and all the usual accessories were utilized at the theatre, including searchlights, burst bombs and a radio broadcast from the lobby, the attendance including the Mayor, prominent naval officers and leading local celebrities.

On a smaller scale, but just as effective for the territory it covered, was the 20-foot lumber and canvas land tugboat constructed

Motor Trailer Bally

by Manager L. D. Guidry, Jefferson Theatre, LaFayette, La. Mounted on a motor trailer (see photo), the bally was used in LaFayette and all surrounding towns besides plugging the date for the other Southern Amusement Company houses in Crowley, Lake Charles and Oakdale, in the same state.

On land or on water, the boat ballys on this picture have proven definitely helpful to the box office, indicating that managers alive to the possibilities of this form of exploitation are not passing up any bets.

Seashore City Mayor Aids "Lady For a Day"

That "Lady for a Day" tie-up natural that has clicked so well in many different spots is now reported from Atlantic City, where Manager Sidney J. Poppay put it across for his date at the Virginia Theatre.

Immediately after booking in the attraction, Sidney contacted the Mayor, who consented to go through with the idea providing the "lady" could be obtained within 24 hours. Nothing daunted, this showman hustled around and dug up the required character. Everything clicked from promoting the limousine and cooperation of various local merchants, such as gown and shoe shops, hairdressers, hotels, jewelers etc.

The campaign was climaxed by the presentation of the key to the city by the Mayor, the event being broadcast, as was the theatre and date. Sidney reports a very satisfactory engagement as a result and throws a few orchids to Joseph Shearer, who assisted on the campaign. Especially praiseworthy was that the boys did so very well within the short time they had before the date of the opening, a high light being page one breaks in the local papers.

Mickey Mouse Clubs Very Big in Miami

Of 15 theatres operating during the off summer season, in Miami, Fla., nine of these have organized and are operating successful Mickey Mouse clubs, according to Nelson L. Tower, manager of the Tower Theatre in that city, who very kindly gives us a detailed report of these kid club activities.

Some three years ago, the Biltmore Theatre of the Wometco chain, organized the first Mickey Mouse club in the resort city, under sponsorship of Sonny Shepherd, whose marriage was recently reported in these columns. The next house to get in line was the Tower Theatre, and both theatres cooperated in putting over each other's stunts by joint publicity, with the result that in a year's time membership rose to the unprecedented total of 7,000 children.

Another Wometco Theatre, the Grove, then organized another chapter of the club and shortly after the first run house of the circuit, the Capitol did likewise. Nelson states that the decided box office advantages of this club activity prompted livewire opposition managers to inaugurate Mouse chapters, and at this writing the nine theatres above referred to are filling houses on Saturday matinees with thousands of enthusiastic juvenile club members.

Tower also points out that if this same condition existed in every city throughout the country, the future success of showbusiness would be assured since, as he says, the children of today are most certainly the adult patrons of tomorrow.

A very interesting account, indeed, and knowing those Wometco managers as we do, we can readily believe that their activities have done so much to make their local Mouse clubs outstanding in the history of theatre kid organizations.

125 *BOOK WINDOWS*

Perc' Trussell of George Gerhard's staff tied in with the publishers of "Ann Vickers" for a city wide tie up of 125 book windows, such as the above, on the picture showing at Radio City Music Hall.

A Confession and a Plea

I've got a picture starting at the FOX THEATRE Sunday, and honestly folks, I don't know how to tell you how good a picture it is.

. . . The ordinary press terms sound banal and trite when I think of them in connection with this picture.

. . . I see eight or ten pictures every week and when I get excited about one, it really has to be good. And folks this one is perfectly swell!

. . . Yet how am I to convince YOU that it is? Frankly, I don't know.

. . . If I were to tell you that it is the gayest, smartest musical romance of the year . . . a $25.00 show that you can see for only 25c . . . you'd think it was propaganda, and probably say "you'd heard that before."

. . . BUT

If I told you I like to see people come to the theater when I know they are going to enjoy themselves—

. . . If I tell you that you'll like this picture so much you'll want to thank me for urging you to see it—

. . . If I tell you it will make you feel better, drive depression from your mind and fill you with the joy of living— . . . Would you believe me?

. . . Well, I'm telling you; and if you don't believe me, you are going to cheat yourself of the finest two hours you've spent in a long, long time.

Harley Fryer,
Manager Fox Theatre

THE PICTURE IS

"Moonlight and Pretzels"

and

IT STARTS SUNDAY AT THE

"COOL AND COMFORTABLE"

SHOWS Continuous SUNDAY! FOX ADULTS 25¢ KIDDIES 10¢

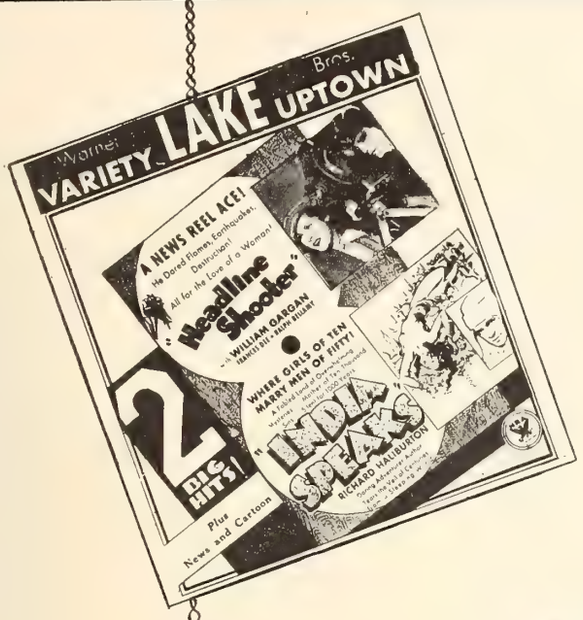
To Harley Fryer, manager of the Fox Theatre in Joplin, Mo., goes credit for this ad on "Moonlight and Pretzels." We commend to you the sincerity with which he entreats his patrons to see what he believes to be a worthwhile picture. Excellent copy.

Daughter's Birthday Is Yearly Theatre Event

F. W. Meade of the Meade Theatre, Kingman, Kan., initiates his membership into the Club with some very good ideas that he reports have brought good results, one in particular that no doubt will be given consideration by members in the smaller towns. "F. W." contacts his drug stores and other establishments selling cigarettes, and from them obtains the used counter and window tobacco displays supplied by the manufacturers. These are made into attractive theatre displays at very little expense.

For the past 14 years Meade has put on a Christmas kiddie show and reports that last year, on December 15, this party was put on in honor of the first birthday of his daughter, Mary Ann; all children of the county under 16 years of age were invited and over 1,500 accepted the invitation, each of whom were given a souvenir and entertained with a special program of shorts.

Meads reports that this year he expects to put on even a larger party, and says that he finds that children take more interest when another child acts as the host. This first report from the new member contains smart show selling ideas, and we look forward to publishing details of his future theatre activities.



Warner's LAKE
It's New... ALL NEW!
Edgar Rice Burroughs' "Tarzan" Adventures in a complete full-length feature.
PREVUE Tomorrow!
Shows "TARZAN" 7:08 9:37
"CAPTURED" 8:18-10:47
Buster CRABBE
TARZAN the FEARLESS
Bred in the Jungle, He Knew Only One Law—To Take!
See the Screen's Perfect He-Man as Tarzan, the white Giant of the Jungles, in a Picture that will make you tingle with its thrills, action and romance!
Jacqueline Wells
and hundreds of others!

"HANK HAROLD" PUBLICITY CHIEF FOR

WARNER CLEVELAND THEATRES

COMES ACROSS

WITH SOME

ADS!

Now! Doors Open 10 A.M. Today!
Warner Bros.
LAKE
Last Night's Premiere Audiences
RAVED!
...They said "Here is the greatest show on stage or screen in Cleveland this week... or any week!"... You'll rave too at the 1,000 surprises and sensations of this breath-taking spectacle!
Another Dazzling Triumph for WARNER BROS.
FOOTLIGHT PARADE
JAMES CAGNEY · JOAN BLONDELL
DICK POWELL · RUBY KEELER
GUY KIBBEE · FRANK McHUGH
A Real Song Hit!
31c
40c
50c

personalities

HOWARD WAUGH
well known Club member formerly located at Warners Theatre in Memphis, Tenn., is heading the formation of a new zone of theatres in Kentucky, Tenn., lower Indiana and Ohio. Lots of luck, Howard.

▽

WILLIAM L. HENDRICKS
also Club member and manager of the Warner Strand, Oshkosh, Wis., takes over Waugh's duties at the Warner in Memphis, Tenn.

▽

CARL KRUGER
has been named manager of the Fisher Theatre, Detroit, Mich., succeeding SAM RUBIN, who has returned to his former post in the publicity department of Publix theatres.

▽

SAM BROWN
will open his new Belmont Theatre in Highland Park, Detroit, Mich. House is a 600 seater.

▽

LEW KANE
is the manager of the Mayfair, formerly the Civic, in Detroit, Mich. FORREST FREELAND is the publicity man.

▽

MAX HALPERIN
formerly city manager for RKO in Cincinnati, Ohio, and later manager of the Fordham, New York, has purchased part interest in the Beecher, colored house in Cincy.

▽

RED ROCKWELL
is the new manager of the Spreckles Theatre, San Diego, Cal., replacing A. S. METZGER.

▽

MAX ASCHER
has been made manager of the Belpark, a Chicago neigh house. He is one of the Ascher Brothers who formerly operated a string of theatres in that city.

▽

VIVIAN GASKIN
skipper of the Vivian Theatre at Lacoochee, Fla., has remodeled the Princess at Columbia, Tenn., and reopened it.

▽

J. L. THOMPSON
has acquired the Peach Theatre at Fort Valley, Ga., from T. J. McDougal.

▽

R. L. JONES
has taken over the operation of the Grayson Theatre, Sherman, Tex., from Penny Swetcoff, former owner.

▽

MELVIN REED
is reopening the New Theatre at Stevenson, Wash.

▽

A. O'NEIL AND W. L. EVANS
are the new skippers of the newly opened Post Street Theatre, Spokane, Wash.

▽

JOHN DANZ
Seattle, has added to his chain of theatres the new Roosevelt, a second run house.

▽

GEORGE BRONSON
former Warner Cameraphone manager in Pittsburgh, Pa., is managing the Victoria in Wheeling, West Va.

▽

EDWARD FITZGERALD
former manager of the Warner Theatre in Frisco, has been made manager of Bill Wagnon's Orpheum there.

▽

LOU GOLDING
who formerly was RKO district manager in Albany, is managing Proctor's in Newark, N. J.

POSTER ART WORK FOR THE THEATRE!

Here we show a Katharine Hepburn head done by Don Andorfer, artist at the Strand Theatre in Whitewater, Wis. Don says this entire poster was done in charcoal. Incidentally, he also tells us that the poster we showed a few weeks ago of Marlene Dietrich was purchased by the American Lead Pencil Co. for advertising use, the drawing having been made with one of their pencils.

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE CLUB

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(Mail to Managers' Round Table Club, 1790 Broadway, New York)

W. C. BREMER
has purchased the Gilroy Theatre at Gilroy, Cal., from the T. & D. Enterprises and will personally manage the house.

▽

P. KYPRIOS
who has the Casa Grande at Santa Clara, Cal., has taken over the College at San Mateo, Cal.

▽

HENRY PINCUS
has purchased the Suisun Theatre in Suisun, Cal. He was formerly connected in San Francisco.

▽

RAY LANGFITT
is the new assistant manager of the Tower Theatre, in St. Paul, Minn.

▽

GEORGE BUCKLIN
is the skipper of the New Theatre, Crookston, Minn.

▽

NATHAN GOULD
manages the Orpheum Theatre, in St. Joseph, Mo. House recently acquired by Dubinsky Bros.

▽

JACK HOOLEY
recently resigned as manager of the Sheridan Square, Pittsburgh, Pa., has joined the Harris Amusement Co. and will handle the Family.

▽

CHARLES PERRY
former St. Louis theatre operator, is the new manager of the St. Louis Theatre, succeeding JULES KARTY, who has gone to New York to confer with J. J. Shubert.

▽

MR. AND MRS. ORTMAN
are the new skippers of the Ortman Theatre, at Hennessey, Okla. House was renovated.

▽

W. W. HAWN
manager of the Rialto, Grundy Center, Ia., has also acquired the Princess, at Reinbeck, Ia.

▽

PERCY OTT
of Phoenix, Ariz., has taken over a part interest in the Redwood Theatre, Redwood, Cal., and the California, in Palo Alto.

▽

LOU TRAGER
has bought an interest in the Valmar Theatre, Vallejo, Cal., from PHIL FREASE.

▽

CHESTER BRENT
is the house manager of the newly reopened Mystic Theatre, in Malden, Mass.

▽

BILL BARRON
of Warner Theatre, in Pittsburgh, Pa., was married recently to Kahryn L. De Roy. Happy days, Bill.

▽

WILLIS GRIST, JR.
has been transferred from Spartanburg, N. C., to resume control of the Lynchburg, and HUGH SMART is transferred to High Point, N. C.

▽

LEO YOUNG
former manager of the Isis Theatre, Lynchburg, Va., has moved on to Boston to head a string of New England independent theatres.

▽

HOLDEN SWIGER
has left the Indiana at Indianapolis, Ind., to go to the Palace, at Akron, to fill the post that JACK ROTH has just resigned from.

▽

GEORGE MINER
has been named manager of Loew's Mt. Vernon, Mt. Vernon, N. Y.

▽

A. DESAUTELS
has just reopened the Majestic Theatre, in Holyoke, Mass.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1933, unless otherwise specified.

ALLIED PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dude Bandit, The	Hoot Gibson-Gloria Shea	May 1	67	
Fighting Parson, The	Hoot Gibson-Marceline Day	May 22	70	June 3
One Year Later	Mary Brian-Russell Hopton	Aug. 25	69	Aug. 12
Picture Brides	Dorothy Mackaill-Regis Toomey		68	Oct. 14

Coming Feature Attractions

Bungalow Court
Cheaters
Davy Jones' Locker
Midnight Alarm
Open for Inspection
Silk Trimmed
Slightly Used
Without Children

CHESTERFIELD

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
By Appointment Only	Lew Cody-Aileen Pringle	July 7	67	
Dance, Girl, Dance	Alan Dinehart-Evalyn Knapp	Sept. 1	70	Nov. 11
I Have Lived	Alan Dinehart-Anita Page	June 15	69	Sept. 16
In the Money	"Skeets" Gallagher-Lois Wilson - Warren Hymer	Nov. 7	62	
Man of Sentiment, A	Marian Marsh - Owen Moore - Wm. Bakewell	Sept. 15	74	
Notorious But Nice	Marian Marsh-Betty Compson	Aug. 5	72	Nov. 11

Coming Feature Attractions

Rainbow Over Broadway — Joan Marsh-Frank Albertson — Dec. 1 — 70

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Above the Clouds	R. Cromwell-R. Armstrong-D. Wilson	Oct. 20	67	
Ann Carver's Profession	Fay Wray-Gene Raymond	May 26	68	June 17
Before Midnight	June Collyer-Ralph Bellamy	Nov. 18		
Brief Moment	Carole Lombard-Gene Raymond-Donald Cook	Sept. 8	69	Oct. 7
Cocktail Hour	Bebe Daniels-Sidney Blackmer-Randolph Scott	June 5	74	June 10
Dangerous Crossroads	Chic Sale-Diane Sinclair	June 15	62	July 1
East of Fifth Ave.	Wallace Ford-Walter Connolly-Dorothy Tree	Oct. 20	76	
(See "In the Cutting Room," Oct. 21.)				
Fury of the Jungle	Donald Cook-Peggy Shannon	Oct. 20	68	
Hold the Press	Tim McCoy-Shirley Grey	Oct. 25	60	
King of the Wild Horses	Wm. Janney-Dorothy Appleby	Nov. 10		
Lady for a Day	Warren William-Guy Kibbee-May Robson-Glenda Farrell	Sept. 13	102	July 15
Man's Castle, A	Loretta Young-Spencer Tracy	Nov. 4		
(See "In the Cutting Room," Oct. 14.)				
Master of Men	Jack Holt-Fay Wray	Oct. 28		
(See "Man of Steel," "In the Cutting Room," Oct. 14.)				
My Woman	Helen Twelvetrees - Wallace Ford - Victor Jory	Oct. 5	73	Oct. 21
Police Car 17	Tim McCoy-Evalyn Knapp	Sept. 30	58	
Rusty Rides Alone	Tim McCoy-Barbara Weeks	May 26	58	
Thrill Hunter, The	Buck Jones-Dorothy Revier	Sept. 30	58	
Unknown Valley	Buck Jones-Cecilia Parker	May 5	69	Aug. 26
What Price Innocence?	Willard Mack-Jean Parker	June 29	64	July 1
Woman I Stole, The	Jack Holt - Raquel Torres - Fay Wray	May 1	63	July 8
Wrecker, The	Jack Holt-Genevieve Tobin	July 10	72	Aug. 12

Coming Feature Attractions

Fighting Code, The — Buck Jones-Diane Sinclair — Dec. 30
Fighting Ranger, The — Buck Jones-Dorothy Revier
Fog — Mary Brian - Donald Cook - Reginald Denny
Lady Is Willing, The — Leslie Howard-Binnie Barnes
Let's Fall in Love — Harriette Lake - Edmund Lowe
Man Trailer, The — Buck Jones-Cecilia Parker
Night Bus — Clark Gable
Ninth Guest
No Cannons Roar — Frankie Darro-Jackie Searl
Once to Every Woman — Fay Wray-Walter Connolly
Shadows of Sing Sing — Bruce Cabot-Mary Brian
Straightaway — Tim McCoy-Sue Carol
Whirlpool — Jack Holt

FIRST DIVISION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Drive, The		May 20	89	Jan. 28
Throne of God (Tent.)		Aug.	56 and 39	

Coming Feature Attractions

Dassan — 51 and 38

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bureau of Missing Persons	Bette Davis - Lewis Stone - Glenda Farrell	Sept. 16	78	Sept. 2
Female	Ruth Chatterton	Nov. 11	60	Oct. 21
Goodbye Again	W. William-Joan Blondell	Sept. 9	65	June 17
Havana Widows	Joan Blondell-Glenda Farrell-Lyle Talbot	Nov. 18		
Heroes for Sale	Richard Barthelmess - Loretta Young	June 17	76	May 27
I Loved a Woman	Edward G. Robinson-Kay Francis-Genevieve Tobin	Sept. 23	80	Sept. 16
Lilly Turner	Ruth Chatterton-Geo. Brent	May 13	64	Apr. 29
Little Giant, The	Edward G. Robinson	May 20	74	Apr. 15
She Had to Say Yes	Loretta Young-Lyle Talbot	May 15	62	June 17
Wild Boys of the Road	All Star	Oct. 7	69	Sept. 30
World Changes, The	Paul Muni	Nov. 25	93	Nov. 4

Coming Feature Attractions

Redside — Warren William
Big Shakedown, The — Bette Davis - Chas. Farrell - Ricardo Cortez

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Convention City	Joan Blondell-Dick Powell-A. Menjou-Mary Astor			
Dark Hazard	Edward G. Robinson			
Mandalay	Kay Francis			
Massacre	R. Barthelmess-Ann Dvorak			
Son of a Sailor	Joe E. Brown - Johnny Mack Brown	Dec. 23		
Wonder Bar, The	Al Jolson - Dick Powell-Ruby Keeler-Ricardo Cortez-Dolores Del Rio-Genevieve Tobin			

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adorable	Janet Gaynor-Henry Garat	May 19	83	May 20
Arizona to Broadway	James Dunn-Joan Bennett	June 30	67	July 29
Berkeley Square	Leslie Howard-Heather Angel	Nov. 3	90	July 22
Best of Enemies	Marian Nixon-"Buddy" Rogers	June 23	71	July 22
Charlie Chan's Greatest Case	Warner Oland-Heather Angel	Sept. 15	71	Oct. 14
Devil's In Love, The	Victor Jory-Loretta Young	July 21	71	Aug. 5
Doctor Bull	Will Rogers - Louise Dresser - Marian Nixon-Ralph Morgan	Sept. 22	77	Oct. 14
F. P. I.	Conrad Veidt-Jill Esmond-Leslie Fenton	July 28	90	May 20
Good Companions, The	Jessie Matthews - Edmund Gwenn	Sept. 8	98	Apr. 28
Hold Me Tight	James Dunn-Sally Eilers	May 26	71	May 27
I Loved You Wednesday	Warner Baxter - Elissa Landi - Miriam Jordan-Victor Jory	June 16	75	June 24
It's Great to Be Alive	Edna May Oliver-Raul Roulien	June 2	68	July 1
Last Trail, The	George O'Brien-Claire Trevor	Aug. 25	60	
Life In the Raw	George O'Brien-Claire Trevor	July 7	62	Nov. 4
Mad Game, The	Spencer Tracy - Claire Trevor - Ralph Morgan	Oct. 27	65	Oct. 28
Man Who Dared, The	Preston Foster-Zita Johann	July 14	75	July 15
My Lips Betray	Lillian Harvey-John Boles	Nov. 10	79	Nov. 11
My Weakness	Lillian Harvey-Lew Ayres	Sept. 29	74	Sept. 30
Olsen's Big Moment	El Brendel	Nov. 17		Oct. 28
Paddy, the Next Best Thing	Janet Gayner-Warner Baxter	Sept. 1	76	Sept. 2
Pilgrimage	Henrietta Crosman-Marian Nixon-Norman Foster	Aug. 18	90	July 22
Power and the Glory, The	Spencer Tracy-Colleen Moore	Oct. 6	76	Aug. 26
Shanghai Madness	Spencer Tracy-Fay Wray	Aug. 4	88	Sept. 2
Walls of Gold	Sally Eilers-Norman Foster	Oct. 13	70	Oct. 14
Warrior's Husband, The	Elissa Landi - Ernest Truex - David Manners	May 12	68	May 6
Worst Woman In Paris?	Benita Hume-Adolphe Menjou	Oct. 20	78	Oct. 14

Coming Feature Attractions

As Husbands Go — Warner Baxter-Helen Vinson — Dec. 29 — 78
Carolina — Janet Gaynor-Lionel Barrymore-Robert Young-Richard Cromwell — Feb. 2,'34
Coming Out Party — Frances Dee-Gene Raymond
Frontier Marshall — George O'Brien-Irene Bentley — Jan. 19,'34
Hoopla — Clara Bow-Preston Foster — Nov. 30 — 78
I Am Suzanne — Lillian Harvey-Gene Raymond — Jan. 15,'34
I Was a Spy — Herbert Marshall - Madeleine Carroll-Conrad Veidt — Dec. 15 — 75 — Sept. 23
Jimmy and Sally — James Dunn-Claire Trevor — Nov. 24
Mr. Skitch — Will Rogers-Zasu Pitts — Dec. 22
7 Lives Were Changed — Heather Angel-Norman Foster — Jan. 12,'34
Sleepers East — Wynne Gibson-Preston Foster — Jan. 26,'34
Smoky — Victor Jory-Irene Bentley — Dec. 8
Stranger in the Night — Victor Jory - Heather Angel - Miriam Jordan
Three Against Death — Marion Burns-Kane Richmond

FREULER FILM ASSOCIATES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Deadwood Pass	Tom Tyler	May 5		
Easy Millions	Skeets Gallagher-Dorothy Burgess-Merna Kennedy	June 30		
Marriage on Approval	Donald Dillaway-Barbara Kent-Phyllis Barry	Nov. 17		
War of the Range	Tom Tyler	Sept. 22		

Coming Feature Attractions

Black Cat, The
Bulldog Edition
East of Sudan
Green Paradise
My Wandering Boy
Red Man's Country
Silent Army, The
Sister of the Follies

GAUMONT-BRITISH

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Baroud (See "Love In Morocco")				
Britannia of Billingsgate	Violet Loraine-Gordon Harker		79½	Oct. 7
Channel Crossing	Constance Cummings - Matheson Lang			
Falling for You	J. Hulbert-Cicely Courtneidge		88	Sept. 30
Fire Raisers, The	Leslie Banks			
Ghost Train, The	Jack Hulbert		68	Feb. 25
Ghoul, The	Boris Karloff		85	Oct. 28
It's a Boy	Edward Everett Horton - Leslie Henson		80	Sept. 30
Just Smith	Tom Walls			
King of the Ritz	Stanley Lupino-Gina Malo			
Love In Morocco	Rex Ingram		67	Oct. 15,'32
(Reviewed under the title "Baroud")				
Love on Wheels	Jack Hulbert-Gordon Harker			
Lucky Number, The	Clifford Mollison - Jean Wyndham		72½	Sept. 9
Man from Toronto, The	Jessie Matthews - Ian Hunter - Fred Kerr			
Marry Me	Renate Muller-Harry Green		85	Apr. 22
Night and Day	Jack Hulbert-Winifred Shotter	May 26	77	June 10
Orders Is Orders	Charlotte Greenwood - James Gleason		88½	Aug. 19
Prince of Wales, The				
Sleeping Car	Ivor Novello-Madeleine Carroll		83	July 8
Soldiers of the King	Cicely Courtneidge - Anthony Bushell			
There Goes the Bride	Jessie Mathews		79	Mar. 11
Waltz Time	Evelyn Laye	Oct. 1	90	Aug. 12

(THE RELEASE CHART--CONT'D)

MAJESTIC

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Charming Deceiver, The (Reviewed under the title "Heads We Go")	Constance Cummings	Nov. 15	87	Sept. 16
Curtain at Eight	Dorothy Mackaill - C. Aubrey Smith-Paul Cavanaugh	Oct.	74	
Morning After, The (Reviewed under the title "I Spy")	Ben Lyon-Sally Eilers	Nov. 15	63	Oct. 28
Sing, Sinner, Sing	Paul Lukas-Leila Hyams	Aug.	73	Aug. 19
Trouble Busters	Jack Hoxie-Lane Chandler	May 15	55	
You Made Me Love You	Thelma Todd-Stanley Lupino	Nov. 15		Oct. 14

Coming Feature Attractions

Title	Star	Rel. Date
Divorce Bed, The	Edward Arnold - John Miljan - Dorothy Libaire	Dec. 15
Sin of Nora Moran, The	Zita Johann-John Miljan	Dec.

MAYFAIR PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dance Hall Hostess	Helen Chandler-Jason Robards-Edward Nugent	July	73	Sept. 2
Her Forgotten Past	Monte Blue - Barbara Kent - Henry B. Walthall	Sept.	68	
Riot Squad	Madge Bellamy-Pat O'Malley	June 15	70	Aug. 5
Secret Sinners	Sue Carol-Nick Stuart	Oct. 20	70	

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Another Language	Helen Hayes-Robt. Montgomery	July 28	79	Aug. 5
Barbarian, The	Ramon Novarro-Myrna Loy	May	88	Apr. 15
Beauty for Sale	Otto Kruger-Madge Evans	Sept.	87	Sept. 9
Bombshell	Jean Harlow-Lee Tracy	Oct. 13	98	Oct. 7
Broadway to Hollywood	Alice Brady - Frank Morgan - Madge Evans-Eddie Quillan-Jackie Cooper-Russell Hardie-Fay Templeton - Jimmy Durante	Sept. 15	89	Sept. 9
Chief, The	Ed Wynn-D. Mackaill	Nov.	66	
Christopher Bean	Marie Dressler-L. Barrymore	Nov. 17	87	
Day of Reckoning	Richard Dix-Madge Evans	Oct. 27	70	Nov. 11
Devil's Brother, The	Laurel and Hardy-Dennis King-Thelma Todd	May 5	92	Apr. 8
Hell Below	Robt. Montgomery-Jimmy Durante - Robt. Young - Walter Huston-Madge Evans	June 9	105	Apr. 15
Hold Your Man	Jean Harlow-Clark Gable	July 7	89	July 8
Made on Broadway	R. Montgomery-Sally Eilers	May 19	69	Apr. 8
Meet the Baron	Jack Pearl - Jimmy Durante - Zasu Pitts	Oct. 20	65	Nov. 4
Midnight Mary	Loretta Young-Ricardo Cortez	June 30	76	June 17
Night Flight	H. Hayes - J. Barrymore - L. Barrymore - C. Gable - Robt. Montgomery	Oct. 6	91	Aug. 19
Nuisance, The (Reviewed under the title, "Never Give a Sucker a Break")	Lee Tracy-Madge Evans	June 2	80	May 6
Peg O' My Heart	Marion Davies-Onslow Stevens	May 26	85	May 20
Penthouse	Warner Baxter-Myrna Loy-Mae Clarke-Phillips Holmes-Chas. Butterworth	Sept. 8	91	Sept. 9
Prizefighter and the Lady, The	Max Baer-Myrna Loy-Dempsey-Carnera-Walter Huston	Nov. 10	102	Oct. 28
Reunion in Vienna	John Barrymore-Diana Wynyard-Frank Morgan	June 16	100	May 6
Solitaire Man	Herbert Marshall - Elizabeth Allan - Lionel Atwill	Sept. 22	65	Sept. 16
Stage Mother	A. Brady - Russell Hardie - M. O'Sullivan - F. Tone	Sept. 29	87	Sept. 16
Storm at Daybreak	Nils Asther-Kay Francis	July 14	82	July 1
Stranger's Return, The	Lionel Barrymore - Franchot Tone-Miriam Hopkins	July 21	89	July 15
Tugboat Annie	Marie Dressler-Wallace Beery-Robt. Young-M. O'Sullivan	Aug. 4	88	Aug. 12
Turn Back the Clock	Lee Tracy-Mae Clarke	Aug. 25	80	Sept. 2
When Ladies Meet	Ann Harding-Alice Brady-Robt. Montgomery-Myrna Loy	June 23	85	June 3

Coming Feature Attractions

Title	Star	Rel. Date
Cat and the Fiddle, The (See "In the Cutting Room," Oct. 21.)	Jeanette MacDonald-Ramon Novarro	Dec. 8
Comeback, The	Otto Kruger-Ben Lyon-Isabel Jewell	
Comin' Round the Mountain	May Robson-Polly Moran	
Dancing Lady (See "In the Cutting Room," Aug. 5.)	Joan Crawford-Clark Gable	Nov. 24
Dinner at Eight	Marie Dressler-Wallace Beery-Lionel Barrymore - Jean Harlow - Madge Evans - Karen Morley - Edmund Lowe - Lee Tracy - Jean Hersholt	
Eskimo	Native Cast	
Going Hollywood	Marion Davies-Bing Crosby	
Hollywood Party, The	(All Star Musical)	
Laughing Boy	Ramon Novarro-Lupe Velez	
Malibu	Jean Parker-David Landau	
Queen Christina	Greta Garbo - John Gilbert	
Sons of the Desert	Laurel and Hardy	
Tarzan and His Mate	J. Weissmuller-M. O'Sullivan	
Transcontinental Bus	Robt. Montgomery - Madge Evans	
Vinegar Tree, The	Lionel Barrymore-Alice Brady-Conway Tearle	Dec. 1
Viva Villa	Wallace Beery	

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Avenger, The	Ralph Forbes-Adrienne Ames	Aug.	79	Oct. 7
Black Beauty	Alex. Kirkland-Esther Ralston	May	70	Apr. 29
Broken Dreams	Randolph Scott-Martha Sleeper	Oct.	68	Nov. 4
Crashing Broadway	Rex Bell	June	55	July 15
Devil's Mate	Preston Foster-Peggy Shannon	Aug.	68	Aug. 12
Fighting Texans	Rex Bell	June	58	July 29
Fugitive, The	Rex Bell-Cecilia Parker	July	56	
Gallant Fool	Bob Steele	May	55	
Galloping Romeo	Bob Steele-Doris Hill	Aug.	54	
Rainbow Ranch	Rex Bell	July	55	
Rangers' Code	Bob Steele	Aug.	56	
Return of Casey Jones	Charles Starrett-Ruth Hall	May	65	
Riders of Destiny	John Wayne-Cecilia Parker	Oct.	58	
Sensation Hunters	Arline Judge-Preston Foster	Aug.	70	
Skyway	K. Crawford-Ray Walker	Aug.	65	
Sphinx, The	Lionel Atwill-Sheila Terry	June	70	June 3
Sweetheart of Sigma Chi, The	Mary Carlisle-Buster Crabbe	Oct.	76	Oct. 14

Coming Feature Attractions

Title	Star
Ane, The	
Beggars in Ermine	
He Couldn't Take It	Ray Walker-Virginia Cherrill
Jane Eyre	
Manhattan Love Song	
Mystery Liner	
Sagebrush Trail	John Wayne
Sixteen Fathoms Deep	Sally O'Neill-Creighton Chaney
Woman's Man	Bill Cagney - John Halliday - Vivian Tobin

PARAMOUNT

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Executive	Ricardo Cortez-Elizabeth Young	Aug. 18	72	Aug. 5
College Humor	Crosby-Oakie-Arlen-Carlisle-Burns and Allen	June 23	80	June 17
Cradle Song	Dorothea Wieck-Kent Taylor	Nov. 17	77	Nov. 4
Disgraced	Helen Twelvetrees-Bruce Cabot	July 7	65	June 24
Duck Soup	Four Marx Bros.	Nov. 17	80	Nov. 11
Eagle and the Hawk, The	F. March-C. Grant-J. Oakie	May 19	72	May 6
Gambling Ship	Cary Grant-Benita Hume	June 30	72	June 17
Girl in 419, The	James Dunn-Gloria Stuart	May 26	76	May 6
Golden Harvest	Richard Arlen-Chester Morris-Genevieve Tobin	Sept. 22	70	Sept. 23
Hell and High Water	Richard Arlen-Judith Allen	Oct. 27	70	Oct. 21
Her Bodyguard	Wynne Gibson-Edmund Lowe	July 21	70	July 8
I Love That Man	Nancy Carroll-Edmund Lowe	June 9	75	May 6
I'm No Angel	Mae West-Cary Grant	Oct. 6	87	Oct. 7
International House	All Star	June 2	65	May 20
Jennie Gerhardt	Sylvia Sidney-Donald Cook	June 16	76	June 10
Mama Loves Papa	Charles Ruggles-Mary Boland-Lilyan Tashman	July 14	72	July 15
Man of the Forest	Randolph Scott-Verna Hillie	July 14	62½	
Midnight Club	Clive Brook-George Raft-Helen Vinson-Alison Skipworth	July 28	70	July 29
One Sunday Afternoon	Gary Cooper-Fay Wray	Sept. 1	85	Aug. 26
Song of Songs	Marlene Dietrich-Brian Aherne	Aug. 11	92	July 1
Story of Temple Drake, The	Miriam Hopkins-Jack LaRue	May 12	72	May 13
Sunset Pass	Randolph Scott-Tom Keene	May 26	85	June 3
Supernatural	C. Lombard - Randolph Scott - V. Osborne	May 5	64½	Apr. 29
Take a Chance	James Dunn - June Knight - "Buddy" Rogers - Lillian Roth	Oct. 27	82	Nov. 4
This Day and Age	Charles Bickford-Judith Allen	Aug. 25	82	July 29
Three Cornered Moon	C. Colbert-Richard Arlen-Lyda Roberti-Mary Boland	Aug. 4	72	Aug. 12
Tillie and Gus	Alison Skipworth-W. C. Fields	Oct. 13	57½	
To the Last Man	Randolph Scott-Esther Ralston	Sept. 15	70	Sept. 16
Too Much Harmony	Bing Crosby-Jack Oakie-Lilyan Tashman	Sept. 29	75	Sept. 9
Torch Singer	Claudette Colbert - Ricardo Cortez - David Manners	Sept. 8	72	Sept. 2
Way to Love, The	Maurice Chevalier-Ann Dvorak	Oct. 20	84	Sept. 30
White Woman	Carole Lombard-Chas. Laughton-Chas. Bickford	Nov. 3	73	Oct. 28

Coming Feature Attractions

Title	Star	Rel. Date
Alice in Wonderland	Charlotte Henry - R. Arlen - J. Oakie-Chas. Ruggles	Dec. 22
All of Me	Fredric March-Miriam Hopkins-George Raft	Dec. 29
Border Legion, The	Randolph Scott-Barbara Adams	
Catherine the Great	Marlene Dietrich-John Lodge	
Design for Living	Miriam Hopkins-Fredric March-Gary Cooper	
Eight Girls in a Boat	Kay Johnson - Dorothy Wilson - Doug. Montgomery	Dec. 15
Four Frightened People	C. Colbert - H. Marshall - Wm. Gargan - M. Boland	
Girl Without a Room	M. Churchill-Chas. Farrell-C. Ruggles	Dec. 8
Great Adventure, The	Lillian Gish-Roland Young	
Lone Cowboy	Jackie Cooper	Dec. 1
Miss Fane's Baby Is Stolen	Dorothea Wieck-Baby Le Roy	
Search for Beauty	Buster Crabbe-Ida Lupino	
Sitting Pretty	Jack Haley-Jack Oakie-Ginger Rogers	Nov. 24
Thundering Herd, The	Randolph Scott-Judith Allen	Nov. 24

PRINCIPAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Jaws of Justice	Kazan-Teddy and Richard Terry	Nov. 15	58	
Tarzan the Fearless	Buster Crabbe	Aug. 11	61	Aug. 19
Thunder Over Mexico	Native Cast	Nov. 15	70	May 20

Coming Feature Attractions

Title	Star	Rel. Date
Desperate Trails		
Ferocious Pal, The		
King of the North		
Lone Avenger, The		
Teeth of Steel	Kazan	Jan. 15,'34

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ace of Aces	Richard Dix - Elizabeth Allan-Ralph Bellamy	Oct. 20	74	Sept. 30
After Tonight	Constance Bennett - Gilbert Roland	Nov. 10	71	Oct. 28
Aggie Appleby	Wynne Gibson-Charles Farrell	Nov. 3	73	Oct. 28
Ann Vickers	Irene Dunne - Walter Huston - Conrad Nagel	Oct. 13	72	Sept. 30
Bed of Roses	Constance Bennett-Joel McCrea	July 14	67	July 8
Before Dawn	Stuart Erwin-Dorothy Wilson	Aug. 4	62	Oct. 21
Big Brain, The	Geo. E. Stone-Fay Wray-Phillips Holmes	June 16	70	June 3
Blind Adventure	Robt. Armstrong-Helen Mack	Aug. 18	60	Aug. 12
Chance at Heaven	Joel McCrea - Ginger Rogers - Marian Nixon	Oct. 27	70	Oct. 14
Cross Fire	Tom Keene-Betty Furness	June 30	55	Apr. 8
Deluge, The	Peggy Shannon - Lois Wilson - Sidney Blackmer-Matt Moore	Sept. 15	68	Aug. 19
Diplomaniacs	Bert Wheeler-Robt. Woolsey	May 12	63	Apr. 15
Double Harness	Ann Harding-William Powell	July 21	74	July 8
Emergency Call	Bill Boyd-Betty Furness	May 26	60	July 1
Flaming Gold	Bill Boyd-Mae Clarke-Pat O'Brien	Sept. 29		
Flying Devils	Arline Judge-Bruce Cabot-Ralph Bellamy - Eric Linden	July 14	62	Sept. 2
Goodbye Love	Charles Ruggles	Nov. 10	66	
Headline Shooter	Wm. Gargan-Frances Dee - R. Bellamy-W. Ford-G. Rateff	July 28	65	July 29
Melody Cruise	Phil Harris-Charles Ruggles	June 23	75	June 3
Midshipman Jack	Bruce Cabot-Betty Furness	Sept. 22	65	Sept. 16
Morning Glory	K. Hepburn - D. Fairbanks, Jr.	Aug. 18	70	July 29
No Marriage Ties	Richard Dix-Doris Kenyon	Aug. 11	75	Aug. 12
One Man's Journey	Lionel Barrymore-Joel McCrea-Dorothy Jordan	Sept. 8	72	Sept. 9
Professional Sweetheart	Ginger Rogers-Norman Foster	June 9	70	June 3
Rafter Romance	Ginger Rogers-Norman Foster	Sept. 1	70	Aug. 5
Right to Romance, The	Ann Harding-Nils Asther	Nov. 17		
Silver Cord, The	Irene Dunne-Joel McCrea	May 19	74	May 13
Son of the Border	Tom Keene-Julie Haydon	May 5	55	Aug. 5
Tomorrow at Seven	Chester Morris-Vivienne Osborne	June 2	64	May 13

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Coming Feature Attractions				
Dark Sunlight	Jean Parker-Tom Brown			
Flying Down to Rio	Dolores Del Rio - Gene Raymond-Raul Roulien			
Hips, Hips, Hooray!	Wheeler and Woolsey			
If I Were Free!	Irene Dunne-Nils Asther-Clive Brook			
Little Women	K. Hepburn - Joan Bennett - Frances Dee - Paul Lukas	Nov. 24	107	Nov. 11
Long Lost Father	John Barrymore-Helen Chandler			
Lost Patrol, The	McLaglen-Karloff			
(See "In the Cutting Room," Oct. 21.)				
Man of Two Worlds	Francis Lederer-Elissa Landi			
Once Over Lightly	Zasu Pitts - Pert Kelton - El Brendel			
Rodney	Walter Huston-Frances Dee			
Son of Kong	Robert Armstrong-Helen Mack			
This Day of Grace	Gracie Fields		92	Oct. 28
Trigger	Katharine Hepburn			

SHOWMEN'S PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
His Private Secretary	Evalyn Knapp-John Wayne	June 10	60	June 10
Police Call	Merna Kennedy-Nick Stuart	July 24	60	Sept. 9
Public Stenographer	Lola Lane-Wm. Collier, Jr.	Nov. 1	62	
Ship of Wanted Men	Dorothy Sebastian-Leon Waycoff	Sept. 24	63	Sept. 16

Coming Feature Attractions

Big Race, The	Boots Mallory-John Darrow	Dec. 1		
Golden Head				
Moth, The				
St. Louis Woman				
Souls in Pawn				
Special Duty				
Unlimited				
Within the Rock				

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Corruption	Evalyn Knapp - Preston Foster	Imperial Distr.	June 19	63	July 1
Cougar, the King Killer	Edwin C. Hill - Jay Bruce	Master Art	Nov. 1	60	
Flaming Signal, The	Marceline Day	Invincible		64	
Get That Venus	Ernest Truex - Jean Arthur	Regent Picts.			
Hell's Holiday	(War Film)	Superb Picts.		77	July 22
Her Splendid Folly	Lilian Bond-T. Von Eltz	Progressive	Oct. 7	59	Nov. 4
Isle of Doom, The	Peter Sobolevski	Amkino	June 5	65½	July 22
Laughing at Life	V. McLaglen - C. Montenegro	Mascot	June 26	70	June 3
Mr. Broadway	All Star	B'way-Hollywood		59	Sept. 23
Over the Seven Seas		Vanderbilt		70	June 3
Passion of Joan of Arc, The	Maria Falconnetti	Capital	Sept. 7	57	Sept. 16
Red-Head, The	Robert Lynen	Harold Auten	May 25	88	June 17
Reform Girl	Noel Francis-Donald Dilloway	Tower	July 15	64	Oct. 21
Savage Gold		Harold Auten	July 24	67	July 29
Secrets of Hollywood	Mae Busch - June Walters	Lester F. Scott		58	Sept. 16
Shepherd of the Seven Hills, The		Faith Pictures	Aug. 7	60	Aug. 19
Sleepless Nights	Polly Walker - Stanley Lupino	Remington	July 21	65	July 29
Taming the Jungle		Invincible	June 3	59	June 10
This Is America		Frederick Ullman, Jr.	July 19	70	July 29
Truth About Africa, The		Wm. Alexander		47	Apr. 22
Victims of Persecution	Betty Hamilton-Mitchell Harris	Bud Pollard	June 16	60	June 24
Wandering Jew, The	Jacob Ben-Ami	JAFA	Oct. 20	90	Oct. 28
Wives Beware!	Adolphe Menjou	Regent Picts.	June 1	63	

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bitter Sweet	Anna Neagle-Fernand Graavey	Sept. 22	93	Aug. 19
Blood Money	George Bancroft-Frances Dee-Chick Chandler-Judith Anderson	Nov. 17	74	
(See "In the Cutting Room," Aug. 5.)				
Bowery, The	Wallace Beery - George Raft - Jackie Cooper - Fay Wray	Oct. 13	90	Oct. 7
Broadway Thru a Keyhole	Constance Cummings - Russ Columbo-Paul Kelly	Oct. 27	85	Oct. 21
Emperor Jones	Paul Robeson-Dudley Digges	Sept. 29	80	Sept. 23
I Cover the Waterfront	Claudette Colbert - Ben Lyon - Ernest Torrence	May 17	75	Apr. 29
Masquerader, The	Ronald Colman-Elissa Landi	Sept. 1	75	Feb. 25
Private Life of Henry VIII, The	Charles Laughton	Nov. 3	97	Sept. 23
Samarang	Native Cast	June 23	62	May 20
Yes, Mr. Brown	Jack Buchanan	May	69	Mar. 18

Coming Feature Attractions

Advice to the Lovelorn	Lee Tracy-Sally Blane	Dec. 1		
Born to Be Bad	Loretta Young-Cary Grant			
Gallant Lady	Ann Harding-Clive Brook			
House of Rothschild, The	George Arliss			
Joe Palooka	Jimmy Durante - Stuart Erwin - Lupe Velez			
Moulin Rouge	Constance Bennett - Franchot Tone-T. Carminati			
Nana	Anna Sten-Lionel Atwill-Phillips Holmes			
Queen, The	Anna Neagle-Fernand Graavey			
Roman Scandals	Eddie Cantor - Gloria Stuart - David Manners-Ruth Etting			
Sorrell and Son	H. B. Warner			
Trouble Shooter	Spencer Tracy - Jack Oakie - Constance Cummings			

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Don't Bet on Love	Lew Ayres-Ginger Rogers	July 13	62	July 29
Fiddlin' Buckaroo	Ken Maynard-Gloria Shea	July 20	62	
Her First Mate	Summerville-Pitts	Aug. 10	70	July 22
Invisible Man, The	Claude Rains - Gloria Stuart - Wm. Harrigan	Nov. 13	70	Nov. 4
King for a Night	Chester Morris - Helen Twelvetrees - Alice White	Oct. 30	60	
King of Jazz (Reissue)	Paul Whiteman - John Boles - Bing Crosby	June 1	63	Apr. 5,'30
King of the Arena	Ken Maynard	June 1	61	
Kiss Before the Mirror	Nancy Carroll-Paul Lukas	May 4	67	Mar. 11
Ladies Must Love	June Knight - Neil Hamilton - Mary Carlisle-George E. Stone	Sept. 25	70	Sept. 9
Love, Honor and Oh, Baby!	Summerville-Pitts	Oct. 16	63	Nov. 11
Moonlight and Pretzels	Mary Brian-Lew Carrillo	Aug. 5	84	Sept. 2
Only Yesterday	John Boles-Margaret Sullavan-Benita Hume-Billie Burke	Nov. 6	105	
Rebel, The	Vilma Banky-Luis Trenker	June 15	75	July 1
S. O. S. Iceberg	Rod La Roque-Gibson Gowland	Oct. 23	70	Sept. 23
Saturday's Millions	Robert Young-Leila Hyams	Oct. 9	72	Sept. 23
Secret of the Blue Room, The	Lionel Atwill-Paul Lukas-Gloria Stuart-Onslow Stevens	July 20	65½	Sept. 23
Strawberry Roan	Ken Maynard-Ruth Hall	Oct. 26	60	Sept. 30
Trail Drive, The	Ken Maynard-Cecilia Parker	Sept. 4	60	

Coming Feature Attractions

Beloved	John Boles-Gloria Stuart			
Bombay Mail	Edmund Lowe-Onslow Stevens-Ralph Graves-Shirley Grey	Dec. 25		
By Candlelight	Elissa Landi-Paul Lukas	Dec. 11		
Counsellor-at-Law	John Barrymore-Bebe Daniels	Dec. 4		
Cross Country Cruise	Lew Ayres-Alice White			
Horseplay	Slim Summerville-Andy Devine-Leila Hyams	Nov. 27		
I Like It That Way	Gloria Stuart-Roger Pryor			
Madame Spy	Fay Wray-Nils Asther	Jan. 1,'34		
Midnight	O. P. Heggie-Sidney Fox			
Myrt and Marge	Myrtle Dale - Donna Damerell - Ted Healy	Dec. 18	68	Sept. 9
Poor Rich, The	Edna May Oliver-Edward Everett Horton			
Rider of Justice	Ken Maynard-Cecelia Parker	Dec. 18		
Song for You, A	Marian Nixon-Jan Kiepura			
Special Investigator	Wynne Gibson-Onslow Stevens-Alan Dinehart			
Wheels of Destiny	Ken Maynard			

WARNER BROS.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Baby Face	Barbara Stanwyck	July 1	74	Apr. 1
Captured!	Leslie Howard-Doug. Fairbanks, Jr.-Paul Lukas	Aug. 19	72	June 24
College Coach	Dick Powell-Pat O'Brien-Ann Dvorak-Lyle Talbot	Nov. 4	75	
Ever In My Heart	Barbara Stanwyck	Oct. 28	68	Oct. 21
Footlight Parade	James Cagney - Joan Blondell - Ruby Keeler - Dick Powell - Guy Kibbee	Oct. 21	102	Oct. 7
Gold Diggers of 1933	Warren William-Joan Blondell-Aline MacMahon-Ruby Keeler-Dick Powell	Sept. 2	90	May 27
Kennel Murder Case	William Powell-Mary Astor	Oct. 28	73	Nov. 4
Life of Jimmy Dolan, The	D. Fairbanks, Jr.-Loretta Young	June 3	70	June 24
Man from Monterey, The	John Wayne-Ruth Hall	July 15	57	Aug. 26
Mary Stevens, M.D.	Kay Francis	July 22	72	Aug. 12
Mayor of Hell, The	James Cagney	June 24	80	May 20
Narrow Corner, The	Douglas Fairbanks, Jr.	July 8	71	July 22
Private Detective 62	William Powell	June 10	67	July 15
Silk Express	Neil Hamilton-Sheila Terry	June 10	63	June 10
Voltaire	George Arliss-Doris Kenyon	Aug. 5	70	June 24

Coming Feature Attractions

As the Earth Turns	Jean Muir-Donald Woods			
Disraeli (Reissue)	George Arliss	Dec. 16	89	Dec. 14,'29
Easy to Love	Adolphe Menjou - Mary Astor - Genevieve Tobin			
Fashion Plate, The	William Powell-Bette Davis			
From Headquarters	Geo. Brent-M. Lindsay	Dec. 2		
Hell's Bells	Joan Blondell-Pat O'Brien			
Hi, Nellie!	Paul Muni			
House on 56th Street, The	Kay Francis - Ricardo Cortez - Gene Raymond	Dec. 23		
Lady Killer	James Cagney	Dec. 9		

WORLD WIDE

[Distributed through Fox Films]

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Lone Avenger, The	Ken Maynard	May 14	61	Aug. 19
Study in Scarlet, A	Reginald Owen-June Clyde	May 14	72	June 10

OTHER PRODUCT (FOREIGN)

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Big Attraction, The	Richard Tauber	Bavaria Film	July 22	88	July 29
Cadet, The	Frans Fiedler	Film Exchange		80	Apr. 8
Counsel's Opinion	Henry Kendall	London Film		71	Apr. 22
Don Quixote	Feodor Chaliapin-George Robey	British-United Artists			July 8
Dream of Schoenbrunn	Martha Eggerth	Europa Film	May 31	78	June 10
Girl from Maxim's, The	Frances Day	London Film			Oct. 14
Golden Goal, The	Richard Tauber	Bavaria Film	June 17	85	July 8
Hawleys of High Street	Leslie Fuller	British Int'l		68	July 8
I Lived with You	Ivor Novello - Ursula Jeans	Gaumont-British			Aug. 12
Just My Luck	Ralph Lynn	British and Dominions		80	May 20
Maid of the Mountains, The	Harry Welchman-Nancy Brown	British Int'l		80	Apr. 22
Men of Tomorrow	Maurice Braddell	Paramount-London Film		80	Apr. 15
Money for Speed	John Loder - Ida Lupino - Cyril Mc-Laglen	British-United Artists		67	July 15
Morgenrot (Dawn)	Else Knott - Rudolf Forster	Protex	May 15	85	May 27
Never Trust a Woman	Richard Tauber	Bavaria Film	Oct.	90	
Only Girl, The	Lilian Harvey-Chas. Boyer	Gaumont-Ufa		93	Aug. 12
Prince of Arcadia	Carl Brisson	Gaumont-British		80	Oct. 28
Private Wives	Claude Allister-Betty Astell	Britsh Lion			
Radio Parade		British Int'l		70	May 13
Song You Gave Me, The	Bebe Daniels-Victor Varconi	British Int'l		84	Oct. 21
Wedding Rehearsal	Roland Young	London Film			

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1933 unless otherwise stated]

COLUMBIA

Title	Rel. Date	Min.
KRAZY KAT KARTOONS		
Antique Antics		1 rl..
Broadway Malady	Apr. 18	1 rl..
House Cleaning		1 rl..
Krazy Spooks		1 rl..
Out of the Ether	Sept. 5	7½..
Russian Dressing	May 1	
Stage Krazy		1 rl..
Whack's Museum		1 rl..
LAMBS GAMBOLS		
Hear 'Em and Weep		2 rls.
Poor Fish, The	Apr. 27	2 rls.
LAUGHING WITH MEDBURY		
1—In Morocco	Sept. 29	1 rl..
2—In the Orient		1 rl..
MARCH OF THE YEARS		
No. 1—"Boss" Tweed	Sept. 22	9½..
No. 2	Oct. 6	
No. 3—Famous Crippon Case	Oct. 20	
No. 4—Commander Perry Opens Japan	Oct. 24	
MICKEY McGUIRE COMEDIES		
1—Mickey's Touchdown	Oct. 14	18....
2—Mickey's Tent Show		18....
3—Mickey's Covered Wagon		
SCRAPPY CARTOONS		
False Alarm		1 rl..
Hollywood Babes		
Match Kid, The	May 9	1 rl..
Movie Struck	Sept. 8	7½..
Sandman Tales	Oct. 6	1 rl..
Technoracket	May 20	1 rl..
World's Affair, The	June 5	1 rl..
MINUTE MYSTERIES		
No. 1	Oct. 13	1 rl..
No. 2		1 rl..
MUSICALS		
No. 1—Roamin' Through the Roses Art Jarrett		
No. 2—Um-Pa Jack Osterman		
GEO. SIDNEY AND CHAS. MURRAY		
Radio-dough (Tent.)		2 rls
SMITH AND DALE		
Hot Daze	Oct. 20	2 rls.
SUNRISE COMEDIES		
Brother, Could You Spare a Million? Ken Murray	Sept. 13	
Entertainer, The Will Mahoney	Oct. 4	20....
Say It Isn't So Richey Craig, Jr.	June 29	19....
WORLD OF SPORT		
All's Wet That Ends Wet	May 5	1 rl..
Champions	May 5	1 rl..
Flying Gloves	Aug. 18	
Hook and Line	July 28	
In the Good Old Winter Time	June 17	1 rl..
We Want a Touchdown	Oct. 23	1 rl..
What the Scotch Started	Oct. 6	
Who Said the Weaker Sex?	Sept. 8	9....

EDUCATIONAL

[Distributed through Fox Films]

Title	Rel. Date	Min.
ANDY CLYDE COMEDIES		
Big Squeal, The	July 9	18....
Dora's Dunking Doughnuts	Sept. 1	20....
Easy Mark Anthony		
Feeling Rosy	Apr. 30	21....
Frozen Assets	Nov. 17	
His Weak Moment	Oct. 13	
Loose Relations	June 11	20....
AS A DOG THINKS		
Walking the Dog	Sept. 29	
You and I and the Gatepost	Aug. 25	
BABY BURLESKS		
Kin 'N Africa	Oct. 6	
Kid 'N Hollywood	May 14	11....
Kid's Last Fight, The	Apr. 23	11....
Polly Tix in Washington	June 4	
War Babies	Sept. 18	
BATTLE FOR LIFE		
Beneath Our Feet	June 25	9....
Sea, The	May 7	9....
BRAY'S NATURGRAPHS		
Giants of the North	June 4	7....
Pirates of the Deep	May 7	9....
Wild Life at Home	June 18	1 rl..
BROADWAY GOSSIP		
No. 5	Apr. 30	11....
No. 6	June 18	
CAMERA ADVENTURES		
Cougar's Mistake, The	May 28	9....
CORONET COMEDIES		
Git Along Little Wifie	Nov. 3	
Good Bad Man, The	Dec. 15	
DO YOU REMEMBER?		
Highlights of the Past	Apr. 9	8....
Old-Fashioned Newsreel, An	July 2	
FROLICS OF YOUTH		
Merrily Yours	Oct. 6	
What's To Do	Nov. 30	
HODGE-PODGE		
Any Way to Get There	July 16	9....
Capers In Clay	July 30	
Out of the Ordinary	May 28	
Sawdust Sidelights	June 4	10....
MERMAID COMEDIES (Harry Langdon)		
Knight Duty	May 7	22....
Hooks and Jabs	Aug. 25	
Leave It to Dad	Oct. 20	
Pop's Pal	Dec. 22	
Stage Hand, The	Sept. 8	
Tied for Life	July 2	18....
MORAN AND MACK COMEDIES		
A Pair of Socks	May 14	20....
Blue Blackbirds	Aug. 18	
Farmers' Fatal Folly	Sept. 15	18....
Hot Hoofs	June 18	
MUSICAL COMEDIES		
Million Dollar Melody	Oct. 27	
ROMANTIC JOURNEYS		
Across the Sea	Oct. 20	
Canyon of Romance	Dec. 8	
Enchanted Trail	Sept. 22	
SONG HIT STORIES		
Last Dogie, The	Nov. 17	
Manhattan Lullaby Helen Morgan	Nov. 24	
Slow Poke Stepin Fetchit	Sept. 22	1 rl..
SPIRIT OF THE CAMPUS (Reinald Werrenrath)		
Georgia Tech	May 7	9....
McGill	May 28	9....
STAR COMEDY SPECIALS		
Mr. Adam	Nov. 17	
TERRY-TOONS		
Banker's Daughter, The	June 25	6....
Beanstalk Jack	Oct. 20	6....
Cinderella	May 28	6....
Fanny in the Lion's Den	July 23	6....
Fanny's Wedding Day	Sept. 22	
Grand Uproar	Aug. 25	
Gypsy Fiddler, A	Oct. 6	6....
Holland Days	Jan. 12,'34	6....
Hypnotic Eyes	Aug.	
In Venice	Dec. 15	6....
King Zilch	June 11	8....
Little Boy Blue	Nov. 30	6....
Oh! Susanna	Apr. 2	6....
Oil Can Mystery, The	July 9	6....
Pick-necking	Sept. 8	
Pirate Ship	Apr. 30	6....
Robinson Crusoe	Nov. 17	6....
Romeo and Juliet	Apr. 16	6....
Sunny South, The	Dec. 29	6....
Tale of a Shirt, The	Feb. 19	6....
Three Bears, The	Jan. 26,'34	6....
Tropical Fish	May 14	6....
Village Blacksmith, The	Nov. 3	6....
THREE-REEL SPECIAL		
Krakatoa	Apr. 23	23....
TOM HOWARD COMEDIES		
Aces Wild	July 9	10....
Divorce Sweets	Nov. 24	
Honesty Pays, But Not Much	June 4	
Mouse Trapper, The	Sept. 11	
Static	Sept. 29	2 rls.
TORCHY COMEDIES (Ray Cooke)		
Torchy's Loud Spooker	June 25	20....
Torchy Turns Turtle	Apr. 23	21....
Trying Out Torchy	July 23	18....
TREASURE CHEST		
Shorts	Nov. 3	
Song of Vienna	Nov. 10	
Your Life Is In Your Hands	Sept. 22	
VANITY COMEDIES		
Techno-crazy Monty Collins-Billy Bevan	Apr. 23	19....

FOX FILMS

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Following the Horses!	Sept. 1	
Motor Mania!	Sept. 29	
Conquest of the Air!		
Scouring the Seven Seas!		
Answering the Riot Call!		
Filming the Fashions		
MAGIC CARPET SERIES		
Down from Vesuvius	Apr. 15	
Broadway by Day	Apr. 2	
Sampans and Shadows	Apr. 9	
Mississippi Showboats		
Boardwalks of New York		
Pagodas of Peiping	Aug. 18	
Shades of Cairo	Aug. 25	
The Desert Patrol	Sept. 1	10....
Outposts of France	Sept. 15	
Glimpses of Greece	Sept. 29	
Playground of Pan	Oct. 13	
The Island of Malta		
Elephant Trails	Oct. 27	
MOVIE TINTYPE SERIES		
Where Is My Wandering Boy?	Aug. 18	
For the Man She Loved	Sept. 8	
Slander's Tongue	Oct. 6	
Twin Dukes and a Duchess	Oct. 27	
The Great Train Robbery		
A Moment of Madness		
Helen of the Chorus		
The Extravagant Wife		
The Girl from the Country		
Emma's Dilemma		
The Heart of Valeska		
Love's Old Sweet Song		
SPECIAL SUBJECT		
Aniakchak	Aug. 18	28....

MASTER ART PRODUCTS

Title	Rel. Date	Min.
EDWIN C. HILL SERIES		
1. Human Side of the News		10....
MELODY MAKERS		
Sammy Fain — With Eton Boys, N. Brokenshire and Evelyn Hoey		7....
Cliff Friend—With Peggy Healy, Jack Fulton and Pickens Sisters		9....
Benny Davis — With Roy Atwell, Charles Carlisle, Martha Ray and Jackie Green		8....
Gus Edwards—With Ralph Kirbery, Four Minute Men and John S. Young		9....
Stephen Foster—With John Hundley, Nancy McCord and Kelvin Keech		10....
Fields and McHugh—With Jack Osterman and Pickens Sisters		9....
ORGANLOGUES		
Songs of the Hills Radio Rubes		6....
Sally Singin' Sam-Don Wallace		7....
Night of Romance Donald Novis-Ann Leaf-John Young		7....
Tongue Twisters Irving Kaufman-Lew White		7....
Ship of Dreams Ralph Kirbery-Lew White-Kelvin Keech		7....
Melody on Parade Irving Kaufman-Lew White		7....
Home Again Nick Lucas-Lew White-Kelvin Keech		8....
Tintypes Irving Kaufman-Lew White		6....
Oriental Phantasy Charles Carlile-Lew White-Kelvin Keech		8....
Organ Festival Lew White-Ann Leaf-Dick Liebert-Jesse Crawford		9....
Melody Tour Sylvia Froos-Dick Liebert-John S. Young		8....
Organlogue-ing the Hits Nick Lucas-Lew White-Herbert Rawlinson		8....
Songs of Nations Carlile-Rawlinson-White		
PET SUPERSTITIONS		
1. Spilled Salt Phyllis Barry-George Lewis-J. Carrol Naish		10....

METRO-GOLDWYN-MAYER

Title	Rel. Date	Min.
ALL-STAR SERIES		
Crook's Tour		19....
Yeast Is West		
CHARLEY CHASE		
Arabian Tights	June 3	20....
His Silent Racket	Apr. 29	19....
Luncheon at Twelve		21....
Midsummer Mush		21....
Sherman Said It	Sept. 2	17....
COLORTONE MUSICAL REVUES		
Beer and Pretzels		20....
Hello, Pop!		17....
Nertsery Rhymes	Aug. 26	
Plane Nuts		20....
Rhapsody in Brew		20....
FITZPATRICK TRAVEL TALKS		
Daughters of the Sea	Apr. 8	9....
Dutch Guiana, Land of Djuka		10....
Fiji and Samoa	May 20	8....
New Zealand		9....
Over the Seas to Borneo	Apr. 29	9....
Papua and Kalabahai	June 10	9....
Scotland the Bonnie		9....
FLIP, THE FROG		
Bulloney		8....
Chinaman's Chance		8....
Paleface		8....
Soda Squirt		7....
Techno-cracked		8....
LAUREL & HARDY		
Busy Bodies		20....
Dirty Work		20....
Me An' My Pal	Apr. 22	21....
ODDITIES		
Fine Feathers		9....
Handiebars		
Happy Warriors		9....
Menu	Aug. 26	11....
OUR GANG		
Bedtime Worries	Sept. 9	21....
Kid from Borneo, The	Apr. 15	19....
Mush and Milk	May 27	18....
Wild Poses		19....
TODD-KELLY		
Backs to Nature		20....
Bargain of the Century	Apr. 8	20....
Beauty and the Bus	Sept. 16	
One Track Minds	May 20	
SPECIAL		
Inflation		11....
Roosevelt, the Man of the Hour	Apr. 8	18....
SPORT CHAMPIONS		
Auto Racing	Apr. 1	
Throttle Pushers	Apr. 1	9....
TAXI BOYS		
Call Her Sausage	May 13	19....
Rummy, The	June 10	18....
Taxi Barons	Apr. 1	19....
Thundering Taxis	June 24	16....
WILLIE WHOPPER		
Play Ball		7....

PARAMOUNT

Title	Rel. Date	Min.
HEADLINERS		
A Bundle of Blues Duke Ellington	Sept. 1	10....
Captain Henry's Radio Show Lanny Ross-Annette Hanshaw - Don Voorhees	Aug. 11	11....
The Little Broadcast Donald Novis - Arthur Tracy - Mills Bros. - Vincent Lopez-Roy Atwill	Oct. 27	11....
Rumba Rhythm Vincent Lopez	Sept. 29	6....
HOLLYWOOD ON PARADE		
No. 9	Apr. 7	10....
No. 10	May 5	10....
No. 11	June 2	10....
No. 12	June 30	10....
No. 13	July 28	10....
HOLLYWOOD ON PARADE—NEW SERIES		
No. 1	Aug. 18	11....
No. 2	Sept. 8	11....
No. 3	Oct. 13	11....
No. 4	Nov. 10	11....
ONE REEL ACTS		
Detective Tom Howard of the Suicide Squad Tom Howard	June 9	11....
Jazz a La Cuba Don Aspiazu	July 7	10....
Moonlight Fantasy Vincent Lopez	Apr. 14	8....
Walking the Baby Burns and Allen	May 12	11....
PARAMOUNT PICTORIAL		
No. 10—Birth of the Year — Laboratory Sleuth — Three X Sisters	Apr. 21	10....
No. 11—Dr. Roy Chapman Andrews - Ward Wilson - Danbury Fair	May 19	10....
No. 12—Treasure Hunt — Wings of Summer—Putting One Over with Lillian Roth	June 16	10....
No. 13—Tableaux in Wax — Bird Sanctuary — Song Makers of America	July 14	10....
PARAMOUNT PICTORIAL—NEW SERIES		
No. 1 — Just a Little Dressing — The Rock Garden—Irving Mills	Aug. 11	10....
No. 2—On the Trail of the Salmon—Trotting Out the Champion—Johnny Green	Sept. 8	10....
No. 3—Dr. Roy Chapman Andrews — September Morn—Harry Armstrong	Oct. 6	10....
No. 4—Let's Go Crabbing —Manhattan Nocturne—Irvin S. Cobb	Nov. 3	10....
POPEYE THE SAILOR		
Blow Me Down	Oct. 27	7....
I Eats My Spinach	Nov. 17	7....
I Yam What I Yam	Sept. 20	7....
SCREEN SONGS		
"Bolleak" Watson Sisters	June 9	7....
Boo, Boo, Theme Song	Oct. 13	1 rl..
Down by the Old Mill Stream Funny Boners	July 21	7....
I Like Mountain Music Eton Boys	Nov. 10	7....
Peanut Vendor, The Armida	Apr. 28	7....
Popular Melodies Arthur Jarrett	Apr. 7	7....
Sing, Sisters, Sing Three X Sisters	June 3	7....
Song Shopping Ethel Merman	May 19	7....
Stoopnocracy Stoopnagle and Budd	Aug. 18	7....
When Yuba Plays the Rumba on the Tuba Mills Bros.	Sept. 15	7....
SCREEN SOUVENIRS		
No. 10	Apr. 14	10....
No. 11	May 12	10....
No. 12	June 9	10....
No. 13	July 7	10....
SCREEN SOUVENIRS—NEW SERIES		
No. 1	Aug. 25	10....
No. 2	Sept. 22	10....
No. 3	Oct. 20	10....
No. 4	Nov. 17	10....
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
GRANTLAND RICE SPORTLIGHTS		
What Makes a Champion	Aug. 4	11....
Sporting Melodies	Aug. 25	10....
Water Lure	Sept. 22	10....
The March of the Champions	Oct. 20	11....
Kennel Kings	Nov. 24	1 rl..
SPORTS EYE VIEW		
Aggravatin' Bear, The	Apr. 28	10....
Balance	June 23	10....
Jabs and Jolts	May 26	10....
Over the Jumps	July 21	10....
Straight Shooters	July 21	11....
TALKARTOONS		
Betty Boop's Big Boss	June 2	7....
Betty Boop's Birthday Party	Apr. 21	7....
Betty Boop's Hallowe'en Party	Nov. 3	7....
Betty Boop's May Party	May 12	7....
I Heard Don Redmond	Sept. 1	7....
Morning, Noon and Night Rubinoff	Oct. 6	7....
Mother Goose Land	June 23	7....
Old Man of the Mountains Cab Calloway	Aug. 4	7....
Popeye, the Sailor	July 7	7....
TWO-REEL COMEDIES		
Barber, The	July 28	21....
Big Fibber, The Sennett Star	July 14	20....
Daddy Knows Best Walter Catlett	June 16	22....
Dream Stuff Sennett Star	May 12	20....
Ducky Dear Sidney Toler	Sept. 1	19....
Husband's Reunion Sennett Star	July 7	19....
Knockout Kisses Sennett Star	June 23	19....
Marriage Humor Harry Langdon	Aug. 18	19....

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Meet the Champ Eugene Pallette-Walter Catlett	Aug. 4	21
On Ice Harry Langdon	Oct. 6	21
One Awful Night Pallette-Catlett	Oct. 20	21
Pharmacist, The Sennett Star	Apr. 21	20
Roadhouse Queen Sennett Star	May 26	20
Sailors, Beware Catlett-Pallette	Sept. 15	18
See You Tonight Sennett Star	June 2	21
Sweet Cookie Sennett Star	Apr. 14	18
Three Little Swigs Leon Errol	Nov. 10	20
Uncle Jake Sennett Star	May 5	19

PRINCIPAL

Title	Rel. Date	Min.
Among the Maoris	Aug. 1	7
Circle of Life of the Ant Lion, The	Feb. 4,'34	7
City of Contrasts	Oct. 25	19
Cuba	Sept. 27	21
Enough Rope	July 1	9
Farmer's Friend, The	Oct. 4	7
From Cocoon to Butterfly	Jan. 7,'34	7
Her Majesty, the Queen Bee	Dec. 1	6
High Spots of New York	June 1	11
Insect Clowns	Mar. 4,'34	7
Kick-Off, The	Oct. 11	27
Masked Raider, The	Sept. 1	20
News Laugh No. 1	Oct. 18	7
News Laugh No. 2	Nov. 15	7
News Laugh No. 3	Dec. 17	7
News Laugh No. 4	Jan. 21,'34	7
News Laugh No. 5	Feb. 18,'34	7
News Laugh No. 6	Mar. 18,'34	7
Queen of the Underworld	Nov. 1	7
Voodoo	May 2	36
Walpi	May 15	9
Wonders of the Tropics	Dec. 13	32

RKO-RADIO PICTURES

Title	Rel. Date	Min.
BLONDE and RED HEADS SERIES		
Flirting in the Park	Aug. 18	20
CHARLIE CHAPLIN SERIES (Re-Issues)		
The Count	Nov. 17	
The Cure	Aug. 19	20
The Fireman	Aug. 28	21
CLARK & McCULLOUGH SERIES		
Druggist's Dilemma, The	May 5	17
Fits in a Fiddle	Oct. 20	14½
Gay Nighties, The	June 23	20
Iceman's Ball, The	Aug. 13	20
Kicking the Crown Around	Aug. 4	19
Snug in a Jug	Nov. 2	20
CUBBY THE BEAR CARTOONS		
Cubby's Picnic	Oct. 6	7
World Flight		7
GRIBBON-KENNEDY COMEDIES		
How Comedies Are Born	Sept. 8	19
Shakespeare with Tin Ears	June 30	18½
Thrown Out of Joint	May 12	21
HEADLINER SERIES		
No. 4—She Outdone Him	July 21	
No. 5—Preferred List	Oct. 6	20
MASQUERS COMEDIES		
Abroad in Old Kentucky	Sept. 9	20
Lost in the Limehouse	Apr. 7	20½
Moonshiner's Daughter, The	May 19	20
Stolen by Gypsies, or Beer and Bicycles	July 14	21
MICKEY McGUIRE SERIES		
Mickey's Big Broadcast		
Mickey's Disguise	July 28	
Mickey's Race	Apr. 14	18
MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)		
Good Housewrecking	June 16	20
Merchant of Menace, The	Apr. 21	19½
Quiet Please	Aug. 11	20½
What Fur?	Nov. 3	21
MUSICOMEDIES SERIES (Ruth Etting)		
Knee Deep in Music	Sept. 22	21½
MY BRIDGE EXPERIENCES (Ely Culbertson)		
Forced Response, A	Sept. 15	17
Murder at the Bridge Table	Sept. 1	21
Society Cheaters	Sept. 29	
What Not to Do in Bridge	Oct. 13	18
Trans-Atlantic Bridge Tricks	Oct. 27	21
Three Knaves and a Queen	Nov. 10	
PATHE NEWS Released twice a week		
PATHE REVIEW Released once a month		
SOGLOW'S "THE KING" CARTOONS		
The Fatal Note	Sept. 29	7
Marching Along	Oct. 27	27
SPECIALS		
So This Is Harris	Jan. 19,'34	28
TOM AND JERRY SERIES		
Hook and Ladder Hokum	Apr. 28	7
In the Park	May 26	6
Phantom Rocket	July 21	1 rl.
Puzzled Pals		7

STATE RIGHTS

Title	Rel. Date	Min.
AMKINO		
A Day in Moscow		26
Killing to Live		17
Kino Displays		10
AUDIO PRODUCTIONS		
Butterfly		10
Seed Disnersal		10
BEVERLY HILLS PICTURES		
Cocooo Capers		
Flame of the Pacific		23
Terrors of the Amazon		29
CAESAR FILMS		
Veneziana		1 rl.
FIRST DIVISION		
Delhi		10
My Side of the Story David L. Hutton	Sept. 22	10
Strange Case of Tom Mooney	July 21	23
IDEAL		
Canal Gypsies		9
Evolution		28
Goofy Games		8
Next War, The		26
We're on Our Way		9
INDUSTRIAL		
The Silent Enemy		30
INVISIBLE		
Snowman		10
MARY WARNER		
Berlin: Its Sports and Recreation		8
Berlin: Rhythm of a Metropolis		8
Glimpses of Germany		8
Green Heart of Germany, The		20
Springtime on the Rhine		7
The Mosel		8
Trier, Oldest City in Germany		6
Vintagers' Festival in the Palatinate		10
Winter in the Bavarian Alps		1 rl.
Young Germany Goes Ski-ing		1 rl.
RESOLUTE		
Itchy Scratchy		3 rls.

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
9. The Mad Doctor	Jan. 20	6
10. Mickey's Pal Pluto	Feb. 10	7
11. The Mellerdrammer	Mar. 3	6
12. Ye Olden Days	Mar. 24	7
13. The Mail Pilot	June 5	7
14. Mickey's Mechanical Man	June 9	6
15. Mickey's Gala Premiere	June 30	7
16. Puppy Love	Aug. 14	
17. Steeple Chase	Sept. 1	7
18. The Pet Shop	Sept. 22	
(NEW SERIES)		
1. Mickey and the Giant		
2. Mickey Shanghaied		
3. Playful Pluto		
SILLY SYMPHONIES		
6. Babes in the Wood	Dec. 2,'32	8
7. Santa's Workshop	Dec. 30,'32	7
8. Birds in the Spring	Dec. 30,'32	7
9. Father Noah's Ark	Jan. 27	8
10. Three Little Pigs	May 26	8
11. Old King Cole	July 27	8
12. Lullaby Land	Aug. 18	7
13. Pied Piper	Oct. 6	7
(NEW SERIES)		
1. The China Shop		
2. The Night Before Christmas		

UNIVERSAL

Title	Rel. Date	Min.
GOOFYTONE NEWS		
No. 1	Aug. 28	8
No. 2	Oct. 1	10
OSWALD CARTOONS		
Beau Best	May 22	1 rl.
Chicken Reel	Dec. 18	1 rl.
Confidence	July 31	7
Five and Dime	Sept. 18	8
Going to Blazes	Apr. 10	1 rl.
Ham and Eggs	June 19	6
In the Zoo	Nov. 6	1 rl.
Merry Old Soul	Nov. 27	1 rl.
Ocean Hop (Reissue)	Apr. 24	1 rl.
Parking Space	Dec. 4	1 rl.
POOCH CARTOONS		
Hot and Cold	Aug. 14	1 rl.
King Klunk	Sept. 4	9
Nature's Workshop	June 5	8
Pin Feathers	July 3	9
She Done Him Right	Oct. 9	7
RADIO STAR REELS		
Morton Downey—No. 4 My Pal the Prince	Apr. 17	2 rls.
Beauty on Broadway Walter Winchell—No. 2	May 15	2 rls.
The Old Timers Louis Sobol No. 3		21
Peeping Tom Louis Sobol—No. 4	Sept. 20	17
SPECIALS		
Your Technocracy and Mine	Apr. 15	1 rl.
World's Greatest Thrills	Aug. 18	19
STRANGE AS IT SEEMS SERIES		
No. 28—Novelty	Apr. 17	8½
No. 29—Novelty	May 29	8
No. 30—Novelty	May 29	1 rl.
No. 31—Novelty	Aug. 7	9
No. 32—Novelty	Sept. 4	1 rl.
No. 33—Novelty	Oct. 9	9
No. 34—Novelty	Nov. 20	1 rl.
UNIVERSAL COMEDIES (1932-33 SEASON)		
A Quiet Night Bert Roach	May 31	21
All at Sea (Mentone No. 2)	Sept. 20	21
Big Benefit, The (Mentone No. 3)	Oct. 11	21
Big Casino, The (Mentone No. 4)	Nov. 29	2 rls.
Gleason's New Deal James Gleason	July 12	20
He Couldn't Take It Sterling Halloway	Dec. 20	2 rls.
His First Case Vince Barnett	June 14	20
Mister Mugg James Gleason	May 10	21
Mountain Music Louise Fazenda		2 rls.
Not the Marrying Kind Sterling Halloway	Nov. 22	2 rls.
On the Air and Off (Mentone No. 1)	Sept. 6	19
Open Sesame Henry Armetta	Oct. 25	20
Out of Gas Louise Fazenda	Nov. 8	2 rls.
Pie for Two James Gleason	Dec. 13	2 rls.
Pick Me Up Marie Prevost	Apr. 5	19
Room Mates Frank Albertson	Apr. 19	20
Stung Again Louise Fazenda	Oct. 18	18
Supper at Six (Mentone No. 4)	Nov. 29	2 rls.
Warren Doane Brevity	Aug. 9	19
Where's Elmer? Vince Barnett		2 rls.

VITAPHONE SHORTS

Title	Rel. Date	Min.
BIG V COMEDIES		
No. 11—How've You Been? Roscoe (Fatty) Arbuckle	June 24	
No. 12—An Idle Roomer Jack Haley		20
No. 13—Nothing But the Tooth Jack Haley	Aug. 19	19
BIG V COMEDIES (New Series)		
No. 1—Close Relations Roscoe (Fatty) Arbuckle		
No. 2—Salt Water Daffy Jack Haley		21
No. 3—Gobs of Fun George Givot-Charles Judels		
No. 4—Turkey in the Raw Gus Shy		20
No. 5—Tomalio Roscoe (Fatty) Arbuckle		
No. 6—In the Dough Roscoe (Fatty) Arbuckle		
No. 7—How D'Ya Like That? George Givot-Charles Judels		18
BROADWAY BREVITIES		
No. 8—Sky Symphony Stoopnagle & Budd	June 3	
No. 9—Poor Little Rich Boy Phil Baker	Dec. 24,'32	18
No. 10—Hey, Hey, Westerner Technicolor Musical	Dec. 31,'32	17
No. 11—That Goes Double Russ Columbo	July 29	
No. 12—Bygones Ruth Etting	Jan. 14	18
No. 13—Pleasure Island Technicolor Musical	Feb. 25	18
No. 14—Yours Sincerely Lanny Ross	Mar. 11	19
No. 15—Speaking of Operations Pick & Pat	Jan. 28	18
No. 16—Northern Exposure Technicolor Musical	Apr. 8	18
No. 17—Nothing Ever Happens Musical	Mar. 25	18
No. 18—World's Champ Jack Dempsey	July 11	
No. 19—The Way of All Freshmen Hal Leroy-Mitzi Mayfair	Apr. 22	
No. 20—Along Came Ruth Ruth Etting	May 6	
No. 21—Fifi V. Segal-Chas. Judels	May 20	21
No. 22—The Double-Crossing of Columbus Charles Judels	July 15	19
No. 23—Pie a la Mode Ruth Etting-Roy Atwell	June 19	
No. 24—Crashing the Gate Ruth Etting-Roy Atwell	July 1	
No. 25—20,000 Cheers for the Chain Gang Jerry Bergen-The Rollickers-Picken Sisters	Aug. 12	19
No. 26—The "No" Man Hugh O'Connell-Anne Greenway	Aug. 26	19
BROADWAY BREVITIES (New Series)		
No. 1—Rufus Jones for President Ethel Waters		20
No. 2—Use Your Imagination Hal LeRoy-Mitzi Mayfair		18
No. 3—Paul Revere, Jr. Gus Shy-Janet Reade		21
No. 4—Operator's Opera Donald Novis-Dawn O'Day-Eton Boys		21
No. 5—Seasoned Greetings Lita Grey Chaplin		20
No. 6—Yeast Is Yeast Tom Patricola		
HOW TO BREAK 90 BOBBY JONES		
No. 1—The Grip	May 15	9
No. 2—Position and Back Swing	June 10	
No. 3—Hip Action	June 24	
No. 4—Down Swing	July 8	
No. 5—Impact	July 15	
No. 6—Fine Points	Aug. 5	10
LOONEY TUNES		
No. 1—Ride Him, Bosko		7
No. 2—Bosko the Drawback		7
No. 3—Bosko's Dizzy Date		7
No. 4—Bosko's Woodland Daze		7
No. 5—Bosko in Dutch		7
No. 6—Bosko in Person		7
No. 7—Bosko the Speed King		
No. 8—Bosko's Knight Mare		
No. 9—Bosko the Sheep-Herder		8
No. 10—Beau Bosko		7
No. 11—Bosko's Mechanical Man		
No. 12—Bosko the Musketeer		7
No. 13—Bosko's Picture Show		
LOONEY TUNES (New Series)		
No. 1—Buddy's Day Out		
No. 2—Buddy's Beer Garden		
MELODY MASTERS		
No. 1—Music to My Ears Jack Denny and Band		10
No. 2—Municipal Band Wagon		10
No. 3—Smash Your Baggage Small's Paradise Band		19
No. 4—The Lease Breakers Aunt Jemima		9
No. 5—The Yacht Party Roger Wolfe Kahn's Band		9
No. 6—Hot Competition The Continentals-Barris-Whiteman-Ted Husing		10
No. 7—Abe Lyman and Band		10
No. 8—"How's Tricks?" Jean Sargent-George Owen and Gang		
No. 9—That's the Spirit Noble Sissle and Band		10
No. 10—The Alma Martyr Fred Waring and His Pennsylvanians		9
No. 11—The Name Is Familiar Leon Belasco and Band		
No. 12—The Audition Hannah Williams-Phil Emerton's Band		20
No. 13—A Castilian Garden Señor Del Pozo's Marimba Orchestra		9
MELODY MASTERS (New Series)		
No. 1—Vincent Lopez and Orchestra		
No. 2—Hot from Petrograd Dave Apollon and Orchestra		10
No. 3—Barber Shop Blues Claude Hopkins and Band		9
No. 4—Borrah Minnevitch and His Harmonica Rascals		
No. 5—Rubinoff and Band		10
No. 6—Eddie Duchin and Band		
No. 7—Mills Blue Rhythm Band		
No. 8—Jack Denny and Band		
MERRY MELODIES		
No. 1—You're Too Careless with Your Kisses		8
No. 2—I Wish I Had Wings		7
No. 3—A Great Big Bunch of You		7
No. 4—Three's a Crowd		7
No. 5—Shanty Where Santa Claus Lives		7
No. 6—One Step Ahead of My Shadow		7
No. 7—Young and Healthy		7
No. 8—The Organ Grinder		7
No. 9—Wake Up the Gypsy in Me		7
No. 10—I Like Mountain Music		7
No. 11—Shuffle Off to Buffalo		7
No. 12—The Dish Ran Away with the Spoon		7
No. 13—We're in the Money		7
MERRY MELODIES (New Series)		
No. 1—Torch Song		
PEPPER POT		
No. 1—R'bling Round Radio Row No. 1		
No. 2—Nickelette		
No. 3—Contact		
No. 4—If I'm Elected		
No. 5—King Salmon		
No. 6—R'bling Round Radio Row No. 2		
No. 7—Babe O' Mine		
No. 8—Dangerous Occupations		
No. 9—Out of the Past		
No. 10—Love Thy Neighbor		
No. 11—R'bling Round Radio Row No. 3		
No. 12—A Whale of a Yarn		
No. 13—Africa Speaks—English		
No. 14—R'bling Round Radio Row No. 4		
No. 15—Sea Devils		
No. 16—Parades of Yesterday		
No. 17—Breakwater		
No. 18—Little White Lies		
No. 19—R'bling Round Radio Row No. 5		
No. 20—You're Killing Me		
No. 21—Inklings		
No. 22—R'bling Round Radio Row No. 6		
No. 23—Around the World in 8 Minutes		
No. 24—Fishermen's Holiday		
No. 25—Stuck, Stuck, Stucco		
No. 26—Seeing Samoa		
PEPPER POT (New Series)		
No. 1—Walter Donaldson		10
No. 2—Little Miss Mischief		
No. 3—Rock-A-Bye-Bye, with Dr. Rockwell		
No. 4—Notre Dame Glee Club		
No. 5—Admission 5c		10
No. 6—Easy Aces		
No. 7—Song Hits, with Roy Turk		
No. 8—Harry Warren		
No. 9—Laughs in the Law		
No. 10—Movie Memories		
SPORT THRILLS SERIES		
TED HUSING		
No. 1—		
No. 2—		
No. 3—		
No. 4—Old Time Sport Thrills		
No. 5—		
No. 6—		
TECHNICOLOR MUSICALS		
No. 1—'Tis Spring		20
No. 2—Business Is a Pleasure		
No. 3—Girl Trouble		
No. 4—Morocco Nights		
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SERIALS

(EACH SERIAL 12 EPISODES OF 2 RLS.)

Title	Rel. Date	Min.
MASCOT		
Fighting with Kit Carson Johnny Mack Brown-Noah Beery	July 8	20 (each)
Three Musketeers, The John Wayne-Ruth Hall	Apr. 7	
Whispering Shadow Bela Lugosi-Karl Dane-Malcolm MacGregor	Jan. 10	
Wolf Dog, The Rin Tin Tin, Jr.-Frankie Darro-Boots Mallory	Sept. 30	
PRINCIPAL		
Tarzan, the Fearless Buster Crabbe	Aug. 11	20 (each)
UNIVERSAL		
Clancy of the Mounted Tom Tyler-Jacqueline Wells	Feb. 27	20 (each)
Gordon of Ghost City Buck Jones-Madge Bellamy	Aug. 14	20 (each)
Perils of Pauline Evelyn Knapp-Robert Allen	Nov. 6	20 (each)
Phantom of the Air Tom Tyler-Gloria Shea	May 22	
Pirate Treasure Richard Talmadge-Lucille Lund		

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THEATRE MANAGER, SIX YEARS' EXPERIence—go anywhere. A-1 references. T. R. KING, 1325 Cotton Ave., N.E., Birmingham, Ala.

SOUND PROJECTIONIST: 5 YEARS' EXPERIence—age 25, excellent references. Always willing to cooperate in everything for the theatre's interest. Salary $25.00 a week. Go anywhere. BOX 342, MOTION PICTURE HERALD.

EXPERIENCED SOUND PROJECTIONIST AND electrician. References. Go anywhere. GERALD SCHUSTER, 440 Lafayette, Warsaw, Ill.

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PAYING THEATRE FIVE TO FIFTEEN thousand town. Advise seating capacity and opposition. HERMAN L. ART, 705 Sixth St., N. W., Canton, Ohio.

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SMALL THEATRE WANTED ON LEASE, preferably northern New York, Vermont. KAPLAN, 5444 Grovehill Place, Montreal, Canada.

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ACTS, SKETCHES, PARODIES, SHOWS WRITTEN. WEISS, 1831 Bathgate Ave., Bronx.

In Almost Any

FEATURE PICTURE

. . . you are now likely to find sequences demonstrating that ingenious technical device, the composite shot. The foundation for those sequences is most likely to be Eastman Background Negative. Because of its amazingly fine grain, this special new film has been found ideally suited to the "shooting" of backgrounds that are to be projected and rephotographed. Eastman Kodak Company. (J. E. Brulatour, Inc., Distributors, New York, Chicago, Hollywood.)

EASTMAN

Background Negative

SIGNS OF GOOD TIMES
WHO'S AFRAID OF
TAKE A CHANCE
CRADLE SONG
DUCK SOUP
Design for Living
ALL OF ME
ALICE IN WONDERLAND
SITTING PRETTY
GIRLS A BOAT
TOO MUCH HARMONY
PARAMOUNT PICTURES
GIRL WITHOUT A ROOM
Paramount Pictures

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MOTION PICTURE HERALD

Better Theatres

WITH WHICH IS COMBINED "THE SHOWMAN"

NOVEMBER 18, 1933

Elements of Advertising Layout

Modernizing the Interior With Light

The Goal in Theatre Management

In 2 Sections — Section 2

AROUND THE WORLD

WITH

Simplex

TRADE MARK REG'D

THE INTERNATIONAL PROJECTOR

One of a Series of Advertisments
Showing Leading Theatres
Throughout the World Equipped with

Simplex
PROJECTORS

THE METRO
JOHANNESBURG, AFRICA

NRA WE DO OUR PART

INTERNATIONAL PROJECTOR CORPORATION
88-96 GOLD STREET NEW YORK N.Y.U.S.A.

NRA WE DO OUR PART

Comfort IN THE SPOTLIGHT

NO one thing you can do for your box office receipts can have a more immediate and *permanent* effect than reseating with comfort—putting COMFORT in the spotlight. Of course, folks come in to see your program; but they prefer to see it in an atmosphere of luxury and refinement where they can rest, relax, completely forget themselves and concentrate their interest on the entertainment offered.

With an increase in the nation's leisure hours and business well on the way to better days, it's just good management to prepare for a bigger share of the entertainment dollars to be spent in your locality.

Call in a Heywood-Wakefield seating engineer for his advice and suggestions on reseating and increasing seating capacity. He will be glad to be helpful, and will not place you under obligation in the least.

Heywood-Wakefield

Theatre Seating

SALES OFFICES: Baltimore, Md.; Boston, Mass.; Buffalo, N. Y.; Los Angeles, Calif.; New York, N. Y.; Philadelphia, Pennsylvania; Cleveland, Ohio; Richmond, Va.; Tampa, Fla.; Pittsburgh, Pa.; Savannah, Ga.; Raleigh, N. C.; Houston, Texas; St. Louis, Mo.; Birmingham, Ala.; Minneapolis, Minn.; Indianapolis, Ind.; New Orleans, La.; Oklahoma City, Okla.; San Francisco, Calif.; Seattle, Wash.; Chicago, Ill.; Spokane, Wash.; Portland, Ore.

Better Theatres

November 18, 1933

Vol. 113, No. 8

A section of Motion Picture Herald devoted to the operation . . . design . . . maintenance . . . and equipment of the motion picture theatre

GEORGE SCHUTZ, Editor — C. B. O'NEILL, Advertising Manager — RAY GALLO, Eastern Advertising Manager

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Better Theatres
November 18, 1933

Observations

¶ More evidence than that brought forward by Mr. Ben Schlanger in the October 21st issue, is available to show that an active interest has begun, and is increasing, in the conveniently located theatre designed to meet precisely the technical requirements of the motion picture, and to be operated at an admission price low enough to encourage in the public the cinema-going habit.

This interest began to be noticeable a year or so ago. Naturally the depression checked it. We expected that better times would allow it to develop. And it has. For several months this publication has been receiving a growing number of inquiries from various sections of the country, from both present and prospective exhibitors, seeking information concerning the design, equipment and operating economics of such houses, seating about 600.

We think this interest is a healthy sign for the motion picture. It represents the faith and the energy necessary to the development of any industry. And if it is the result of a decision as to what is the real place of the motion picture in our social scheme, then it represents at least a glimmer of light in a thickening fog. Some day, of course, we are going to have a pretty definite idea of what the motion picture is and why it is. Then we shall know better how and where to build its theatre.

¶ On the other hand, we have the Colosseum in Johannesburg. . . . To our desk the other day came a handsome and a rather expensive brochure of many pages, describing this new "wonder theatre" in "the Miracle City" of South Africa. It has been a long time since we in this part of the world have gone in for announcements of theatre openings quite on the same scale.

We dare say that the inaugural ceremonies were well attuned to their time and place, and that the elaborate tribute paid the architecture and facilities of the Colosseum is amply supported in fact. But instead of seeing here demonstrated the present, we are reminded of the past. "An acre of seats in a palace of dreams." And we could read then, as we can read now concerning the Colosseum just built in Johannesburg, South Africa: "Despite the great breadth of the auditorium nobody has a distorted view of the screen. . . . The sky is overhead . . . there are twinkling stars in it." Extreme angle of vision and projection angle, both enormous. To say nothing of the size of the overhead!

Further, thinking of the past, we venture the assertion that such theatres serve their purpose. With the sheer might of mere splendor the stigma of the "nickel show" is blotted out. But in this country, we trust, that purpose has been served.

¶ Theatre reopenings continue their upward trend. Like September, October gave the edge to relighted houses over those which went dark. According to reports to the Film Boards of Trade, 22 theatres reopened in Chicago, while only five closed. In Kansas City, ten reopened as three closed. Philadelphia area, 21 openings against three closings. Indianapolis, 16 openings to four closings. These are typical of the list. It should be further remembered that reports of closings do not take into consideration the fact that some houses are being darkened temporarily for extensive reconditioning and therefore by no means represent permanent closings.

¶ Air conditioning is even more important to the motion picture theatre than we thought it was, and that was plenty. According to a statement quoted in an article on eye fatigue in this issue, improper air in the theatre may contribute to that physical condition which manifests itself in visual fatigue and is erroneously blamed on the motion picture itself. And in Mr. Volkmann's discussion in the October 21st issue, the effect of dry air on the higher sound frequencies was described.

Now Dr. Vern O. Knudsen of the University of California, who has presented the results of some of his acoustic researches in BETTER THEATRES, announces that according to his measurements, "in large auditoriums, the reverberation of the high frequencies components of speech and music is affected more by the condition of the air in the room than it is by the nature of the materials which form the boundaries of the room."

That is a remarkable assertion, and in view of its source, we are disposed to accept it as entirely true. Proper air conditioning therefore seems to be vital to the full realization of that advancement in the art of the motion picture represented by the recent extension, particularly upward, of the frequency band in both production and reproduction.—*G. S.*

CONSTRUCTING THEATRE ADVERTISING

Elements of Layout

The main physical materials out of which an advertisement is built, discussed in the fourth article of a series

By GEORGE SCHUTZ

THE AVERAGE person in active charge of the operation of an individual theatre is in a position somewhat different from the proprietor of an establishment in most other lines of business. In the selling of motion picture entertainment, the manufacturer endeavors to prepare the advertising for the retailer as well as for himself. The theatre executive has recourse to the producer-distributor's press *book*.

The press book has been of great service in theatre selling—and it has not been without a certain objectionable influence. The evils, to the extent they have existed, have proceeded precisely from those resources which give such a service its great value. That is to say that because the producer, knowing well in advance of release the principal general selling points of his product, can prepare advertising for possible use by a great many theatres, he is enabled to employ highly trained experts in the several crafts involved in advertising. But inevitably this is likely to result in a habit of taking the easiest way—casual use of press book material—when, as it occasionally happens, an original advertisement, perhaps merely *adapting* a press book illustration, might meet local conditions more forcefully.

In general it is doubtless safe to regard the press book as a *first source,* of the complete advertisement, and of ideas for an original one, with the chances being that unless the manager has an aptitude for advertising, he will not be able, as a rule, to improve upon the press book copy and layouts. He is likely to find original efforts advised only (a) when a playdate coincides with a local occasion (such as a celebration), the presence of an institution of some special character (such as a college), or similar factors peculiar to the local community; and (b) when competition, either more or less continually or occasionally, demands outstanding distinction in advertising not provided for, in the local sense, by the press books. Even in these situations the illustrative matter in the press books (readily available from the exchange in mat form) can commonly be adapted to local needs, with the copy and the arrangement of the type matter following the requirements of the local problem.

These considerations obviously make a discussion of this kind necessarily different from one on advertising layout in general. And because advertising is only one of many and varied functions of theatre management, the suggestions offered are properly to be confined to that minimum directly applicable to the theatre manager's job. These suggestions will be conveyed in three ways: (1) Discussion of the elements of advertising typography, (2) steps in building advertisements (to be shown principally by graphic examples), and (3) discussion of the selection of type and type arrangements according to the style and message of the copy. This article is devoted to the first division.

ARRANGING FOR THE MESSAGE

AS INDICATED at the beginning of this series, the purpose of the layout, just like that of the copy itself, is to sell. Not merely to look pretty, but to *sell.* Therefore all the elements of the layout depend initially on the message you wish to get across to your own prospective patrons. This may seem a truism, and it probably is. However, many a theatre advertisement has shown precious little relationship between its form and its message.

No pretty lettering, no ornamental gewgaws, no trick type arrangements, not even illustrations, should be allowed to get in the way of the clear, readily readable statement of what you have to say. In its main requirements, the message should be adjusted to the space available in its most readable patterns, with the catchlines where they will attract the eye, and with the rest of the copy leading the eye in as natural a manner as possible from beginning to end.

Too often the copy is arranged in disjointed pieces, some here, some there, so that the eye has to stop and begin all over again somewhere else.

With the copy sketched in substantially in the way the type should flow, the other elements may then be built in. In theatre advertising these other elements consist principally in an illustration or two, the name of the theatre, a block of type stating the performance hours and prices, and a border.

Perhaps as still another element should be considered white space. All printed matter is visible and readable because of its contrast with the white space around it. White space therefore is really a typographical element, too, and should not be regarded as so much waste merely because it is not occupied by ink.

Don't Let Your Daughter Repeat This Girl's Mistake!
Does she know, do you realize the shocking truth about beauty contests and the unlucky girls who win them?
She Wanted a Millionaire
JOAN BENNETT
SPENCER TRACY
FOX MAJESTIC

An advertisement which was submitted for criticism in an advertising class conducted by the New York Times. A student's opinion was that the simplicity of treatment was commendable, particular mention being made of the white space. Mr. Gordon Aymar, in charge, stated that he did not care for the use of the oval, suggesting some other device. However, he said that "considering the space . . . and the message they had to get across, they have certainly placed their elements of interest in a way that will get a reading."

SELECTION OF ART MATERIAL

NOT ALL theatre advertisements require illustrations. But most of them are improved by them. It depends upon the message and to whom it is directed.

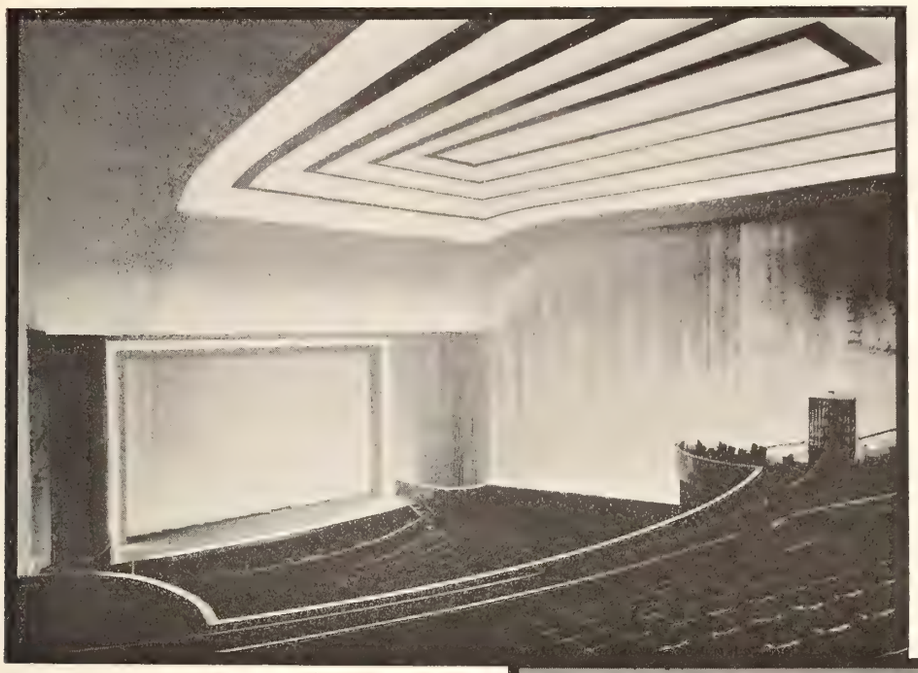
The average theatre manager's position with respect to illustrative matter is more or less rigidly influenced by his advertising equipment. The press book is usually his only economical source. Fortunately it is a good source. Similar advertising services have been tried in other fields with little or no success. Peculiarities of the motion picture business, however, have made this type of service well adapted to the common needs of the retailer of motion pictures, and for the most part press book art is well done.

FACTORS IN SELECTION

In selecting illustrations from the press book for an advertisement otherwise

(*Continued on page* 28)

MODERNIZING THE INTERIOR WITH LIGHT



Offering a group of practical suggestions for enlivening the decorative effect very economically

By FRANCIS M. FALGE

THERE ARE encouraging reports of theatre reopenings throughout the country. In many cases these theatres have been closed for some time and have perhaps had little or no maintenance during the past four or five years. In general, they are examples of a past era, heavily and ornately decorated and with relatively little lighting of real value.

Today, conditions have changed. Modernization is the order of the day, the public appetite for the modern having been greatly stimulated by Chicago's Century of Progress. Then, too, the motion picture is "on its own" today, without the support of stage shows, organs—or other incidentals.

Light in theatres has in too many cases consisted in a series of spots attracting attention to themselves rather than enhancing what the theatre sells. There have been annoying direct views of lamps, or too-bright reflections. Modern lighting offers the opportunity of enhancing the show simply and inexpensively. It can make small theatres seem larger and less crowded. It can be made temporary for trial or for use until a permanent installation can be afforded.

Some of the elements suggested for modernizing the theatre exterior (*Better Theatres, September* 23, 1933) may also be used to advantage for interiors. Instead of lettering, however, decorative patterns in silhouette or designs in glass provide many interesting effects. In many cases the elements are useful as lighting units, rather than merely as backgrounds for decoration.

RECESSES

Recesses covered with diffusing material offer many possibilities for the treatment of the theatre interior. They may be smoothly luminous, or the intensity may be graded from top to bottom, from side to side, etc., as desired.

Relatively few lamps are needed where

Figure 1 (upper view): The Litchburg theatre in Berlin, lighted in the modern spirit. Troughs concealing lamps on fairly wide centers are silhouetted against the illuminated recessed ceiling of the auditorium.

Figure 2 (left): One of the silhouette side wall lighting elements used in the Radio City theatres as part of the decoration.

Figure 3 (below): The adaptability of colored shadow effects demonstrated by an interesting ceiling treatment. A stencil pattern placed over clear light sources of various colors projects changeable designs.

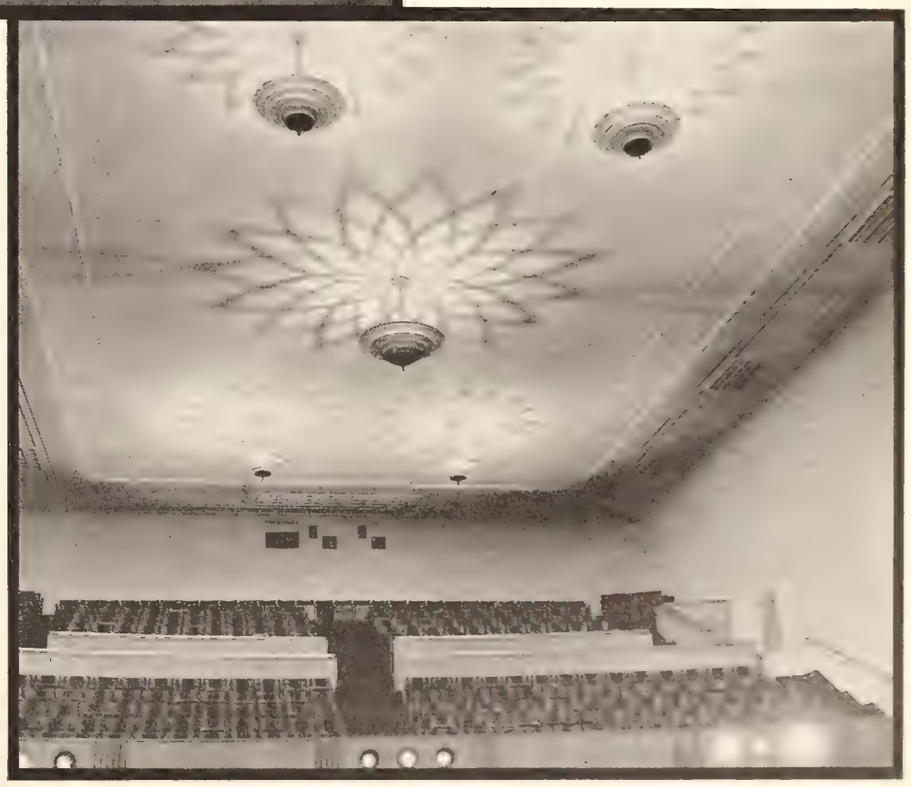


Figure 4 (above): A temporary side wall luminaire suggesting the possibilities of color and light. Such a unit can be well part of the display artist's tricks for special occasions.

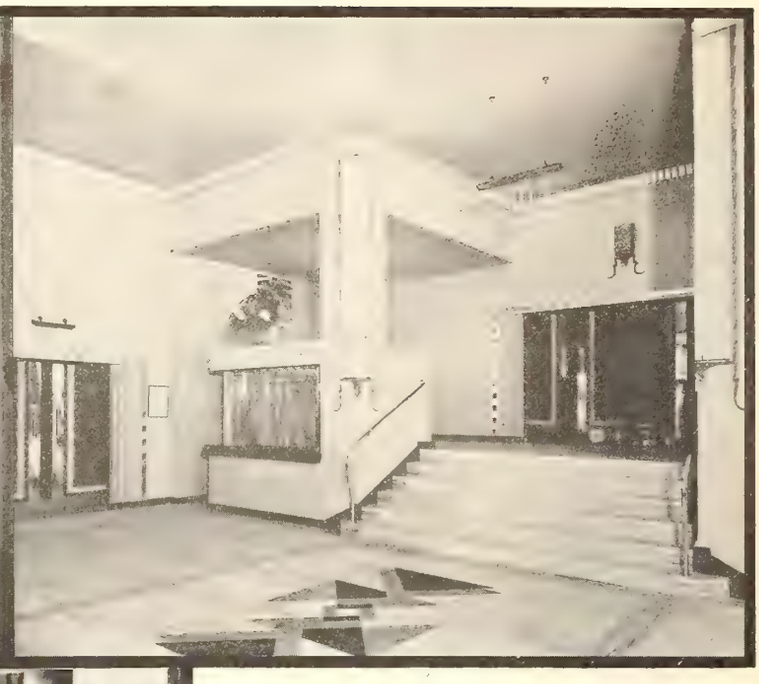


Figure 6 (above): The lobby of the Sheen theatre in London, which exhibits a rich yet restrained feeling. Luminous glass-faced elements and modern decoration are combined.

ample depth is available, and color is readily provided by means of colored lamps or hoods. For permanence, diffusing glass is preferable, but many inexpensive temporary decorations may be made by using lacquered muslin, sign cloth, tracing paper, or one of the composition materials. Flashed-opal glass provides for adequate diffusion as well as transmitting a large portion of the light, but where sparkle and special lighted patterns are desired there are many other configurated and diffusing glasses that are useful.

SILHOUETTES

Silhouettes are featured elements in many modern conceptions. They are so easy to accomplish, are relatively inexpensive and the lamps are readily accessible. For best effect the brightest area should be immediately behind the silhouetted element, therefore lamps should be placed immediately behind it where possible. Simple elements, circles, squares and cutout figures of all kinds are appropriate. The light may be confined to a recess where this is feasible, or it may be reflected from a flat surface, using care to baffle the lamp so as to protect it from direct view from the sides.

TROUGH LIGHTING

The auditorium shown in *Figure* 1 illustrates a ceiling treatment made up of inverted troughs that carry the lamps. In this case, lamps of a particular color may be twice as far apart as the trough is from the reflecting surface. The trough should be painted white inside and the reflecting surface should be of light tone in order to reflect as much light as possible. This type of treatment has been widely used in Europe and is simple, adaptable and modern in spirit.

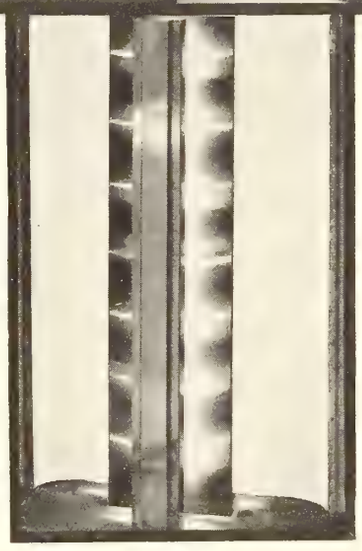


Figure 5: An element of brushed stainless steel to produce a novel lighting effect. Lamps are concealed in the narrow element in front, which appears in silhouette against the flat stainless steel background. The brushed stainless steel elongates the source of light into strips or bands, depending upon the character of the source. An added multiple plane effect is obtained by silhouetting the front elements against a colorful front elements against color.

It is by no means necessary that this method be used on as large a scale as in the theatre shown in *Figure* 1. It is equally applicable to small elements, and especially useful for side wall treatment and for foyers and rest rooms. *Figure* 2 illustrates a small element of this type.

LUMINOUS COVES

Many old theatres have ceiling recesses or coves which may or may not have been lighted. A most interesting modern treatment is to suspend a fixture or cutout in the center of the opening concealing the lamps flush with the ceiling. The cove then appears completely luminous and the fixture or cutout appears in silhouette, often a more attractive effect than if the cove were lighted at the edges.

HOLIDAY EFFECTS

Silhouette treatments also lend themselves admirably to temporary effects. Cutout figures for holiday effects, such as cats, witches, moons, etc., for Halloween, and stars, bells, poinsettias, candles, etc., for Christmas are but a few of the possibilities. Appropriate cutout figures and designs may be made by the displayman and used to tie in with special features.

A simple way of providing for these occasions would be to arrange side wall recesses equipped with a lamp or lamps at the center, and a means for fastening cutouts. Cutouts of pressed wood or other material could then be installed for these special occasions, and a permanent cutout, such as a circle or square, could be used at other times.

DIRECTIONAL SIGNS

To carry out the modern note, even the exit, aisle marker and directional signs can be altered. This may be easily accomplished by concealing a lamp behind an opaque strip, allowing the light to project against a light-colored background (which may be a projecting plaque, or the wall itself). Letters or designs placed above or below this strip will present an effective silhouette.

COLOR PATTERNS

A more spectacular note may be struck by projecting color patterns, as in *Figures* 3 *and* 4. This may be accomplished by a method similar to the Colorama, or more simply by the use of stencil cutouts over a black box in which is placed one or more clear or colored lamps. With two or more

(*Continued on page* 29)

THE GOAL OF THEATRE MANAGEMENT

By J. T. KNIGHT, Jr.

What the new conditions demand from the individual manager, and what they offer him—the seventh article of a series

THE OPERATION and management of motion picture theatres by the larger producing companies has not yet reached the level of perfection attained by the producing companies or the distributing companies themselves. Yet the theatres so operated have to a great extent, due to their big brothers, the producing and distributing companies, dominated the field of motion picture exhibition. This domination has been for better or worse, with opinion pretty well divided.

The reason for this lagging behind by the theatre operation and management function is due primarily to the fact that pictures first must be produced, and, secondly, distributed before they can be exhibited. The theatre function, therefore, was the third and last of these three functions to be born—it is the youngest, and is of such a physical makeup that it is totally and entirely dependent upon the two older functions—production and distribution.

We sell in the theatre a product or a commodity, the supply of which is limited, therefore we are entirely dependent upon the supply, production for the theatre's existence.

The theatre operation and management branch of the business, nevertheless, could be developed far beyond the extent it has been to date. *It can grow in greater proportion than the other two branches of the business.* This is true in *all* circuit operations, more especially so in circuit operation by producing companies. In theatre operation, the individual development of man power to do creative and individual thinking toward the solution of most obviously individual and localized community problems, seems not to have been touched, or has been passed over up to the present time.

STANDARD OF GOOD MANAGEMENT

SEVERAL YEARS back efforts and money expended, by large circuits to establish a standardized course of instruction for theatre manager material, aimed at turning out a *standardized type* of manager trained to follow out a standardized procedure in managing theatres. They accomplished admirably what they set out to do, but that objective has been proved wrong, by time and experience. *Instead of standardized man power the crying need is for individual thinking, individual study and individual application of the mass of general information available today—tempered by individual creative ideas applied to the specific problems presented by the specific locality of any particular theatre.*

This need of today throws a tremendous burden and great responsibility upon those theatre managers fortunate enough to be operating theatres at this time. Their share of that burden and responsibility is to demonstrate positively that they are capable as theatre managers in the light of the broader demands that are going to be made upon them; and further, they must demonstrate that they are flexible enough to swing from the old way into the new.

A theatre manager must be a rounded-out individual having substantial information on *all* subjects and *all* branches of theatre management—actually expert in some of these branches—all of this combined with good business judgment.

Perhaps this standard seems too high to some managers, and it is certain that some executives and owners of circuits will be inclined to say that it can't be done. It *can* be done. But it won't be done by the driving methods used in the past. It won't be done by any living individual other than the managers themselves. They have the power so to develop, to recreate themselves, if properly inspired. If they have not that ability to develop, then it's time to give someone else a chance at that manager's job.

In selecting the man to be given the chance at the job, analyze the requirements of that particular job, then select the man who has the most necessary qualities and the possibility of development. The man so chosen need not necessarily be one of the particular organization. The selection should be based on qualities of character and ability regardless of whether the individual is young or old or has grown up in the business. The selection of man power is a highly important function and one which has no natural tie-in with welfare work, safety departments, or an elaborate set of personnel records with which it seems to have been so closely associated in the past. The proper placing of man power is a rather cold-blooded analysis of the requirements of the job, then the matching up of those requirements with known qualities of a known individual.

The knack of selecting the right man for the right job does not always go hand in hand with executive capacity, therefore there may be excellent executives who should not have the final say in placing man power. The mistaken principle which has been overdone in the past of letting executives or junior executives select their own assistants always degenerates into a factional, political and personal group type of organization.

REAL BASIS OF HIGH MORALE

HERE AGAIN someone may volunteer the information that such a procedure is going to tear the morale of the organization to pieces. The answer is it won't. The morale of practically every theatre circuit so far as the manager and the employes under the managers are concerned, is about as low as it can be. Every employe now on the payroll has wondered why he is on that payroll, how did it happen that he survived when others went; after all it might have been just luck, and his luck might desert him tomorrow! Such a condition, in many cases beyond the control of the circuit operators, has nevertheless lowered morale to an almost all-time low.

The approach to this problem is suggested herein. Inspire the manager to become an individual, not just a cog in the machine. Give him the option of either developing himself so as to carry his full share of responsibility or make room for someone who can make good. Cut the theatre manager loose. Let him become an individual in thought, action and spirit. Provide him with the necessary, real and tangible incentive so that when he has taken hold of things and produced results at the box office he too profits thereby.

The theatre manager is not directly responsible for the calibre of pictures. Regardless of the calibre of a picture the manager is expected to merchandise it energetically and honestly—he should be held responsible for its exhibition in a wholesome and well-cared-for theatre.

The days of appealing to theatre managers through "pep" talks and emotional platitudes is just about over. They have grown old or older during the past three and one-half years. The old high-pressure methods accompanied by those hollow half-promises of great futures with the company are of necessity going to be changed. The appeals for greater effort in the future, to be effective, must be based upon correct facts, right and clear thinking and equitable compensation to managers for their part in building box office grosses.

There is only one common ground for

HOW TO KEEP AN EXPENSE BUDGET

BY WILLIAM F. MORRIS, C.P.A.
AUTHOR OF "MOTION PICTURE THEATRE ACCOUNTING"

THERE ARE just two ways by which profits can be made or increased—by increasing the volume or gross income on a fixed expense, or by reducing operating costs when the other alternative can not be effected. Therefore, expenses must be considered in connection with income to determine any satisfactory budget.

Expenses may be grouped into two classes—fixed and variable. Fixed expenses are those that do not vary or that cannot be reduced and are frequently alluded to as "overhead," including taxes, insurance, mortgage interest, electricity, depreciation, etc. None of these are weekly items; some are annual, but they should be totaled and divided in order to get a weekly cost. Variable expenses consist of labor, repairs, supplies, tickets, telephone, advertising and decorations, and are under the control of the management. Film costs and vaudeville salaries are not considered as expenses. They correspond to merchandise in a mercantile business as these produce the revenue.

For budget purposes then, it is recommended that expenditures be grouped under these headings: (a) Film and Vaudeville (if latter is used), (b) Fixed Operating Expenses, and (c) Miscellaneous Operating Expenses.

To prepare a budget for the new year, first review the past year and work from those figures. The analysis should be by months in order to be of the greatest value, and the schedule divided into twelve columns. As previously stated, fixed expenses should be reduced to a weekly sum and other expenses could be divided similarly so as to give approximate weekly expenses in total.

After the income by months or weeks has been determined for the preceding year, estimate conservatively the income for the coming year. Set this amount at the head of each column. It should serve two purposes: first, the amount of revenue to strive for; and second, the maximum amount that may be spent for operation.

The next question is to determine the total to be allowed for pictures and vaudeville. It may be that last year too much was paid in proportion to receipts. On this subject no rules can be laid down, as proportions vary in different sections and even among theatres in the same territory. However, if operating expenses equal 60% of the income, it is clear that an effort must be made to keep the direct cost of amusement under 40%.

Under the cost of pictures should be entered the fixed charges. These may be in one amount for the month, as it will not vary. Depreciation is included in this, although it is an item that does not involve a cash outlay. However, equipment does deteriorate and eventually must be replaced. Ignoring this cost or failure to provide for it has been responsible for many business failures in all lines of industry.

Miscellaneous expenses should be listed separately in order to keep watch on them. One very considerable item in this group is advertising. Probably in no other business is this so important as in the motion picture industry. It is also true that in no other item of expense is waste more prevalent. This must be determined by the day of the week and the season of the year as well as the picture itself.

With regard to the picture, it becomes a question as to exploitation possibilities and the type of advertising required. Also, if the picture is an expensive one, it may be necessary to spend more than on some others in order to get all possible revenue from it. Here again it is necessary to refer to past experience on similar subjects in order to determine the appropriation necessary. It is advisable to set a sum for advertising for the entire year and when it has been necessary to exceed a monthly appropriation without an increased revenue to reduce the outlay the next month.

Whether setting up the budget on a monthly or weekly basis, when writing the items down, a blank line should be left beneath each one. Enter under each budget item for the period the actual results—admissions collected and what was paid out under each classification. By so doing you will be in a position to check any excessive item of expenditure before it gets very far.

If you are going to have a budget (and it is to your interest to do so) make it an active partner. Keep it with you week by week and plan your business with it. If you have not kept detailed records, your budget for the first year may not be just the way you want it, but each succeeding year will show improvement. Proper records are the basis for success in any business, and even more so in motion pictures, for it is only through past experience that you can plan for the future.

The United States Chamber of Commerce, after a survey of one of the largest industrial states, reported that 23.5% of the concerns studied kept no books, another 29% did not have sufficient records for sound management—and in listing causes of business failures, the *Journal* of the American Bankers Association placed at the top, "Inadequate Records."

agreement and financial success in this business—good pictures, energetically and honestly merchandised, exhibited in a properly cared for theatre with the help of properly trained assistants. Advice which gives no rules for selling a picture is considered by many to be without value. The theatre manager who takes this point of view is undoubtedly of that crop of standardized managers who were bred during that era when theatre managers were judged by their ability to follow voluminous instructions.

Securing attendance at the theatre, arousing community interest and creating the motion picture desire rests within the theatre manager and cannot be accomplished through the distributing of manuals, redundantly worded telegrams, or long distance telephone instructions from someone who is not on the ground and is without the "feel" of the situation. A homely idea, the creation of the manager, handled in all its details in the neighborhood or small town way, has many times brought more people to the box office than the attempt to put over the smartest big time exploitation stunt coming from the larger metropolitan centres!

SELLING THE SHOW AND THE THEATRE

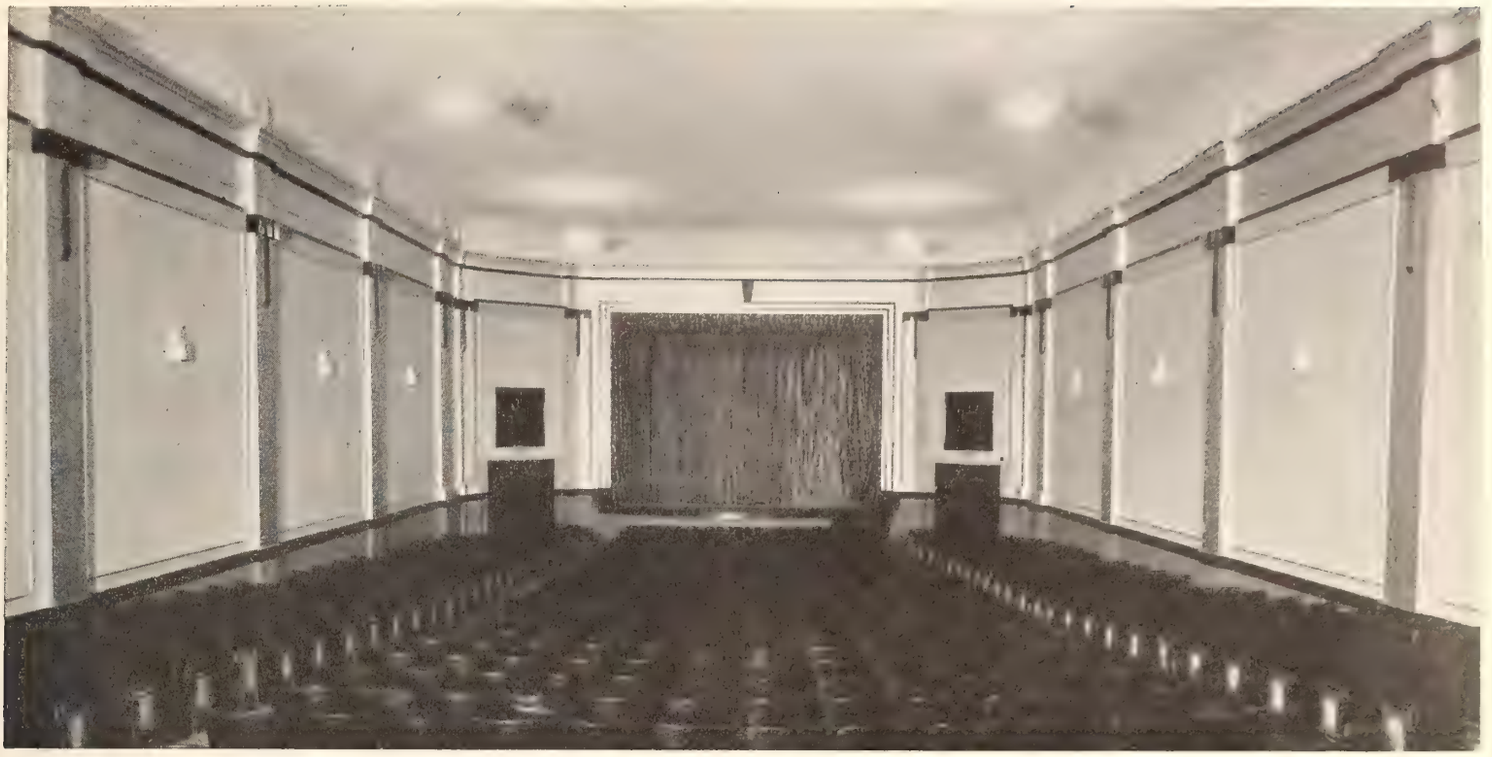
DETERMINE what there is to sell, second, how is it to be sold? Then sell it to the particular type and class of people to which that theatre caters.

The marquee, the lobby, the box office and the attendants are the show cases, display windows and clerks of any theatre. The arrangement of these elements, their decorations, lighting effects and displays are of vital importance, and as a result of the personal attention of the manager they reflect his ability and his personality. The theatre manager who under-rates this approach (lobby, etc.) or neglects it for newspaper space, window cards, hand bills, or some tricky ballyhoo, is truly negligent of one of the fundamentals of salesmanship as applied to theatres.

There has been a trend in the past year or two to overdo lobby decorations, ballyhoo and lighting effects. Such over-emphasis does not generally sell tickets at the box office, but only tends to give a cheap and distracting impression of the show being presented inside the theatre.

There are no set procedures for selling a picture or pictures. The same picture may be sold in different theatres in dozens of different ways and emphasizing several or many different angles or appeals. The success of a particular picture, sold in a particular theatre, in a specific way, is no reason to believe that that way will be most successful in another theatre. Consider all the information which can be gathered on a picture from press sheets, trade papers and campaigns by other managers as the tools of the trade; then with these tools fashion a campaign and a presentation of that picture to the people of the community as a creation for them *by the manager* to fit the particular local requirements. No general principles of

(*Continued on page* 28)



AN 800-SEAT THEATRE COSTING $53,000

Describing the new Hilan theatre, a one-floor neighborhood house in Atlanta that was built for $30,000

THE HILAN theatre in Atlanta, Ga., represents the current interest in theatres of the smaller sizes devoted to exhibition of the motion picture. Its auditorium is of the rectangular shape that originally was associated with motion picture theatres and which has lately been pronounced best adapted to suitable cinema acoustics. The Hilan is especially worthy of study because of its cost. The building represents an investment of only $30,000. Equipment cost another $23,000. The seating capacity is 800.

The building housing the Hilan, called the Franklin D. Roosevelt Building, was built by Messrs. Mion and Murray of Atlanta, and the theatre is leased by Wynba Amusements, Inc., of which L. S. Bach is president. The lessors equipped the theatre.

The building has overall dimensions of 130 feet, in length, by 56 feet in width, with a mean height of 28 feet. It is constructed of brick, concrete and steel and is fireproof throughout. Facing is in fine sand-finished stucco. Rising above the structure proper are two towers, done in the pattern of the Campanile in Venice. One is 76 feet high, the other 40 feet. They have narrow windows covered with grilles at the top. The distance from the towers to the theatre proper (fire walls) is approximately 30 feet. Flooring is of concrete, while the ceilings of the commercial portion—two small stores—is of concrete. The Hilan is located in a neighborhood of Atlanta, which has a population of 250,000. The building was erected under a general contract.

The Hilan is a one-floor house, its 800 chairs being divided into 35 rows. All chairs are 20 inches wide. They are of ply veneer with leather-upholstered seats and backs. They were designed and installed by the Wisconsin Chair Company

PROJECTION

The projection room measures 24x10 feet. The walls are tinted a nile green, trimmed with black, while the floor is covered with heavy battleship gray linoleum. Adjoining the projection room is the generator room, which is separated by a fireproof door. There are also lavatories adjoining the projection quarters.

Equipment consists in two Simplex projectors, one spot, one effect machine, and RCA "high fidelity" sound system. The angle of projection is 15°.

The view on this page shows the auditorium looking toward the screen platform. While the stage is equipped for small acts, the regular policy calls for pictures only. Note its ornate simplicity.

The maximum screen size is 15x20 feet, while the distance from the screen to the first row of seats is about 20 feet.

AIR CONDITIONING

Air is blown into the auditorium through ducts, two large ones being placed over each side of the rear exits and having two-way deflectors, up and down or either side. The ducts are lined with ozite to absorb extraneous sound.

Cooling is by means of water chambers. The air is heated by a large boiler located in the basement under the stage, from which steam pipes lead overhead into fan room coils (three sets) and then blown into the theatre.

This system air conditions the lounges and manager's office. There are also auxiliary gas heaters in the vestibule and retiring rooms for use if necessary.

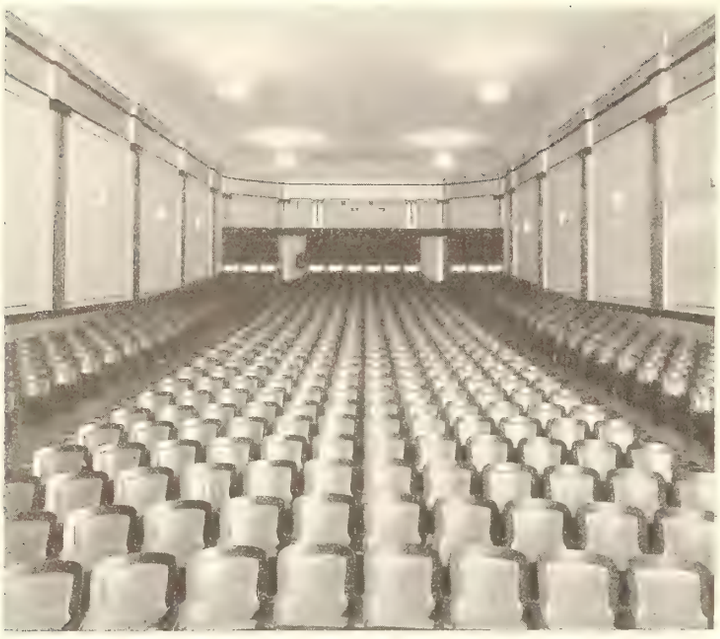
ACOUSTICS

Acoustic treatment consists in absorbent plaster in the ceiling and velour drapes over the standee rail. The front exits at either side of the stage are also covered with velour drapes.

ILLUMINATION

The facade carries lighting elements consisting in a three-color neon marquee illumination system, and a neon vertical sign of steel construction. This sign is 17x7x9 feet, while the marquee measures 22x7½ feet.

In addition, both towers are capped by a single line of green neon tubing, while the inside of the towers are equipped with



The auditorium, looking toward the projection room.

Looking into the lobby from the vestibule.

1,000-watt projectors throwing beams out of the grilled windows. The marquee has a capacity of two lines, each 26 letters long, with eight letters at each side. The letters are of transparent opal, 8 inches high.

LAYOUT AND STYLE

Entrance is through a vestibule containing the box office, and then through a main lobby into the auditorium. The women's lounge is to the left of the auditorium, while the men's lounge is at the right. The manager's office is located to the left off the lobby. There is also another theatre office, located on a second level, which is reached through an entrance to the right of the lobby. This entrance serves as a private passageway for theatre employees.

The upper theatre office is heavily carpeted in a black and white scheme. Besides furnishings, it has radio facilities for catching news flashes for occasional house announcements. Poster and electrical auxiliary quarters are located on the second floor, beneath one of the towers.

The stage is arranged with heavy silk curtains in gold and black. The traveller is two-toned silk runing on a steel rack and is remotely controlled from the projection room. Borders and footlights are of three-color type operated on a three-way system and also controlled from the projection room. There are six sets of lines and a pin rail on the floor. The equipment is designed to take care of small acts or presentations for special occasions. The regular policy, however, calls for screen shows daily. The proscenium opening is 26x28 feet.

The general decorative style of the Hilan is modern, and that treatment is very simple. The vestibule floor is done in terrazzo executed in star designs in color. This floor has a border in a spiral effect in two colors, with the centers in pastel. For display, there are four frames, containing eight 11 x 14-inch display boards. Outside there are two combination boards for one-sheets, and on each pilaster facing the street is a double one-sheet frame in orange, silver and black.

The main lobby is carpeted throughout, with Ozite padding. It is furnished with modernistic steel-tube chairs and tables, and with floor and table lamps. The color scheme is orange, yellow, black and green, with the pattern dominated by a large figure.

The lounges are similarly furnished, having steel-tube chairs and tables. The floor of each lounge is done in green-tinted tile, while the walls are painted the same shade.

The auditorium is simply treated throughout in a modern manner. The walls are done in three shades of orange, with pilasters in silver and jet black trimming. The ceiling is a sky blue. Into the walls panels are set, all of the same size and on the same level. At the center of each is a bracket light, supplying illumination in two colors—dark blue at the bottom and light orange at the top—through prismatic glass. In the ceiling are six chandeliers of indirect type with prismatic glass. Each contains two outlets. The aisles, each of which is 5 feet wide, have criss-cross lights and heavy carpets of the same pattern as that of the lobby.

The Hilan runs continuously beginning at 2:30 p. m., daily, except Saturdays, when the opening show is at 1 o'clock. Admission is at 15c until 5:30, when the price becomes 20c for adults, and 10c for children.

The architect of the Hilan was Harralson Bleckly of Atlanta. Building contractors were Mien & Murray. Much of the job work was done by local concerns, while much of the general equipment was supplied by the National Theatre Supply Company. Carpeting is by Alexander Smith. Matt H. Whitham is manager, and J. L. Hollingsworth his assistant.

The facade, dominated by two towers, one 76 feet in height.

LATE LAW INVOLVING THE THEATRE

By LEO T. PARKER

Analyzing recent decisions of the higher courts handed down in cases pertinent to theatre operation

THE HIGHER COURTS have consistently held that a theatre owner is required to use ordinary or reasonable care to put and keep the premises, appliances and devices in a reasonably safe condition for persons attending. If he fails to perform his duty in this regard, a person who is injured in consequence thereof is entitled to recover for the injury sustained.

Legal Hazard of Poor Illumination

In determining whether theatre premises are reasonably safe which are devoted to motion picture entertainment, during which the auditoriums must be made substantially dark, regard must be had to the fact that the public comes and goes at any time, and that the proprietor should anticipate that they may arrive or depart when the lights are down or "off."

Another important rule of the law is that one who operates a place of public amusement or entertainment is held to a stricter accountability for injuries to patrons than owners of private premises generally; he is not the insurer of the safety of patrons, but owes to them only what, under the particular circumstances, amounts to ordinary and reasonable care.

Ordinary or reasonable care on the part of a proprietor of a motion picture theatre to keep the premises in a reasonably safe condition requires the exercise of reasonable care in lighting aisles, stairways, etc.; and this is such lighting as an ordinary prudent person would have furnished under the same or similar circumstances—that is to say, taking into consideration the purpose for which the theatre was used, and having due regard for the safety of patrons. Failure to conform to these established rules of the law may result in the theatre owner's being held liable in damages for an injury sustained by a patron.

CASE

For example, in Emery v. Midwest Amusement & Realty Company (284 N. W. 804, Scotts Bluffs, Nebraska), it was disclosed that a theatre owner failed to provide illumination in the balcony, with the result that this part of the theatre was intensely dark. A patron, while proceeding to her intended seat, stepped onto an unlighted stairway without knowing it was in close proximity to her and thereby fell, receiving severe injuries.

The patron filed suit against the theatre owner to recover damages, and during the trial she proved that the balcony was insufficiently illuminated to enable an ordinarily careful patron to observe the stairway. Although the lower court held the theatre owner not liable, the higher court indicated his liability and stated the following important law:

DECISION

"The proprietor of a place of public amusement is required to use ordinary or reasonable care to put and keep the premises, appliances and amusement devices in a reasonably safe condition for persons attending; and if he fails to perform his duty in this respect, a patron who is injured in consequence thereof is entitled to recover for the injury sustained. . . . In the light of the authorities above referred to, we are constrained to the view that the evidence in the record in the instant case is sufficient, if believed, to sustain the conclusion that the defendant (theatre owner) was guilty of actionable negligence in failing to provide proper lighting, which was the proximate cause of plaintiff's injuries. . . . ."

NEGLIGENCE FACTOR

It is well established law that a theatre patron is not entitled to recover damages for an injury sustained as a result of his own negligence. Therefore, where the evidence indicates that the theatre was properly illuminated and the average theatre patrons observed the dangerous condition which caused the injury, the theatre owner is not liable in damages, because under these circumstances the injury resulted from contributory negligence on the part of the injured patron. However, a theatre patron is not expected by the law to exercise more than ordinary care in darkness.

CASE

For illustration, in the leading case of Branch v. Klatt (165 Mich. 666), is was shown that a theatre patron was severely injured as a result of falling down a flight of steps. Suit was filed against the theatre operator. During the trial testimony was introduced showing that many theatre patrons had previously walked down the steps and had been able to avoid injury. Other testimony was given proving that the illumination was not sufficient to enable the average careful person to descend the steps without falling. Therefore, the higher court held the theatre owner liable in damages and stated the following important law:

DECISION

"A person may presume that the owner of a theatre has discharged his duty of having the premises and exits in a reasonably safe condition as to lights and construction, so that patrons may safely pass through a darkened passageway or exit in leaving the theatre."

NEGLIGENCE IS PERFECT DEFENSE

ON THE other hand, where the evidence clearly indicates that a theatre patron is injured as a result of his own negligence, he is not entitled to recover damages from a theatre operator. This point of the law is applicable in all cases involving injuries to theatre patrons, irrespective of the manner in which the injury is sustained. The latest higher court case involving this point of the law is Gibbons vs. Harris Amusement Company (167 Atl. 250, Pittsburgh).

CASE

The facts of this case are that a theatre patron, when walking across a lobby of the theatre, sustained severe injuries when he tripped on a rug five feet square.

He filed suit against the theatre operator to recover damages and alleged that the injury was sustained as a result of negligence on the part of the theatre operator in failing to provide proper illumination so that he could have observed the dangerous rug, and that the rug was wrinkled which materially assisted in occurrence of the accident. Also, the counsel for the theatre patron contended that the rug should have been fastened to the floor or that a theatre attendant should have kept the wrinkles out of the rug in order to avoid injury to patrons.

Notwithstanding the fact that the lower court held the theatre operator liable in $1,200 damages, the higher court reversed this verdict and in holding the theatre operator not liable said:

DECISION

"The rug was not fastened to the floor, but we know of no rule that requires a rug of that size and description to be fastened to the floor. It was in good condition, had been used there for some time. . . . Under the plaintiff's (patron's) own testimony, the rug was not a light, flimsy affair. It was not in a torn or curled up condition which might cause a patron of the theatre to trip . . . . nor was there any proof that the floor beneath the rug was slippery or dangerous. . . . There was no

structural defect in the rug; nor was it inherently dangerous. . . . Unless we are to hold that the use of a rug of that size, in a theatre lobby, which is not securely fastened to the floor, is evidence of negligence —which we are not prepared to do—the case is barren of any evidence of negligence.

LOSS OF WAGES AS DAMAGES

ANY PERSON who is injured as a result of negligence of a theatre owner, or his authorized employees, may recover an amount of the damages in direct consideration of the extent of the injuries sustained, and in addition thereto an amount based on the loss of earnings resulting from the injury. So held a higher court in the late case of Chelsea v. Ross (182 N. E. 477, Boston).

CASE

In this case it was shown that an employe, who was seriously injured, sued to recover compensation. During the trial the question arose whether or not the amount of damages should include salary which the injured person lost as a result of the injury. This court stated the following important law:

DECISION

"The rule has been laid down in numerous cases that the plaintiff (injured employe) in an action for personal injuries founded on the negligence of the defendant (employer) is entitled to have taken into account as an element of damages the impairment of his capacity for labor. Loss of time and diminution in earning power accrued and likely to occur may be considered in estimating damages. Loss of wages or of salary, if any, may be regarded in the assessment of damages."

TRADE FIXTURES IN LEASES

BY M. MARVIN BERGER
MEMBER NEW YORK BAR

FROM TIME TO TIME, there arises as the result of carelessly drawn leases, the troublesome problem of the ownership of trade fixtures, installed in leased premises by a tenant.

As applied to theatre leases a single illustration will show the damage that may be done by a lack of foresight in drawing up a lease.

Let us assume that John Jones leases a building from Ed Smith and proceeds to convert the building into a theatre. The equipment installed by Jones includes a refrigeration system, electric sign, display frames, chairs, pipe organ, screen and projection equipment. At the expiration of the lease, a new lease is drawn, by the terms of which, Jones agrees to surrender the premises to Smith in as good a condition as they were then in, necessary wear and tear excepted. No mention of the fixtures is made in the new lease, it being assumed by Jones that he has as much right to remove them during the term of the new lease as during the period of the original lease.

At the end of the term of the second lease, Jones, upon attempting to remove his fixtures, is restrained from so doing by court order, and the final judgment of the court is that the fixtures belong to the landlord. In so doing, the court recognizes a long established rule that after the expiration of a lease and upon the making of a new lease, a tenant loses his right to trade fixtures installed by him, unless in the new lease he reserves his right to the fixtures.

Jones' assumption was correct to the extent that. Generally speaking, any article attached or annexed to a building by a tenant for the purposes of carrying on a trade, may be removed by the tenant during the life of the lease. There are, however, certain restrictions on this right, arising out of the nature of the article and the manner and circumstances of its attachment to the premises. For example, it is generally stated that the tenant has no right to remove a trade fixture if the fixture is so attached to the premises that it cannot be removed without material injury to the building or property. Again the courts, in the absence of an agreement between landlord and tenant may spell out an intent on the part of the tenant to make the fixture a permanent part of the realty.

The tenant's right to remove trade fixtures is further hedged about by law. Generally the failure of the tenant to remove, before the expiration of the lease, the fixtures installed by him, results in the title to the fixtures passing to the landlord. By the weight of authority the same result follows from a forfeiture or surrender of the lease by the tenant.

Practically all the difficulties which may arise to plague a theatre lessee in connection with trade fixtures installed by him, can be avoided by taking the proper precautions in the lease. By provision in the lease, the tenant may be given the right to remove any and all fixtures installed by him whether or not they are annexed to the realty and may also be given a reasonable time after expiration or surrender of the lease to remove the fixtures.

The usual clause in a lease requiring the tenant to deliver the premises in good condition at the end of the term, may contain an exception releasing the tenant from making such repairs as may be occasioned by the removal of his fixtures. The lease may stipulate that upon the making of a new lease to succeed a previous lease, all the terms, conditions and covenants of the previous lease relating to fixtures and the right of removal should become part of the new lease.

If landlord and tenant so desire the lease may provide that at the end of the term, as an alternative to removal of the fixtures by the tenant, the landlord may have the privilege of purchasing the fixtures at a valuation to be fixed by the tenant.

Careful drafting of a theatre lease affords ample protection to the lessee as regards his fixtures.

LIABILITY OF WAREHOUSEMAN

THE LAW IS well settled that a warehouseman is not liable in damages for loss of goods stored in his warehouse, where the evidence fails to indicate that such loss resulted from negligence on the part of the warehouseman or his employees. Therefore, it is apparent that a warehouseman is not liable for loss of films by fire where the evidence indicates that the conflagration was really of an incendiary origin.

CASE

For illustration, in Dolan v. Goodman Warehouse Corporation (165 Atl. 82, Jersey City, N. J.), it was disclosed that a fire started in a warehouse from incendiary origin, and on account of the fact that certain motion picture films were stored in the warehouse the fire became uncontrollable and destroyed the warehouse and its contents.

It is interesting to observe that the higher court held the warehouseman not liable to the owners of the stored merchandise, and said:

DECISION

"The proofs in this case indicate that the warehouse was modern and well constructed. . . . A fire of incendiary origin occasioned plaintiff's loss. There is no proof that there was spontaneous combustion of the films. In fact, the proofs indicate that the loss was occasioned by the fire, which started at some distance from the place where the films were stored."

LIABILITY FOR SIDEWALK INJURY

UNDER ORDINARY circumstances a theatre owner may be liable in damages for an injury sustained by a pedestrian as a result of defective sidewalks, particularly if the evidence indicates that by the application of ordinary care the theatre owner or his employees should have discovered and repaired the defect.

However, various courts have held that a property owner cannot be held liable in damages for an injury sustained by a patron or pedestrian as a result of a defective sidewalk *if a state law exists which re-*

(*Continued on page* 34)

MODERN PROJECTION

PROJECTION • SOUND REPRODUCTION • ACOUSTICS

VISUAL FATIGUE FROM THE MOTION PICTURE—WHAT REALLY CAUSES IT?

Reviewing present conditions and a survey of opinion as to causes of eye fatigue and cures

THE CAUSES of eye fatigue proceeding from the viewing of motion pictures in a commercial theatre are apparently to be classified as (1) *normal*—similar to those operating in all functions of life involving intensive use of the eyes, (2) *defective vision,* and (3) *defective conditions in the theatre.*

It is only the latter group of causes which now have a reasonable claim upon any great amount of our attention. To observe merely that motion pictures causes eye fatigue is to inspire the question, And, pray, what doesn't? Modern life exacts much from the eyes in nearly all of its activities. We read much more, and constantly under conditions imposing severe strain. An enormous proportion of our occupational work combines physical strain and mental effort with intensive use of the eyes. The few flickers left in a motion picture, if any, or its variable light intensities can scarcely represent a need for abnormal optic adjustment. There is, moreover, some question whether the viewing of motion pictures in a theatre, with the body comfortably at rest and the mind pleasantly diverted from the more or less monotonous imperatives of daily life, is to be differentiated at all from any of the other comparable applications of the visual sense.

It was, one suspects, the *flicker* that lifted certain busy hands in horror. The motion picture proved yet another opportunity for that familiar gesture. But as the cinema grew into what it was surely destined to become, the great popular entertainer and instructor, inevitable technical refinements provided for practically complete elimination of the flicker, as well as the other flaws in the projected image, until today there are probably a dozen regular activities in which we tax our visual equipment much more than when we are viewing motion pictures—such pursuits as reading, office work, witnessing spectacles, automobiling and so on.

It is certainly proper, however, to expect motion picture producers and exhibitors to make use of all the means technology affords to present screen entertainment under the most favorable conditions. During the last few years attention has naturally been on sound—its reproduction and attendant acoustics of the theatre auditorium. Noticeable has been a tendency to forget that the motion picture is also to be seen. Developments in equipment long ago provided for satisfactory screen illumination. More recent investigations in seating and auditorium design have brought forth recommendations for the improvement of other visual factors. Neglect to install and maintain equipment properly, and failure to provide available seating, traffic arrangements, house illumination and sightlines specifically adapted to the requirements of the motion picture theatre, rather than the inherent nature of the motion picture, are to be blamed for such abnormal eye fatigue as the patron with normal vision may here and there, and now and then, suffer.

For the most part this conclusion is supported by opinions expressed in "The Visual Fatigue of Motion Pictures," recently published.* Gordon L. Berry, for example, is quoted as having said as long ago as 1916, in a London medical journal, "If there is eye-strain look to the faults in photography and projection." The opinions are divided according to their professional and industrial sources—lighting, the eye, projection, education, ventilation, exhibition, architecture, seating and posture, and the screen, and as a lighting expert, M. Luckiesh of General Electric contributes the statement, "I am quite certain that no undue fatigue arises from good conditions. The latter include proper projection mechanism, good photography, high intensity of screen illumination and some subdued general light over the surroundings of the room or auditorium." Still other excerpts from the opinions expressed show the range of this valuable survey, as well as point to matters deserving the attention of the motion picture industry. Let us take them by classification.

Lighting.—"Theatres get good equipment, but it is up to the exhibitors to keep up repairs. If they would keep the equipment in good shape it is safe to say there will be no resultant eye-strain." (J. H. Kurlander, Westinghouse.)

The Eye.—"The only reason we have been able to discover to account for visual or eye fatigue in the motion picture is insufficient illumination of the house. . . . Sharp contrast between the object of direct regard and objects in the indirect field of view leads to fatigue. Orchestra lights, exit lights and other bright points of illumination in an otherwise dark room lead to fatigue, just as relatively brilliant pictures in an otherwise dark room lead to fatigue." (Dr. Carl F. Shepard, Keystone View Company.) "Moving pictures are not harmful to the eyes as long as there is no flicker and the proper illumination is used." (American Optometric Association.) "Some of the oculists have told their patients that if they must attend the movies they should sit at a distance from the screen ranging between 20 and 30 feet." (Frances E. Moscrip, Division of Sight and Conservation Classes, New York City.)

Projection.—"First of all, there is a question of size of screen and distance of observer as to whether the angle of view is satisfactory or otherwise. A comfortable posture and the height of the screen are also important factors. The intensity of the projector light and the screen brilliancy of the picture as compared to the incident illumination in the room are vitally important." (R. Fawn Mitchell, Bell & Howell.) "Since the advent of synchronized sound in connection with motion picture presentations, the speed of the projector having been increased considerably to a standard speed of 90 feet per minute, the resultant picture upon the screen is entirely without flicker and the action moves exceptionally smoothly. The above holds true only where motion picture theatres are equipped with modern ap-

*"*The Visual Fatigue of Motion Pictures: A World-Wide Summary and Survey." Compiled and edited by Aaron E. Singer. New York: Amusement Age Publishing Company. Paper,* $1.00.

paratus, and this apparatus kept in first-class operating condition. Where this condition does not obtain the possibility exists that eye-strain will be present due to defective screen presentation. Unfortunately, the latter condition prevails in a great many theatres today." (H. Griffin, International Projector Corporation.)

Education.—"I really do not see why a motion picture should produce any serious eye-strain provided the film runs smoothly. What we do need to give attention to is the size of the image and the amount of illumination. Unquestionably there is a tendency to project pictures that are too small. . . . 'Daylight projection' or anything approaching it should be discouraged." (Alfred W. Abrams, director Visual Instruction Division, University of State of New York.)

Ventilation.—"There is no doubt that visual fatigue was general in the early days of the motion picture industry. The attending headaches, attributed largely to 'jittery' pictures, resulted not only from eye-strain but from intolerable atmospheric conditions due to lack of ventilation. With air conditioning prevailing in the modern picture hall, the so-called 'movie headache' is becoming a thing of the past." (Frederick F. Yonkman, Boston University.)

Architecture.—"Much has been eliminated from the architectural atrocities in theatres of former days. . . . Still more has been accomplished through the quieter and balanced colorings and broader spaces of wall treatments and prosceniums. This is fortunate because the melding of the theatre's background into one unit of decoration, design, color and lighting makes such a theatre restful for any type of production." (Roy Belmont, J. C. Demarest Company.) "The center of interest, the 'big smash' of the movie theatre, is the screen, and all interior design of the house should concentrate upon it. The over-decorated auditoriums of many of the big out-of-date theatres represent money thrown away on distracting influences. Let us give them theatres as new as their movies—sophisticated signs and displays—inviting and efficient lobbies—and an interior that gives 100% interest in the movie." (William H. Scheick, department of architecture, University of Illinois.)

Seating and Posture.—"The seating facilities in many of the smaller moving picture theatres are so crowded together that the cramped posture which must be taken is extremely tiring to the body as a whole. The increased visual fatigue which results in cases of this sort is merely a part of the general increased body fatigue resulting from the cramped position." (Winthrop M. Phelps, Yale.)

These opinions thus represent a very comprehensive observation of the workings of the motion picture in relationship to what was once something of a bugaboo. While they are opinions rather than scientific finds, they nevertheless merit serious attention because of the prestige of their souces. What they assert is simply that motion pictures cause no abnormal eye fatigue—if conditions are as they can and should be.

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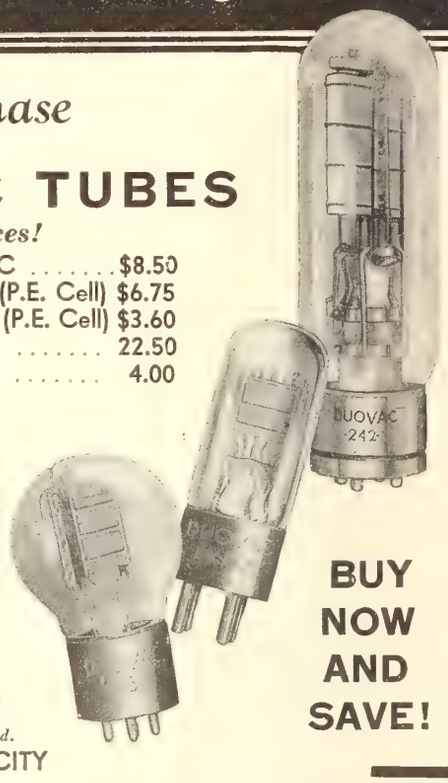

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Oct. 24, 1933

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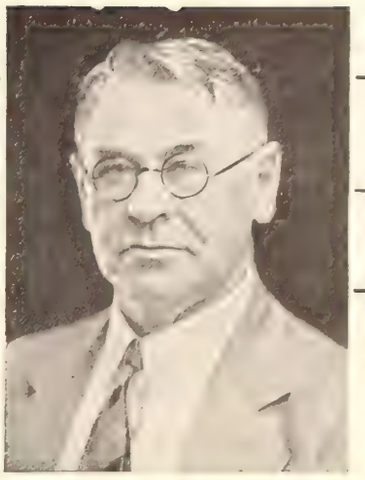
F. H. RICHARDSON'S COMMENT

• • AND ANSWERS TO INQUIRIES •



THE INJURY THAT IS DONE BY POLITICS

RECENTLY an officer of one of the oldest and largest firms of projection equipment manufacturers called me up on a matter of business. In course of the conversation he severely criticised certain conditions. His censure seeming just, I requested him to reduce it to writing. I did this partly because of the fact that it pleased me immensely to hear him express himself so vigorously against what I have myself long recognized as a very harmful evil.

Poor projection, I have always contended, is nothing less than a curse to the motion picture industry and every one connected with it. Admitting there has been much improvement, still improvement in projection *work* has been far from keeping pace with the tremendous betterment in projection *equipment*. There is a reason.

The official referred to reduced his views to writing as follows:

"Dear Mr. Richardson: I certainly would very much like to have your views as to why there is such an amazing indifference to really good projection, and to efficient projection work in the matter of overhead cost.

"What has become of the many progressive, influential projectionists who battled so bravely and so persistently with you in days gone by for better and higher projection standards? While unquestionably much progress has been made, and projection is of course far better than it was, it seems to me the men as a whole took far keener interest in the work of projection ten or fifteen years ago than now.

"As individuals and as union members they were then constantly seeking information in projection matters, and would go to most any length to get it. Is it that they now think there is nothing more to learn about projection, or that there is no longer need for improvement of the profession as a whole? Surely that cannot be truly said of *any* present line of human endeavor.

"To keep abreast with the times a man must constantly seek to acquire added information and knowledge, particularly in the field in which he gains a living. While I give large credit to you and to your vigorous leadership through the years, I know you were greatly helped by such men as Arthur Gray, George Edwards, Chauncey Green, H. G. Woods and many others who had high respect for the work you were doing, and who gave both that work and yourself full co-operation. Although I can make some sort of guess as to why they have slacked up in their keen interest, I would appreciate an expression of opinion from yourself as to just what the trouble is.

"And while you are about it, possibly you can do something to stir up projectionists and make them realize the great harm that is being done by their apparent indifference. I know, mind you, we still have many splendid men who take great interest in their work, but they for some reason have crawled into their holes, or at least we very seldom hear from them.

"So far as I know, the Projection Practice Committee of the Society of Motion Picture Engineers, of which Harry Rubin is chairman, is today the only collective, organized educational activity, outside of your own work, that is doing any really worth-while work for the advancement of projection. If you know just what the trouble is, will you let me hear from you, either by letter or through your own splendid department in BETTER THEATRES.

This comes from a man deeply interested in projection, and a mighty good friend to the projectionist. He knows what he is talking about and has the best interest of projection and the projectionist at heart. He has briefly expressed some very excellent ideas, upon which it seems to me I can elaborate with benefit to all concerned. First, however, were I to do full justice to the subject it would be necessary to dip my whole typewriter into a vat of vitriol, and that I do not like to do. One feels unable to deal adequately with certain evils without using language of maximum strength.

The underlying cause of present-day indifference (or *inertia*) is, I believe, to be found very largely in politics, which is prone to give rewards, regardless of superior ability in projection work, to those who give aid to the politician.

Politics is ingrowingly selfish. It is the endeavor of men to hoist themselves into places of power and high remuneration, instead of striving to build up projection into a respected profession. Unfortunately, too often the men who are best able to aid in this are not the best men in projection. Their abilities, of which usually they have plenty of a sort, are almost wholly along political lines — *political machine building* — and such abilities are repaid in two ways, namely in money and in power. The practical effect of all this is to give projectional rewards to those who either aid the politician directly or remain quiet while he or they reap rewards, and to leave largely out in the cold such men as offer any sort of opposition.

Very naturally men who hold good positions hesitate to endanger themselves and risk demotion to less important positions by offering opposition, hence the *inertia*. This attitude has been in one way or another expressed to me by men working in many sections of the country.

Some day I may go back through the records of almost 24 years and print the names of those many men who have

Other Articles

In addition to the material on this page, Mr. Richardson's columns of this issue also contain:

New Projectors Are Demonstrated. . . . . Page 18
The Code Discussions. . . . . Page 20
Some Visits in Chicago. . . . Page 21
The Loss of Projection Light. Page 22
Don't Use Heavy Oil on Gears. . . . . Page 23
Should Rear Shutters Be Trimmed? . . . . . Page 24
Value of Frequent Tests. . . . Page 24
Answering Several Inquiries. Page 24

worked with me in the past to improve projection and projection conditions. It will indeed be a roll of honor, for these men all made personal sacrifices (find a politician willing to do that!) and did work for their profession by which all, including their own local union, benefited. For this they received absolutely no recognition from the great mass of their fellow projectionists, too many of whom have an idea that holding a union card and calling themselves "operators" is the beginning and end of just about everything. It is this latter class that really makes the politician possible.

True, occasionally such men as Arthur Gray, who passed away a few years ago, had their work rewarded by acknowledgment. I am very glad to take this opportunity of giving credit to Local 182, of which Thad Barrows has been a leader for more than 18 years, and president for several of them. Local 182 stood by Arthur Gray during his vigorous, active days and throughout the long illness which preceded his death. Local 182 benefited greatly by the progressive pioneer work of Arthur Gray, and be it said to their credit, its members, from president down, were not ashamed to admit it.

With this praise for one projectionist organization, I must turn to the darker side represented by the indifference and opposition of many locals, which has too often resulted in breaking the spirit of progressive projectionists who were ignored or belittled by their fellow members and the politicians. Many of these men found it more convenient just to drop quietly out of sight, doing their own work well, but taking no further part in the advancement of their profession. It is pitiful to know how many good men have been buried in this manner.

It would be very easy for me to name many projectionists who have done much for the advancement of projection, technically and otherwise, who have later dropped all that to become mere organization politicians, almost invariably then to show no further interest in the advancement of projection as a profession. The great majority of them then transfer all their energies to one of two things or to both—getting money or acquiring added power. They cloak their activities in the well known *get-you-more-money* smoke screen, the men failing to realize that years before the politician appeared, when it was far harder to obtain any concessions at all from employers, sincere men, working wholly for improvement of the profession, without *any* salaries, did just as excellent work and got relatively greater results. Old-timers well know that is the *truth*.

Projection has sad need for such men as George Edwards, who for many years placed the betterment of the profession wholly ahead of personal gain. Few men have gone to the lengths Edwards did in this respect, though many others did to a lesser extent.

I deeply regret that many of the later arrivals in projection have used politics in one way or another to shove men inclined to battle for higher standards into the background. That has been often tried with this writer, but up to date it has failed. He stays put and intends to do exactly that same thing until he gets ready to quit. He has a splendid publication and a splendid organization behind him. He expects to remain a cog in that particular wheel until such time as he either is too old to work, or sees no further useful work to do.

And so do I give my opinion as to the cause—or at least one primary cause—of the relative indifference of many, many projectionists to their line of work as a profession. The union has no supporter more stanch than I. But it must rid itself of those interests which have made the work of projection subservient to politics.

Table of Mathematical Values

● Often the projectionist has occasion to make calculations and doesn't quite know how to do it. In looking through one of Audel's old marine engineering books (1918) I came across a tabulation which might be handy. Here it is:

CIRCLES

Circumference equals Diameter times 3.1416.
Circumference equals Radius times 6.2832.
Radius equals Circumference divided by 6.2832.
Radius equals Circumference times .1592.
Radius equals square root of area divided by 3.1416.
Radius equals square root of area times .5642.
Diameter equals Circumference divided by 3.1416.
Diameter equals Circumference times .3183.
Diameter equals square root of area times 1.1284.
Area equals Radius squared times 3.1416.
Area equals Diameter squared times .7854.

SPHERES

Surface equals Diameter squared times 3.1416.
Surface equals Circumference squared times .3183.
Volume equals Diameter cubed times .5236.
Volume equals Circumference times .0169.

METRIC SYSTEM

Milli expresses the 1,000th part.
Centi expresses the 100th part.
Deci expresses the 10th part.
Decka expresses 10 times the whole.
Hecto expresses 100 times the whole.
Kilo expresses 1,000 times the whole.
One Millimeter equals .03937 inch.
One Centimeter equals .3937 inch.
One Decimeter equals 3.937 inch.
One Meter equals 39.37 inch.
One Deckameter (10 meters) equals approximately 32.8 feet.
One Hectometer (100 meters) equals approximately 328 feet.
One Kilometer (1000 meters) equals .62137 mile, or approximately 3280 feet.

NEW PROJECTORS ARE DEMONSTRATED

THE OTHER DAY I viewed demonstrations of two new projectors—one a 35-mm. portable machine, the other one for 16-mm. film. The standard-stock portable projector, the product of the International Projector Corporation, seemed to me a compact, well built, self-contained piece of equipment, giving a well illuminated picture. The sound too was excellent.

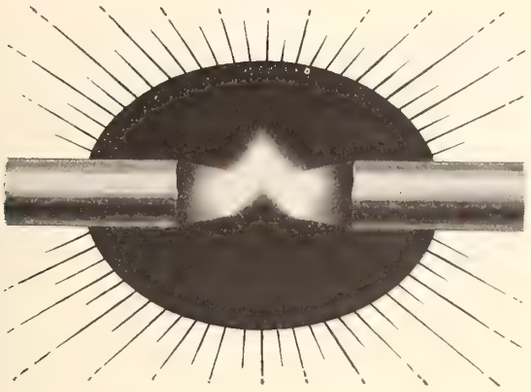
The lamphouse, projector mechanism, take-up magazine sound head and driving motor are all contained in a carrying case 22.5x24x10.5 inches.

In operation the film passes through in a straight path as in professional projectors. There are two glass ports through which it may be observed in its passage through the mechanism. The magazines are capable of accommodating 1,000-foot reels. Later, I am advised, 2,000-foot magazines will be provided.

The upper magazine is attached to the top of the case. It may be easily and quickly attached or detached. It has a tension device to prevent the film from over-running during the course of projection. Provision is made for automatically holding the casing door open, regardless of the angle at which the projector may be, while threading, examining or working with the mechanism. There are no belts, all motive power being transmitted by means of gears. Aside from the intermittent movement, all bearings are of an oil-absorbing composition having bronze as its base. Adequate means are provided for lubrication.

The rotating shutter is located close to the aperture, on the light source side, of course. Its blades and light openings are at 90 degrees. The shutter may be set

An Important Announcement for the NEIGHBORHOOD THEATRE



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Projection lamps, designed specifically for this new carbon, are now available.

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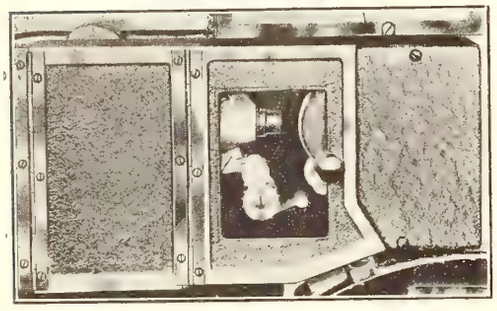

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Model D is very easy to install—no changes in the projection machine need be made. Each sound head is delivered complete—no extras. Syncrofilm Sound Heads are made with the beautiful precision of your watch. Bearings are faced with chromium harder than steel, measured in ten-thousandths of an inch. Syncrofilm machines run perfectly for years without repairs and with little attention.

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merely by removing the guard and altering its position in the usual manner. There is a centrifugally operated fire shutter equipped with a very clever and apparently thoroughly reliable automatic device which shuts off the light instantly in case the film breaks, between the upper and intermittent sprockets. This device automatically resets itself as soon as the trouble is remedied.

The intermittent movement is the standard Geneva type, the cam and actuating pin being hardened and ground on all operating surfaces. It operates in an oil bath. The projector has all the usual adjustments. The light source is a T-20, 1,000- or 1,500-watt lamp, at will of purchaser or user. The motor is a 110-volt, 60-cycle split-phase induction type plant designed for operation at not exceeding 40 degrees Centigrade above room temperature.

The sound reproduction system is wholly by a.c. The loud speaker is of the electro-dynamic type, mounted in a carrying case, the front of which acts as a baffle. It is fitted with a metallic cover. The specifications under which it was designed read:

"The sound response shall be such that when using the standard S. M. P. E. test reel for listening test there shall be no objectionable variation in pitch when reproducing voice or music, and with volume control set at operating gain and projector not running, there shall be no appreciable hum from the loud speaker."

The demonstration of the 16-mm. projector took place at the headquarters of the National Theatre Supply Company. There President Walter E. Green escorted me in to witness the performance of the new Victor Animatophone, a sound-on-film projector designed by Alexander F. Victor. The equipment is in the form of a suitcase about 2 feet long, about 16 inches high and around 10 inches thick. All the mechanisms are built into this case.

This is a 16 mm. job, therefore I do not know as it is up to me to go into a detailed description, but I will say that on the base, very accessible, are the five tubes, just back of which is the amplifier, and on the other side a complete, yet extremely simple, projection mechanism, the three sound reproducing units of the latter being mounted one above the other. The covering of the outfit is in two pieces, both of which are readily lifted off, leaving the whole mechanism bared and the whole "outfit" within convenient reach of the projectionist. In the left side of the cover is the loudspeaker. This cover is taken away and set behind the screen.

THE CODE DISCUSSIONS

CONCERNING the code discussions in the national capitol, it is very possible the I. A. now feels some regret that some of its local unions have been permitted to refuse to accept into membership *competent projectionists* working in small towns and villages located in territory over which they assume jurisdiction.

I have for years insisted that such men have the *moral right* to expect to be taken into membership upon proper application. Certainly the situation would in some respects have been very much more favorable to the I. A. side of the argument had this been done. Hindsight is better than total blindness, but foresight is very much better than either.

Charges nothing less than sensational were made before the assemblage by a certain exhibitor of Atlanta, supported by an editorial in a Chicago daily paper, against the methods of operation put into effect by some unions. These charges were ruled out as having no right place in the code discussion. Their makers were referred to the United States Attorney General. Just what the ultimate outcome will be cannot of course be predicted.

As to the matter of contracts existing between exhibitors and local unions or individual projectionists prior to the time the code went into effect, it is rather difficult to see how those entered into in good faith can be held abrogated. My guess is that no such attempt will be made. Just how the semi-ban on strikes will work out we also must wait to find out. It is futile, and even rather silly, for even the most wise to speculate on such things, as some have already done. We don't know and possess no knowledge enabling us to do anything more than just plain guess, and in such matters one guess is as good as another.

To me it would seem that the two-man shift matter, which was promptly placed in the discard, was far from well presented. I believe that had it been laid before the assemblage in better form it would have gone through with flying colors, though not in quite such ambitious form as planned. It would nevertheless have secured all that could be reasonably demanded. In the end it is always best to demand from such a body only that which will stand examination in broad daylight. If too much is asked from such a semi-governmental body, look out! The final decision will probably yield nothing at all.

Then, too, the discussion of competitive advantages of two theatres equal in every way, one employing a two-man, and the other a one-man shift, was rather absurdly inadequate. It was all based upon the amount of money paid per day or week, which of course covers only the exhibitor's side of the argument. I am unable to find even so much as one word in the printed account tending to justify this expenditure as showing that the one-man exhibitor may in the end pay out a large part of that "saving" in excessive replacements and repair bills—in fact, very possibly all of it. Not a word, so far as I can discover, about this highly important factor on the projectionist's side of the question.

Still another matter that, it seems to me, was given entirely too little attention, was the adjustable winter-summer wage scale. If the code is to set up wage scales, then certainly it must, in the very nature of things, make two of them, one for summer when business is usually below normal, and one for winter when business is brisk and

exhibitors can well afford to pay good wages. But that is not all, for such scales must be differently applied. In some places the big business is in summer; in winter it is "dead."

Exhibitors seem to feel the code agreement proposes to set up fair and equitable grievance boards to settle labor disputes. That is all very well, but "fair" men are hard to find. Men who have real understanding are usually actively engaged on one side or the other, hence, whether they mean to or not, they automatically "lean" more or less one way or the other.

Pages might be written on this subject. Pages have, in fact, been written, all of which may be interesting to read, but after all have absolutely no value, and may even work injury by giving what afterward develops to be a false impression. However well any one may intend, it is all a pure guess just now. The code is an experiment. We must wait to see how it will work out, hoping for the best. Both exhibitor and projectionist are now confronted with a proposition that can be effectively fought out only by argument. We must just watchfully wait to see what happens. In effect, the United States Government is in charge, and neither exhibitor nor projectionist nor even producer can be expect- to fight that institution very successfully. Let us then trust no one will have reason to want to fight, and that the future will be at least reasonably satisfactory to all concerned.

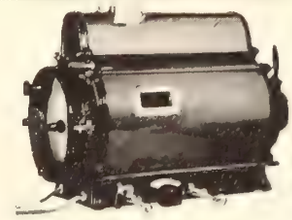
SOME VISITS IN CHICAGO

AFTER THE SESSIONS of the S. M. P. E. convention in Chicago, I took a little spin around to visit a few Chicago makers of projection equipment.

Down on West Adams Street I located the J. E. McAuley Manufacturing Company and had a chat with Mr. C. A. Hahn, general manager. The McAuley Company started in 1918 in a small factory, manufacturing arc controls. By careful attention to business, and advancing as the motion picture business advanced, in the improvement of their various equipments, this company today puts out a series of reflector type arc lamps that is found in theatres all over the United States, Canada, Europe and South America. Without intending to throw any bouquets, I am very glad to add my testimony to the fact that the McAuley equipment has always been good equipment and it is today among the best of its kind.

The company is now in the throes of getting out equipment to handle the much-talked-of new alternating current arc, introduced by the National Carbon Company. In this equipment they are making one radical change: instead of focusing the light by moving the positive crater, it is focused by moving the reflector assembly nearer or farther away from the crater. The advantage of this, so Mr. Hahn tells me, is that it very greatly simplifies construction.

I want to pay a very real compliment to J. E. McAuley and his associates. They have built up a splendid business on the



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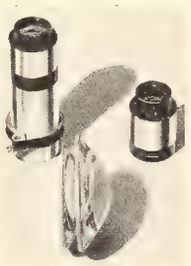
Of course you wouldn't. Faster camera lenses, better films and finer lighting stamp 1929 productions as out of date.

Changes just as great have taken place in projecting equipment.



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Without this new lens you are handicapped. With it you can show sharper, brighter pictures that are clean right to the edge of the screen. You can rest assured that no one is putting on a better show than you are. Remember—just one more patron a day pays for a Super-Cinephor in less than a year.

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solid rock of excellence in planning and construction. Peerless equipment will be with us for a long time to come. Incidentally, they advise me that their business has shown a decidedly upward trend during the last sixty days.

From McAuley's I traveled westward to the office and factory of The Enterprise Optical Manufacturing Company on Lake Street, where I first had a conference with W. H. Hirschfeld. Mr. Hirschfeld has been with Enterprise (Motiograph) for many years, and is an assistant of one of projection's pioneers—Mr. O. F. Spahr, who heads the Enterprise company, with whom I also had a most pleasant and, I hope, constructive chat, one of the topics of which was the adaptation of the Motiograph base to all soundhead designs.

About six months ago Enterprise put out an extended frequency sound set which Mr. Hirschfeld advised me has given remarkably satisfactory service. Examining it, one is impressed with the ruggedness and simplicity of the assemblage, the whole thing being contained in a cast iron casing 7 inches high by 15 inches long by 10 inches deep, or wide. On top of this casing is mounted the projector mechanism. The photo-electric cell and everything in connection with the soundhead except the Exciter Lamp ammeter is contained in this box, the ammeter being mounted on the door of the exciting lamp compartment. This same soundhead, minus the later wide range improvements, has, Mr. Hirschfeld advises me, been in use in theatres operating fifteen hours daily for a period of 2½ years without part replacement or trouble. Fundamentally, the mechanical arrangement of the soundhead is the same as it was before the wide range optical and other improvements were added.

As to the Motiograph projector, I have already expressed my views with regard to it, to the effect that it is well planned, well constructed and highly efficient. I am now advised by Mr. Spahr that Motiograph is now being designed in a new model, which will shortly be available, to accommodate any type of the various sound heads. This is particularly interesting in view of the fact that many exhibitors have faith in certain sorts or makes of soundheads, some of which could not be attached to the Motiograph projector. It seems to me that Mr. Spahr's judgment in this connection is most wise.

The soundhead contains some points well worthy of detailed description. For example, there are two exciter lamps, means being provided for almost instantly shifting from one to the other. The solid brass socket of each is so arranged that the lamp filament may be raised to the proper height, placed perfectly square with the axis of the optical train, and locked into position, whereupon, after locking, means is provided for further finer adjustments by turning a knurled thumb screw held by a spring impinging with the various identations on the circumference of the thumb screw. Each identation means an adjustment of one half-thousandth of an inch, so the projectionist is enabled to adjust his exciting lamp easily and with a very high degree of accuracy.

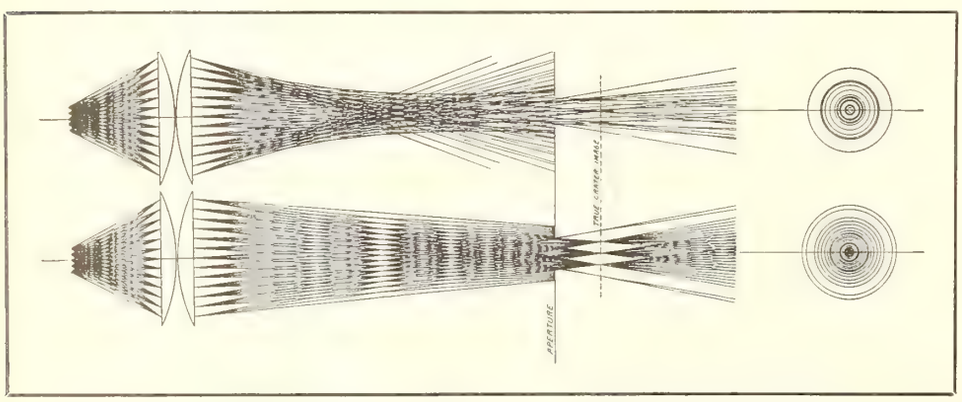
The sound sprocket shaft is carried on ball bearings, which means that wear is reduced to an almost irreducible minimum. The film passes down over the sound aperture in a slight curve, which has the effect of holding the sound track taut against the sound aperture. The right, or sound track, edge of the film impinges against two hardened steel rollers carried on ball bearings. On the other side are two similar rollers held against the film edge by light springs, so the sound track is always held exactly in one position with relation to the sound aperture.

The optical unit is set at the factory and is sealed into position. The film comes down out of the projector mechanism and passes under a roller, termed an automatic gravity tension rollers, its purpose being to maintain perfect tension of the film at the sound gate. The photoelectric cell is contained in a small copper shielded housing immediately in front of the sound gate aperture.

To this it might be added that all the various sprockets, gears and mechanical parts of the soundhead are carried on a center frame casing to insure alignment and ease of removal, since merely by loosening four bolts, the whole assemblage can be pulled out of the case.

On the front of the casing is mounted a device which eliminates the need for a fader—or perhaps I might better say it is a mechanical fader. Between the sound gate and the photoelectric cell is a two-wing metallic shutter controlled by a dial. The face of the dial contains fifteen numbers. As the dial is rotated to the left, this shutter is opened, so that more light is permitted to reach the photoelectric cell, or vice versa; if it be rotated to the right, then the light is reduced and may be entirely cut off from the photoelectric cell. The Motiograph people claim there can be no possibility of electrical trouble and absolutely no loss of frequencies through electrical resistances. As to that, of course, I cannot at this time express an opinion, except to say the claim is at least certainly not unreasonable. Moreover, Mr. Hirschfeld advises me the thing has been proved at the factory by exhaustive experiments and tests.

I examined some of the individual parts of the soundhead and was impressed with the rugged construction and excellent workmanship—notably of the gears, of which there are only two in the soundhead, one on the sound sprocket shaft meshing with one on the hold-back sprocket shaft. These have a face at least a half-inch in width. One gear is of bakelite construction, and the other of steel. All other parts are designed in like proportions, with all wearing surfaces and sprockets hardened.



Here are two sketches worthy of comparison by the projectionist. The upper one indicates a light beam projected through condenser having spherical aberration, while in the lower sketch is shown a light beam projected through a condenser lens which has been corrected for spherical aberration. The effect in the upper drawing is somewhat exaggerated for purposes of clarity.

THE LOSS OF PROJECTION LIGHT

FROM a Midwest city comes this letter: "Dear Old Friend: For I feel I may call you that—it has been about ten years since I last appealed to you and remember that I received valuable information and a straight-from-the shoulder talking to which riled me some but did good. I have followed your writings in the old Moving Picture World and your Comments in BETTER THEATRES continuously, and always with benefit. I oblige my projectionists (two of them) to prepare answers to all 'Bluebook School' questions. It has taken considerable of the swelling out of their heads, for very often they find they are wrong when finally the correct answer is published.

"I have a 900-seat theatre which I manage myself. I have several competitors and therefore ask that you do not publish my name or location if your answer to what I am about to ask be printed. The problem is this:

"I have a Peerless reflector condenser lamps. They are kept clean and in first-class condition. Two other theatres near me have the same lamps, keep them in no better condition, use exactly the same amperage and get a much more brightly, illuminated picture. Can you give me some hint as to what is wrong with my lamps?"

Certainly after your kind words it is up to me to go into this matter at some length. The space will be well used, however, since this is a matter upon which many projectionists, exhibitors and managers apparently need instruction. One pos-

sibility for loss in the lamp is wrong distance from light source to mirror. But in the Peerless condenser lamp, if the beam of light is of such diameter that it just fills the condenser without any over-lap, then it is correct, assuming, of course, you have not installed a mirror different from the one that came with the outfit. The next source of possible light loss is at the spot, which must be carried at the smallest possible diameter consistent with correct screen lighting. A spot too large is a terrific waster of light. Next comes the projection lens, where much light may be wasted if the beam does not all enter the lens. All these points you yourself may check up.

And now I come to something that is treated with more or less unintelligence in very many theatres. Many screens that are really amply illuminated seem dull and poorly lighted. The picture thereon is without contrast. The blacks are gray, and the various shadings of photography are far from what they should be. This situation may be due entirely to too much light reaching the screen from sources other than the projection lens. Remember this: Such light reaches all parts of the exposed screen. It therefore falls not only upon the whites of the picture, which it has no appreciable effect upon, but also upon all blacks, which it turns to a more or less pronounced gray, and upon all minor shadings, reducing their value.

All that is very evident once it is given proper consideration, but in, oh, so many theatres, and I suspect in your own, my friend, it receives just about no consideration at all. We find auditoriums lighted more than is necessary, with absolutely no attempt made to shield the screen from either direct rays of either the auditorium lights, or rays of light reflected from various objects in the auditorium, some of them quite close to the screen.

Now, when you have checked up on the various points named with regard to projection itself, take a good look at the auditorium. My own guess is that the trouble lies there, and your screen is just as well illuminated as those of your competitors, but they are not killing screen illumination with extraneous light.

First of all, reduce your auditorium illumination as far as seems permissible, then protect the screen from direct rays from the lamps. If they are covered with some sort of indirect lighting globe, my advice is to shut off the rays from the screen side of all fixtures, so far as you can without too much injury to appearances.

Some time ago a projectionist kicked to the manager about light from the fixtures reaching the screen. He was told to fix the matter up if he could. The projectionist was a man of ideas. He painted the screen side of the lamp in one fixture black. He lined the screen side of the interior of one globe with black paper, covering about one-third of the diameter of the globe. A third globe was treated by painting its interior, on the screen side, with transparent amber, shading from rather heavy at center (facing the screen) to a light tint at the sides. The manager selected the latter and had all fixtures painted thus. I have been told it was quite a pleasing effect. Anyhow the picture looked very much better, so I was told.

Aside from the auditorium lights themselves, go in front of the screen, with the house lighted normally for projection, and see how many spots of brightness (not glare spots, but spots of brightness) you can see. Each one that looks fairly bright from the screen is reflecting light to it, you may be very certain of that. In one way or another do away with those spots that reflect light to the screen, so far as is possible at least.

I cannot say positively of course, but strongly suspect direct and reflected light is the real cause of much, if not all, of your trouble—as it is in many theatres.

Consider carefully the fact that a motion picture is nothing more or less than a mass of shadows and light of varying density. This being the fact, it follows that any light falling indiscriminately upon them all, or any massed portion of them, will reduce their contrast values. For an exaggerated example, project a picture, turn on all the house lights and watch the picture fade and become "flat" and dead. This will happen when any light reaches the screen other than that from the lens, in exact proportion to the amount of such extraneous light. Let me know, won't you, whether or not you find upon investigation that I have analyzed the matter correctly.

DON'T USE HEAVY OIL ON GEARS

I HAVE asked projector manufacturers to cooperate with me in setting up a definite, easily applied test that will enable projectionists to demand an overhauling of projector mechanisms, the demand being backed by this department. In the course of the discussion, the subject of lubrication for the projector mechanism gear train came up. I had lately been advising the use of a fairly heavy oil for this purpose, based upon the ground that it would work out rather rapidly and thus combine adequate lubrication with a slow but effective washing of the gear teeth, since the oil working out would of course carry with it all dust and grit, which a heavy grease would only do very much more slowly.

In this I was "called down" by the engineers, who assured me a light oil of good quality was much better. Said they, "With regard to the use of a heavy oil or grease for gear lubrication, we must direct your attention to a serious trouble we have experienced during the past few months, caused by projectionists using a heavy oil on mechanism gearing. Mechanisms have been returned to us so gummed up that it is impossible to operate them with the hand crank. This heavy oil has been found even in the bearings."

All right! We must accept the word of these gentlemen, but warn you that if a thin oil is to be used it certainly must be of excellent quality, else the gears—and bearings, too, for that matter—will wear

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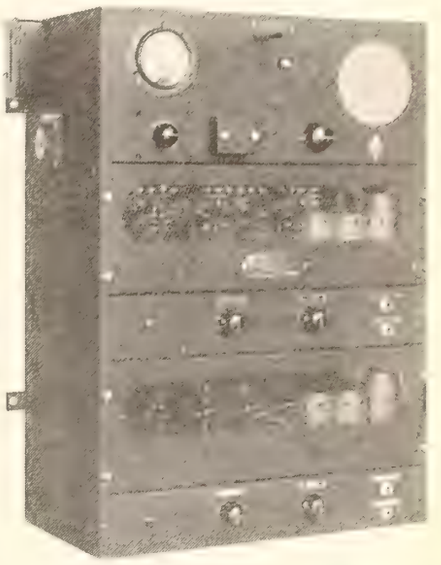

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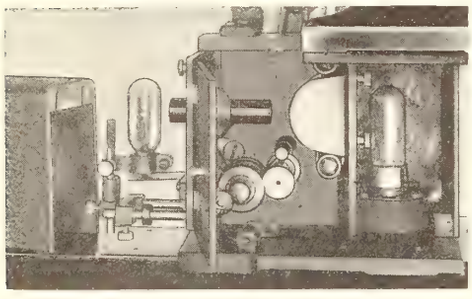

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rapidly. However, it nevertheless bears out my own recommendation in the matter of oil, except that I made a mistake in specifying a *heavy* oil. Anyhow, if the thin oil be of high quality it will certainly fulfill all lubrication needs, provided a reasonably ample amount be used, also it will certainly wash away the dust and grit gathered from the air more rapidly than would the heavier lubricant.

My advice, therefore, is changed to: For lubrication of gears and bearings, use a high grade, rather thin oil. One or, at most, two drops is ample for any projector mechanism bearing, but for the gears use plenty, remembering that by *plenty* I do not mean the gears are to be given a bath. Use judgment and common sense. I would call two drops sufficient for a small gear, and possibly four or five for the largest, oiling after perhaps each two hours of operation of the projector.

I would appreciate it if some of you would give me your ideas as to approximately how much oil is required to lubricate the gears adequately, and how frequently it should be applied.

SHOULD REAR SHUTTERS BE TRIMMED?

JOHN L. BLAINE of Mobile wants to know, "Is it necessary for the projectionist to test and trim the rear shutter, as was necessary with the old sort? Also, will you be good enough to tell me whether or not you would advise the purchase of (he names a certain sound equipment unknown to this writer)? I can save quite a bit of money if you think it will do. I want to thank both you and BETTER THEATRES for the great help you are to us. I don't know how many times I have solved some trouble by digging through back numbers of your department in BETTER THEATRES, and the Bluebook School has been a great help to my men in three theatres located near Mobile."

As to trimming rear shutters, it should be unnecessary. The old shutter master blade had to cut through a light beam of varying widths under different local conditions. The rear shutter cuts through approximately the same diameter of light beam, regardless of local conditions. Of course, there really is some little difference as between a far-away 4.25-inch diameter condenser, or a far-away small diameter mirror, and a large-diameter close-up condenser, but except under extreme conditions it doesn't really amount to much.

It therefore is possible for projector manufacturers to reduce the shutter master blade to its lowest practical width and have that width serve all conditions very well. Presumably all manufacturers do this.

VALUE OF FREQUENT TESTS

DALE DANIELSON, projectionist at the Main Street theatre in Russell, Kansas, writes, "Those who have had the pleasure of working with W. E. wide range equipment should test the output of each sound projector on the stage frequently. Such tests should preferably be made while music is being reproduced.

"In theatres not having a test reel available, an excellent substitute may be secured by watching for a good orchestral recording. Clip a piece six or seven feet long and splice it in a continuous band. So thread this into the projector that it does not attach to the intermittent. This will serve very well and will last indefinitely. The output of each of the three types of speakers (woofers, middle frequency and tweeters) may then be checked in the conventional manner. This will work out with any sound system.

"As to securing the necessary film, I did not mean actually to cut it out of a production, except for trial to make sure it is what is needed. Then replace it and send its price together with an order for a replacement strip to any exchange."

In this connection I would like to point out the fact that there is now a regular test reel available to any theatre. It is a reel got out by RCA under the direction of the Projection Practice Committee of the Society of Motion Picture Engineers. Particulars may be had by addressing the Society of Motion Picture Engineers, 33 West 42d street, New York City. If properly used this reel will last indefinitely. With it provision is made for test of various sound frequencies separately from highest to lowest—testing for movement of picture as a whole, lens aberrations, travel ghost and other things. It is recommended that this test reel be obtained by every theatre. It is being sold at cost, at least for a time.

I have but one objection to Brother Dale's remarks; namely, do not clip out the part selected. Make your selection after running perhaps several selections several times, carefully noting, in writing, exactly what it is. For example: Production (title), Reel No. 2, 210 feet from end of title, seven feet of following action. Distance from title may of course be determined exactly by running through projector and counting revolutions of crank shaft.

Such a test would be all right merely as a speaker test. However, the S. M. P. E. reel does a very great deal more than that. It is not a reel designed particularly to test the speakers in general, but to test various other elements. With it, for example, the manager and projectionist may determine exactly what frequencies are coming through, and what ones are not. The reel contains spoken captions directly just how each of its various elements should be used. The Projection Practice Committee has been working on it for more than a year.

ANSWERING SEVERAL INQUIRIES

SEVERAL INQUIRIES have come from a North Carolina projectionist, whose name is omitted for obvious reasons. He writes:

"I consider myself lucky never to have had to call upon you in the past. I have

three problems I want your help on now, however. First, we use vaudeville for part of the show at times. Have a very poor spot lamp. It is an old Brenkert, 50 amperes a.c. I have two rectifiers that will deliver 15 amperes d.c. at 30 volts each. Would one of these give me sufficient illumination on a 75-foot projection distance? What combination of carbons should I use? Where may I secure a new condenser for the spot? How may I prevent the condensers from breaking from heat?

"Secondly, our picture is 18 feet wide. We want to put on a mask that may be opened out to accommodate a large picture —one 20 feet wide or wider. Is there any way of building such a device so that the mask change can be made almost as quickly as the changeover?

"Thirdly, I must make all repairs on the projectors. I often find it difficult to secure what I call a good fit in replacing an intermittent star of a Simplex. Please advise me as to the best method of doing it."

Answering your first question, you might get satisfactory results by connecting both rectifiers in parallel. To do this you have only to connect both positive terminals to the other wire of the circuit. I don't believe you would be satisfied with a 15-ampere spot. Possibly not with the 90-ampere one. Try it out, anyhow. It won't cost anything to do that except a little wire and labor. Use a 5/18 inch positive, and a 5/16 inch negative carbon, both cored. Heat-resisting lenses will stop breakage. I will have a spot lamp manufacturer write to you about lenses.

As to your second question, I doubt if you would be able to construct a satisfactory adjustable mask. It is quite a job. Better to buy an expertly designed and sturdily constructed masking mechanism from a manufacturer of such product. You can check through Better Theatres advertisements, or employ the services of the Better Theatres Catalog Bureau.

As to your third question, you may advise your employers for me that it is certainly not advisable for the projectionist to attempt such a job as installing an intermittent star. Intermittent movement parts are fitted in ten-thousandths of an inch. What possible chance has the projectionist working without suitable tools (and no projectionist would have tools suitable for such work) to do a job like that?

You spoke of having seen fine sandpaper and then emery used in fitting the actuating pin to a star slot. My dear sir, not only would the pin and slots both be badly damaged by such procedure, but also the sand and emery would be driven into the surface of the metal and very soon, extraordinary wear would take place.

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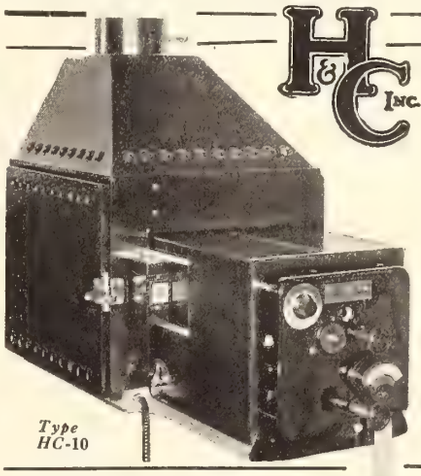

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The Question:

WE ARE attempting to improve the decorative scheme in our theatre which is a neighborhood house seating 800, 500 seats on main floor, and 300 in balcony, and is at present of the semi-Spanish atmosphere. Therefore, will you please give me the benefit of your suggestions in creating a pleasant change, and put me in touch with some competent decorator that could estimate, and handle the work without a lot of structural changes, and at reasonable cost.—W. S. W.

The Answer:

I AM at loss how to answer your inquiry properly, not knowing the exact design or treatment of your house. But since you state it to be of a semi-Spanish atmospheric design, I do not think that you will have much trouble in changing the decorative scheme.

If you want to make a complete transformation why not treat the scheme in a modern style. If the ceiling is in a sky effect, as in most atmospheric theatres, you can either leave it the way it is or redecorate it entirely. I think a modern atmospheric treatment would be something unique, and in that case you will only have to redecorate the walls.

By replacing some of the statuary, removing some scrolls and shields and using different light effects for niches, you may be able to obtain a complete transformation without a great deal of structural changes. Of course you will have to change the lighting fixtures to conform to the style which you decide upon executing.

Any competent theatre decorator can furnish you with estimates of cost and submit sketches to you for your approval, and the cost should be rather reasonable at the present time. I am sorry I cannot recommend to you some decorators, as this is against our code of ethics, but no doubt they will communicate with you as soon as it becomes known that you are ready to redecorate your theatre.

●

The Question:

AS A SUBSCRIBER to BETTER THEATRES and MOTION PICTURE HERALD and now a projectionist, I am writing you for a building plan. I am contemplating a theatre in a town of 2,400 population, with seating capacity of 300 or 350, and wonder if you have a building plan that would give me complete details for such a building. Let me hear from you as soon as possible.—F. G. W.

NOTE:

IN THIS department Better Theatres will be glad to answer questions pertaining to the preliminary consideration involved in the planning of a new theatre or in the remodeling of an existing one. Only requests for ideas will be answered, since this department cannot assume the practical functions of an architect. All communications intended for this department should be addressed to "Better Theatres," 1790 Broadway, New York. They will be answered in this department. None will be answered by mail. Although only initials will be used in signing the questions published, it is a requirement that all letters bear the signature and address of their writers. The replies will be prepared personally by Mr. Hulsken, who is a practical architect and a member of the American Institute of Architects.

The Answer:

SINCE THIS department cannot furnish you with sketches or plans, I will try to give you a compact description of such a theatre as you are contemplating. For a 300-seat house I suggest a center bank of 13 seats with a wall aisle at each side. This would establish the width of the auditorium as 30 feet. It will require 23 rows of seats. Figuring them at 2 feet, 6 inches from back to back, this will require 57 feet, 6 inches. To this must be added 5 feet for cross aisle or foyer, and at least 15 feet from front row to stage or apron, making the auditorium proper 77 feet, 6 inches. For lobby, apron or stage, add at least 25 feet more, so the size of the lot should be 30x103 feet. This is the most economical plan I can suggest to you.

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The Question:

WILL YOU please give me some information regarding the requirements necessary, according to the New York State Law, for a small moving picture house. I have in mind one hall on the second floor that might be rented for this purpose, and another on the first floor that might be a little more expensive.

I would also like to know something about the rules regarding the seating (fixed chairs or moveable), cost of projectors and sound attachments; also the number of seats that might be fixed in a hall 25x40 feet, and another one 30x60 feet.

I endeavored to get this information from different sources, but was unable to get definite information regarding the cost of the set-up of a small moving picture house, so I inquired of some of the houses in Syracuse and was referred to you by two of the proprietors. I should surely appreciate it if I could get this information through your publication.—E. F. C.

The Answer:

I ADVISE you to write to the Department of Labor, State Office Building, Albany, N. Y., and ask for a copy of the State Standard Building Code. Also request them to have the inspector of the Syracuse district consult with you. However, I believe that the city of Syracuse has its own building inspection department. They can give you all the necessary information. This would be the proper way to proceed. Even if you are not going to do any remodeling you will need a certificate of inspection of the premises, and if you do remodel you will need a certificate of compliance. If you are going to use the second floor hall it will come under the classification of assembly hall.

Code Rule 308 states: "The enforcing authority shall determine the number of persons which every place or public assembly may accommodate. Such capacity shall be determined as follows, etc."

Rule 310 states: "No place of public assembly shall be permitted in a building any part of which is used as a garage, dry cleaning establishment, nor any other use that the Industrial Commissioner may deem hazardous."

Rule 321 states: "All seats in the auditorium or tiers shall be firmly secured to the floor. Provide not less than 30 inches from back to back, measured horizontally. There shall not be more than 14 seats in any row extending from one aisle to another, nor more than 7 seats in any row extending from an aisle to a wall."

If you have to choose between one hall on the second floor, and one on the first floor, by all means select the first floor hall, even if it is a little bit more expensive, as in the average motion picture house it is hard enough to have the public use the balcony.

The cost of a projector and sound attachment depends upon the type adapted to your purposes. We suggest your writing the BETTER THEATRES Catalog Bureau for specific information.

A hall 25x40 feet will seat 154, and a hall 30x60 feet will seat 294, after taking off three feet all around for aisle space, and figuring 20 inch seats, 30 inches back to back.

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The Question:

I AM A student at the Colorado Agricultural College and have a problem of designing a theatre of the approximate size given in the accompanying sketch. The theatre is to have a seating capacity of about 900, 585 on lower floor. If you can give me some information on the above I would appreciate it.—A. V.

The Answer:

AFTER CAREFULLY looking over your sketch I will make the following suggestions. You state that the seating capacity is to be 900, 585 seats on the lower floor, and the balance in the balcony. Change this to 600 seats downstairs, and 300 seats in the balcony, for the simple reason that most theatre codes require an extra exit over 300 seats. Why go into that expense for an extra 5 seats, as already two exits are required for the 300 seats? I think that 250 seats in balcony would make a better balanced house.

The location of the exit doors on your sketch for the lower floor is faulty. It requires three double exit doors. Two of them should be located near stage on opposite sides, and the other one near foyer wall most convenient to exit court or alley.

The auditorium plan according to your sketch is 60x78 feet, just about right for 600 seats. But a few more additional feet will not hurt, as you provided plenty of space for the lobby and foyer. Make the proscenium arch as wide as you can—35 feet will be about right. The balcony railing, I am afraid, is too close to the stage. Why not build part of the balcony over foyer. It will save you money in construction, as you do not need a 30-foot ceiling in foyer. You can vault the ceiling and still have enough ceiling height. Make projection room at least 12 feet deep. Height of stage from floor to gridiron, if you plan for same, should be twice the height of the proscenium plus 6 feet. A 28-foot or 30-foot proscenium arch will do for your theatre. Curve the wall between auditorium and foyer at auditorium side to conform with the radius of the seats, and place doors at the end of the aisles.

●

The Question:

WE ARE planning a new theatre for this city and wish to get all the information we can on the best place to buy our equipment. We plan to use the new seating plan, level or reverse slope, and would like some information on this matter if you are in a position to give it.

The building to be remodeled is of brick with concrete floor. By removing the floor of the room above we will have a ceiling of about 30 feet, a width of 40 feet, and a length of 110 feet. We plan no stage.

By taking out some of the end wall and placing our screen outside the building, and properly closing it in, we can get an additional 20 feet, which, I believe, will enable us to seat up to the present back wall. The front wall must, of course, be taken out and a new entrance and lobby constructed.

Anything you can do or say that will help in this matter will be greatly appreciated. I have been a reader of the HERALD, especially BETTER THEATRES, for a number of years, and will say that it fills a very urgent need in the motion picture field.

This is my first venture in business for myself, having been a projectionist for nearly 16 years. I have a partner who is doing most of the financing, but the managing and opening will largely be left to me.—G. A. W.

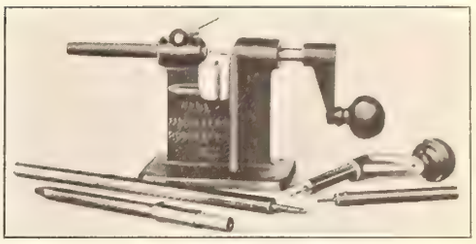
The Answer:

WHEN YOU state that you plan to use the reversed floor slope in your theatre, you indicate that you refer to the method proposed by Mr. Ben Schlanger, New York architect. I discussed this method in a previous issue of BETTER THEATRES.

If you plan to start the slope of the auditorium from the foyer level and proceed upward to the stage, it may conform to the code. However, should the floor slope from the stage (or screen platform) to the foyer level (without taking into consideration the foyer level in the first place) the level of the foyer may come below the street level, which is not allowed by several codes. Therefore it would be a good plan to consult with the authorities before proceeding with your plan.

I do not know of any reason why you should not incorporate this innovation in your plans if it seems adapted to them. It is, however, a new thing in practice, and I advise you to make further inquiry among theatre operators whose theatres have the reversed floor slope or write to Mr. Schlanger, who can be reached in care of this publication.

By taking out a rear part of the rear wall you state you can gain 20 feet, but you must also figure space for the horns, so place the back of the first row of seats at least 10 feet back from the rear wall. Make the opening in this wall wide enough so as not to obstruct the sightlines of the seats near the walls. I advise you to build flare walls from each side of this opening extending 15 feet along the side walls. You need them for the ventilation ducts and exits. Do not make this opening less than 30 feet wide. The maximum seating arrangements can be obtained by placing a center bank of 13 seats with aisle on each side, with wall banks of three seats.



Syncrofilm

Carbon Saver

Twenty per cent of last year's carbon costs is how much? That is what we are offering you now. Syncrofilm's new Carbon Saver can easily cut down this year's carbon expenses twenty per cent; most probably more.

The machine is very inexpensive; will pay for itself in sixty days in a large theatre. It is extremely simple; is strong; is made with the famous Weber precision. Prepares both sizes of carbon.

Ask your supply house to show you one or write us.

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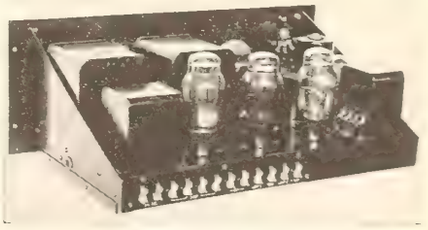
The "BESTOMATIC COLOR SPOT" is a 500-watt baby spot with a self-starting motor operated color wheel with 7 colors. Colors can be changed 1, 2, 3 or 6 times per minute by means of a simple adjustment. Lamp adjustable for spot or flood with ample cooling for 500-watt bulb. Complete, less bulb, for A.C. 60 cycle, 110 volts, $25.00. *Write for literature or see your dealer.*
BEST DEVICES CO.
200 Film Bldg. Cleveland, Ohio

AMPLIFIER



Type 18-A for theatres from 300 to 2000 seats
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Unit complete from photo cell to speaker. New type 21-A DE LUXE DUAL CHANNEL system.
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Enthusiastically endorsed by hundreds of leading exhibitors, proven through months of hardest usage **LINCROPHONE** offers to-day what is probably the simplest and finest sound on film equipment on the market, especially made for those who want a better product than they can buy outright at a price only a little more than the cheapest.

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127 Pleasant St. Utica, New York

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Motion Picture Patents My Specialty

PATENTS

William N. Moore

Patent Attorney

Loan and Trust Building
Washington, D. C.

The first important step is to learn whether you can obtain a patent. Please send sketch of your invention with $10, and I will examine the pertinent U. S. patents and inform you whether you are entitled to a patent, the cost and manner of procedure. Personal attention. Established 35 years.

Copyright your play $5.00
Trade-Mark your goods or titles $30.00

The Goal of Theatre Management

(*Continued from page* 10)

strategy or approach are conducive to greater benefit or more individual thinking on the part of managers than to follow some such policy as this one suggested.

INDIVIDUALISM, NOT STANDARDIZATION

An artist who sits in front of a rose to paint it generally ends up with a very poor imitation of that natural rose. When the real rose is actually compared with the painting, the painting generally suffers by the comparison. But the artist who takes a rose and studies it from all points of view carefully, then puts it out of sight and proceeds with paint and brush to create a rose, that painting is not a copy, not an attempt to equal the handiwork of nature. The artist is truly an artist because he creates a thing of beauty from within *himself*. So with a theatre manager. Continued and repeated efforts to create, out of material from all available sources, campaigns which are individual and methods which are distinctive, is bound to develop a man into a fine manager. So a manager becomes a good manager, then a superior manager, and finally, a great manager as he becomes capable of creating that which is suited to bring maximum results to his particular theatre. Such managers are coming into their own during this period of theatre operation into which we are entering at this time.

A manager, through study and reading and personal contacts, must keep abreast of the developments of the industry. All the information possible on *pictures, personalities, music, shows, staging, lights, projection, sound, maintenance, ventilation, publicity* and the *care of a theatre* become the media for individual self-expression in this industry. What use is made of these tools will determine the ultimate success of the manager.

There are no rules-of-thumb for successful theatre operation that can replace the intelligent application of a theatre manager who completely loses himself in the job of providing a very necessary element of community life. Any endeavor which supplies a necessary element of community life—and entertainment and diversion is such an element—is unmoral unless it returns a profit to all concerned in proportion to the importance of their part in the risk, the hazard and the chance taken.

The risk and the hazard taken by the manager is somewhat greater than has been generally acknowledged or recognized to date. However, quite a number of the bigger and finer minds that control this industry are beginning to realize the necessity of providing an incentive for managers, by plans to permit managers to participate in the profits which are created as the result of their efforts. This idea can be furthered more rapidly by the demonstration on the part of the managers of their ability to create, to initiate and to carry through every worthwhile detail in the operation of a theatre.

Constructing Theatre Advertising

(*Continued from page* 6)

original, the theatre manager has to consider (1) adaptability to the requirements of the determined copy arrangement, (2) adaptability to the *feeling* of the copy, (3) adaptability to the patronage to be appealed to, and (4) adaptability to the publication to be used.

The first consideration imposes certain limitations of size and shape. The second calls for a certain style and theme, exploiting the star, the idea of beauty, the thought of delightful make-believe, of power, of music—whatever *emotional appeal* you are selling.

The selection advised by this second consideration may then be influenced by the third—for even though you may be selling a stark, vigorous melodrama of gangland, your community may be largely limited to people of somewhat conscious refinement, families pretty careful not only about what they see themselves, but about what their children see. Even men in such communities wince now and then to the over-bold. This, of course, is a single example—similar factors frequently operate in other kinds of situations, and it should be remembered that a picture is always stronger than words.

Adaptation of illustrative material to a periodical advises some regard for the quality of paper and printing to be expected. In the exploitation of a star or a scene, halftones are commonly indicated. Some newspapers (confined as a rule to the larger cities) can print halftones quite clearly, so that they retain much of their original pictorial appeal. A great many newspapers, however, lose considerable detail, while others are equipped to achieve little more than a black smudge.

LINE-DRAWINGS

Allowing for exceptions in specific cases, it is probably safer to depend on line-drawings for the average newspaper advertisement. They are not only sure to print well under almost any conditions, but (as the writer believes) they have more *life*. This is probably because there are definite lines, a flow, giving the whole illustration movement. Moreover, the artist himself has had a certain feeling for his subject, and (if he is a good one) has got that feeling into his composition. In short, he has probably emphasized just what you yourself wish to emphasize. If selected from the press book, a line-cut will have

been Ben-Dayed to give it such tones as are desirable.

PROVIDING FOR OTHER ELEMENTS

The name of the theatre (usually in the printing form of a *logotype*—lettering cast into a single block of metal) may be given varying positions, of course, depending upon the pattern of the advertisement. Few occasions, however, will advise against either a top or bottom position, and the headline of the message will usually advise the lower one, with its exact position being preferably in direct line with the selling copy.

Having read through the copy to the name of the theatre, the reader, if interested, is likely to be willing to hunt around a bit for the little block of type stating the performance hours and prices, and this may be inserted in certain possible breaks in the illustration or similar available space. In locating this block of type it should be remembered, however, that small as it usually is, it can create a crowded appearance, or injure the nice balance of a layout, if placed promiscuously.

Balance is one of the most important elements of any typographical arrangement. It has as much to do with the attractiveness and the force of an advertisement as perhaps any other factor. We all know when things are well balanced. But do we always know why? It is flexible enough to allow almost any general arrangement, but it is tricky enough to ruin the eye-fetching qualities of an advertisement if not watched. Because the principles underlying balance are to be more effectively shown than told, this element will be given specific consideration in the examples to be offered in the next installment, when step-by-step procedure in forming advertising layouts will be described.

Type is another element which has only been touched upon in this article. This is because type is a department of typography all by itself, and it will be so discussed after the structure of the advertisement as a whole has been fully considered.

Modernizing With Light

(*Continued from page* 8)

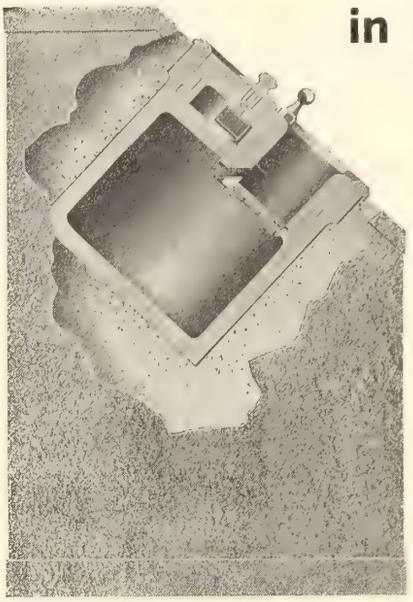
colored lamps, color is produced by the lamps themselves, while with one lamp, colored gelatin or glass should be laid over the stencil.

A row of colored patterns may be made in a fashion similar to the circular ones of *Figure* 3. A longitudinal stencil is placed over a trough carrying the lamps.

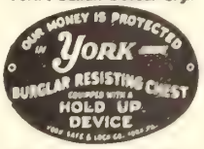
An interesting effect is produced with stainless steel ground to a high polish, leaving fine longitudinal lines. If light is reflected from this surface the source is elongated or stretched out, as illustrated in *Figure* 5. This effect varies with the character of the source and color of the lamps. This principle may be used to advantage for theatre decoration or display work.

NRA MEMBER WE DO OUR PART

Over 20,000 YORK CHESTS in Daily Use Stop Hold-ups



York's Bandit Detour Sign



These signs are available for all York users. Write for yours.

York revolving door chest equipped with hold-up partition not only reduces your insurance costs, but it affords the maximum protection for your cash receipts and discourages attempts of burglary and hold-up.

Mercantile Insurance Rate "E" less 10%

Write for illustrated literature and prices

YORK SAFE and LOCK CO.
YORK, PENNSYLVANIA
Manufacturers of the World's Greatest Vaults
Branches and Agencies in all Principal Cities

Richardson's Handbooks on Projection

IN THREE VOLUMES

Universally accredited as the best and most practical treatise ever published on projection and the many problems daily confronting the man in the projection room. The remedy for hundreds of every day perplexing annoyances is explained in detail and in simple language.

Volume 1-2 is devoted to the general subject of projection including its allied activities, but without information on sound. Volume 3 deals exclusively with sound. All three volumes are profusely illustrated and contain over 1400 pages of information and helps. Each volume contains Richardson's famous Question and Answer Series.

VOLUME 1-2 (one unit).....$ 6.20
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1790 BROADWAY NEW YORK

"LUSTRATE"

Brings new life to theatre carpets . . . easily applied without removing . . . low cost . . . retains all original carpet colors.

Send for FREE sample.

HEWES GOTHAM COMPANY
520 W. 47th Street, New York

Makers of

2 in 1 Film Cement . . . Screen Nu-Clean . . . Spray Perfumes and 50 other items in daily use by theatres everywhere.

GOING RAPIDLY
—but still time to get yours—

Genuine Brand New RCA PHOTOPHONE, WIDE RANGE SOUND HEADS

Originally Priced $1200.00
—NOW—
For Powers or Simplex **$295**

Liberal Allowance for Trade-In

For AC or DC operation with any make Amplifier. Absolutely complete with RCA Photocells, G.E. Exciter Lamp, Bausch & Lomb Optical System, etc.

S. O. S. CORP.
1600 BROADWAY, NEW YORK CITY

EQUIPMENT AFFAIRS

Equipment News and Comment

LIGHTING EQUIPMENT

● The line of lighting and sign equipment of Century Lighting Equipment, Inc., is described and pictured in a revised catalog issued by the company. In 15 pages, profusely illustrated, are given complete descriptions, specifications, ordering directions and prices for borderlights, footlights, illuminated signs, directional signs, cove lights, dimmers, incandescent spots, floods and beam spots and projectors of both balcony and outdoor type, floor and wall pockets, studio equipment, music stands, rotary color-changing devices, gelatines, projector carbons and accessories.

EFFECT OF A. C. ARC

● One of the industry's leading manufacturers of motor-generator equipment —Mr. John Hertner of the Hertner Electric Company—expresses his attitude toward the advent of the a. c. arc, which eliminates the motor-generator and substitutes other apparatus. But Mr. Hertner rather welcomes this development, stating it "will make for better screen results at less cost." Continuing, he says:

"Both the new a.c. trim and the d.c. low-voltage arc require modifications of the apparatus supplying the current. With the a.c. arc a transformer should be used which for economy's sake should be self-regulating, that is, should need no external resistance or inductance, but should be designed so that it will produce the required current at the proper voltage and an opening or closing of the gap does not affect the current value too greatly. On 60 cycles there will be a tendency to flicker on account of shutter synchronizing. Just how important a factor this will become depends probably most largely on the mental attitude of the theatre's patrons.

"The new d.c. arc has not this disadvantage. It requires a generator but with the high efficiency it renders, together with the extremely satisfactory quality of light produced it would appear that its adoption in houses of size suitable for its use would be assured.

"The working voltages of this lamp being so low it would not be advisable to use the present generator of the multiple type with its voltage from 75 up, but to have a generator voltage available as much lower at least as the voltage of the new arc is lower than those heretofore used.

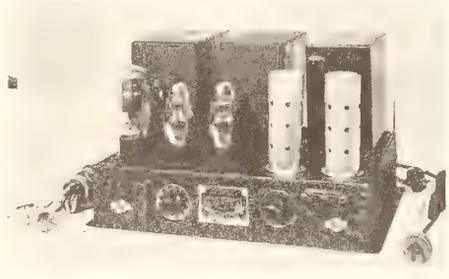
"Generating equipment will be offered to suit the new conditions, but no major changes will be made. Mechanical and electrical characteristics of motion picture projection generators are quite well standardized and will probably be subject to but little revision in the future. Units are being made today of from 15 amperes per arc to 175, in fact to as much as the customer wants and in a gradation of sizes that leaves but little to be desired so that the theatre owner can generally get just what he wants.

"In the manufacture of these machines they are given particular attention as to quiet running, freedom from vibration and electrical disturbances such as ripple, perfection of compounding and other qualities not so important for ordinary purposes but necessary in the theatre."

ADDRESS AMPLIFIER

● A public address power amplifier for operation from a 6-volt storage battery, or from any commercial 110-volt a.c. power line, has been developed by the Coast-to-Coast Radio Corporation. It can be changed from one power source to the other without any change or addition of parts, one socket being adapted to a battery, the other to the a.c. line.

When used with a battery, a converter-rectifier (Victor vibrator type), which operates from 6 volts d.c., furnishes d.c. voltage of 250 at 75 mils, drawing 4.7 amperes. Conversion and rectification are



Coast-to-Coast dual power source amplifier.

accomplished through the action of a vibrator contactor driven by an integral electro-magnetic relay. The complete mechanism is mounted on an air-cushioned rubber base and provided with two electrostatic, electromagnetic and sound-proofing shields.

When operated from the 110-volt a.c. power line, the amplifier has a capacity for supplying six 2,500-ohm speaker fields. By employing dual field dynamic speakers (having a 2,500-ohm and a 6-volt field winding), the speakers may be excited from either a 6-volt storage battery or from the amplifier operating from 110 volts a.c.

COLOR SPOTLIGHT

● A new type color spotlight has been brought out by the Best Devices Company, incorporating a 500-watt baby spot with a self-starting motor-operated color wheel. The device is capable of projecting seven colors, and colors can be changed once, twice, three or six times a minute.

The lamp is adjustable for spotlighting or floodlighting, and cooling is provided for a 500-watt bulb. It is adapted to 60-cycle, 110-volt lines.

Mounting the color mechanism in this manner is so that the same number of colors as on a regular wheel can be had without the necessity of added space. This system also lends itself to ready change of colors. The color wheel is not directly connected to the motor but is driven through a star and cam, the cam having six removable pins. When all six pins are in the cam, the color wheel revolves continuously and changes the colors six times a minute. If all but one pin is removed from the cam, the colors will change once a minute, and so on.

The motor used to operate this apparatus is of the synchronous type and any number of spotlights can be set up to run in synchronism. That is, if two or more spots are set to change colors once a minute, and they are started together, each will effect color changes once a minute and at exactly the same time.

A. C. CARBON APPARATUS

● Information received from the National Carbon Company is to the effect that projection lamps adapted to the use of the new alternating current projection carbons are being made available in greater quantities daily, and that manufacturers who have not yet introduced apparatus for the a.c. carbon, expect to be in a position to do so shortly.

Material is now being prepared on the various types of lamp equipment which have so far been developed, and will be published in these columns, quite probably in the next issue of BETTER THEATRES.

ADD INSTALLATIONS

● Among indications that reconditioning activities are going on apace, specific information has come from N. C. Haefele, manager of the Baltimore branch of the National Theatre Supply Company, on new equipment purchased by theatres in that territory, as follows:

Suffolk, Va.—Benjamin T. Pitts, Chadwick theatre: a new screen.

Fredericksburg, Va.—Benjamin T. Pitts: Simplex portable sound projectors.

Washington, D. C.—National Geographic Society: projection equipment and screen.

Baltimore—Louis Gaertner: complete redecorating, painting and drape job for the Ritz theatre.

NEW THEATRE PROJECTS

Following is a list of theatre projects involving new construction remodeling and re-equipping. This list has been compiled from the latest reports available on October 17. The listing is arranged alphabetically by states. An asterisk indicates information received since a prior report.

Alabama

MONTGOMERY—Alabama Theatre, c/o Paramount Theatre, 225 Montgomery. New Jersey Bell Estate, Bell Building, will remodel and redecorate interior including new ticket office. Cost $2,000. Population 66,000.

California

BURBANK—Warner Bros.-First National Studios. Plans being prepared by technical division for four new stages. $100,000 will be spent for sound and other electric equipment.

LOS ANGELES—C. H. Russell & Asso., 1340 S. Berendo Street. Will erect motion picture theatre at Compton Blvd. and Alameda Street. Seating capacity 700. Cost of building $40,000. Equipment to cost $15,000. Architect, Clifford A. Balch, 1914 S. Vermont Ave., Los Angeles. Population 12,000.

LOS ANGELES—Broadway Theatres, Inc., Mike Rosenberg, President, 1825 S. Vermont Avenue. Orpheum Theatre at 846 S. Broadway to undergo renovations.

MAYFIELD—California Theatre to be remodeled. Cost, $2,000. Architect, Wm. I. Garren, 233 Post St., San Francisco.

Florida

MIAMI—City, E. G. Sewell, Mayor. To build amusement hall. Plans have been prepared by Association of Architects of Miami.

Georgia

ATLANTA—Palace Theatre, 1142 Euclid Ave., N. E. will make alterations and additions to theatre building. J. D. Butler, 17 Glenwood Drive in charge of work.

NEWMAN — Newman Amusement Co., c/o Geo. Winn, manager. Will remodel present building into a theatre. General contractor, H. A. Tolbert, Newman.

Illinois

CHICAGO—Cinema Theatre, 151 E. Chicago Avenue. Will make alterations to cost $2,300.

Massachusetts

BOSTON—Lyric Corp., 545 Washington Street. General contractor, R. A. Jennings, 11 Benjamin Road, Arlington. Cost $5,000.

BOSTON — Publix Metropolitan Theatre Co., 60 Scollay Square. To repair theatre damaged by fire. General contractor, J. J. Conviser, 333 Washington Street. Cost $15,000.

LAWRENCE—Victoria Theatre, 127 Broadway. Alterations. Owner, Estate of D. F. Coulow, c/o architect, John Alter, 316 Essex Street.

Michigan

DEARBORN—Bennett & Straight, architects, Schaefer Building. Plans being prepared for theatre building. Population 50,000.

DETROIT—Cr[illegible]Center, Inc., Motion Motor and St. Forest Ave., betwe[illegible] Musi[illegible]itect, C. Antoine Streets. Alt[illegible] Easton Allen, 12073 Steeple Avenue.

GRAND RAPIDS — Donald Lakie, 2160 Francis, S. E. Architect, preparing plans for theatre to be located at Burton St. & Eastern Avenue. Cost, $20,000.

Minnesota

MINNEAPOLIS — Wm. Tuscany, 5120 Thomas Ave., South, will erect theatre building at W. 44th St., and France Avenue. Architect, Walter F. MacGregor, 1406 W. Lake Street. Seating capacity 1,000. Cost $75,000.

RED WING—Metro Theatre will be remodeled by Geo. Johnson. New sound equipment and cooling and ventilating system to be installed. Contractor, Hoffman Paint Shop, 306½ Plum. Population 9,600.*

Missouri

BETHANY — Owner, c/o Claude Cole, will erect $25,000 theatre. Architect, Wm. L. Perkins. Charitan, Iowa. Population 2,200.

New Jersey

NEWARK—Haring & Blumenthal, 972 Broad Street. Alterations to theatre building at 127 No. 7th Street. Cost, $25,000. Architect, Wm. E. Lehman, 972 Broad Street.

New York

BROOKLYN—H. Weingarten, 433 Avenue P. Will build theatre and store building at 4601 11th Ave., N. Architect, C. A. Sandblom, 145 W. 45th St., New York City. Cost $50,000.

Ohio

CLEVELAND — Corlett Theatre, Miles Avenue. To construct balcony in theatre and other improvements. Architect, J. L. Cameron, 10326 Ashbury.

OAK HARBOR—C. H. Shively, architect, Fremont, Ohio, will erect theatre building. Seating capacity 300. Cost, $10,000. Population 1,800.

URBANA—Mr. Reed, c/o Home Loan Bank to remodel theatre building.

South Dakota

DOLAND—Doland Theatre, B. J. Vanderby, proprietor, will rebuild theatre building damaged by fire.

Texas

BEAUMONT—Rio Moving Picture Company. Contractor, Chas. F. Law. Perlstein Building, Beaumont. Remodeling to cost $6,500. Architects, Babin & Neff, Perlstein Building.

Incorporations

Monroe Theatre Corporation, c/o Leslie Colvin, 4140 Ruckle, Indianapolis, Ind. 1,000 shares. Leslie Colvin and others.

Princess Theatre Corporation, Frankfort, Ind., 200 shares. Gil Martin and others.

Lake Theatre Corporation, Michigan City, Ind. 1,000 shares. Maurice Rubin and others.

Sunrise Company, c/o Geo. H. Likert, Jr., 4468 N. Oakland Avenue, Milwaukee, Wis. Geo. H. Likert, Jr., and others.

Main Street Theatre, Inc., c/o John A. Ludwig, 2011 E. Lake Bluff Boulevard., Shorewood, Racine, Wis. John A. Ludwig and others.

Clallam Theatres, Inc., Port Angeles, Wash. Capital $2,000. Anna M. Halberg and others.

Hudson-Tivoli, Inc., Richmond, Ind. Hollys P. Hudson and others.

Modern Theatres, Inc., 3306 Eaton Tower, Detroit, Mich. Capital $50,000.

Daylight Theatres, Inc., 3306 Eaton Tower and others.

Broadway Theatre Company, Santa Ana, California. Increased capital 1,000 shares. Harry C. Arthur, Sr. and others.

Amusu Theatre, Inc., Natchitoches, Louisiana. Increased capital $15,000.

Military Theatre, 2216 Military, Omaha, Nebraska. Increased capital $25,000.

Colony Amusement Corp., 15635 Mack Ave., Detroit, Michigan. Increased capital $3,000. Incorporators, Max Coplan, 3200 Chicago Blvd. and others.

S. Paul K. Karrakis, Inc., c/o Corp. Bureau of New Jersey, 28 West State St., Trenton, N. J. Increased capital $50,000.

Leonia Playhouse, Inc., Englewood, N. J. Increased capital 100 shares. Incorporators Lee Triff and others.

Leominster Theatre Co, Leominster, Mass. Increased capital 100 shares. Incorporators J. Joseph McCarthy.

Michigan Colfax Theatre Co., Inc., c/o W. W. Austin, 1243 E. Jefferson, South Bend, Indiana. Increased capital 100 shares. Incorporators W. W. Austin and others.

Paramount Theatre Corp., 85 Washington St., Providence, R. I. Increased capital 500 shares.

Shorewood Operating Co., 4337 N. Oakland, Milwaukee, Wisconsin. Increased capital 150 shares.

Hollywood Theatre of Milwaukee, Inc., 3832 N. Green Bay, Milwaukee, Wisconsin. Increased capital 100 shares.

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York Safe and Lock Company 29

Among Contributors to This Issue:

¶ *With the discussion of the elements of layout, the series, "Constructing Theatre Advertising," is resumed, after being omitted from the last issue. The present article serves as an approach to an effort to show, by actual working examples, the building of advertising adapted to average theatre purposes. These examples, with a step-by-step explanation, will be submitted in the next issue of* BETTER THEATRES.

¶ Francis M. Falge (*Modernizing the Interior With Light*) *again returns to our pages with another treatment of decorative illumination, this time going inside the theatre. In the September 23d issue he discussed the exterior. Mr. Falge, who has been a frequent contributor to the pages of* BETTER THEATRES, *is an electrical engineer on the staff of the engineering division of General Electric Company, being attached to the research department at Nela Park, Cleveland.*

¶ J. T. Knight, Jr. (*The Goal of Theatre Management*) *this time leaves the path he has been so steadfastly treading during his series on theatre maintenance, to consider what future is reflected in the present conditions in management—and what the individual manager can do about it. Incidentally, since the preparation of an advertisement in this issue based on a letter from an official of the city government of Boston, another has come from similar sources. It seems that Boston subscribes to this publication, primarily on behalf of its censorship board—but it passes the issues around to the various departments. Now from Mr. William W. Drummey, superintendent of school buildings, comes the ingratiating information that he has caused the articles by Mr. Knight to be read by his staff of inspectors "because the information will be helpful to the 79 million dollars worth of school property under my care. Mr. Knight is in charge of theatre maintenance for Paramount Publix.*

¶ Mr. Leo T. Parker (*Late Law Involving the Theatre*) *is a regular contributor to* BETTER THEATRES *on legal affairs pertinent to motion picture theatre operation. He is an attorney-at-law with offices in Cincinnati.*

BETTER THEATRES CATALOG BUREAU

"Better Theatres" offers on this page an individual service to its readers. Detailed information and catalogs concerning any product listed herewith will be sent to any theatre owner, manager, architect or projectionist. Just fill in the coupon below and mail to "Better Theatres" Division of Motion Picture Herald. Readers will find that many of the products listed by this Bureau are advertised in this issue.

A

Accounting systems
Acoustical installations
Adapters, mazda
Advertising novelties
Advertising projectors
Air conditioning equipment
Aisle rope
Amplifiers
Arc regulators
Automatic curtain control

B

Banners
Batteries
Blocks, pulleys, stage-rigging
Bolts, chair anchor
Booths, projection (portable)
Bulletin boards, changeable

C

Cameras
Canopies for fronts
Carbons
Carpets
Carpet cushion
Cement, film
Cement for fastening chairs
Chairs, theatre
Change makers
Changeable letters
Changeovers
Color hoods
Condensers
Cutout machines

D

Dimmers
Disinfectants—perfumed
Doors, fireproof
Draperies
Drinking fountains

E

Earphones
Effect machines
Electric measuring instruments
Electric fans
Electric motors
Electric generating plants
Electric signs
Electric signal and control systems
Emergency lighting plants

F

Film cleaning machines
Film processing machines
Film rewinders
Film shipping cases
Film splicing machines
Fireproof curtains
Fireproof doors
Flashers, electric sign
Flood lighting
Footlights
Fountains, decorative
Frames, poster, lobby display

H

Hand driers
Hardware, stage
Heating systems
Horns
Horn lifts and towers

L

Ladders, safety
Lamps, decorative
Lamp dip coloring
Lamps, general lighting
Lamps, incandescent projection
Lamps, high intensity
Lamps, reflecting arc
Lenses
Lighting systems, complete
Linoleum

M

Marquees
Mats and runners
Motion picture cable
Motor generators
Music stands

O

Orchestra pit fittings, furnishings
Organs
Organ novelty slides
Organ lifts

P

Perfumers
Photo-electric cells
Plastic fixtures and decorations
Pop-corn machines
Portable projectors
Portable sound equipment
Projection lamps
Projectors
Projection room equipment
Public address systems

R

Rails, brass
Rectifiers
Reflectors
Regulators, mazda
Reels
Reel end signals
Reel cases
Resonant orchestra platforms
Rheostats

S

Safes, box office
Safes, film
Schools
Screens
Screen masks and modifiers
Screen resurfacing service
Seat covers
Seat indicators
Seats, theatre
Signs, directional
Signs, marquee
Slides
Shutters, metal fire
Sound equipment, complete
Sound heads
Speakers, dynamic
Speed indicators
Spotlights
Stage lighting equipment
Stage scenery
Stage rigging
Statuary
Stereopticons
Switchboards
Switches, automatic

T

Tapestries
Telephones, inter-communicating
Tickets
Ticket booths
Ticket choppers
Ticket selling machines
Transformers

U

Uniforms
Upholstery materials

V

Vacuum cleaning equipment
Ventilating systems
Vending machines

W

Wall coverings

"BETTER THEATRES" DIVISION, Motion Picture Herald,
1790 Broadway, New York

Gentlemen: I should like to receive reliable information on the following items:

(Refer to items by name, as listed above)

1 ..... 7 .....
2 ..... 8 .....
3 ..... 9 .....
4 ..... 10 .....
5 ..... 11 .....
6 ..... 12 .....

Remarks: .....

.....

Name .....Theatre .....City .....

State .....Seating Capacity .....

Late Law Involving the Theatre

(*Continued from page* 14)

quires municipalities to maintain the sidewalks in safe condition. This is true even though a city ordinance requires property owners to maintain the sidewalks in a safe condition.

CASE:

For illustration, in the recent case of Stevens v. Neligon (164 Atl. 661), it was shown that a sidewalk in front of a theatre building was defective and not reasonably safe for public travel. In fact, the flagstones were not even, one being raised above the other, and the stones as laid resulted in a sloping surface, thereby creating a structural defect in the sidewalk, which was rendered more dangerous by reason of the accumulation of snow and ice.

A pedestrian slipped on the ice and sustained a severe injury as a result of falling on the sidewalk. He filed suit against the property owner, contending that the latter was liable because he had failed to keep the sidewalk in a safe condition in accordance with a city ordinance which requires all owners of property to maintain sidewalks in a safe condition.

DECISION:

However, on account of the fact that a state law provides that municipalities shall assume the responsibility for maintaining the sidewalks in safe condition, the higher court refused to allow the injured pedestrian damages, and said:

"The state places upon the municipality the burden of keeping its highways in a reasonably safe condition for public travel, and this duty it cannot impose upon the property owner by contract or ordinance. . . . When the abutting property owner has not by his own act created a condition upon the highways dangerous to the traveler, he is not responsible where, by reason of the failure of the city to perform its duty, it has become unsafe for public travel."

ADDITIONAL FACTORS:

Irrespective of state or city laws with regard to liability of theatre operators and other property owners for injuries to pedestrians caused by defective streets and sidewalks, the property owner may be liable for any injury resulting from his *direct negligence which created the defect.* However, a theatre owner never is liable for an injury which results from negligence of a city.

RULE OF NEGLIGENCE

THE LAW IS well settled that a theatre owner is not liable in damages for an injury to a patron, where it is shown that such injury did not result from negligence on the part of the theatre owner or his employes. In other words, various courts have held that a theatre owner is not liable for an injury if the evidence indicates that he exercised ordinary care and prudence in maintaining the theatre premises in a reasonably safe condition.

As to the meaning of the term "ordinary care," the courts have rendered opinions at different times explaining that a theatre owner exercises "ordinary care" when he conducts his theatre in accordance with rules and regulations adopted by other reasonably careful and prudent theatre owners.

CASE

For example, in Smith v. Marks (147 So. 118, New Orleans, La.), it was shown that a patron was seriously injured when he slipped while attempting to seat himself. He filed suit against the proprietor to recover damages contending that the proximate cause of the injury was the fact that the floor was slippery and highly polished. However, the higher courts refused to hold the injured patron entitled to damages, and said:

DECISION

"Now the operator of a theatre is not an insurer of his patrons. He need only be free from negligence; and, granting that a prudent man must exercise some degree of foresight, nevertheless he is not required to foresee that something may happen, when long experience fails to show any such happening before, unless the circumstances are such that he should have known that the happening was likely even though it had not yet occurred."

DISMISSAL AND ACQUITTAL

VARIOUS COURTS have held that a person who is convicted of a criminal offense cannot escape penalty on mere technicalities. Moreover, where a theatre owner is convicted by a lower court on one charge or count, and dismissed from the other counts, the higher court will not interfere with the verdict.

CASE

For example, in People v. Horowitz (19 P. [2d] 874, Los Angeles, Cal.) it was disclosed that a city ordinance specified that it shall be criminal offense if any theatre owner exhibits films or shows of an indecent nature. Certain officials of a theatre were indicted and the indictment specified that they did "as owners give, direct, present and participate in, an indecent, obscene, immoral, and impure drama, play, exhibition, show and entertainment, within the presence and hearing of divers youths and others at that certain theatre and playhouse located at 235 South Main Street in said City, which said drama, play, exhibition, show, and entertainment, then and there tended to corrupt the morals of youths and others then and there present as aforesaid."

Another indictment or count stated that they had violated the law because of participation in an indecent part of a show. The officials were found guilty of violating the first count but dismissed on the second. They appealed to the higher Court contending that since they were *dismissed* from violation of the second count they should be *acquitted* of violating the first count.

However, the court upheld the lower Court's conviction of violation of the first count, and stated the following important law:

DECISION

"We are of the opinion, however, that the dismissal was not an acquittal. . . . A dismissal connotes a refusal to determine guilt rather than a finding that there is no guilt. Particularly is this true under the circumstances of this case. The trial judge, at the conclusion of the evidence, found the defendants guilty of the offense charged in the first count. It was apparent that the first was so allied to the second that a conviction on the second count would but lead to complications. . . . If we admit, for the moment only, that the dismissal was an acquittal, and that one not guilty of participating in an *indecent part of a show* could not be guilty of participating in an *indecent show,* still it does not follow that the judgments must be reversed."

MORTGAGES MUST BE RECORDED

ALL INSTRUMENTS which pertain to mortgages and the like must be recorded, otherwise persons who have no knowledge of the transaction are not bound thereby. However, subsidiary agreements need not be recorded.

CASE

For instance, in Universal Chain Theatrical Enterprises v. Oldknow (168 S. E. 239, Atlanta, Ga.), it was shown that certain theatre property was mortgaged and the mortgage was properly recorded. However, a subsidiary agreement relating to the transaction was not recorded. The property was sold to satisfy the mortgage and suit was filed by an interested party who contended that failure to record the subsidiary agreement invalidated the sale. However, the court held otherwise, saying:

DECISION

"So far as appears, any person who might have become interested could have obtained full information as to the contents of the agreement as easily by making inquiry of the proper parties as by a search of the public records. Accordingly, in the circumstances alleged, there is nothing to indicate that the sale was chilled and unfairly exercised by the lone fact that the trust agreement was not recorded."

The cross-index to BETTER THEATRES, *omitted from this issue, will be resumed in the next on a new plan reducing the period covered to three months, instead of six, as originally planned.*

A suggestion to Theatre Owners and Managers from a Great City

[THE SERIES BY J. T. KNIGHT, JR., IS ATTRACTING ATTENTION WITHOUT AS WITHIN THE INDUSTRY. BETTER THEATRES IS INFLUENTIAL BECAUSE WIDELY READ—WIDELY READ BECAUSE AUTHORITATIVE]

1M.-4-'33.

EDWARD W. ROEMER,
Building Commissioner.

City of Boston.

Building Department.

Office of the Building Commissioner,
Ninth Floor, City Hall Annex,
Boston.

September 29, 1933

Editor
Better Theatres
1790 Broadway
New York, New York

Dear Sir:

I have read in the June issue of BETTER THEATRES an article entitled "The Common Sense of Maintenance" by Jack Knight, and I desire to convey my hearty approval and congratulations to you and to the author for the publication of this most important and timely subject.

It is easily seen that the author is most intimately acquainted with the subject, even to the finest detail, and he may well be termed "one of the industry's leading theatre maintenance engineers".

May I be permitted to suggest for his future articles that he lay stress on the following items which are of great importance to building officials:

1st. Frequent inspections of exterior fire escapes.

2nd. Prevention of accumulation of unnecessary props on the stage.

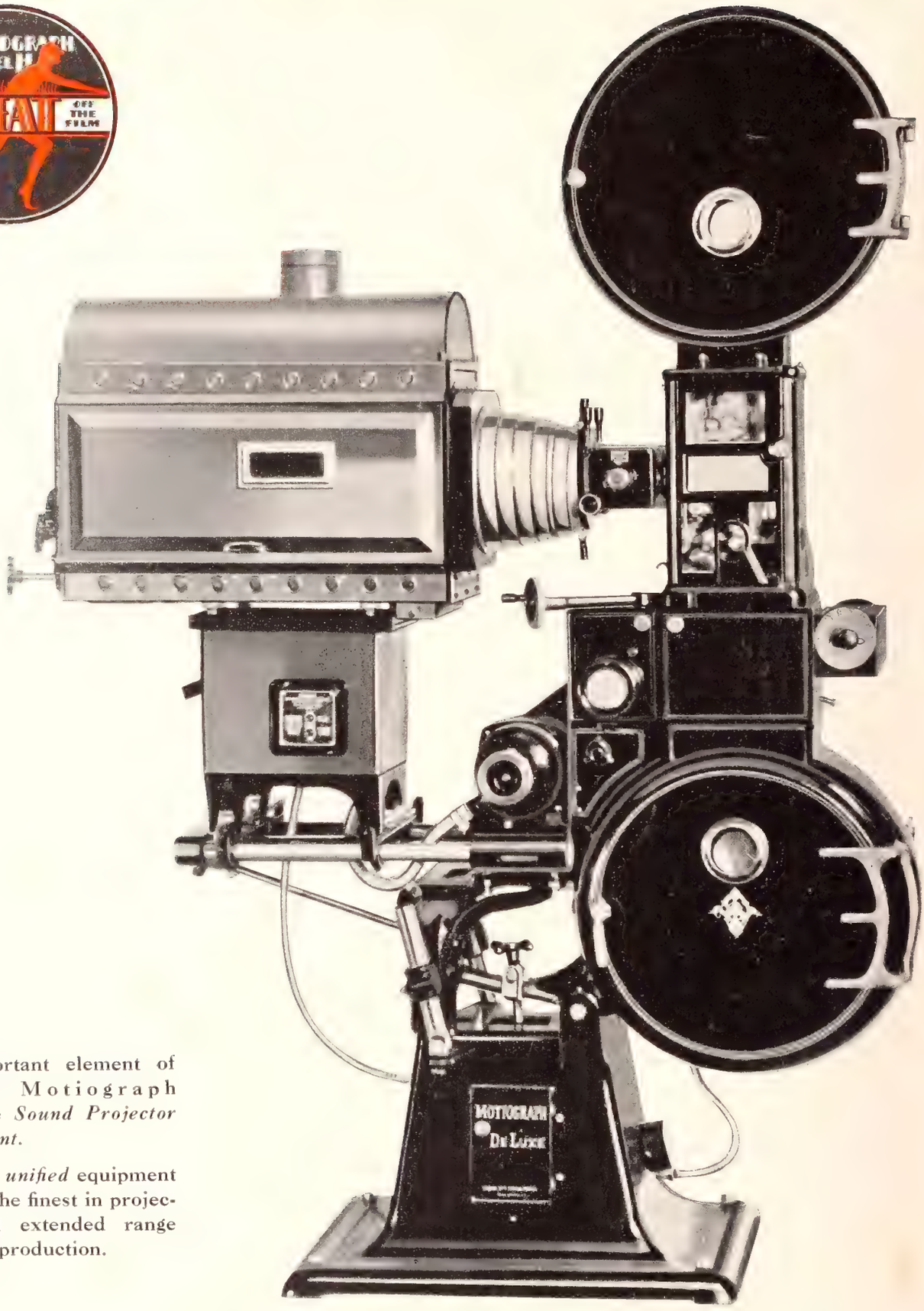
3rd. The necessity of having aisles and passageways kept clear, especially immediately preceding the change of a picture.

4th. The discontinuance of the use of inflammable materials for decorations, advertising, stills, etc.

5th. To impress on theatre managers the fact that while their loyalty to their employer requires careful consideration of their box office figures, their loyalty to the public that supports both the managers and the employers requires their strictest attention to what Jack Knight calls Class 1 of Maintenance Problems.

Very truly yours,
Edw. W. Roemer
Building Commissioner

EWR:JCS



An important element of complete Motiograph De Luxe *Sound Projector Equipment.*

The only *unified* equipment offering the finest in projection and extended range sound reproduction.

THE MOTIOGRAPH
DE LUXE SOUND PROJECTOR

A MOTION PICTURE PROJECTOR DESIGNED FOR THE PROJECTION OF MOTION PICTURES WITH SOUND

THE ENTERPRISE OPTICAL MFG. CO.,

4431 West Lake Street, Chicago, Ill.

MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

BLUE LAWS COSTING EXHIBITORS MILLIONS SLOW UP RECOVERY

Vol. 113, No. 9 *Entered as second-class matter, January 12, 1931, at the Post Office, at New York, N. Y., under the act of March 3, 1879. Published Weekly by Quigley Publishing Co., Inc., at 1790 Broadway, New York. Subscription $3.00 a year. Single copies 25 cents.* November 25, 1933

AS ADVERTISED—

Joan Crawford and Clark Gable in "The Dancing Lady" are bringing to your screen the greatest musical romantic sensation this industry has ever known. M-G-M of course!

START BLOWING YOUR HORN FOR LITTLE BOY

BLUE

Stage rage...Air ace...Now famous Ben Blue comes to Warner Bros! Another great NAME for Vitaphone...And a great DAY for you Dec. 9th, release date of the first of 6 Ben Blue comedies that are going to make cash history!... Buy ONE—your patrons will ORDER the other five!

BEN BLUE in 6 "Big V" Comedies for 1933-'34

LATEST OF THE GREAT NAMES THAT MAKE

VITAPHONE

SUPREME IN COMEDY

AND MORE OVER

AS ONE MAN.... THESE 37 TYPICAL SHOWMEN AGREE.....

1 "We consider Vitaphone shorts the greatest shorts released by any company today. We never have to worry when we have Vitaphone shorts." —*S. D. Lee, Frankfort Amusement Co., Winchester, Ky.*

2 "I believe an exhibitor can find no better shorts on the whole than in the Vitaphone group."—*Bert Pouncey, Jr., Milan Theatre, Milan, Tenn.*

3 "Your shorts are the most entertaining on the market . . . they cover such a wide range that even the hard boiled dispeptic patron finds sufficient entertainment in them to amuse him."—*R. J. Brunet, Imperial Theatre, New Orleans.*

4 "It is my opinion that Vitaphone has the best short subjects on the market."—*J. W. Farr, Rivoli Theatre, North Sydney, Nova Scotia.*

5 "Your short subjects including Broadway Brevities are the most outstanding short product of the year. They please everyone and everybody." —*C. T. Laidlaw, Liberty Theatre, Dayton, Wash.*

6 "The Beacon is one of the very few theatres in Vancouver operating on a single feature policy and it is only with high class shorts such as Vitaphone that such a policy could be a success."—*Roy A. McLeod, Beacon Theatre, Vancouver, B. C.*

7 "Without a doubt your Broadway Brevities are the very best short fare we play here."—*V. S. McRae, Anyox, B. C.*

8 "We have at all times given Vitaphone subjects the preferred playing time in our theatres and have used them as a method of bolstering up a weak feature. We have found that this method not only carries over a weak show but in most cases sends them out equally as well satisfied as if we had the best feature picture possible."—*Sam Switow, Louisville, Ky.*

9 "Our customers, without exception, have complimented us on the entertainment offered by your shorts."—*M. Vonderschmitt, Bloomington, Ind.*

10 "Just a line to tell you how pleased we are with the splendid line-up of short subjects that Warners are releasing this year. Everyone so far has been excellent and a splendid addition to any program."—*Marc J. Wolf, Paramount Theatre, Hamilton, Ohio.*

11 "Vitaphone deserves great credit for the tremendous strides made in the past year to the position of leader in their field."—*I. Levy, Hildinger Booking Co., Trenton, N. J.*

. . . "VITAPH

LEADERSHIP

ER THIS YE

12 "I want to both commend you and congratulate you on the consistent value of your short product. They have oft times caused more comment than the feature itself."—*Paul Schlossman, Muskegon Theatres, Inc., Muskegon, Mich.*

13 "Every brand that you release is excellent and seems to be made with the same care and attention to detail that is evidenced in your feature productions."—*Ray Moon, Mid-States Theatres, Detroit.*

14 "Our patrons look forward to seeing either a Broadway Brevity or a Band number practically every week."—*Jacob Silverman, Strand Theatre, Altoona, Pa.*

15 "The very best the market affords."—*C. P. Washmon, Gem Theatre, Trenton, Tenn.*

16 "The thing that really has knocked my hat off this year is the outstanding class of your shorts." —*B. Bardner, Rex Theatre, Idaho.*

17 "Time and again your shorts built around my features have saved the day when my feature attraction was not so hot."—*Joe Hewitt, Lincoln Theatre, Robinson, Ill.*

18 "I consider your single reels and double reels excellent entertainment."—*Mrs. I. W. Rodgers, Gem Theatre Co., Inc., Cairo, Illinois.*

19 "There is something about Vitaphone Shorts that make my programs complete."—*Adrien Gagnon, Jonquiere, Quebec.*

20 "They have a high audience appeal."—*C. M. Clay, Liberty Theatre, Mexico, Mo.*

21 "Among the short subjects I have played yours were of the finest, and they always go over with the audience."—*George Rotsky, Capitol Theatre, Montreal.*

22 "The extraordinary diversity of your shorts provides ample material to balance up all programs." —*R. J. MacAdam, Halifax, N. S.*

23 "The two-reel Broadway Brevities, have in several instances proven a decided stimulus, in saving a program, when the feature has not provided the necessary quality of entertainment."—*W. W. O. Fenety, Fredericton, N. B.*

24 "I do not believe I ever played short subjects that were as satisfactory both to my patrons and myself as your product of the past season."— *N. W. Mason, Roseland Theatre Co., N. S.*

25 "It was a pleasure to be able to present your short subjects during the past year, and we were proud to show them on our screen."—*Steve Farrar, Colonial Amusement Co., Harrisburg, Ill.*

26 "One must have a company with a product sufficiently broad and comprehensive to relieve programs of 'sameness' and commonplace characteristics. Vitaphone Shorts provide that very necessary essential."—*Leonard S. Sowar, Strand, Muncie, Ind.*

27 "We have always felt that when we were in need of a good short for a particular feature, Vitaphone would fill the bill."—*Dwight Davis, Jackson Amusement Co., Jackson, Ohio.*

28 "Short subjects of exceptional entertainment value but in most instances there are *names* that ..ave real box office value."—*J. Fred Osterstock, Wilmer & Vincent, Easton, Pa.*

29 "The Vitaphone short subjects are of the highest quality and are shorts that we would not like to be without."—*Geo. W. Trendle, Pontiac Theatre Corporation, Detroit.*

30 "All of your Broadway Brevities have been meeting with real satisfaction in all of our houses."— *C. A. Schultz, Commonwealth Theatres, Inc., Kansas City.*

31 "Warner Bros. shorts have increased my kid business till its back to normal of the old silent days. Warner Bros. shorts have been my most consistent."—*Chas. L. Tick, Fisk Theatre, Butler, Mo.*

32 "I wish to compliment Vitagraph, Inc., on their short product. They have everything one could ask for in the way of entertainment."—*Mrs. A. Thompson, Seeley Theatre, Pomeroy, Wash.*

33 "We really think they are superior to most any of the shorts we have been using. The screen acts are presented in a clever and interesting manner, the cartoons above the average, the comedies very good and feature some outstanding stars."—*Meta S. Barron, Barron Theatres, Inc., Pratt, Kansas.*

34 "I marvel at the magnificence, elaborateness, and completeness of your Vitaphone shorts. They are worthwhile."—*Ed Dubinsky, Dubinsky Bros. Theatres, Kansas City.*

35 "I wish to state that your Vitaphone short subjects I have been playing for the past year and a half, are very entertaining and contain material and names that are 100% pleasing to my public. I am proud to play them in my theatre."—*Sam L. Sosna, Varsity, Manhattan, Kansas.*

36 "They are great from every standpoint, that of variety and freshness."—*Louis Metzger, Theatrical Enterprises, San Diego, Calif.*

37 "This is unquestionably the finest calibre of one and two-reelers released by any company since the advent of sound."—*Eddie Rivers, Granada-Rex Theatres, Lewistown, Idaho.*

DON'T READ THEM ALL!

Just close your eyes, pick any one of these amazing comments at random, and you'll have put your finger on the pulse of trade opinion about Vitaphone Shorts.

. . . BUT READ ALL OF THIS!

"Long since the Vitaphone studio established its reputation for the highest grade of product . . . which in a very tangible way has created new standards in the technique of shorts . . . especially in the field of two-reel musical comedy revues and band singles . . . In this division they are eminently supreme...there is nothing emanating from Hollywood that can touch them!" . . . . *Film Daily, Nov. 20, 1933.*

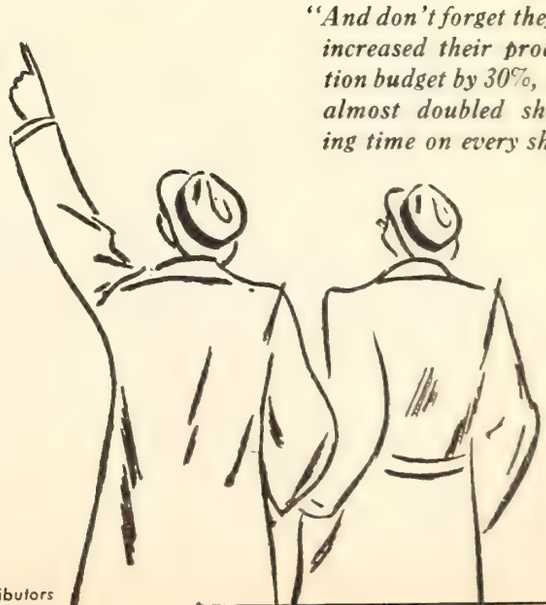
FOR YOUR OWN PROTECTION . . .

we urge you to LOOK at samples of all companies' musical shorts . . . You'll say "I can't SEE anything else but Vitaphone!"

ONE'S IS EVEN GREAT-AR THAN LAST!"

"Now I understand why Vitaphone sales are 50% ahead of last year's record figures."

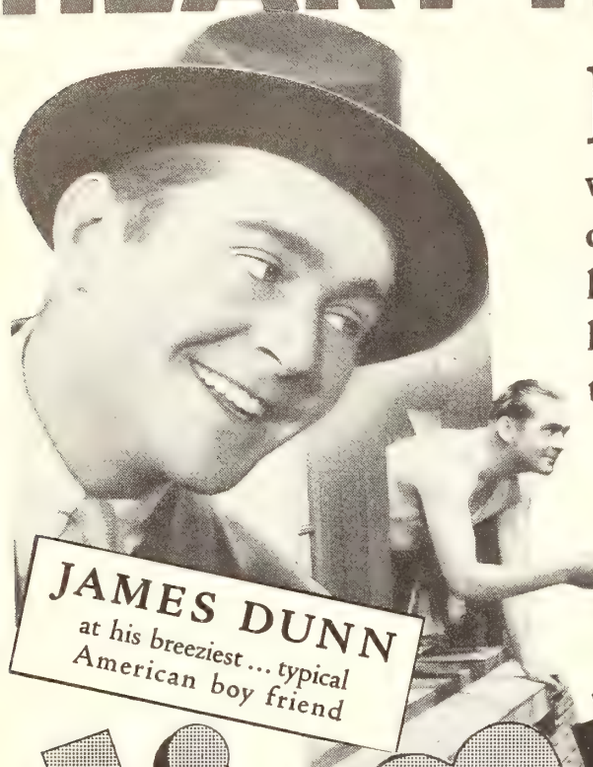
"And don't forget they've increased their production budget by 30%, and almost doubled shooting time on every short.



Vitagraph, Inc., Distributors

A THRILL FOR EVERY HEART THAT'S YOUNG

ROMANCE of a go-getting p.a. . . . in no hurry to get married . . . and his s.a. sweetheart . . . who didn't want to wait. Gay with the vitality of chipper, irrepressible youth . . . going, doing, loving, longing . . . happy in the sheer joy of living. The kind of *entertainment* that fills theatres with satisfied customers.



JAMES DUNN
at his breeziest . . . typical American boy friend

Jimmy and Sally

CLAIRE TREVOR
turns in another swell performance . . . en route to stardom

JAMES DUNN
CLAIRE TREVOR

Directed by James Tinling

JOIN THE UPSWING WITH FOX

Your patrons always like
FOX MOVIETONE NEWS

NOV 25 1933 ©CLB 208086

MOTION PICTURE HERALD

Vol. 113, No. 9 November 25, 1933

MORE FEATHERS

THIS week's high point in the costly comedy of the motion picture code comes in the announcement that the Department of Justice, after officially considering the document, finds it extensively at variance with the laws of the land and in direct contradiction of the decisions of the courts on various issues concerned with trade practices and mal practices.

Such a development at this late date is indeed a charming tribute to the legal minds which have contributed to the conception and construction of the code and the code idea.

To be sure, this eventuation comes with no surprise to such of the observers of the code gyrations as were able to summon courage to wonder if indeed revolution has been declared with the enactment of the interesting act installing the National Recovery Administration.

The code making process which began in the Bar Association Building in New York and which progressed to sundry offices in Washington is now centered, it seems, somewhere in the region of President Roosevelt at Warm Springs, Georgia.

Thus far the code has been a vast help to the industry—except for the fact that nothing that is in it or has been proposed for it or contemplated for it has yet been decided upon or settled, and that meanwhile the normal creative and restorative processes have been delayed waiting to see what, if anything, was to happen, and how, if in any manner, anything could be done.

In the last few years there has been a vast deal of crying over the fact that disrespect for the national prohibition of an incidental matter like alcoholic beverages was invading and undermining the status of all law and government. The impairment of law and government in the liquor matter would seem trivial indeed to that which can be incurred by ill-advised, ineffective and experimental endeavors to tinker with the commercial and financial structure upon which the whole of the national life depends.

For our own sector, the world of the motion picture, it can now be stated with certainty only that a code governing trade practices appears to be still under contemplation.

△ △ △

MR. ED KUYKENDALL, president of the Motion Picture Theatre Owners of America, is quoted as saying that he regards the NRA motion picture code as "flexible." One might fancy that it will prove to be not only flexible but also malleable and ductile.

△ △ △

THE tinkering with gold and the dollar fills the man who owns one with the same enthusiasm that pervades a winner in the poker game when the host announces "We were just playing for fun."

STAR MARKET

AN interview in London with Mr. Sidney R. Kent on the subject of stars and salaries includes the quotation: "There are not enough big people to go around. I can get plenty of cheap people but the people who can do things have to be made. . . . There is only a handful of good people."

And this set us thinking about "people who can do things" and the handful that were in the business when Mr. Kent came along out of the West. The handful of that era included: Miss Mary Pickford, Mr. Charles Chaplin, Miss Bessie Barriscale, Miss Theda Bara, Miss Marguerite Clark, Mr. William S. Hart, Mr. H. B. Walthall, Mme. Olga Petrova and Mr. Francis X. Bushman, just to name a few.

In that day there seemed to be enough box office names to go around. But in that era motion pictures were sold to exhibitors, not traded in blocks between chain buyers in Broadway. The loaning of players was unknown. There would have been bloodshed on Broadway if Triangle had suggested borrowing Miss Fannie Ward. There was competition in New York, Fort Lee, Jacksonville, College Point, New Rochelle, Hollywood, Santa Barbara and Long Beach, in the matter of production, and in exhibition all the way from Broadway to Bad Axe, Michigan; Wahoo, Nebraska, and Oskaloosa, Kansas.

The screen makes the stars. If the screen wants more there's a way.

△ △ △

L'ABBE GEORGES LEMAITRE, celebrated Belgian astronomer, has decided that the universe is expanding while its parts are contracting. We know how he feels about it, because the motion picture code looks the same way.

△ △ △

THE CALL OF COLOR

THE steady march of the color appeal is recorded by a study just completed by the *Ladies' Home Journal* which finds that approximately forty per cent of all magazine advertising in 1932 was for space in color. One authority, Dr. Daniel Starch, is quoted as saying his researches indicate that color pulls 53 per cent more direct returns than black and white. Also *Advertising Age* finds an increasing use in the national media of bleed pages, both in black and white and color.

△ △ △

THE witch hazel is spreading its star twinkling blossoms in yellow clouds in the Connecticut swamps, closing the flowering season against the coming of the trout lilies on the far edge of the winter. Meanwhile the important Broadway openings come on apace. So we'll be having indoor thoughts now until the seed books and tackle catalogues flood the spring with temptations.

MOTION PICTURE HERALD — **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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THIS WEEK - - - -

DISTILLERS

Joseph P. Kennedy, of Boston, and formerly of FBO, Pathe Exchange, Inc., and sundry other film projects, who arrived back from a visit to Europe and the British isles with James Roosevelt, and some other guests, is currently said to be planning a large scale invasion of the liquor market, specializing on Scotch brands with which he has made connection through the offices of young Mr. Roosevelt. It is said Mr. Kennedy is now casting about for a general sales manager. As recorded in these pages some weeks ago, various members of Mr. Kennedy's onetime motion picture staff, including Clinton J. Scollard, Edward J. O'Leary and John McAloon, have gone into a project of surveying New England for outlets for the National Distillers Corporation. . . .

TALKIES' LINGO

Once again the "lingo" of the "talkies" is blamed—or given credit—for authoritative additions to the great Oxford English Dictionary, London-published, supreme arbiter on matters linguistic. Into a new 900-page supplement have gone words and phrases purely American, infiltrated, it is said, via the American film, become common usage. Among them: "debunk," "bump off," "wow," "wisecrack," "taken for a ride." The "talkies," merely an instrument, not an originator, receive gratuitous, not too desirable credit. . . .

IMPORTANT FEMININE

Lavish last week was Fred Wehrenberg, St. Louis, Eastern Missouri, Southern Illinois MPTO president, in praise of his feminine hearers, addressing St. Louis' Better Films Council. Appropriate at the moment was his suggestion that all showmen follow his successful example: 24-sheet Family Night shows. Convinced is Showman Wehrenberg of the commercial commonsense of supporting, taking advantage of the Council's work, cooperation. From him came the expressed wish every other exhibitor would be "wise" enough to realize that he should "get fully behind the efforts of you women to help him toward business success." No question is there of the importance of the feminine contingent. . . .

LEGISLATION

As perennially occurs, recently in Kansas up popped new censorship legislation: proposal of Legislator C. H. Palmer to rate films, A and B, for family and children; D and E only for those over 18. Commonsensible Kansas papers rose up editorially to squelch as far as possible. Respectively, the Hutchinson, "News," Newton "Kansan-Republican," Chanute "Tribune" squelched; ". . . would pack any theatre that could advertise an E rating guaranteed by the state board of censorship . . . people are that way"; " . . . Is it possible that the member is merely growing old and losing interest . . . ;" " . . . the trouble with such a law would be that occasionally a film would be branded as so clean that even a college sophomore couldn't find a double meaning and it would play to empty houses." Legislating morals is like pushing skyscrapers—they just won't budge. . . .

20-YEAR LAUGHS

One day, some 20-odd years agone, Cecil B. DeMille was making his later famous "The Squaw Man." To his desk came a notation: a young cowboy extra suggested for a role, his price $5 per day. Penned DeMille: "Too much!" The extra, Hal Roach by name, started some time later to make comedies. He is still at it, and in January to come, will celebrate 20 years of it. Fittingly will the week be commemorated, many a star of today (Lionel Barrymore, Polly Moran, Jean Harlow, Jackie Cooper, Will Rogers, Janet Gaynor, etc.) having learned early cinematic lessons under the Roach tutelage. Also a celebrant will be MGM, Roach distributor. A long time, yet all too short, at short subjects. . . .

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AGAIN—SURVEY

Again and yet again, educators, psychologists, and pseudos of various sorts concern themselves avidly, momentarily with the motion picture and the child, generally arriving most emphatically nowhere, but propounding many a long scientific-appearing screed on whys, wherefors. Now under California State Superintendent of Public Instruction Vierling Kersey has been launched the inevitable survey: to determine what is a good film for school children. For one year will the survey survey: sleep, rest, emotional reaction, conduct, constructive education. A marked film improvement, sees Supt. Kersey, in the past four years. And the now bewhiskered query goes on. . . .

PUNITIVE INVASION

In the nature of an American punitive invasion against Mexican history, truth, good taste, editorially proclaims Mexico City's "El Grafico," thus seriously indicting the intent of MGM's currently produced "Viva Villa," another company's "Viva Zapata." Calling on the government to refuse permission to make such as these "derogatory" films, "El Grafico" concludes its blast: "We shall see foreign companies picturing . . . in purely mercantile enterprises to please a foreign public that will not be able to imagine Mexico as other than murdering and robbing and in a condition of the most extreme misery." Thus are friendly relations not promoted. . . .

EAGLE ROMANCE

Antony Muto and Irene Crisp, both of the Washington office of the New York Film Board, who met incident to the struggles of motion picture code making at the hearings at the capital, were married at Rockeville, Maryland, last Saturday. Mrs. Crisp is secretary to Bert New of the Washington office of the Film Board, and Mr. Muto joined the organization in liaison and diplomatic capacities some months ago at about the time that Sol A. Rosenblatt was appointed deputy administrator in charge of motion picture affairs under the National Recovery Administration. This is the first Blue Eagle romance to flower into matrimony. . . .

HOLIDAY CRUISE

Eastward-hoing on a vacation, sailing leisurely via the Panama Canal, is coming Merian C. Cooper, producer plenipotentiary of the RKO studios in Hollywood. Riding the crest ahead of him had come "Little Women," current none-than-whomer at the Music Hall of Radio City, and before that Katharine Hepburn's "Morning Glory" and of course "King Kong." A vacation well-earned. . . .

OLD BLUE LAWS COSTING THEATRES MILLIONS ARE RETARDING RECOVERY

by FRED AYER

Exhibitors are losing millions of dollars annually through state and local Blue Laws which prohibit the Sunday showing of motion pictures in specific communities, and these laws are responsible for the closing down of a large amount of business in the industry for almost 15 per cent of the time and this in a period when every possible wellspring to general recovery is being tapped. This one-day-in-seven shutdown, which for years has barred to exhibitors in many sections a material increase of income, also closes the road to greater employment in many business directions as sought in the National Recovery Act and under President Roosevelt's program for more jobs and greater purchasing power.

America's motion picture theatre receipts would rise 14 per cent were the Blue Laws universally eliminated, in the estimation of Jack Cohn, vice-president and treasurer of Columbia Pictures Corporation, which is rapidly completing an investigation of the situation.

When Columbia began to check on Blue Laws several weeks ago, available lists of localities still retaining these antiquated regulations were found inaccurate and subsequently the company initiated its own survey.

Local Opinion Surveyed

Letters and questionnaires were sent to the 31 branch offices to sound out local opinion. To date, less than three weeks after the movement was begun, the returns are 50 per cent complete.

Early in October General Hugh S. Johnson, NRA Administrator, wrote to the chief executives of all film companies a letter outlining certain broad conclusions which the Administration had reached with regard to methods of increasing sales, and one of the principal conclusions pointed to the urgent need of aggressive and "intelligent advertising at this time, and to the increased effectiveness of your advertising dollar under present improved conditions."

"During the past few years the productivity of advertising has been reduced by three important factors: (1) millions of men and women were without employment, and consequently without purchasing power; (2) those still employed were greatly reduced in income, and, (3) everyone who had any money at all was deterred from spending it by fear and apprehension about the future," General Johnson's letter said. There followed helpful suggestions calculated to convince the consumer that he can save money by acting now to supply his needs for certain specific products, in which the motion picture is included, and to prove to the consumer that future price rises are not only inevitable, but for the good of all concerned.

Benefit to Many Enterprises

In answer to the Administrator's letter, Mr. Cohn advanced the theory that were Sunday Blue Laws repealed, the results would not only benefit the motion picture business, but other enterprises as well.

"In common with many other industries, we are confronted not only with national taxation, but with state taxation as well," Mr. Cohn wrote, "with no possibility at present of increasing our earnings sufficiently to offset this additional expenditure. It therefore seems to me that if the NRA encouraged the elimination of the old, Sunday Blue Law, the results would not only benefit the motion picture industry, but such enterprises, for example, as delicatessen and food establishments, drug, confectionery and cigar stores, etc."

Blue Laws, Mr. Cohn believes, are entirely out of keeping with the times, and are responsible for shutting out an enormous amount of motion picture business for 15 per cent of the week's showing time.

"In the motion picture field, that particular period has the greatest earning potentialities due to the fact that the public is idle, eager for recreation, yet without facilities to satisfy that demand in communities where Sunday closing is enforced," he told General Johnson. "You will probably be surprised to learn that this condition holds true in approximately one-quarter of the country, although in these same communities athletic or sport activities that afford little or no employment are permitted."

Taking Trade Out of Town

Mr. Cohn pointed out that it is a fact that at present many persons in those communities where Sunday showings are forbidden by Blue Laws will travel to nearby communities to see motion pictures. An example in point is Philadelphia, which finds many of its residents flocking to Camden, N. J., where theatres are open.

"Obviously," said Mr. Cohn, "the limited capacity in the latter city causes thousands of Philadelphians to stay home, whereas if Sunday movies were permitted, the theatres in Philadelphia would be crowded on that day of the week, with benefit to all concerned."

Under the NRA code, seven-day-a-week operation involves employment for additional personnel, the Columbia executive said. This is true not only on the part of the theatres themselves, but also for the film delivery companies, the express companies and other allied businesses. With the additional wear and tear on film, nationwide seven-day operation would also entail more film laboratory work, besides more advertising and advertising material, such as posters, heralds and more newspaper advertising.

"Furthermore, it means seven-day consumption of five-day production, which must have a favorable influence upon conditions," he said.

"The whole thing in a nutshell is simply this," Mr. Cohn said this week. "The main purpose of the NRA being to increase employment and spread opportunity as widely as possible, the elimination of Sunday closing is not to be overlooked as an instrument to that end. Under the restricted hours of individual employment a considerable increase in personnel will be involved in every theatre. Also seven days in operation would mean the consumption of more supplies of every kind, involving further employment, and, in addition, this operation of theatres for an additional day would add largely to government revenue, through increased amusement tax collections."

Results of Columbia's survey to date follow in alphabetical order, according to territories and exchanges:

ATLANTA (covering Georgia, Alabama, Tennessee and Florida)

Four hundred theatres are in operation in this territory, but only 125 are open on Sunday. No communities in any of these four states permit Sunday shows or sports, but the Florida law is not enforced and all can, and do, open that want to. In Birmingham, Ala., Sunday shows were voted for. In Atlanta Sunday shows are running, giving the net proceeds to charity. Old Blue Laws figure strenuously and churches are definitely opposed to Sunday showings. Most theatre owners in this section are themselves opposed to Sunday shows, and while the extent to which Sunday operation would increase the business of closed theatres is said to be problematical, Sunday shows in certain towns have shown a substantial increase even over Saturday business. Increased employment in theatres alone is estimated at 15 per cent, if the Blue Laws were to be repealed.

▽

BUFFALO

Approximately 262 theatres operate in this territory, with only five doing business on Sunday. All communities permit athletic and sports diversions on Sundays and the New York state law with relation to Sunday showings is rele-

(Continued on page 45)

WILLIAM FOX BEFORE SENATORS ON HAZY TRAIL OF FILM FINANCE

$4,500,000 Profit from Wall St. Syndicates in $38,000,000 Write-up in General Theatres Equipment Stock Revealed

by JAMES P. CUNNINGHAM

Discussing intricacies of motion picture financing so involved as to be admittedly beyond the comprehension of any but the master minds of Wall Street, the United States Senate stock market investigating committee at Washington continued this week to drive through a maze of millions in pursuit of the details surrounding the manipulation by the financiers of motion picture companies and motion picture stocks during the heyday of prosperity, in the late 1920's.

The senators were lost more than once in the tangled web of testimony of Harley L. Clarke, public utility and motion picture financier, and Murry Dodge, former vice-president of Chase Securities Corporation, as they detailed the dramatic story of how William Fox "lost" control of his film "empire" in 1930—for the sum of $15,000,000, plus other valuable considerations, which were paid to him by General Theatres Equipment, Inc., financed by the Chase interests and a bankers' syndicate.

Legal Batteries Booming

Meanwhile, legal batteries of the various corporations of General Theatres Equipment, Fox Film and Fox Theatres, Chase Bank, Film Securities and Loew's were involved along other fronts in a series of court arguments, hearings and investigations.

While the fiery Ferdinand Pecora, counsel, and the senate finance committee were listening to testimony at the Capital on the participation of Chase and GTE in acquiring control of the Fox companies, a subcommittee was in Los Angeles hearing details of the events which led up to the bankruptcy of Fox West Coast and various theatre subsidiaries.

This senatorial group, however, suddenly called the hearing to a halt, nursing a "headache," and admitting it was bewildered by the fantastic corporate structure which traced control of Fox West Coast Theatres to Westco to Fox Film to Chase National Bank.

At Wilmington, Del., Senator Hastings, receiver for General Theatres Equipment and Fox Theatres' receivers, and others, were "burying the hatchet" in a dispute over certain stock assets.

In New York, Loew's, Inc., postponed its annual stockholders meeting until it can be learned who the stockholders are after the auction sale of 660,900 shares now held by Film Securities Corp.

William Fox Called to Washington

Reaching a point finally where a $38,000,000 write-up in the value of General Theatres Equipment stock and a $4,500,000 profit from Wall Street syndicates therein were revealed, the main senatorial investigating committee at Washington brought William Fox into the picture, ordering his appearance before it on Thursday, under subpena.

The write-up in the stock took place while negotiations were underway for acquisition by General Theatres of several equipment corporations controlled by Harley Clarke. These stocks, International Projector Corporation, National Theatre Supply Corp. and four lamp companies, had a book value of $4,756,000, but were taken over by General Theatres at a cost of $43,040,000, the committee at Washington learned during the questioning of Mr. Clarke.

So complex were the deals outlined by Mr. Clarke, and other witnesses, that it was almost impossible to trace the sinuous trail of profit. However, it was brought out that Mr. Clarke acquired all of the stock of the Nicholas Power Company for $150 a share and sold it for $215; that he bought the stock of the Mitchell Camera Company for $1,475,000 as an agent for General Theatres, organized Grandeur, Inc., to take over the physical assets of Mitchell, valued at $331,960, and sold them for $3,100,000, although he had told the committee he received only what they cost him.

Another profit of $9 a share was made by the bankers through the purchase at $90 of $6,000,000 of gold debentures issued by General Theatres which were sold to the public at $99.

Four syndicates operating in General Theatres stock in 1929 netted a profit of nearly $4,500,000. One syndicate obtained 350,000 shares at $20, turned it over a few days later at $25, and sold it to the public at $32. Before the Wall Street "crash," the committee was told by Murry W. Dodge, former vice-president of Chase Securities, the stock reached $65. The company went into receivership last year and the stock now is practically valueless, it was said.

Dodge Tells the Story

It was Mr. Dodge who told the tale which led up to the calling of William Fox. He outlined to the committee how Mr. Fox had bought heavily in Loew's, Inc., both for himself and his Fox Film Company, and how the decline of these holdings in 1929 left Mr. Fox "on the spot" with $90,000,000 worth of short-term notes coming due.

Efforts of Mr. Clarke to safeguard contracts held by General Theatres with Fox companies by attempting to assist in the reorganization of the Fox "empire" were related by Mr. Dodge, who also told how, when suits to oust Mr. Fox from his own companies were initiated, Mr. Clarke conceived the idea of securing control for himself and finally did secure for General Theatres the William Fox interests in the film and theatre companies for $15,000,000 and an annual salary of $500,000 for five years. This $500,000 was to be paid for the five-year period even if Mr. Fox died in the interim, testified Mr. Dodge, who also told the senate investigators that another consideration was that General Theatres agreed to continue to pay the premiums on $3,500,000 of life insurance policies carried on William Fox by Fox Film.

Another contract, it was said, indicated that General Theatres agreed to pay Mr. Fox $3,000,000 for assignment of his claim for salary from Fox Film.

Mr. Dodge testified that the $90,000,000 in short-term notes previously mentioned as coming due early in 1930, caused Fox Film to face "serious financial embarrassment," although the company had operated as a profitable concern.

Mr. Dodge's testimony brought out the fact, which is generally understood, that Chase National Bank financed the purchase of stock control of Fox Film by a loan to General Theatres of $15,000,000, which loan was secured by shares of Fox Film and Fox Theatres. This was repaid on April 18, 1930, by a new Chase loan of $27,000,000.

Chase Made Other Loans to G.T.E.

Continuing, Mr. Dodge said that, at the same time, General Theatres agreed to buy from Fox Theatres some 1,600,000 shares of Fox Film Class A common stock for $30 a share, or $48,000,000, and General then authorized the sale of $30,000,000 of debentures and 617,000 shares of common stock.

Digressing for a moment from the Fox situation, Mr. Dodge testified that in addition to the loans mentioned above, Chase made four

(Continued on page 52)

BULLETIN

Chase National Bank late Wednesday submitted a report to the Senate investigation committee at Washington saying it has written off as lost a total of $55,510,588 against the $77,351,076 which it lent to and invested in General Theatres Equipment, Inc. Other late Wednesday developments:

The committee was told that part of a $4,000,000 profit made within two weeks by bankers who acquired Fox Film stock at $16,000,000 less than market prices, went to Shermar Corp., personal company of Albert Wiggin, then chairman of Chase Bank. Division of profits: Pynchon & Co., $1,117,382; Chase, $798,130; West & Co., $638,504; Hammons, $638,504; Dodge, $266,043; Ingold, $88,681; Eric & Drevers, $394,138. Chase's $798,130 was divided with Mr. Wiggin's Shermar company.

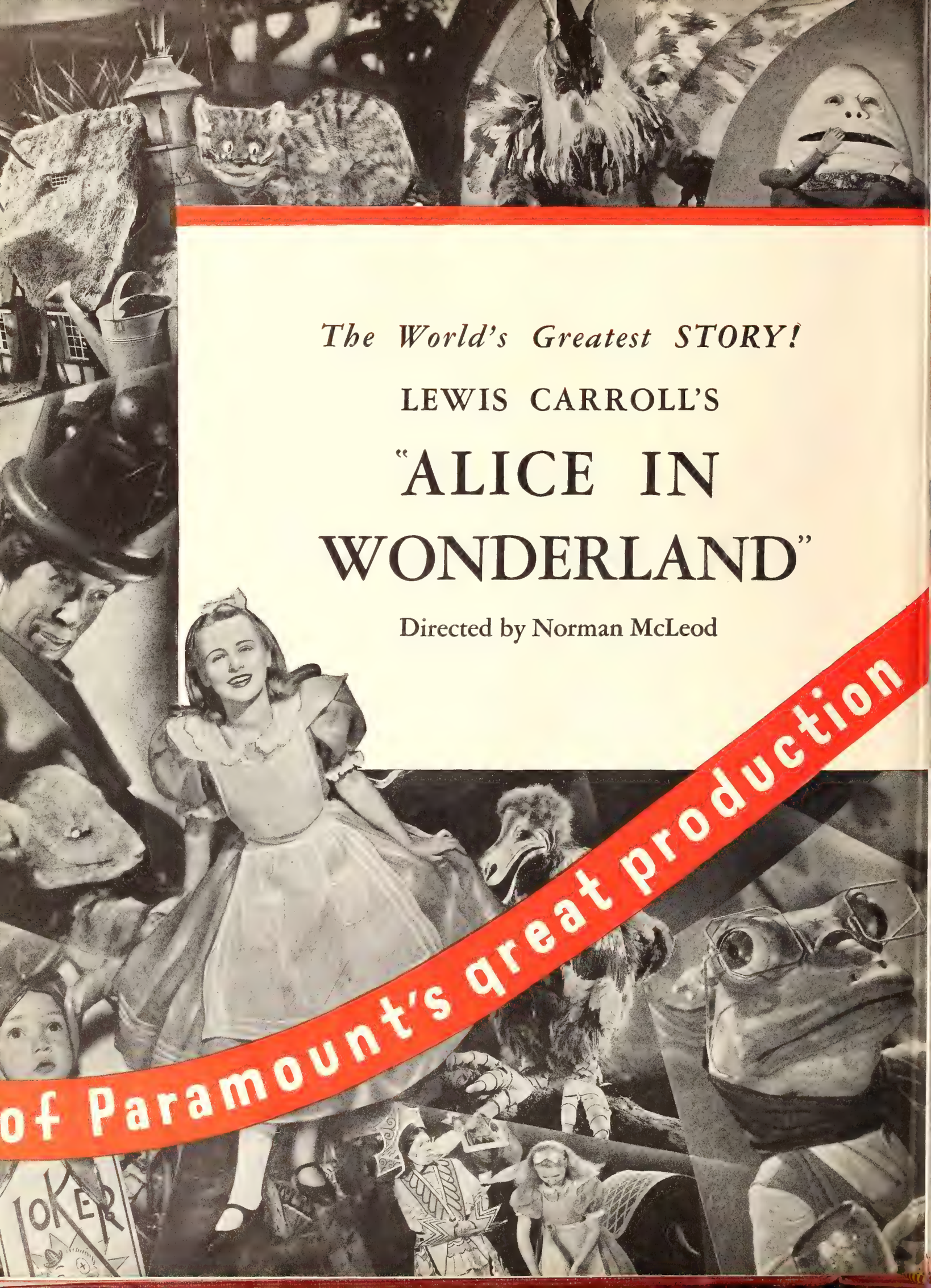
Testimony showed the bankers made $2,850,000 from selling GTE within five days and without putting up a penny.

Ferdinand Pecora, committee counsel, said William Fox really got $21,000,000 for his holdings, the "other considerations" from GTE, in addition to the $15,000,000 in cash, totaling $6,000,000.

An exhibit placed in the record was a letter to Chase showing that Elisha Walker, president of Bancamerica-Blair, threatened legal action unless his group was permitted to share in the Fox financing. As a result, Mr. Walker's group was given a 45 per cent participation in a one-year note issue by Halsey, Stuart & Co.

Subcommittee on Fox West Coast Calls Halt to Hearing When Bewildered by Fantastic Corporate Structure

Courtesy of Goldsmith and Free Studios


The World's Greatest STORY!
LEWIS CARROLL'S
"ALICE IN WONDERLAND"
Directed by Norman McLeod
of Paramount's great production

with the world's greatest CAST!

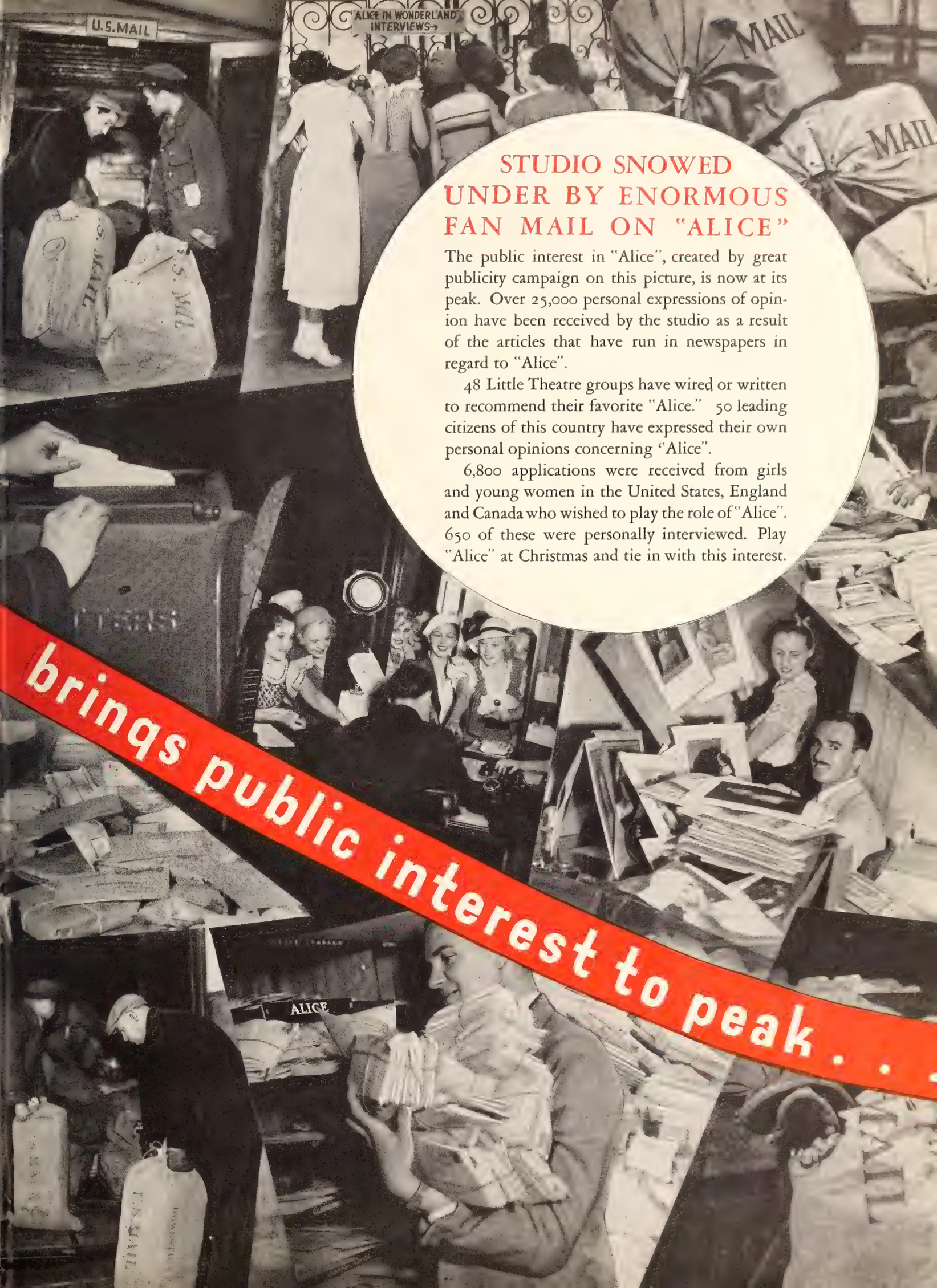
CHARLOTTE HENRY *as "Alice"* and
Richard Arlen • Rosco Ates • Gary Cooper • Leon Errol • Louise Fazenda • W. C. Fields • Skeets Gallagher • Cary Grant • Raymond Hatton Edward Everett Horton • Roscoe Karns • Baby LeRoy • Mae Marsh • Polly Moran • Jack Oakie Edna May Oliver • May Robson • Charlie Ruggles Alison Skipworth • Ned Sparks and Ford Sterling

A PARAMOUNT PICTURE

150,000,000 PEOPLE HAVE READ ABOUT PARAMOUNT'S "ALICE"

1925 United States, 60 English and 33 Canadian newspapers have carried not one but many stories on Paramount's "Alice in Wonderland". It is estimated that 150,000,000 people have been reached by these stories. The Chicago Tribune alone, circulation 860,000, carried a full page story in color on "Alice" in its issue of Nov. 5th.

All the leading news services — Associated Press, United Press, ANA, Consolidated Press and other wire services have carried many stories on "Alice" all over the world. Nation's leading radio stations are going "Alice". One program alone covered both networks of NBC in nation-wide broadcast. Play "Alice" at Christmas and cash in on this publicity while it is still hot.



STUDIO SNOWED UNDER BY ENORMOUS FAN MAIL ON "ALICE"

The public interest in "Alice", created by great publicity campaign on this picture, is now at its peak. Over 25,000 personal expressions of opinion have been received by the studio as a result of the articles that have run in newspapers in regard to "Alice".

48 Little Theatre groups have wired or written to recommend their favorite "Alice." 50 leading citizens of this country have expressed their own personal opinions concerning "Alice".

6,800 applications were received from girls and young women in the United States, England and Canada who wished to play the role of "Alice". 650 of these were personally interviewed. Play "Alice" at Christmas and tie in with this interest.

brings public interest to peak . . .

25 MANUFACTURERS TIE UP WITH PARAMOUNT'S "ALICE"

The enormous public interest in Paramount's "Alice" has prompted twenty-five nationally known manufacturers to put out lines of "Alice" merchandise; dolls, toys, paper cutouts, puzzles, games, jewelry, soap, plaster and metal figures, book-ends, books, tea sets, children's dresses and "Alice" novelties of all sorts.

Nation-wide window displays featuring this merchandise will appear during the Christmas season. Exhibitors playing "Alice" at Christmas will have every opportunity to tie in with these merchandising displays.

tie-ups with "ALICE IN WONDERLAND" . . .

NATION'S DEPARTMENT STORES TO FEATURE "ALICE" WINDOWS

An "Alice in Wonderland" Christmas! This is the decision of the nation's leading department stores this year. R. H. Macy & Company, New York, have already prepared a number of windows on "Alice" and will feature "Alice" in all their advertising. The May Co. of Los Angeles and Mandel Brothers of Chicago are among other department stores featuring "Alice" in their windows.

Leading Fifth Avenue jewelers have created elaborate windows on "Alice" for the Christmas season. It is expected that over 400 department stores will make special "Alice in Wonderland" displays at Christmas. Play "Alice" at Christmas and tie in with this great exploitation opportunity.

Play "ALICE" at Christmas . . .

and PLAY SANTA CLAUS TO YOURSELF!

Paramount Pictures

if it's a PARAMOUNT PICTURE it's the best show in town!

Ohio Independent Association Names Schwartz Leader

The Independent Motion Picture Exhibitors' Association of Ohio was formally organized at a meeting of exhibitors at the Deshler-Wallick Hotel in Columbus last week. It was decided that only independents would be admitted and that the organization would not affiliate with any other association.

The following officers were elected unanimously: Ernest A. Schwartz, Cleveland, president; Frank W. Huss, Cincinnati, vice president; George W. Erdman, Cleveland, recording secretary and Robert Menches, Akron, treasurer. Directors are: Phillip Semelroth, Dayton; Harry Abram, Lancaster; Charles Justus, Theodore Perkas, Columbus; Herbert Lind, Zanesville; Paul Ellis, Warren; H. L. Walker, Salem; John Schwartz, Painesville; Robert Menches, Akron; Henry Greenberger, M. B. Horwitz and John Kalafat, Cleveland; John Perkas, Elyria; P. O. Frederick, Norwalk; Leo Dwyer, Celina; Jack O'Connell and Howard Feigley, Toledo; Henry Levy and Frank W. Huss, Cincinnati, and Nat Charnas, Toledo. Mr. Erdman was named temporary business manager.

A resolution was adopted not to sign the industry code at this time, since it is not in completed form, but the organization went on record endorsing the action of independents at the recent Chicago meeting. Max Stearn, veteran Columbus exhibitor, urged consolidation with the MPTO of Ohio, but was voted down. No plans were formulated to fight the existing Ohio ten per cent admission tax, but the organization plans to take action looking to repeal when the legislature reconvenes in January.

The grand jury of Franklin County heard the testimony of seven men identified with the industry in Ohio late last week, in connection with the jury's investigation on lobbying activities in the state legislature at Columbus. Dan Hoskins, county prosecutor, declared he intends to conduct a further investigation before placing any additional evidence before the grand jury.

Ontario Amusement Revenue Is Seen Reaching $900,000

A preliminary report from E. A. Dunlop, provincial treasurer at Toronto, Canada, indicates revenue from the amusement tax in Ontario for the fiscal year now closing will approximate $900,000. He declared this was one item which was well above government estimates made at the beginning of the year, and that returns from theatres had mounted steadily in recent months, an indication of better business.

Zanuck Increases Total Features from 15 to 20

Darryl Zanuck has decided to increase the total number of features planned by this 20th Century Productions on the Coast from 15 to 20 for the current season. Five already have been completed.

Always a Place in America For Good British Pictures

Since the re-establishment of the British producing industry in the difficult days following the World War there has persisted in the British trade, in varying degree from one time to another, an impression that there existed a virtual boycott against British pictures in the American market.

This writer has repeatedly asserted over a period of many years that no such condition has existed. Against this assertion was urged the fact that British pictures either could not obtain distribution in this market or else received only scant representation. The statement that the type of picture received was not suitable to the American market afforded only partial satisfaction, if any at all.

It may now be recorded that the argument is over—or at least there is every reason to assume that it is over. The cause of it all is "The Private Life of Henry VIII." This production, one of the best attractions of recent years, irrespective of source, and certainly the best British production, has not only been accepted in the American market, but has actually received a hearty welcome.

This comes as proof of our frequently repeated assertion that there is now and always has been a proper place for really good pictures in the American market, irrespective of where they may originate. It is true, of course, that the principal American companies have and are entitled to have an advantageous position because of their theatre affiliations. And further, when they are depended upon for distribution it is proper and natural that they should look first to returns on product in which they have invested and for the making of which they have set up vast producing organizations, together with distribution facilities.

But this does not mean and has never meant that the foreign picture, if of suitable quality, cannot play successfully the American market. The imported article, unlike the experience it undergoes in other countries, finds here no organized propaganda against it—no test with which it must conform other than that of merit.

—MARTIN QUIGLEY

Tax Threat Faces Theatres In California Revenue Need

Roland A. Vandergrift, California state director of finance, has declared that additional revenue is necessary to balance the budget. A special session of the legislature is proposed, with a tax on theatre admissions suggested among other new sources of revenue.

Tri-State Acquires Four

Tri-State Theatres Corporation, Des Moines, has purchased the Des Moines Theatre Company, operating four local houses. Tri-State, the formation of which was recently announced by A. H. Blank, will absorb all Midwest theatre properties available, it was announced. Several deals are pending, including some in Kansas City. The company now controls 22 houses.

Named NBC Executive

Alfred H. Morton, formerly European manager for Radio Corporation of America, has been appointed business manager of the program department of NBC by Richard C. Patterson, Jr., executive vice-president.

Warner Opens Checking Branch

Warner has opened regional headquarters in Kansas City for its new checking service which has replaced Ross Federal Service on percentage engagements. W. W. Flynn is in charge as field supervisor.

New Kansas Amusement Tax Proposed at Topeka

A tax of five per cent would be levied on amusements in Kansas under a bill introduced in the senate at Topeka by Joseph McDonald of Kansas City, Kan. The measure calls for a graduated sales tax, ranging from two to five per cent on various classifications of merchandise and services.

Sales of electric current, gas, telephone and telegraph service would have a rate of 3 per cent, while theatre tickets and radio service come under the five per cent classification. The only exemptions are those for commodities already paying an excise tax to the state and on sales to the state or federal government. Stiff penalties are provided for failure to pay and for false returns. Kansas legislators are veering towards a sales tax as a means of relieving real estate of the tax burden.

Buffalo Film Board Elects New Officers

New officers of the Buffalo Film Board of Trade, picked at a recent meeting, include: Dave Miller, Universal, president; Harry T. Dixon, RKO, treasurer; Joe Miller, Columbia, vice president. Miss Emma C. Abplanalp, former secretary, who has been supervising the work of the organization while acting as secretary of the Chicago board, may return to Buffalo if the position is made full time under the NRA.

CODE IS AT "LITTLE WHITE HOUSE" WITH INDUSTRY INTEREST LAGGING

Visits of Joseph Schenck and Eddie Cantor Officially "Purely Social"; Department of Justice Reported Opposed to Penalty Clauses as Contrary to the Recovery Act

by TERRY RAMSAYE

This weekend, at last, the code of practice for the motion picture industry under the National Recovery Administration is admittedly, or shall we say confessedly, in the hands of President Roosevelt.

The President is presumed to be taking the code under consideration while on his recuperative vacation at Warm Springs, Georgia.

By coincidence, we are officially assured, Mr. Joseph Schenck of United Artists and Twentieth Century Pictures, went this week to see the President at the watering place merely on a social visit. Also Mr. Eddie Cantor, who previously had made quite a line of statements about going to the Springs to see the President about the code, was also due to go, but that, too, was by official announcement reduced to a merely social matter.

This was the first time that the nation had been made so aware of the President's wide social acquaintance and social interest in the motion picture industry.

What with the diverse statements that have exuded from the office of General Hugh Johnson, administrator of the NRA, and the assorted movements thereabouts since the delivery of the code to that establishment by Sol A. Rosenblatt, deputy administrator, the actual present content of the document is conjectural, and what it may contain after it has gone under the hand of the President is twice conjectural.

The code seems to have fallen athwart the Department of Justice concerning some penalty clauses. The status of the labor scale provisions, the subject of much debate, is also considerably in doubt.

The industry will not know with any certitude about any part of the code until such time as it is finally approved and issued. Meanwhile, in general through the industry it would appear that the subject has lost its interest and that there is no considerable anticipation that it will prove of exciting moment as an influence on operations.

Meanwhile Mr. Rosenblatt, in pursuit of a course of evangelistic travels in behalf of the cause, was in Milwaukee for the Motion Picture Theatre Owners convention there.

FEW CHANGES FROM THIRD DRAFT INDICATED

by FRANCIS L. BURT

Washington Correspondent

Assurance that the code was now in a condition in which he could recommend it for approval was given Tuesday by General Johnson. The document, with a dozen others, was taken South when he went to Atlanta to deliver an address on Thursday, and on Friday it is to be taken to the "little White House."

It was indicated that the code went to the President in practically the same shape as finally drafted by Sol A. Rosenblatt. One important change, however, will be recommended by Mr. Johnson—exclusion of the so-called salary penalty clause. The Department of Justice is understood to have held the penalty clause in violation of the National Recovery Act. The law provides $500 fine for each offence, whereas the penalty clause imposes a fine which may run as high as $10,000.

Distribution provisions also were examined by the Department of Justice.

While reports were current that the code had been held up in Mr. Johnson's office because of fights on the studio labor provisions, an investigation by the Federal Trade Commission, and further attempts by independent exhibitors to get additional concessions, NRA officials indicated the delay was due only to the desire to obtain the opinion of the Department of Justice on the penalty clause and on certain distribution provisions.

While representatives of producers and the labor organizations were in Washington they did not make the trip expressly to talk about the code. Pat Casey, producers' labor repre sentative, conferred with officials of the National Labor Board on complaints filed by the IATSE that sound men in Hollywood were being forced to join unions not of their own selection and, later, that they were being forced to join both the IATSE and the Brotherhood of Electrical Workers so that jurisdictional controversies would not tie up production. Mr. Casey denied these charges and left documentary evidence with the board, which later announced no action would be taken.

William Elliott, of the IATSE projectionists' union, also went to Washington and looked over the situation created by the demand of construction interests that the salary schedules of the code be deleted. These interests were attempting to obtain a 90-cent hour for trades which are given $1.16 2/3 in the film code.

Expressing no objection to salary scales by trades where already included in codes, General Johnson let it be known that he did not see in the Recovery Act any demand upon the Administration for the fixing of wage schedules and preferred to limit wage minima to flat coverage for unskilled and skilled labor.

It was held by Mr. Johnson that the fixing of occupational wages in codes was contrary to that provision of the law providing for collective bargaining since, he pointed out, the wages so set were in most cases those now paid under agreements with unions and, once fixed, could not be reduced even if the unions were willing, while difficulties would prevail if increases were sought.

All labor interests are thoroughly in accord in their approval of the code's wage provisions.

▽ ▽ ▽

Visits "Purely Social"

Down Georgia way, President Roosevelt was seen driving his personal car on Tuesday on the road out of Warm Springs to his experimental stock farm nearby. In the front seat with him was Joseph M. Schenck, president of United Artists, who left his New York headquarters for Warm Springs on a noon train Monday, with the reported purpose of talking code to the President. However, the regular official channels at the "little White House" in the South soon stifled these reports and made it very emphatic that Mr. Schenck's visit was "purely social" and that the code itself would not be permitted to enter into conversation with Mr. Roosevelt.

The same taboo on code discussion was declared for Eddie Cantor's visit Wednesday. Since Mr. Cantor left Hollywood some few days ago, he had been variously quoted all the way east that he was en route to Warm Springs to "set the President right" on certain code provisions. He made it clear that the salary-clause stipulation was the actors' center of contention, and that he was traveling as a representative of the Screen Actors' Guild in Hollywood.

Mr. Cantor was to travel southward from Washington with Marvin H. McIntyre, a secretary to the President, who will take over secretarial responsibilities of Steve Early.

▽ ▽ ▽

As to the Code Authority

Meanwhile in New York, socalled official observers thas week declared the code authority, as set up in the present motion picture code, to be of a materially less important nature than at first had been supposed. This, they say, is because the code language definitely specifying the functions of this body sets them up purely as an aid to General Johnson.

It is definitely believed, furthermore, that the code authority will not be empowered to make final decisions on any case of importance. Instead, it probably will make recommendations to the Administrator, who retains the right to make final disposition of all cases brought before the code authority.

The Department of Justice, it was learned this week, was not asked to render an opinion on the legality of boards set up in the code, as previously had been considered.

The Allied and MPTOA verbal outbursts against each other of 10 days ago simmered down this week to a mere announcement from Ed Kuykendall, MPTOA president, to the effect that all but three of his organization's 37 suggestions are incorporated in the code.

Mr. Kuykendall declined an invitation from Sidney Samuelson, New Jersey Allied president, to address a meeting of that organization "and settle code differences."

In New York, a review of the exceptions to the President's blanket re-employment agreement, previously granted to several independent theatres in the metropolitan area, was ordered this week by Grover A. Whalen, administrator of the New York City NRA. He said he had received numerous complaints that the theatre owners were working employees 52 or more hours a week. Notices of appearances were received Wednesday.

Four Omaha Theatres In New Blank Company

Four Omaha houses, the Orpheum, World, State and Paramount, have been included in the Tri-State Theatres Corporation, organized in Des Moines by A. H. Blank. The firm replaces the various operating companies necessitated by the Publix bankruptcy.

Stanley Brown, former manager of the Orpheum, has been promoted to the city managership at Des Moines. He was formerly a Publix district manager. A deal is said to be still pending between Mr. Blank and Ralph D. Goldberg of the World Realty Company of Omaha, holder of the leases on the World and State.

Survey Shows Increase In British Wired Houses

The number of wired theatres in the British Isles has increased substantially in recent months, it is indicated by a survey prepared by T. P. Drew, Western Electric sales chief abroad. Out of a total of 4,414 theatres, 4,156 are wired, of which 1,666 are Western Electric installations. The company reports 356 of their installations are replacements of other apparatus. Broken down into countries the analysis shows: England, 3,385 sound, 128 silent; Scotland, 494 sound, 72 silent; Wales, 326 sound, 27 silent; Ireland, 209 sound, 31 silent.

Heads Philadelphia Warner Club

John Roach, manager of the Arcade theatre, Philadelphia, has been elected president of the Philadelphia Warner Club. Other officers for the year are: Earl Wolf, John Noble, Leonard Schlessinger, vice presidents in charge of welfare work, membership and entertainment, respectively; J. Ellis Shipman, treasurer, and Miss Hecht, secretary.

Drop Trans Lux Canada Plan

Joseph M. Franklin, holder of Canadian Trans Lux theatre rights, has indicated plans for a Dominion circuit of Trans Lux houses have been dropped. N. L. Nathanson, who has virtual control of Canadian short subject distribution, is understood now disinterested.

Libson in Cincinnati for RKO

Ike Libson has returned in charge of RKO theatres in Cincinnati and Dayton, following the breakup of the Midwest division. Nat Holt is in charge of Cleveland and Columbus. Arthur Frudenfeld has been transferred to Cincinnati, under Libson.

Cambria at Capitol

Frank Cambria, a pioneer producer of stage presentations in de luxe motion picture theatres, has joined the Capitol theatre, New York, production staff, as associate of Arthur Knorr. The appointment was made by Louis K. Sidney.

Erpi, Vitaphone Suit Argued

Additional argument in the case of Electrical Research Products, Inc., against Vitaphone Corporation was heard last week before the state supreme court at Dover, Del. The case had been argued on October 24. Decision was reserved.

WHOSE DIRT?

by TERRY RAMSAYE

The appointment of the experienced Mr. J. J. McCarthy to execute a special assignment for the Motion Picture Producers and Distributors of America, Inc., with reference to the application of new regulations pertaining to motion picture advertising announced in this issue, throws into illuminated relief some considerable problems.

The very action of the Hays organization is obviously an admission that there have recently been some special provocations for attention to the subject.

A considerable portion of both production and advertising has been growing bold apace in bawdy ventures. Frantic pursuit of the box office dollar all too often has been leading the motion picture to do things that ought not to be done, even for a dollar and a half. This has been reflected inevitably in the merchandising efforts pertaining to the product. Advertising copy, lobbies, posters and ballyhoo in general may ever be expected to go as far as the show itself goes.

There is not, it would appear, very much intelligence or justice in a scheme to whitewash a situation by putting the advertising and promotion men on the spot.

As rough as some of the copy has been of late, there is available no instance in which it outspoke the content of the picture concerned. Some copy does at times promise more genius, more grandeur, more thrills than the film contains, but no copy has yet promised more dirt than was delivered.

One fails to discover what possible service can be afforded or constructive purpose attained if advertising is to be chastened, disciplined and ruled into a campaign of laying the enamel of euphemistic evasion over the merchandise.

It would appear that perhaps the exhibitor and his public, and of course all the rest of the industry, too, is best served by advertising which reveals just what the product is. It will get the motion picture nowhere except into trouble if it announces peach melba and the merchandise proves to be liederkranz.

Much joking has been done down the years about the practice of buying a story for the title and then changing both story and title. That is, however, not a bit funnier than the possibilities of a line of policy which contemplates loading a production with "hot stuff" for selling points and then setting up a rule and monitor to see that the points do not get into the selling.

Some slight argument may be offered that at least a gain in moral front can be had by disinfecting the advertising copy, but it is piffle to consider the copy itself an important public influence. A glance at a poster, or the slight impact of a theatre advertisement, is a mere featherweight as against the intensive smear applied by an hour long application in the concentration of the darkened theatre by the production itself.

A decency drive addressed solely at the advertising copy of the motion picture, and which brings to bear no important reformative pressure on the production plant, belongs in the same classification as housekeeping which sweeps the dirt under the rug.

The advertising departments of the motion picture industry did not initiate production policies, or execute them. They reflect them in type and half-tone.

New Studio Building To House Warner Writers

Work has been virtually completed on a new Writers' Building at the Warner-First National studios at Burbank. Expected to be ready for occupancy in a few days, the two-story building cost $35,000, and will house, each in a separate office, 20 of the company's 28 contract writers. Construction was in charge of Louis Geib, head of the studio technical department, who also designed the building.

Warner Reissues "Disraeli"

"Disraeli," to be re-released by Warner Brothers with a Broadway showing in the near future, will be treated, insofar as selling is concerned, as a new feature, it has been announced by Major Albert Warner, in charge of distribution. The film, made four years ago, stars George Arliss.

RKO Manages Detroit Fox And Downtown Under Pool

Pooling of the Detroit Fox theatre and the RKO downtown was effected recently, with David Idzal operating the two houses for the RKO management. The Fox will have stage shows and the pick of product, RKO booking both. Arthur Frudenfeld will be placed elsewhere by RKO.

The Brooklyn Albee has been returned to Charles McDonald's division and Harry Weiss has succeeded J. J. Franklin. In Mr. Weiss' place at the Coliseum in New York is Harry Moore, and succeeding Mr. Moore at the Hamilton is Rudolph Kramer.

Benefit at Imperial Theatre

An all-star theatrical benefit for the Beth Abraham Home for Incurables, located in the Bronx, New York, will be held Sunday evening, Dec. 10, at the Imperial theatre.

CODE OPENS WAY FOR 25,000 JOBS, ROSENBLATT SAYS AT MILWAUKEE

Wisconsin MPTO Convention Hears Deputy Declare Code Will Unite Industry; Miller Attacks Labor Provisions

The as yet uncompleted code for the motion picture industry will unite the industry in a "compact whole," giving it a greater opportunity for self government than has any other business, and opening the way for 25,000 additional jobs as a result of its labor provisions, Sol A. Rosenblatt, deputy administrator for the NRA, told an assemblage of exhibitors, their leaders and exchange men at the annual convention of the MPTO of Wisconsin and Upper Michigan at the Deshler-Wallack Hotel in Milwaukee on Wednesday afternoon.

Industry Was in "Deplorable Shape"

To a crowded meeting which included Frank J. McWilliams, president of the Allied unit of Wisconsin, Mr. Rosenblatt said the film industry prior to August 8, when the code deliberations began in New York, was in deplorable shape. "If any industry presented a picture wherein practices of 'dog-eat-dog' and 'the devil take the hindmost' were prevalent, this industry, viewed as a whole, did," he said.

The deputy omitted any detailed references to the much-contested labor phase of the code, merely declaring it told its own story. Unaware of the attack on labor provisions made during the morning session by Jack Miller of Chicago, Mr. Rosenblatt made no further comment in that regard, other than the remark that for the first time in the history of the industry workers are fully protected.

Mr. Rosenblatt lauded the manner in which the industry as a whole had cooperated with the NRA and mentioned, without names, "true and real leaders" among exhibitors, who "labored hard and long," and secured "great rights and privileges for you." He touched on the legally established right of the distributor to pick his own customers and set his own terms of sale so long as those efforts did not lean in the direction of the establishment of a monopoly. In a rapid analysis of the code's highlights, the deputy declared the code compels distributors to give up considerable, while "compelling few corresponding obligations on the part of the exhibitor." He then outlined several of the distributor concessions embodied in the code.

Double Bills Too Controversial

With reference to double billing, Mr. Rosenblatt said he "didn't regard it within his function to jeopardize the future of independent producers," or place restrictions on individual theatre operation. The issue is so controversial, he said, that it was left out of the code "at the present time." Concerning block booking, he made the point that court decisions have ruled the practice legal when used by individual companies, but illegal when determined upon collectively. Nothing in the code, he indicated, would impair the existing decisions relative to block booking. He explained the cancellation privilege was cumulative in effect and applied to all exhibitors where rental was $250 or less provided exhibitors lived up to the letter of their contracts. If separate codes had been drawn for productions, distribution and exhibition, he indicated, it was his belief that not a single theatre problem would have been solved. He gave it as his opinion that the grievance boards represent the most constructive feature of the code, commenting on their liberality. The deputy held open forum for a half-hour Wednesday evening.

Launching a bitter discussion on the labor aspects of the industry's code, Jack Miller, chairman of the national code committee on theatre labor and president of the Chicago Exhibitors' Association, said at the first Wednesday session that only a promise stands between the nation's theatres and walkouts of operators and stagehands under the code as it now stands.

Received Only a Promise

Mr. Miller said that the original code clause banning strikes in theatres and ordering settlement of disputes between employers and labor by arbitration has been eliminated from the document because the American Federation of Labor refused to give up its right to call strikes.

"All we got was a promise from Lou Krouse to take local autonomy privileges on strikes from the hands of business agents and making the question determinable by him as vice president of the IATSE," Mr. Miller asserted. "That's swell, and I believe Lou means it, but after all, it's only a promise and Krouse may live six months or an hour and a half. Who knows?"

Accusing the American Federation of "trying to run both the government and the film industry's code," Mr. Miller asked the assembled exhibitors if they could conceive of the government ruling a wage scale arrived at by violence and theatre bombing prevailing as long as the NRA is in existence. "We came out of Washington with a lousy deal," he said.

The convention officially got under way early Tuesday morning with speeches from Ed Kuykendall, Fred S. Meyer, president of the MPTO of Wisconsin and Upper Michigan; Frank J. McWilliams, president of the Allied unit in Wisconsin; Maurice D. ("Red") Kann, editor of *Motion Picture Daily*, and many others, including representatives of local newspapers, the clergy and various women's organizations.

Kuykendall Sounds Warning

Mr. Kuykendall, the third speaker on the program, sounded a warning that unless the industry could cooperate within its various branches, with complete elimination of all disputes calculated for personal and representative gain, the industry would have a labor code with little, if any, benefit in the matters of fair trade practices.

"We are getting fair trade practices in return for what we propose giving labor," the veteran theatre man said.

Previously Mr. Kuykendall had gone over the code deliberations at Washington and he cited as victories the 10 per cent cancellation clause and designated playdates. He asserted that score charges were nothing more or less than "a racket," and made it clear that the MPTOA still is fighting for their elimination.

"You bear all of the criticism," he told the convention, "and Hollywood and New York have no right to ram down your throats pictures which are unsuited for your theatres. As a matter of fact we could have eliminated many current practices if exhibitors had unity of action. The fact that they have no unity was brought out very clearly during the code meetings. But more and more the personal equation in theatre operation is asserting itself."

Fred S. Meyer, unit president, declared that most of the socalled differences between the MPTOA and Allied were "imaginary." "Certainly," he said, "we are 100 per cent in accord on legislative matters."

Frank J. McWilliams then declared firmly against salacious pictures. Mr. McWilliams, who was once president of the Wisconsin MPTO, decried what he termed the "failure" of the MPPDA members to live up to the Code of Production Ethics, and, expressing the opinion voiced individually by several exhibitors present, warned that the Catholic Church had made up its mind to no longer stand by "while filthy pictures are being shown."

Industry Prior to Code Move in "Deplorable Condition," Says Deputy; Code Labor Portion Tells Own Story, He Declares

Warns on Salaciousness

In Detroit, he declared, a recent request that a certain allegedly immoral film be withdrawn was refused by the theatre, which then became the target of a vigorous boycott. He said that a theatre in Cleveland had gone through an identical procedure.

In delivering his annual report to the convention earlier Mr. Meyer had sounded a similar note when he said:

"I predict here and now that the future of the motion picture industry depends on a radical departure from the present-day conditions; a different and more varied type of production, an entirely different method of distribution, and certainly a complete rejuvenation of the exhibition branch of our business."

Mr. Meyer also said that a move is now under way in Wisconsin, and particularly in Milwaukee, to bar children from unwholesome pictures and declared that the group behind this move is ready to work for a law prohibiting children under 14 in theatres unless the "flood of terror pictures" ended.

Children Are Exhibitor Responsibility

Father Thomas Reilly, head of the Sociology Department of Marquette University in Milwaukee, pointed out that since 28,000,000 children throughout the nation are potential screen patrons, the responsibility upon the exhibitor is a serious one.

Other speakers during the Tuesday session included Irving Maier, head of the *Milwaukee Journal's* advertising department, who discussed theatre advertising; L. McMeekin, of the Boston Store; Mrs. Paul Griswald, Milwaukee Better Films Council, and Mrs. James Buckland, chairman of the film division of the Wisconsin Federated Women's Clubs.

"Red" Kann spoke briefly earlier in the day and issued a warning to those exhibitors present that the proposed code will not embody everything exhibitors may think they should have. In view of the fact, Mr. Kann said, of the effort to clean up in a few short months all of the inherent evils and differences between major industry branches, little else could be expected.

"Producers failed to agree among themselves and other producers," he said. "Distributors failed to see the same problems with other distributors eye to eye, and exhibitors were split into two different national associations. How the code will work, nobody knows. It remains to be seen.

"Grievance and zoning boards are supposed to solve exhibitor troubles, and they may," Mr. Kann said. "But if they don't, and if inequities or even iniquities appear, there is always a chance to make remedies."

"TAKE OFF YOUR WHISKERS!"

RUSSIA *is* RECOGNIZED!

And of course the smart showman is bringing his program up-to-the-minute with the authentic subjects:

MOSCOW, THE HEART OF SOVIET RUSSIA

LENINGRAD, GATEWAY TO SOVIET RUSSIA

One Reel Each! Inside Stuff! Positively the real McCoysky!

"He doesn't make just scenics! He puts ideas into them."

FITZPATRICK TRAVELTALKS

Metro-Goldwyn-Mayer Class!

IATSE DENIES CURBING LOCALS; 61 INDICTED IN KANSAS CITY QUIZ

Grand Jury Charges Police Haven't Given Theatre Owners Adequate Protection; Finds Federal Inquiry Warranted

The International Alliance of Theatrical Stage Employees will not put a curb on the powers of its affiliated locals throughout the country.

Vigorously decrying "malicious" rumors to the effect that the IATSE is planning to deprive branches of their local autonomy, Louis Krouse, executive assistant to William C. Elliott, IATSE president, said late Tuesday in New York that these rumors, aside from being "absolutely unfounded," were calculated to disturb the peace within the industry for which the labor organization is striving.

"Certainly we are not going to take away the local autonomy of our affiliated locals," he said. "They will continue, as always, to govern themselves as they see fit, and so long as they do not violate any of International's laws, they will be allowed to regulate their affairs as best they can."

Mr. Krouse said he could not conceive of any authoritative source from which "the various rumors about us have sprung" during the last few months.

Says All Want Peace

"We are trying our best to cooperate with everyone in the industry," he declared. "We want peace. We don't want strikes. The exhibitors don't want strikes, and we have all agreed to give each other a chance. Surely we have demonstrated this by signing the code. If we hadn't agreed with the labor provisions therein, we would not have signed. Whatever disagreements may arise after the code has been put into effect officially will be settled by arbitration, as provided in the code. If people would stop spreading these rumors we'd all get along much better. The IATSE does nothing for which it should hide. Everything that happens ultimately must find its way before the public. Therefore, why should we try to hide anything we do? Let's have peace and give each other a chance to do business."

Meanwhile, the labor situation in Kansas City has begun to take on a somewhat serious aspect. It was indicated last week by federal officials there that a government investigation of Kansas City "labor wars," including alleged racketeering by operators, will be made, possibly by the Senatorial committee now making racketeering investigations in other cities.

Terrorism and violence involving theatres is said to have been of long standing there and the charge has been made that the police "have not afforded adequate protection and no consistent and effective efforts have been made to apprehend and convict the guilty parties." This statement was made by the Jackson county grand jury last week in its recommendations at the termination of the seventh week of its inquiry into crime conditions.

Altogether, 61 indictments were returned by the jury, but names were not revealed.

Labor wars affecting theatres were a menace to the safety of the citizens, the jury found, and the situation involving the throwing of tear gas and stench bombs should warrant an immediate government investigation.

"Among the matters which came to our attention," the jury report said, "is a situation involving the Motion Picture Operators' Union, Local 170, whose charter is now, and has been, suspended by the international union, allowing Local 170 to operate and exist only on probation.

"The matter came before us upon complaint of the use of tear gas, stench bombs and other forms of violence in theatres which do not employ motion picture operators belonging to Local 170.

"Our investigation discloses that similar and more violent outrages, including the use of dynamite, have occurred in several theatres, and always during the periods in which members of Local 170 were not employed. The obvious purpose of these methods is to intimidate the employer and terrorize the public, and thus coerce the employer into dealing with this union upon its own terms."

"The movies are a universal form of amusement for both children and adults," the report continued. "No enterprise can so consistently gather people together in great crowds. To cause panic in such gatherings shows a wanton disregard of human life.

"These forms of terrorism and violence appear to be of long standing in Kansas City. The police have not afforded the public and theatre owners adequate preventive protection, and no consistent and effective efforts have been made to apprehend and convict the guilty parties. So long as the present situation exists, this is a racket which should be stamped out."

Ask More Stringent Laws

The jury recommended more stringent laws against the use of tear gas and stench bombs, or any other form of violence.

"We regard the situation as one which justifies federal investigation," the jury reported. "We also believe that responsible union heads should clean their own house of the racketeering element."

Local 170 officials in Kansas City, in answer to the jury's report, charged the suburban theatre owners with attempts to "embarrass" them in impending contract negotiations. The union's view was that the exhibitors inspired the probe with the purpose of obtaining the sympathy of the public in event of recurrence of trouble which has marked previous wage negotiations.

The operators' union and the Independent Theatre Owners were to have begun negotiations on a new contract last week, the current agreement expiring November 30. It is understood these negotiations have now been suspended indefinitely.

Denies Charter Suspension

H. H. Dunavan, Local 170 president, denied last week that its charter had been suspended by the IATSE, despite the jury's report to the contrary. He said the IATSE headquarters had assumed jurisdiction of the Kansas City local, following the operators' "war" of two years ago, and several months ago appointed a new slate of officers who hold their office at the pleasure of the IATSE.

"No basis for the implications made against the operators' union exists," said Mr. Dunavan, pointing out that there have been, and are, in Kansas City competitive organizations "styling themselves as 'operators' unions'" and that officers of one such "outlaw" union are now serving penitentiary sentences for the bombing of Loew's Midland theatre, in which a janitor was killed.

President of Local 170 at Kansas City Denies Charter Suspension, Contrary to Jury Report; Politics Hinted Factor

Observers in Kansas City attached another interpretation to the grand jury inquiry. They maintained that Judge James R. Page of the circuit court, under whose jurisdiction the investigation was made, belongs to a faction of Democratic politics opposed to the dominant faction in charge of the police department, and that Judge Page, as county prosecutor and, more recently, on the bench, has made no secret of the differences.

Following this trend of thought, political circles maintained that the investigation was ordered by Judge Page to make capital for the elections next spring, when an effort will be made to oust the dominant faction.

The jury's report disclosed that many sessions had been held in secret places because of the fear of witnesses that they would be subjected to bodily harm from gangsters if they appeared at the court house. The jury also found that many witnesses committed perjury, due to this fear.

"The existence of this fear," the jury commented, "is in itself a frightful commentary on the law enforcing agencies of Kansas City. It is an admission that the gangster and racketeer is more likely to destroy than the police force to protect."

Whether exhibitors have a right to perform services in their own theatres without employing union help is the question to be decided in an injunction suit brought by Charles Easterly and Homer Pouts, owners of a Kansas City suburban house, against Local 170.

Exhibitors Ask Injunction

Judge Ben Terte in the Jackson county circuit court, issued a temporary injunction against the union ten days ago, held that while the courts have ruled that peaceable picketing is within the law, in this case it was unjustified if the allegations of the exhibitors were set forth correctly. Mr. Easterly and Mr. Pout declared they are both expert projectionists and that business in their small neighborhood house does not justify hiring operators.

Despite the various disturbing factors now at work in Kansas City, the IATSE offices there are carrying out the provisions of the NRA code by limiting the working week to 40 hours and spreading the work.

Ufa To Release 20 Here; Lilian Harvey Is in Two

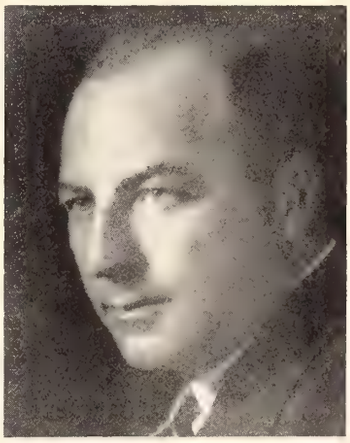
Ufa will release 20 features in this country during the 1933-34 season, headed by two, starring Lilian Harvey with English dialogue. The total also includes 27 featurettes and 27 educational shorts. The two with Miss Harvey are "Love Waltz" and "Hokus Pokus." Others are with German dialogue and feature Conrad Veidt, Willy Fritsch, Renate Mueller, Kaethe von Nagy and others.

THE CAMERA REPORTS

LONG-TERM SHORTS CONTRACT. Ben Blue, stage and screen comedian, as he signed a three-year agreement with Vitaphone to make two-reel comedies. Shown in charge of formalities is Sam Sax, studio chief.

DISCOVERED. Among the thousands packed into the stadium to witness the Syracuse-Colgate gridiron battle—W. Ray Johnston, president of Monogram, with (at his left) Russell Bell, art director; Mrs. Johnston and Mrs. Bell.

AUTHOR AT PREMIERE. Peter Freuchen, from whose novel the story of "Eskimo" was adapted, shown arriving with Mrs. Freuchen for the premiere of that MGM production at the Astor theatre in New York.



PROMOTED. By Erpi, Bert Sanford (above) becoming Northeastern sales manager after a number of years as merchandise sales director; and Stanley Hand (below) being transferred from New York to Chicago as Midwest division manager.

VACATIONING ON THIS SIDE. Jack Hurlbutt and his wife, Cicely Courtneidge, Gaumont British stars, snapped as their ship arrived in New York. The two English screen players have come to America on a vacation.

IN ITALY. Sam Morris, vice-president of Warner Brothers-First National, snapped outside the company's Italian headquarters in Rome, one of his ports of call during an inspection tour of Europe.

FROM ENGLAND. To play in American pictures. She is Pat Paterson, described as a blonde 19-year-old who sings and dances, and is shown arriving to appear in Fox productions.

IN NEW YORK. For the premiere of his latest picture. Gary Cooper, of course, come to be on hand for the opening performance of Paramount's "Design for Living" at the Criterion.

THE RUSSIA THAT WAS. A scene from a picture due to arrive on the screen as the New Russia comes into closer relations with America. Pictured is the Kremlin in Moscow as in "Catherine the Great," London production to be released by United Artists. Starred are Douglas Fairbanks, Jr., and Elizabeth Bergner.

KEEPING TAB ON HIS BUSINESS. An unsolicited testimonial to the alertness of Columbia's ace director, Frank Capra, shown posting himself on developments of the week as revealed in Motion Picture Herald. Capra, responsible for many a Columbia success, thus was snapped between scenes of "Night Bus."

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

TYPICAL of the material that has been filling most of the columns of the fan magazines is a feature in December *Screen Play*, captioned: "Confessions of a Chorus Girl," in which one Bonny Bannon, showgirl in "Gold Diggers" and in Sam Goldwyn's "Roman Scandals," tells about the "pitfalls" of Hollywood for the 10,582 girls who are supposed to be in Hollywood waiting for a "break."

Bonny paints a picture of this vast legion of females praying for that *chance*. "Yes, chorus girls and show girls pray," she says. "Don't you believe they don't! Prayers that go something like this: 'Oh, Lord, please make that director spot me!' or: 'Dear God, please don't let me have to go away with that man. Let me get a job *quick!*'" That's where Sam Goldwyn comes to the rescue.

For those who still believe in Santa Claus, or the NRA, Bonny Bannon tells how a chorus girl lives; on a weekly budget:

Rent	$10
Food for family	14
Incidentals, as movies, carfare, etc.	5
Clothes	8
To sister	8
Savings	5
TOTAL	$50

▽

Somebody has been kidding the Metrotone news staff. A caption in the current reel says: "Hundreds of couples wed in Rome to please Mussolini."

▽

"Steve," demanded a Capitol Hill reporter covering Litvinov's first call at the White House to see about Russian recognition, "we got to get some color in this story. It's as dead as a mackerel."

"That's easy," replied Steve Early, the President's secretary, who received much of his press experience while with Paramount News. "Here is plenty of color: They ushered Litvinov into the Green room, the President met him in the Blue room, and then they adjourned to the Red room."

Mr. Roosevelt evidently felt that in the last place M. Litvinov would feel more at home. Typical Roosevelt hospitality.

▽

On the day last week that Radio's "Little Women" made its successful debut in New York, radiating thoughts of a great future in its travels over the screens of the country, Paramount started a secret investigation to unearth some facts about a picture of the same title which it distributed in 1919.

Coincidentally, Miss Hepburn's picture evidently developed a sense of supreme optimism in the Radio organization. Early on Wednesday morning, there came forth a piece of publicity with the following caption:

"LITTLE WOMEN" SMASHING
RECORDS AT RADIO CITY

The picture did not open until 24 hours later.

▽

The noted old-line Chicago liquor house of Pollack and Company has been reopened as the Francis X. Bushman Company, and thus does the theatrical career of the former great screen lover of the silent era come to an end. First a wrestler, then a bicycle racer, artists's model, student of sculpture, stage player and whatnot, Francis Xavier Bushman appeared in films first in "Graustark," in 1911, for Essanay. Ending screen work some years ago, he has been traveling the country in stock and in vaudeville.

MAE West says, "I'm No Angel." And the world knows of her standing invitation to "cumup 'n' see me, sometimes." But few are aware that the baptisimal font which was recently installed, at no little cost, in one of the Roman Catholic churches in the studio city, was paid for, entirely, by this lady of the Jewish faith.

▽

To keep the record straight for *Variety:*

1. Charles E. McCarthy, of Nutley, N. J., is Fox publicity and advertising director.

2. J. J. McCarthy, of Mamaroneck, N. Y., who roadshowed "The Birth of a Nation," has long been identified with the legitimate theatre and with motion picture roadshows.

3. It is J. J. McCarthy who has undertaken the new publicity and advertising surveillance duties at the request of Will H. Hays.

▽

When Mr. John Cunningham Flinn, presiding at last week's AMPA luncheon, called upon guest Ed Kuykendall to speak, he suggested that Mr. Kuykendall say something about the lost code. "That will not be difficult," answered Mr. Kuykendall. "I need not fear contradiction, because no one knows a damn thing about the code."

Later, the MPTOA general volunteered the information that "this is a sweet business, because I do not know of any business with so many dumbbells who are forced by it to success."

Mr. Kuykendall has been in national motion picture politics only a year, and already he has a definite opinion.

▽

Mr. Harold Brooks Franklin—who is accredited in *Who's Who* with: Contrib. to *Motion Picture Herald* and bulls. of Soc. M. P. Engrs."—is quite busy these days arranging his new offices, in an artistic manner, on the 54th floor of the RCA Building at Radio City. That's a long way up from booking vaudeville acts on Broadway, back in 1910.

The other day one of our reporters found him in his short-sleeves, measuring the walls, hanging pictures and arranging draperies. Maybe his old friend and associate, Roxy, gave him a hand in arranging the settings and interior decorations.

Outstanding among "H. B.'s" odds and ends, which were meticulously placed about the lavish suite, is a radio, done in a creamy white, shaped like a globe map. It's an unusual piece, and Mr. Franklin says it will reach the four corners of the world. Our reporter forgot to ask him if it will get David Sarnoff on the floor below.

▽

Colonel Mae West received one vote for coroner of Philadelphia County.

▽

Freddy Mack's return to the stage of the Fox Brooklyn theatre, as master of ceremonies, brings to mind his experience with some kidnapers, last August, which interrupted his 36 weeks' run at that house. The "snatchers" thought that Freddy was willed some $6,600,0000 by a Mrs. J. J. McCarthy, wealthy society matron of Greenwich, Conn., and they proceeded to attempt extortion. Mr. Mack was then advised by police to hide, even though it was privately known that the actual beneficiary of Mrs. McCarthy's estate was his brother.

Fred is out of Yale, class of 1925, which also had as a graduate one Herbert Prior Vallee, known to some people as Rudy.

MR. WALT DISNEY vigorously contradicts all rumors of millions brought in by "Three Little Pigs" and its theme song, "Qui Craint le Grand Mechant Loup, Grand Mechant Loup, Grand Loup Noir?" After 19 weeks he says, this "Silly Symphony" has not returned the cost of prints, and his net profit on the reel will not exceed $25,000 from all world markets over a period of two years.

Mr. Disney, optimistic, predicts that "The Three Little Pigs" will eventually gross $125,000.

"Mickey Mouses" cost about $18,000; "Sillys" about $20,000.

"Mickeys" recover the original investment in 12 months, "Sillys" in about 18 months.

Add to production charges, the cost of distribution, prints, advertising, foreign duties, etc., and it will be easier to understand why "Three Little Pigs" must gross between $60,000 and $75,000 in order to break even.

It is widely reported that Disney is a millionaire and that his income last year was $400,000. That figure represents his gross income. He puts every dime of profit back into his business, having an investment of $750,000 in plant and pictures. He runs a second-hand car, takes a salary of $200 weekly.

The three little pigs are not his own. They first danced into print in 1850. Joseph Jacobs, whose version is the familiar one, discovered them then. So did Crane. Neither of these authors originated them. But Walt Disney commercialized them, thereby making Mr. Al Lichman's job so much easier.

▽

Alfred Finestone, our midwest operative, tells us that while grubbing in the ancient past, some historian discovered that the NRA is nothing new under the sun: "In six days shalt thou do thy work," commanded Moses from Mount Sinai, thus setting a precedent for the "brain trust" of Capitol Hill.

▽

Anyone knowing the whereabouts of Miss Sally Rand will please communicate with this department. We have a job for the lady.

The possibilities of employment for Sally were extended some few days ago, when a group of alumni from Kansas University attended the football game at Norman, Okla., and saw their alma mater go down to defeat at 20 to 0.

Indignant, they returned to Bartlesville, Okla., held a consultation and dispatched the following telegram to Dr. F. C. (Phog) Allen, director of athletics at Kansas "U", at Lawrence, Kan.:

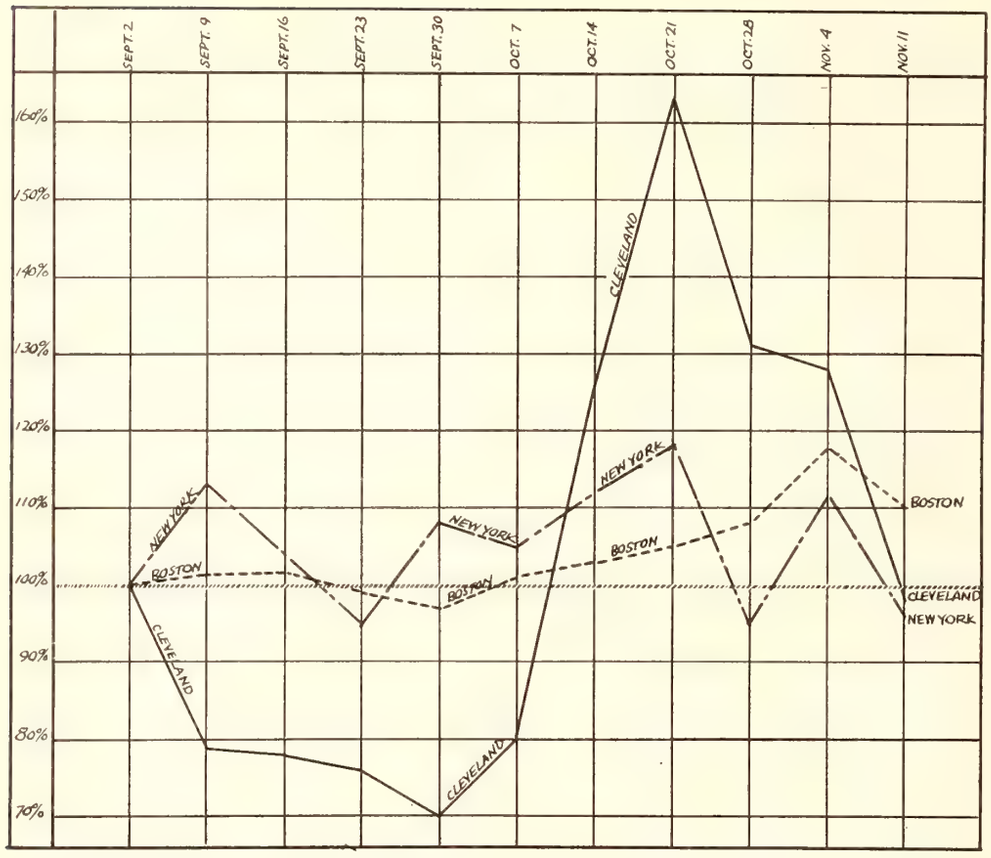
> "Realizing Kansas has probably the best material on the continent, we suggest hiring Sally Rand for a fan dance to replace rough, nasty line smashers.
>
> "All good things end, so watch your job. Can we expect a successful debate season?"

We suggest that Kansas fire the team immediately, and in their place, use Sally alone on the grid with her fans.

▽

Eddie Quillan sends from Hollywood this story about the typical extra girl.

An assistant director on "The Hollywood Party" set at Metro was herding the company onto the stage and urging them to hurry, shouting that they were two days behind schedule. Quite annoyed about the "Simon Legree" methods, the extra turned to her companion and said, "They make me sick! Why didn't they start two days sooner?"



The graph, based upon Motion Picture Herald's weekly compilation of box office grosses, reflects the business done in Boston, Cleveland and New York in the eleven weeks beginning September 2 and ending November 11. For each city the receipts of the first week of the period are taken as 100 per cent. The high peaks of both Cleveland and Boston were reached in the week of showing of Mae West's "I'm No Angel," which was also the case of the top peak for Portland, Ore., for the week ended October 14 in the chart in last week's issue.

NEILAN PRODUCING AS AN INDEPENDENT

Heads New Company Making "The Social Register" in the East, and Starring Colleen Moore, for Columbia Release

Re-entering the motion picture industry as an independent producer, Marshall Neilan, director during many years of association with First National, Goldwyn, and Metro-Goldwyn-Mayer, is busy with the first of his product, "The Social Register," starring Colleen Moore with Pauline Frederick, Alexander Kirkland and Charles Winninger among those in support.

Associated Film Producers Corporation is the name of the new company, with Mr. Neilan as president in charge of production; John J. Bergen, vice-president, and John H. Dahn, secretary and treasurer. On the board of directors, besides Messrs. Neilan, Bergen and Dahn, are C. S. Peabbles, L. H. Herman and Walter Lenz. Offices are at 40 Wall Street and 270 Park Avenue, New York. Edward J. O'Hara is director of publicity.

With a free hand, away from Hollywood, Mr. Neilan as an independent is pushing work on the first picture at the Eastern Service Studios at Astoria, Long Island, for release by Columbia in January. Mr. Neilan is supervising and directing the picture.

The signing of Miss Moore for the chief role recalled the earlier days when Mr. Neilan was seeking a feminine lead for "Dinty," starring Wesley (Freckles) Barry, and selected Miss Moore, with a prediction at the time that she was certain to reach stardom.

"The Social Register," from the play of the same name by John Emerson and Anita Loos, has William deMille as associate producer. Miss Frederick closed a road tour

Others in the cast of the Neilan picture are Margaret Livingston, Ross Alexander, Roberta Robinson, Olive Olsen. James Creelman adapted Clara Beranger's screen play, with Grace Perkins adding dialogue. Merritt Gerstad has charge of the photography, and special music was written by Con Conrad and Ford Dabney. Western Electric sound is being used.

To Mr. Neilan the West Coast production territory was familiar ground from childhood. Born in San Bernardino, Cal., he was educated in the Los Angeles public schools before going to Harvard Military Academy. Among the many earlier pictures he directed, besides "Dinty," were "Take Me Home," "The Last Haul," "Taxi 13," "Fog," this for Herbert Wilcox, "Venus of Venice," "Black Waters," "Sweethearts on Parade," "Vagabond Lover," "Tanned Legs."

TRAVELERS . . .

GREGORY RATOFF, Columbia player, was due in New York from Coast.

MARION MARSH sailed for London to appear in B. I. P. films.

SYDNEY COHEN, foreign executive for Metro, returned to Europe.

W. S. VAUGHN, Eastman Kodak executive, sailed for Europe.

ANDY SMITH, Warner sales executive in the East, will leave New York this week for tour of the East and Canada.

WARREN WILLIAM, Warner player, returned to Burbank studio from New York.

SIDNEY R. KENT, president of Fox; MARK OSTRER, of Gaumont-British; WALTER HUTCHINSON, Fox manager in Great Britain; JEROME JACKSON, London producer, and HARTLEY POWER, player, arrived in New York aboard the *Berengaria*.

HERMAN ROBBINS, president of National Screen Service, was in Minneapolis.

CARL LAEMMLE, president of Universal, arrived in New York from Coast.

SAM BRISKIN arrived in New York from Hollywood.

HAL LE ROY, Warner player, returned to Burbank from New York.

MAURICE KANN, editor of *Motion Picture Daily*, is on an extended tour of the Midwest.

CHARLIE EINFELD, Warner advertising director, arrived on Coast from New York.

PAT PATTERSON, English feminine player, left New York for Fox studio on Coast, en route from London.

DOUGLAS MONTGOMERY arrived in New York from Hollywood.

LOU GOLDBERG, Columbia exploitation executive, was in Washington.

N. L. NATHANSON, Famous Players Canadian executive, was in New York from Toronto.

LEW MILESTONE, Columbia director, was en route to New York and Hollywood, from Paris.

RANDOLPH SCOTT arrived in New York, from Hollywood, en route to England.

JAMES R. GRAINGER, Universal's sales head, left New York for Midwest tour.

DOUGLAS SHEARER, MGM sound executive at Culver City, arrived in New York.

JOSEPH I. SCHNITZER, president of Jefferson Pictures, left New York for Coast.

ARTHUR LOEW and MRS. LOEW, JOE VOGEL and J. J. and MRS. MCCURDY left San Francisco for Australia on round-the-world trip.

BEN BERK resigned as vice-president of Atlas studios and left New York for the Coast.

MORAN and MACK left New York for Coast after finishing Educational series.

IRVING ASCHER, head of Warner production abroad, is due in New York next week.

GEORGE R. BATCHELLER and MAURY COHEN, of Chesterfield, arrived on Coast from New York.

ED KUYKENDALL, MPTOA president, left New York for MPTO convention at Milwaukee.

DAVE PALFREYMAN, exhibitor contact for Hays organization, was in Milwaukee for MPTO meeting.

JOHN D. CLARK, general sales manager of Fox; HERMAN WOBBER, sales official, and ROGER FERRI, of sales promotion staff, returned to New York from tour of western exchanges.

DAVID MANNERS sailed for England.

HARVEY DAY, Terrytoons sales manager, left New York for Midwest tour.

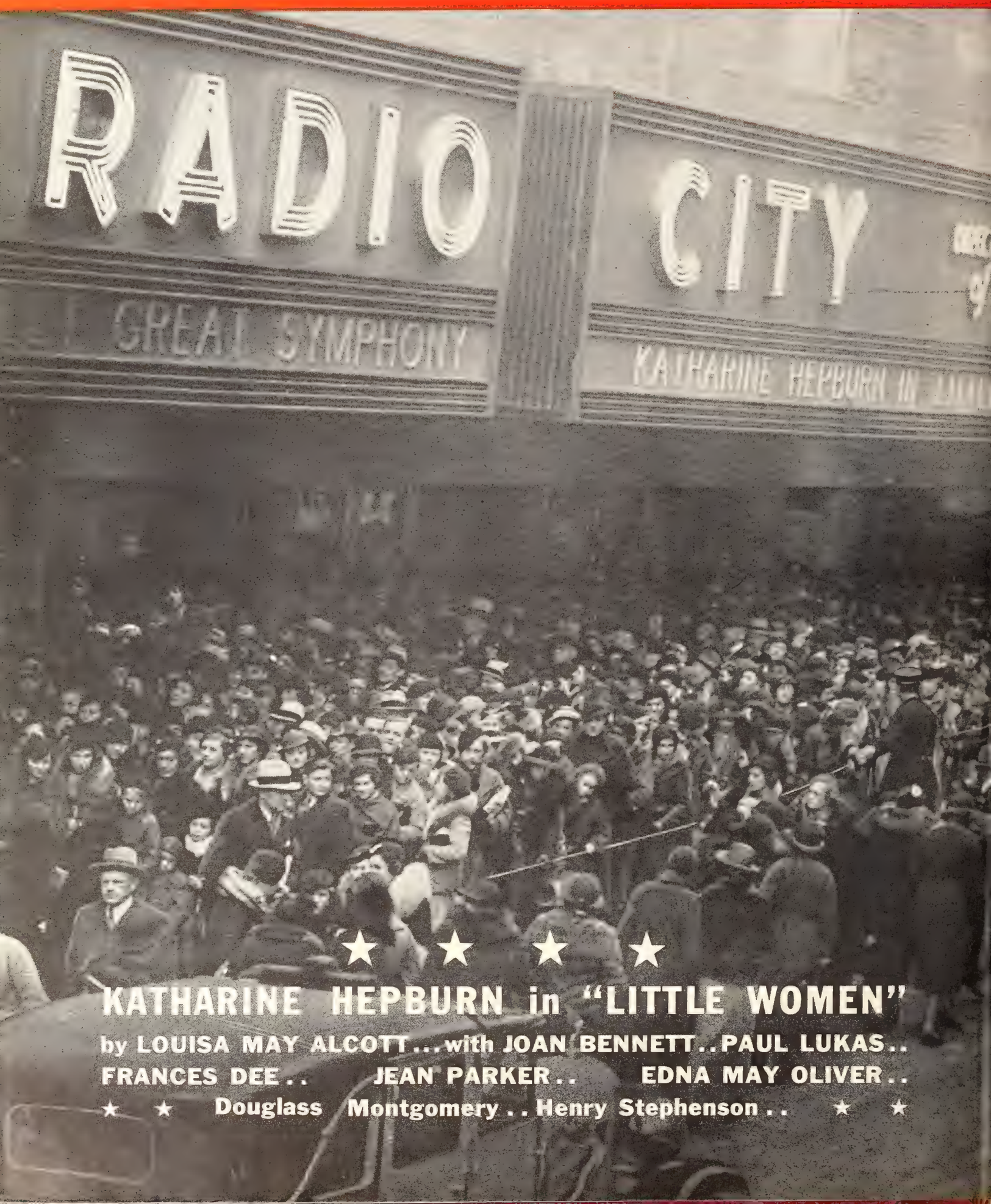
GEORGE BROWN, Columbia advertising manager, was due back in New York from Coast.

JOAN CRAWFORD, HUNT STROMBERG, JOHN MAHLIN, FRANCHOT TONE, all MGM workers, were scheduled to return to the Coast from New York.

P. A. POWERS, president of Celebrity Pictures, left New York for Coast to launch series of color shorts.

WARNING TO THEATRE MANAGERS

MORE THAN 165,000 PEOPLE IN RADIO CITY MUSIC HALL TO A GROSS



★ ★ ★ ★

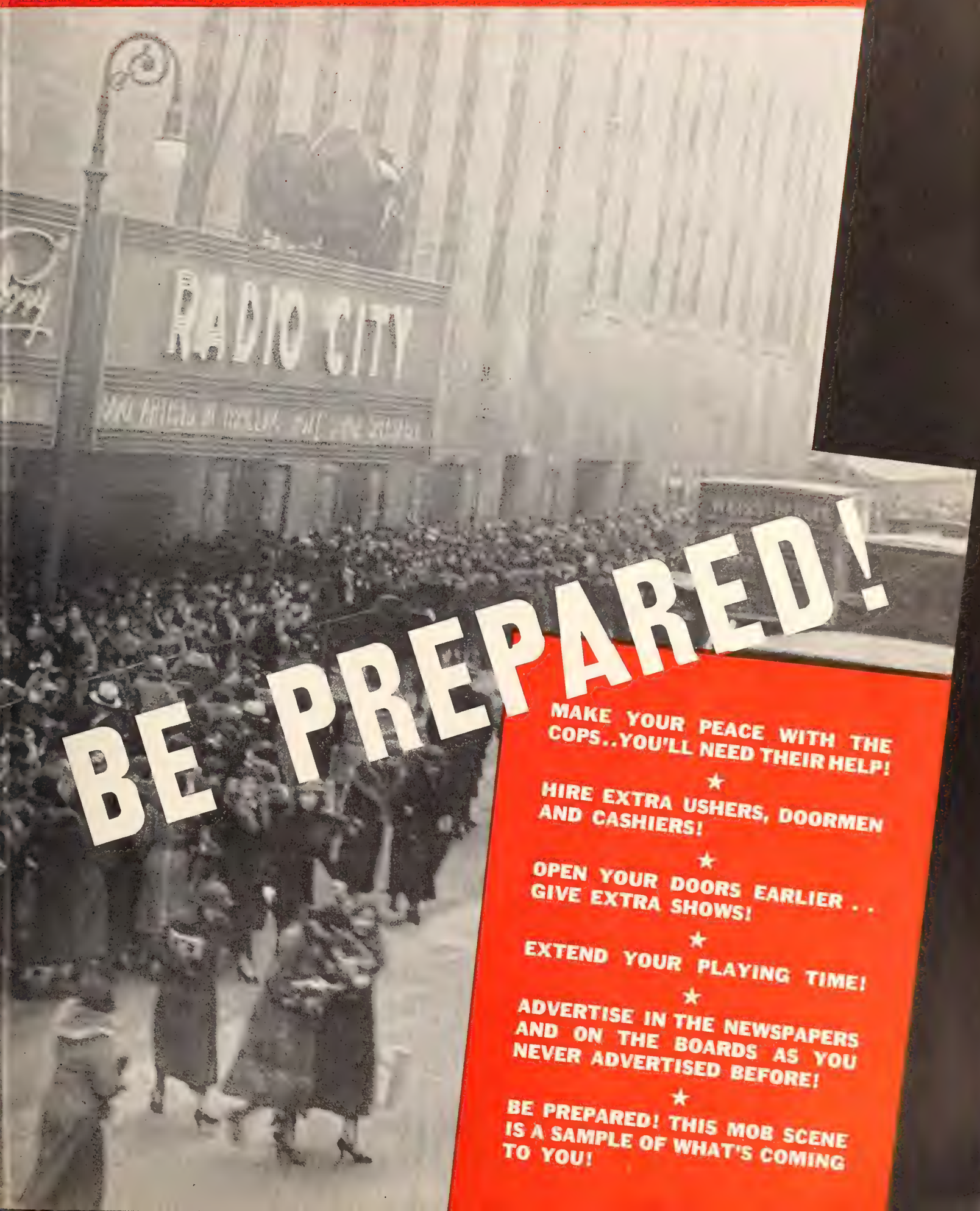
KATHARINE HEPBURN in "LITTLE WOMEN"

by LOUISA MAY ALCOTT ... with JOAN BENNETT .. PAUL LUKAS ..

FRANCES DEE .. JEAN PARKER .. EDNA MAY OLIVER ..

★ ★ Douglass Montgomery .. Henry Stephenson .. ★ ★

7 DAYS SWARMED OVER
OF OVER $119,000 . . . .



BE PREPARED!

MAKE YOUR PEACE WITH THE COPS..YOU'LL NEED THEIR HELP!

★

HIRE EXTRA USHERS, DOORMEN AND CASHIERS!

★

OPEN YOUR DOORS EARLIER . . GIVE EXTRA SHOWS!

★

EXTEND YOUR PLAYING TIME!

★

ADVERTISE IN THE NEWSPAPERS AND ON THE BOARDS AS YOU NEVER ADVERTISED BEFORE!

★

BE PREPARED! THIS MOB SCENE IS A SAMPLE OF WHAT'S COMING TO YOU!

A MESSAGE TO "EARMARKED

There is an adage in our business which says: "The dollar that gets away never comes back!"

★

"Little Women" is the kind of attraction that saying was meant to describe . . . an event which comes but once into a showman's life.

★

Three generations have been waiting for this picture! . . . and they're coming afoot and in limousines, in wheezy old Fords and on the subway . . . they're coming in kiddie cars and wheel chairs to see it.

★

The shattering of all show history records by crowds that are storming Radio City is a glorious tribute to a picture of sheer beauty and inspiration! . . . it is a tribute to the whole motion picture world for "Little Women" belongs to all of us in conclusive proof that ours is an art and industry that enriches life with such works of genius.

★

Across the width and breadth of this land "Little Women" will be seen by more people than any picture ever shown before! It will play to the highest grosses! It will bring people to your theatre who have never been there before! . . . it will bring back those who have drifted away! It will do more to revive interest in motion pictures than anything that has ever happened!

★

There are millions of dollars waiting to be spent for this picture . . . it is money "earmarked" for "Little Women". . . .

SHOWMEN ABOUT "MONEY!

quarters and dimes and dollars reserved for this show and this show alone. . . it is money held in the clenched fists of eager children who for weeks have looked forward to the day when they can spend it for a ticket . . . it is money that folks who have to count pennies, have set aside for this joyous event in their lives . . . it is money that mothers and fathers and grandmothers and grandfathers will gladly spend to recapture a priceless memory!

★

Take their money! . . . for in exchange you will give them more than entertainment, you will storm their hearts with gladness and give them back something that belongs to the soul that will live on forever in glory undimmed!

★

Don't deprive these people of an opportunity to see "Little Women". . . advertise in the newspapers and on the billboards as you have never advertised before! . . . extend your playing time! . . . open your doors earlier! . . . give extra shows! . . . leave no avenue of publicity unexplored for remember that this is "earmarked" money, reserved, set aside by its owners for "Little Women" and the dollar that gets away never comes back!

★ ★ ★

RKO Radio PICTURES

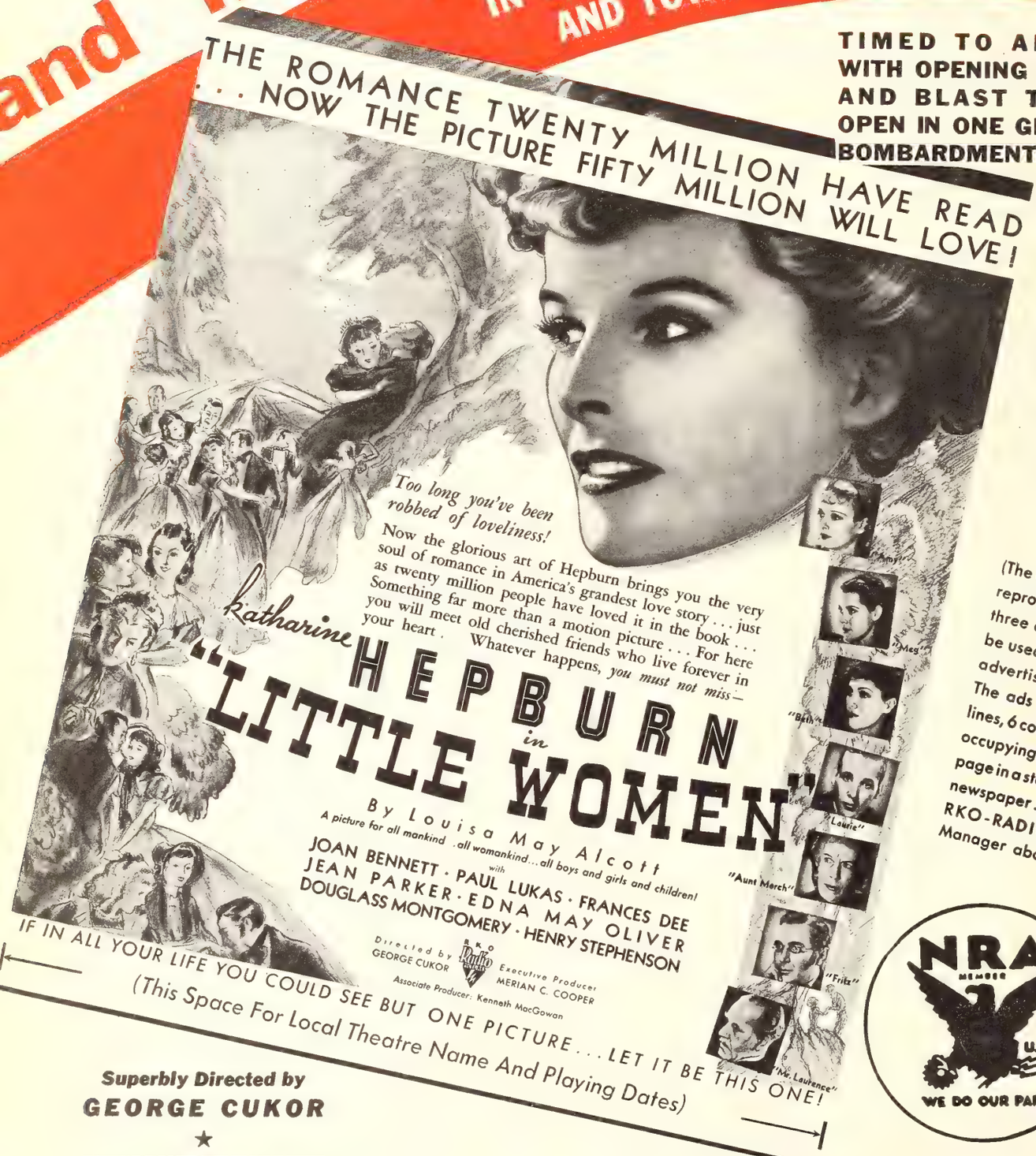
Beloved And Awaited By Fifty Million People! Ecstatically Praised In A Mighty Chorus By Every Critic! Publicized For Months In Newspapers And Magazines And Over The Great Radio Networks . . .

and now . . .

A GREAT NATIONAL ADVERTISING CAMPAIGN IN EVERY NEWSPAPER IN KEY CITIES AND TOWNS FROM COAST TO COAST!

TIMED TO APPEAR WITH OPENING DAYS . . AND BLAST THINGS OPEN IN ONE GIGANTIC BOMBARDMENT!

THE ROMANCE TWENTY MILLION HAVE READ . . . NOW THE PICTURE FIFTY MILLION WILL LOVE!



Too long you've been robbed of loveliness!

Now the glorious art of Hepburn brings you the very soul of romance in America's grandest love story . . . just as twenty million people have loved it in the book . . . Something far more than a motion picture . . . For here you will meet old cherished friends who live forever in your heart . Whatever happens, *you must not miss*—

Katharine HEPBURN in "LITTLE WOMEN"

By Louisa May Alcott

A picture for all mankind . all womankind . . . all boys and girls and children!

with

JOAN BENNETT · PAUL LUKAS · FRANCES DEE
JEAN PARKER · EDNA MAY OLIVER
DOUGLASS MONTGOMERY · HENRY STEPHENSON

Directed by GEORGE CUKOR — RKO Radio — Executive Producer MERIAN C. COOPER

Associate Producer: Kenneth MacGowan

IF IN ALL YOUR LIFE YOU COULD SEE BUT ONE PICTURE . . . LET IT BE THIS ONE!

(This Space For Local Theatre Name And Playing Dates)

(The above is a reduced reproduction of one of three advertisements to be used in this national advertising campaign. The ads measure 1200 lines, 6 columns in width, occupying almost a full page in a standard sized newspaper . . . ask your RKO-RADIO Branch Manager about it.)

NRA MEMBER U.S. WE DO OUR PART

RKO Radio PICTURES

Superbly Directed by
GEORGE CUKOR

★

MERIAN C. COOPER
Executive Producer

Kenneth Macgowan, Associate

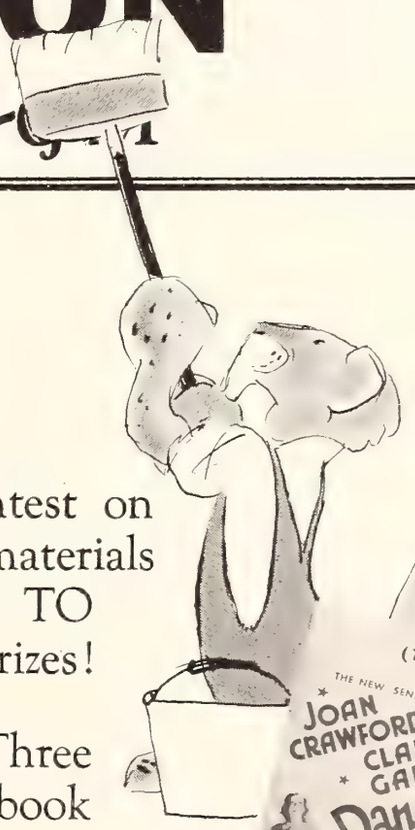
RKO-RADIO'S THANKSGIVING GIFT TO ALL THE WORLD!

JOAN CRAWFORD

"DANCING LADY" EXPLOITATION SECTION

CLARK GABLE

By Leo of M-G-M



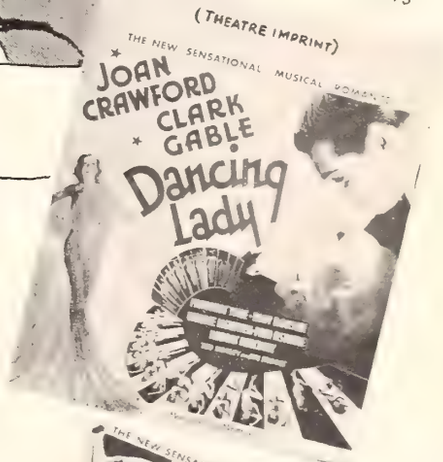
CONTENTS:

Modern Screen Magazine Contest on "Dancing Lady." Display of materials used in contest. FREE TRIP TO HOLLYWOOD and other prizes!

Special newspaper advertising. Three smash ads in addition to press book campaign.

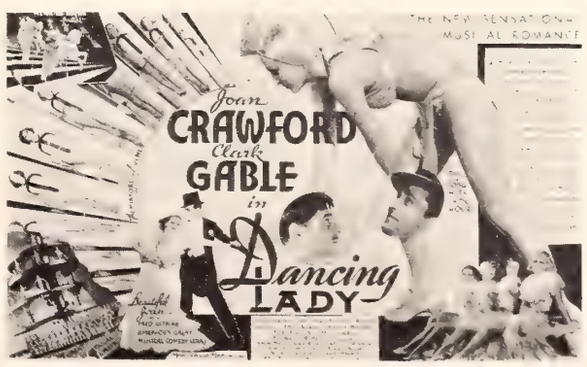
Special publicity stunt successfully planted in New York. How you can do it locally.

Jumbo Display Card (22 x 28) in 4 colors



FLASH HERALD (7 x 11) in 4 colors

Herald Cover



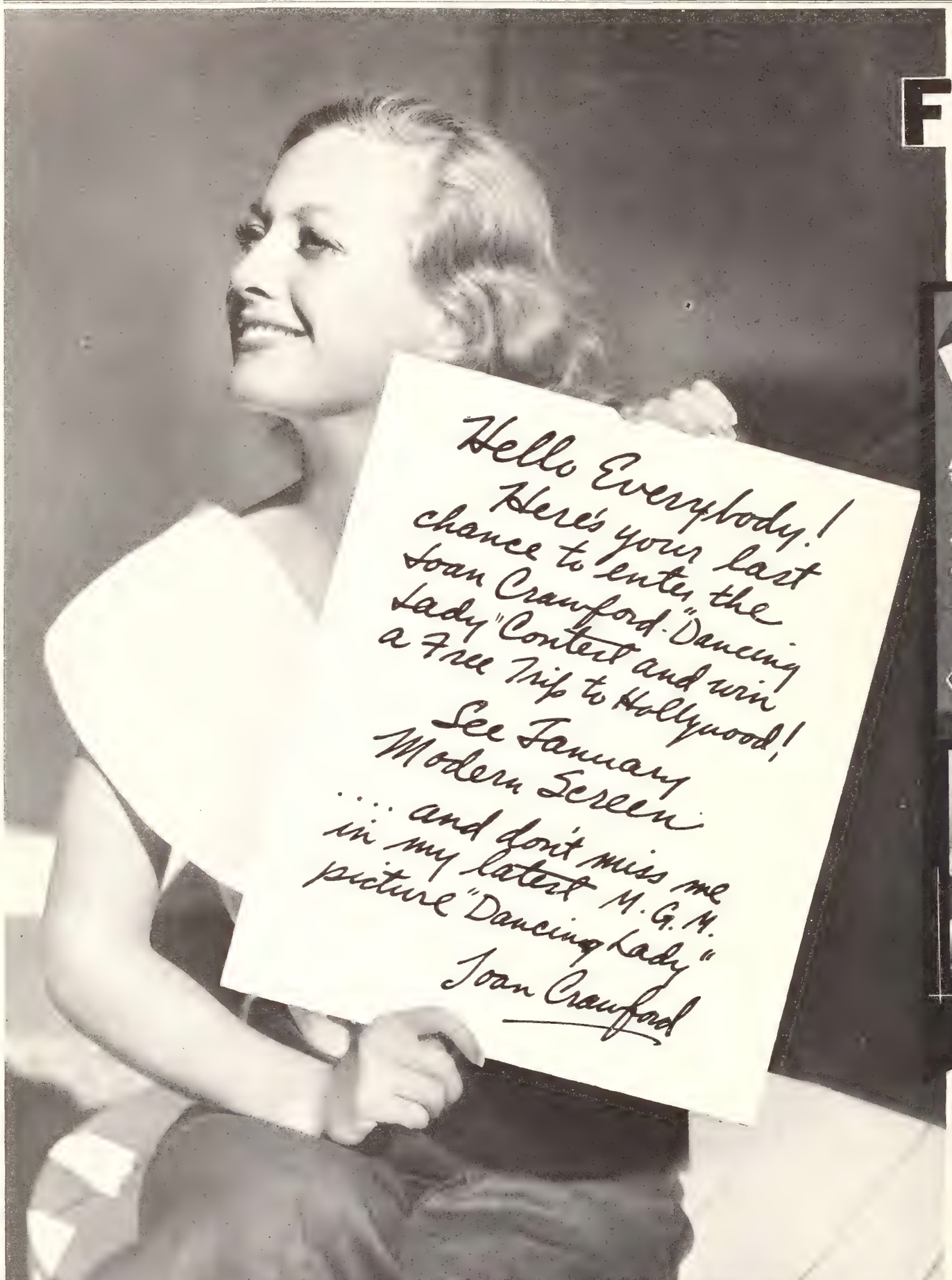
Inside Spread of Herald

Back Cover of herald has large imprint space

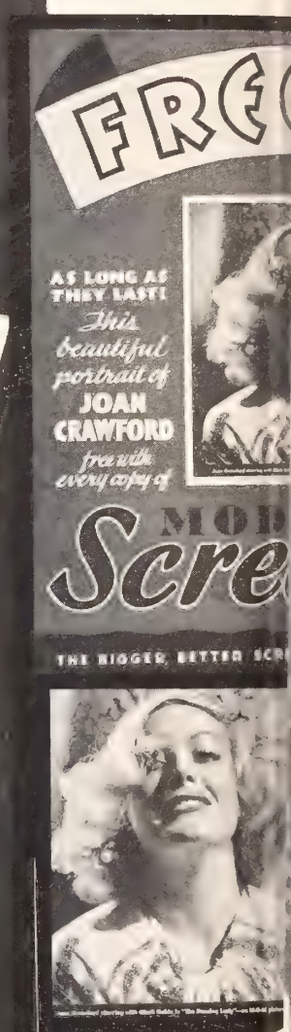
Eye stopping window card in full colors, has large imprint space

TURN PAGE PLEASE!

"DANCING LADY"—Special Exploitation Section



FREE



PRIZES

OFFERED IN MODERN SCREEN MAGAZINE CONTEST

1st—A free trip to vis
Joan Crawford in Ho
lywood, to go plac
and see things as th
glamorous star's gue

2nd—A Crosley Shelv
dor Refrigerator

3rd—$100 in cash.
4th—A Crosley Du
Tone Low-Boy Rad

5th—Ten prizes of a M
Factor make-up k

6th—Five prizes of $
each.
7th—Ten prizes of
each.

THIS ADVERTISEMENT REACHES MANY MILLIONS OF FANS!

Just part of the great ballyhoo behind the "Dancing Lady" contest. In addition to car cards, window cards, wagon lithographs, free star photos, etc.

TRIP TO HOLLYWOOD!

Modern Screen Magazine Contest is the Biggest Promotion Stunt of the season!

Joan Crawford Offers you a THRILLING CONTEST
FIRST PRIZE:
2nd PRIZE:
4th PRIZE:
5th PRIZE:
DECEMBER MAGAZINE SPREADS
10 MODERN Screen
with JOAN CRAWFORD as your HOSTESS
SEE THE DECEMBER
CAR CARD
CAN YOU PUT THE PICTURES IN THE RIGHT ORDER . . . ?
10 MODERN Screen
DECEMBER MAGAZINE COVER
Win a FREE trip to HOLLYWOOD! and visit JOAN CRAWFORD
28 OTHER VALUABLE PRIZES
Modern Screen 10
WINDOW CARD
Win a FREE trip to HOLLYWOOD! and visit JOAN CRAWFORD
it's FIRST PRIZE in an interesting, easy, new contest!
28 OTHER VALUABLE PRIZES
for full details see the December..
ON SALE INSIDE
10¢
MODERN Screen
THE BIGGER, BETTER SCREEN MAGAZINE
BLOW-UP
DISPLAY CARD
11X14 PORTRAIT FREE TO EVERY PURCHASER

ABOVE: Promotion materials of the Contest!

For months *Modern Screen Magazine* has carried full details of a Joan Crawford contest which is national exploitation for "Dancing Lady." Included in these illustrated accessories are car cards, large window hangers, printed photo give-aways and blow-ups—all in full colors—for chain stores, newsstands and co-operating dealers. Free trip to Hollywood, with Miss Crawford acting as hostess, is First Prize award. Get in on this contest which is live material with at least a half dozen promotion angles, including lobby and windows. Where additional assistance might be required, contact Modern Screen direct, 100 Fifth Avenue, New York City.

PHOTOS AT M-G-M EXCHANGES

Above and to the left are special poses of Joan Crawford with Contest Prizes. They're great for Dealer window tie-ups!

OTHER BIG IDEAS IN PRESS SHEET!

Consult M-G-M campaign book on "Dancing Lady" for music tie-ups, book-store displays, fashion photos, alluring Joan Crawford statue, and a thousand other showmanship stunts.

(over please)

AMERICA'S DANCING DAUGHTER

greets you with songs and happiness!

THE MOST SENSATIONAL MUSICAL TRIUMPH OF OUR TIMES!

"EVERYTHING I HAVE IS YOURS"—Song Hit!

FRED ASTAIRE with JOAN

Joan **CRAWFORD**

Clark **GABLE** in *Dancing* **LADY**

with 300 exotic, dancing ladies!

And a cast of brilliant personalities:

FRANCHOT TONE · MAY ROBSON
WINNIE LIGHTNER · FRED ASTAIRE
ROBT. BENCHLEY · TED HEALY and his Stooges

Directed by **ROBERT Z. LEONARD**

You go completely gay...gloriously happy...because this entertainment not only TOPS ALL MUSICAL PICTURES but what a thrilling story! Bringing together again the electrifying screen lovers **JOAN CRAWFORD** and **CLARK GABLE**. Dazzling sights to see, merry melodies to hear, magic moments of thrill and splendor to tell you that here's the heart-cheering hit of the year.

A METRO-GOLDWYN-MAYER PICTURE

Above:
MIRRORS OF VENUS
MERRY-GO-ROUND GIRLS
and many more dazzling scenes

Below:
FRANCHOT TONE says sweet things to gorgeous **JOAN**!

150 lines x 4 cols.

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"EVERYTHING I HAVE IS YOURS" *Joan's song hit!*

Joan CRAWFORD
Clark GABLE
and 300 adorable dancing damosels

Dancing Lady
PLUS YOUR FAVORITE PERSONALITIES

FRANCHOT TONE · MAY ROBSON
WINNIE LIGHTNER · FRED ASTAIRE
ROBT. BENCHLEY · TED HEALY *and his Stooges*

Directed by **ROBERT Z. LEONARD**

SIGHTS TO SEE:
MIRRORS OF VENUS
MERRY-GO-ROUND NUMBER
ELECTRICAL BALLET
BEAUTIES IN CELLOPHANE

SONGS TO HEAR:
"MY DANCING LADY"

and many another cheerful earful!

Ninety minutes of never-to-be-forgotten thrill, beauty and joy! Pack up your troubles and revel in the dazzling entertainment delight of the year! *Bigger than any Musical Picture you've ever seen!* Plus a dramatic story surging against a background of intoxicating melody and brilliant spectacle. Beautiful Joan Crawford! Romantic Clark Gable! They're TOGETHER again, as you desire them!

A METRO-GOLDWYN-MAYER PICTURE

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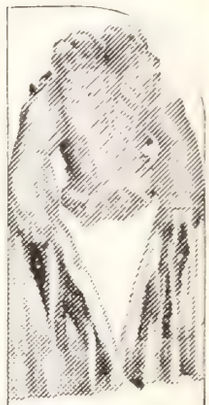
When JOAN CRAWFORD sings Love Songs . . . . for CLARK GABLE—

Happiness comes your way! Because *the Greatest Musical Romance of all time* is here! Because hit songs, and dazzling scenes, dramatic thrills and soul-throbbing romance are here! Pack up your troubles for ninety merry minutes while M-G-M's entertainment sensation holds you spellbound!



BEAUTIES IN CELLOPHANE —oh dear!

Love Songs:
"EVERYTHING I HAVE IS YOURS"
"MY DANCING LADY" *and more!*

Joan CRAWFORD
Clark GABLE
in
DANCING LADY
with 300 dimpled Hollywood darlings

GIANT SCENES OF DAZZLING SPLENDOR!

AND A BRILLIANT CAST:

FRANCHOT TONE
MAY ROBSON
WINNIE LIGHTNER
FRED ASTAIRE
ROBERT BENCHLEY
TED HEALY and his Stooges

Directed by **ROBERT Z. LEONARD**

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HERE'S A COMPLETE PUBLICITY PLANT!

Which Is Acting? . . . Joan Kissing Franchot—or Joan Kissing Clark?

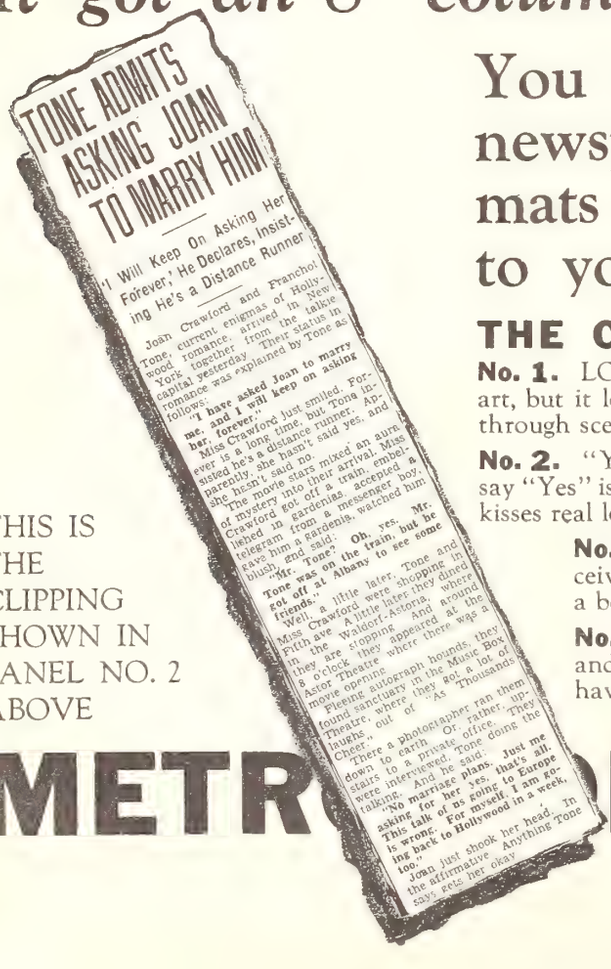
LOOKS LIKE BUSINESS
Maybe this is just part of Joan Crawford's art, but it looks like the real thing as she and handsome Franchot Tone go through scene in "Dancing Lady."

"YES—OR NO?"
Franchot wants to marry Joan, but whether she'll say "Yes" is a question that may be answered by their new picture. Are those kisses real love—or just "reel love?"

WHAT ABOUT THIS?
Clark Gable is the lucky lad receiving this kiss from Joan. It's "reel" love, so if Franchot doesn't get a better one—settle that romance yourself.

ROMANCE—OR ART?
It looks like love, with Franchot and Joan here, but maybe not. Anyway, if that isn't a real "where-have-you-been-all-my-life" look that Joan shows, it's real art.

It got an 8-column spread on Broadway!


TONE ADMITS ASKING JOAN TO MARRY HIM

'I Will Keep On Asking Her Forever,' He Declares, Insisting He's a Distance Runner

Joan Crawford and Franchot Tone, current enigmas of Hollywood, romance arrived in New York together from the talkie capital yesterday. Their status in romance was explained by Tone as follows:

"I have asked Joan to marry me, and I will keep on asking her, forever."

Miss Crawford just smiled. Forever is a long time, but Tone insisted he's a distance runner. Apparently, she hasn't said yes, she hasn't said no.

The movie stars mixed an aura of mystery into their arrival. Miss Crawford got off a train, embellished in gardenias, accepted a telegram from a messenger boy, blush, and said:

"Mr. Tone? Oh, yes, Mr. Tone was on the train, but he got off at Albany to see some friends."

Well, a little later, Tone and Miss Crawford were shopping in Fifth ave. A little later they dined in the Waldorf-Astoria, where they are stopping, and around 8 o'clock they appeared at the Astor Theatre where there was a movie opening.

Fleeing autograph hounds, they found sanctuary in the Music Box Theatre, where they got a lot of laughs . . . out of "As Thousands Cheer."

There a photographer ran them down to earth. Or, rather, upstairs to a private office. They were interviewed. Tone doing the talking. And he said: "No marriage plans. Just me asking for her yes, that's all. This talk of us going to Europe is wrong. For myself, I am going back to Hollywood in a week, too."

Joan just shook her head in the affirmative. Anything Tone says gets her okay.

THIS IS THE CLIPPING SHOWN IN PANEL NO. 2 ABOVE

You can make up this attractive newspaper strip locally or get the mats from your Branch. Show it to your editor. It's sure-fire!

THE COPY UNDER EACH PANEL ABOVE:

No. 1. LOOKS LIKE BUSINESS—Maybe this is just part of Joan Crawford's art, but it looks like the real thing as she and handsome Franchot Tone go through scene in "Dancing Lady."

No. 2. "YES—OR NO?"—Franchot wants to marry Joan, but whether she'll say "Yes" is a question that may be answered by their new picture. Are those kisses real love—or just "reel love?"

No. 3. WHAT ABOUT THIS?—Clark Gable is the lucky lad receiving this kiss from Joan. It's "reel" love, so if Franchot doesn't get a better one—settle that romance yourself.

No. 4. ROMANCE—OR ART?—It looks like love, with Franchot and Joan here, but maybe not. Anyway, if that isn't a real "where-have-you-been-all-my-life" look that Joan shows, it's real art.

METRO-GOLDWYN-MAYER

Showmen!

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Counsellor-at-Law

(Universal)

Drama

This is cross-section character drama. A lawyer's office is the only locale. A lawyer is the central character. About him and his activities rotate the group of clients, his associates and employees, his mother, wife and friends through whom, in quasi-episodic fashion, are portrayed the modern life story. Fast, thrilling action counterbalances the interpretative dialogue. There are persons to laugh at, others to hate; some to be sorry for, yet that important audience-interesting factor is always focused on the central character, whether he is being ruthless or tenderly humane. Romance, as far as common love interest is concerned, though important, is subordinate to the romance of human interest. Finely acted, with John Barrymore appearing to better advantage than in any of his recent pictures, masterful direction on the part of William Wyler has welded the wide variety of entertainment elements into a coherent, understandable and appealing feature.

The real meat of the show is not reached until well after the midway point. Before that time the picture portrays the various characters who work and come into the Simon & Tedesco offices. There's comedy about the sing-song talking phone operator, Bessie, and the romance-bitten Weinberg, whose words and actions detail their life stories. Comes a sex hint as the freed murderess Zedorah would pay off without money. Intrigue atmospheres the blackmailing Lillian's bit. Mother love is reflected in Lena's respect for George, who rose from the Ghetto to a famous if somewhat unethical lawyer; fear, as Mrs. Becker pleads with Simon to take her revolutionary-mad son's case; tense drama, as Becker's oration leaves Simon amazed. All this serving as build-up, Simon comes to the crisis in his career when Baird, crusading head of the Bar Association, apparently has the goods on him. Simon unearths evidence that's too much for Baird to stomach, but triumph turns to tragedy as the realization of his wife's faithlessness turns Simon to contemplating suicide. But a new sensational case galvanizing him into the old firebrand. The audience know that faithful Regina, his secretary, will be with him in a new dramatic battle.

For general understanding, this show is an adaptation of the "Grand Hotel," "Rome Express" and "Dinner at Eight" technique to a lawyer's office. There is definite entertainment for practically every class of patrons. There's plenty of interest for women, young and old. Similarly there is much to grip the attention of men. The title carries an unusual, intriguing tone. A cast that includes John Barrymore, Doris Kenyon, Bebe Daniels, Stevens, Douglas, Isabel Jewell and Thelma Todd is amply adequate for name purposes. Exploitation and ballyhoo stunts automatically suggest themselves, as do catchlines. There is more than ordinary opportunity for the expression of individual showmanship that carries a local significance. As the show is out of the current trend, the more that novelty and difference is stressed and the interesting and entertaining values of the picture pointed out, the greater should be box office results.—McCarthy, Hollywood.

Produced and distributed by Universal. Directed by William Wyler. Personally supervised by Carl Laemmle, Jr. Stage play, screen play and continuity by Elmer Rice. Photographed by Norbert Brodine. Film editor, Daniel Mandell. Art director, Danny Hall. Editorial supervision by Maurice Pivar. Sound supervision by Gilbert Kurland. Running time, 78 minutes. Release date, Dec. 4, 1933.

CAST

George Simon.....John Barrymore
Regina Gordon.....Bebe Daniels
Cora Simon.....Doris Kenyon
John P. Tedesco.....Onslow Stevens
Bessie Green, the telephone operator.....Isabel Jewell
Roy Darwin.....Melvyn Douglas
Lillian LaRue.....Thelma Todd
Zedorah Chapman.....Mayo Methot
Herbert Howard Weinberg.....Marvin Kline
Arthur Sandler.....Conway Washburn
Breitstein.....John Qualen
Harry Becker.....Vincent Sherman
Henry.....Bobby Gordon
McFadden.....John Hammond Dailey
Sarah Becker.....Malka Kornstein
Goldie Rindskopf.....Angela Jacobs
Lena Simon.....Clara Langsner
Peter J. Malone.....T. H. Manning
Francis Clark Baird.....Elmer Brown
Dorothy.....Barbara Perry
Richard.....John Quine
Grayfield.....Frederic Burton

Design for Living

(Paramount)

Romantic Comedy

"Design for Living" is daring, but consider it solely from that viewpoint and you overlook a real class-mass entertainment bet. Benefited by fine production technique, it is good entertainment in idea, action and acting, dialogue, situations and their reactions, because everything has been given a deft directorial finesse that makes for zippy, laugh-laden comedy. Seldom has sex quality been so intelligently handled.

There is always a definite atmosphere of smartness about the show's basic, intimately sophisticated, quadrangular romance that stirs the emotions in many ways, but continually majors in subtle and evident comedy. Keyed to a modern pitch, it's the kind of show for the fancy of the swanky crowd. By the same token, it's full of the stuff that sets pulses of ordinary folk beating a little faster.

In plot, the show is a novel adventure in romance. The theme is simple. The things done to it, however, are what give the show its rib-tickling flair and punch. Two unbudded celebrities—George, a playwright, and Tom, an artist—meet and fall in love with Gilda. She can't choose between the two. So, amazing her suitor, Max, she makes a gentleman's agreement with Tom and George that, sex being tabooed, she'll live with them both and be their inspiration. The watchful waiting comedy of the situation is easily imagined. Everything is dandy until George goes to London to produce his play. Then Tom and Gilda forget the gentleman's agreement. Of course, the incident is bared. The pals would be dramatic, but they quickly drink themselves into comic consolation. And remorseful Gilda marries Max. But there's no quitting for these resourceful swains. Even though Max transports his bride to America, far away from any temptation, they follow. In laugh a minute fashion they make chaos of Max's snooty party that means so much to him and is such a bore to Gilda. Then, if you please, they beard their darling in her boudoir and further amaze the already much amazed Max by carrying her off with them.

For straight commercial purposes probably the best path to follow in selling this show to your patrons is to convince them that it's one that will thrill and excite but will not shock 'em. Go the limit in accentuating the class and smartness of the cast, particularly the four leads, and the subject matter of the show. Don't be too timid, neither be too bold. Strive to strike the right medium which experience has taught you will click with all classes of patrons in selling such a picture. Exhibitors in localities where censors like to exercise their prerogatives may have some hurdles to hop.—McCarthy, Hollywood.

Produced and distributed by Paramount. Directed by Ernst Lubitsch. Original by Noel Coward. Screen play, Ben Hecht. Art director, Hans Dreier. Sound, M. M. Paggi. Photographer, Victor Milner. Running time, 88 minutes. Release date, Dec. 29, 1933.

CAST

Tom Chambers.....Fredric March
George Curtis.....Gary Cooper
Gilda.....Miriam Hopkins
Max Plunkett.....Edward Everett Horton
Mr. Douglas.....Franklin Pangborn
Lisping Stenographer.....Isabel Jewell
Mr. Egelbauer.....Harry Dunkinson
Mrs. Egelbauer.....Helena Phillips
Fat Man.....James Donlin
First Manager.....Vernon Steele
Second Manager.....Thomas Braidon
Housekeeper.....Jane Darwell
Mr. Burton.....Armand Kaliz
Proprietress of Cafe.....Adrienne d'Ambricourt
Max's Butler.....Wyndham Standing
Conductor.....Emile Chautard
Tom's Secretary.....Nora Cecil

The Right to Romance

(RKO Radio)

Romance-Drama

Effectively selling "The Right to Romance" to audiences at large depends upon a thorough understanding of the available material and proper adaptation. While not new, the plot has been given several novel interpretations. Dialogue is relied upon to carry the story trend and maintain interest. Naturally Ann Harding is the first consideration. In this picture she offers practically all the good things her fans expect of her; those they have disliked about her have been eliminated. Everything revolves about her. Adequately supported by Robert Young, Nils Asther, Sari Maritza, Helen Freeman and Irving Pichel as well as by the remainder of the cast, Miss Harding nevertheless is the outstanding showmanship asset, a factor made more worthwhile in view of her recent success in "Double Harness."

Definitely a woman's picture, the plot is one of those dependable standby romance dramas. Peggy's career as a doctor, specializing in face-lifting, is her one thought. She has made many other women beautiful that men might admire them. No man has seemed to notice her. She never has experienced the electric thrill of love until Bob comes along. Swept off her feet by his arduous affections, she marriees. A glorious California honeymoon is disturbed a bit as Bob spends much time with his old flame, Lee, and when Peggy's career calls, there is much too much time for Bob to play around with Lee. The inevitable denouement leads to separation and Ann checks the incident off to experience. Drama builds as Lee is frightfully disfigured when Bob's plane crashes. The eter-

YOU'LL

SLIM

With Leila Hyams, Ferdinand Gottschalk, May Beatty, Cornelius Keefe, Lucille Lund, David Torrence, Ethel Griffies. Directed by EDWARD SEDGWICK. Screenplay by H. M. Walker and Dale Van Every. Presented by Carl Laemmle.

STEP OUT WITH UNIVERSAL

DIE LAUGHING!

—when you see these two lovelorn cowboys traveling on a deluxe ocean liner with their HORSE...When you see them—and the HORSE—mixing with society and attending the Duchess' fancy dress ball in London . . . When you see—Oh, what's the use of going on? It's so cockeyed crazy that you wouldn't believe it all if we told you! BUT WE'VE GOT IT ON THE SCREEN TO GIVE YOUR PATRONS THE LAUGH OF A LIFETIME!

SUMMERVILLE and ANDY DEVINE

in

HORSE PLAY

nal question presents itself to Peggy. Should she restore her rival's beauty that her husband might still continue to admire her? She makes her decision. Lee's beauty is saved. A divorce makes it possible for Peggy to find happiness in life with Dr. Hebling, the man who has understood and loved her always.

With the cast taking ample care of the troublesome name problem, the title is one that makes possible a wide latitude in interest creation. It is readily adaptable to questionnaire and suggestion treatment which permits exhibitors to devise their own catchlines. The right to romance is something very close to every woman's heart. Make that theme a personal matter with women patrons by means of intriguing copy. While it would not seem advisable to stress the hospital atmosphere, of which there is much, there is plenty of room for tieups with beauty shops. Similarly, because of the wedding sequence, there is basis for contacts with gownshops and florists.

For those who strive for an original note in their campaigns, base a campaign on the proposition that you can't keep young in a beauty shop, nor will face-lifting help very much either, that love is what keeps women young and attractive to men. Take full advantage of the old reliable patron interesting elements, with some original presentation, and play up the cast name and title values.—McCarthy, Hollywood.

Produced and distributed by RKO Radio. Directed by Alfred Santell. Story by Myles Connolly. Adapted by Sidney Buchman. Photographed by Lucien Androit. Running time, 70 minutes. Release date, Nov. 17, 1933.

CAST

Peggy ..... Ann Harding
Bob Preble ..... Robert Young
Dr. Hebling ..... Nils Asther
Lee Joyce ..... Sari Maritza
Dr. Beck ..... Irving Pichel
Mrs. Preble ..... Helen Freeman
Bunny ..... Alden Chase
Bill ..... Delmar Watson
The Dowager ..... Louise Carter
The Boy ..... Bramwell Fletcher
Eve Lane ..... Patricia O'Brien
Dr. Macey ..... Howard Hickman
Sister Elizabeth ..... Thelma Hardwick

Dark Hazard

(First National)

Romance and Drama

Here's a different Robinson picture. Essentially an autobiographical character study, it tunes itself to the present, yet essays many diverse mediums in telling the story. On the surface, picking out one vital patron interesting angle, where there are so many, appears difficult. Romance is both tender and stark and carries a sexy contrast. Drama is heavy, yet every effort is made to concentrate sympathy on the lead. Action is fast and sometimes thrilling. Crisp and occasionally racy dialogue brings about laugh-generating comedy. Backgrounds are novel and permit the placing of several faces on the story. Dividing its bid for attention and appreciation between a gambling, sporting world atmosphere, in which the introduction of dog track racing makes for newness, and a dramatic romantic situation with human interest on the gambling passion of the star which makes him in turn a heel and a hero, the show strives strongly to stir the emotions.

Quickly the story has Buck a cleanup-go-broke gambler quitting the racket to move into a small town and wed the straight-laced Marge despite Mrs. Mayhew's objections, as a clerk in a hotel, the fine and fiery sides of his character are portrayed. Ribbed into losing his job, he becomes agent for his ribber, Bright, at a California dog track. Gambler again, he renews acquaintance with Valerie, an old flame of his hey-hey days, while Marge sits at home and waits. Setting the stage for his wife to walk out on him, Buck takes to the road, winning and losing and eventually winding up as the tolerated husband again and under the patronage of Pres, now close to Marge. A dog track opening nearby, Buck again meets Dark Hazard, a great racing dog, pride of his California days, and buys him cheaply. With Pres usurping his wife's affections, Buck becomes more attached to the dog. The inevitable showdown coming, he berates his wife and mother-in-law, socks Pres and follows his race gambling mania around the world.

With so much different material available, there is room for many different kinds of exploitation. The gambling color, backing up the title, can be adapted in many ways. The dog racing idea similarly makes it possible to indulge in some new showmanship tricks. The cast takes care of the demand for names, nevertheless the Robinson drawing power should be pushed to the limit with lines that convey the news that he's acting himself this time, rather than living another man's life. While there is a natural romantic interest for women, along the line of the girl who married a man in order to reform him, the picture's biggest appeal probably will be to men.—McCarthy, Hollywood.

Produced and distributed by Warner-First National. Screen play by Ralph Block and Brown Holmes. From the novel by W. R. Burnett. Photography by Sol Palito. Film editor, Herbert Levy. Director, Al Green. Art director, Robert Haas. Gowns by Orry-Kelly. Running time to be determined. Release date, Dec. 30, 1933.

CAST

Jim "Buck" Turner ..... Edward G. Robinson
Marge ..... Genevieve Tobin
Valerie ..... Glenda Farrell
Tex ..... Robert Barrat
Joe ..... Gordon Westcott
George Mayhew ..... Hobart Cavanaugh
Pres Barrow ..... George Meeker
Schultz ..... Henry B. Walthall
Bright ..... Sidney Toler
Mrs. Mayhew ..... Emma Dunn
Fallen ..... Willard Robertson
Plummer ..... Wm. V. Mong

Only Yesterday

(Universal)

Drama

With the initial appearance, in Univeral's "Only Yesterday," of a new star, Margaret Sullavan, who has been substantially acclaimed, the exhibitor has a strong concentration point in the selling of a poignant love story, one filled with drama, pathos and more than an occasional tear.

From the book of the same title by Frederick Lewis Allen, Universal and John M. Stahl, director, have woven a drama which may be, or rather must be sold in distinctive fashion, not with ballyhoo showmanship, but with a dignified presentation of what there is to offer—and there is much. Miss Sullavan, here playing her initial starring role, offers a portrayal which for its restraint, its intelligence and general appeal would be difficult to match. Especially noteworthy is her work since the role held great danger of theatrical over-playing, a danger which Miss Sullavan very competently avoided.

She is ably supported, though in some cases in minor positions, by John Boles, Billie Burke, Reginald Denny, Edna May Oliver, and numerous familiar names. A youngster, Jimmy Butler, is appealing and capable. There is ample selection there for the marquee, with much made of Miss Sullavan's appearance.

A brief resume of the story itself should present to the exhibitor suggestions for numerous selling angles, always remembering the treatment should carry a serious, dignified note. The title may be made definitely significant in attracting attention. The events which take place over a period of many years seem as "only yesterday," a feeling everyone has had at one time or another.

The picture opens in October, 1929, with Boles, wealthy broker, coming home after the crash to a gay gathering surrounding Benita Hume, his wife. Locking himself in his room, he is about to commit suicide when he finds a letter, addressed to him. As he opens the bulky envelope the film's story unfolds.

It is wartime, and somewhere in Virginia he meets Miss Sullavan, who has long been in love with him in a childish, distant fashion. They have one night together. Boles is suddenly called to France, a child is born and the girl goes to the city to live with a sympathetic aunt, Miss Burke, where she and her swain, Denny, contribute likable and relieving humor. Boles returns and she finds he has completely forgotten her and the Virginia night. Her son at school, she enters business, is considerably a success. She cannot bring herself to marry George Meeker. At a New Year's Eve party Boles is attracted to her, still not knowing who she is, and they have one more night together. She leaves him still unaware of her identity. Falling ill, she sees approaching death and pens a long letter to him, recounting her life since that fateful night. Then the film moves from her deathbed once again to Boles in his room. He resolves to carry on, breaks with his wife, since there is nothing between them, and goes to Miss Sullavan's home. She is dead, and Boles begins the acquaintance of the son he never has before seen.

It is a family picture, though of adult quality, strong drama, a deeply sensitive love story, well told, charmingly performed, especially by the newcomer, Miss Sullavan. It should be sold as such, with emphasis on the story and the film's star.—Aaronson, New York.

Produced and distributed by Universal. Directed by John M. Stahl. Suggested by the book, "Only Yesterday," by Frederick Lewis Allen. Screen play by Arthur Richman and George O'Neill. Dialogue by William Hurlbut. Phonographed by Merritt Gerstad. Delease date, November 6, 1933. Running time, 105 minutes.

CAST

Mary Lane ..... Margaret Sullavan
Jim Emerson ..... John Boles
Julia Warren ..... Billie Burke
Bob ..... Reginald Denny
Jim, Jr. ..... Jimmy Butler
Leona ..... Edna May Oliver
Phyllis Emerson ..... Benita Hume
Dave Reynolds ..... George Meeker
Deborah ..... June Clyde
Mr. Lane ..... Oscar Apfel
Mrs. Lane ..... Jane Darwell
Bob Lane ..... Tom Conlon
Goodheart ..... Berton Churchill
Barnard ..... Onslow Stevens
Tom ..... Franklin Pangborn
Barnes ..... Walter Catlett
Letitia ..... Noel Francis
Scott Hughes ..... Bramwell Fletcher
Jerry ..... Barry Norton
Burton ..... Arthur Hoyt
Lucy ..... Natalie Moorhead
Margot ..... Joyce Compton
Mrs. Vincent ..... Betty Blythe
Charlie Smith ..... Grady Sutton
Eleanor ..... Ruth Clifford
Sally ..... Dorothy Grainger
Patty ..... Geneva Mitchell
Rena ..... Dorothy Christy

Also Huntley Gordon, Herbert Corthell, Richard Tucker, Craufurd Kent, Marie Prevost, Vivien Oakland, Bert Roach, Julia Faye, Robert Ellis, Cissy Fitzgerald, Leo White.

Thrill Hunter

(Columbia)

Western

For general convenience and by reason of the person of its star, Buck Jones, this is called a western. But actually it smacks of a little of lots of things beside straight western material. Racing cars, airplanes, Hollywood and the motion picture have their places beside the horse, the six-shooter and the bandit. It is somewhat different, has a considerable portion of action and a thrill or two for the youngsters, but lacks something of the punch usually to be found in a western.

There is the western following of Buck Jones to call upon, but the showman may promise the patrons something a little different this time and leave the beaten track of western selling. Dorothy Revier is more or less a standby opposite Jones and the other names are for the most part familiar, also.

Jones, itinerant cowpuncher, saves a girl from a runaway horse, and she turns out to be a film star on western location. She invites him to dinner with the company and there his tall stories and boastfulness begin to get him into trouble. He comes upon a cabin with two slain men in it, and takes credit for "shooting it out" with two desperadoes of a gang of four who shortly before had robbed a bank. The town rewards him, and he goes on to Hollywood. Assigned a racing driver role as a result of his boasts of foreign track victories, he drives for the first time, fortunately escaping alive. Then to an airplane and his complete lack of knowl-

edge is not discovered until he is in the air. When he comes down after crazily stunting through the air, he is fired. On his way back to the West he is caught by the other two bandits and treated to a trying half hour. A locket he had taken from the dead men and had given Miss Revier, contains the secret to the stolen gold cache. Eventually, when the two kidnap Miss Revier as she goes on another location trip, Jones steals an airplane and suddenly—and incongruously—becoming an adept at flying, rescues the girl and kills the bandits. Whereafter he promises her not to tell any more stories.

Sell the film from the angle of the cowboy Baron Munchausen, who gets himself into a peck of trouble for talking too much, but works himself out of it. Promise thrills on the track and in the air in a different sort of western, with Jones riding lots of things besides horses. The youngsters should enjoy it, and it's for the weekend action spot.—AARONSON, New York.

Produced and distributed by Columbia. Directed by George B. Seitz. Assistant director, Sam Nelson. Photographed by Teddy Tetzlaff. Sound engineer, Glenn Rominger. Film editor, Jean Milford. Story and dialogue by Harry L. Hoyt. Release date, September 30, 1933. Running time, 58 minutes.

CAST

Buck Crosby	Buck Jones
Marjorie Lane	Dorothy Revier
Jackson	Ed LeSaint
Levine	Eddie Kane
Roy Lang	Arthur Rankin
Hall	Frank La Rue
Blake	Robert Ellis
Norton	Harry Semeles
Sheriff	Al Smith
Mayor Thomas	John Ince
Mesbit	Alf James
Baggage Man	Harry Todd
Wung Lo	Willie Fong

Dancing Lady

(MGM-Selznick)

Romance

This picture has just about everything in the line of swift-moving, attention-arresting entertainment. It is likewise a show that lays scores of vivid patron-stimulating advertising and exploitation angles in every exhibitor's lap —it's glamorous, eye-filling and lavish. It carries a dramatic romantic story that weaves its complete entertainment elements into an elaborate and spectacular finale.

Saying it's a back-stage show is hardly enough. There have been plenty of those, and the mere presentation of one more probably would not stir the paying public. But "Dancing Lady" is so basically different that it belongs in another category. Everything is built upon a fundamental story. What happens is only the result of working that story to its logical conclusions.

The plot is simple. Janie is a burlesque strip dancer, as a matter of circumstances, whose burning ambition is the top spot in a Broadway smash hit. Her romance with Tod almost kills it. The difficulty she has in getting a job in Patch's show, and the run-out taken by Bradley, seem to write finis to her dreams. But Patch produces the show on his own. Janie is in the top spot. Around that idea is wound all the excitement, thrill, love interest, human interest, girl glamour, comedy, music and spectacle.

A glance at the cast and the interest-creating values are immediately evident. Joan Crawford is again the electric character of the "Dancing Daughters"-"Modern Maidens" type. Clark Gable is the Gable whose name is worth a shingle of his own any time, any place. With Franchot Tone, who really comes into his own in this show, they compose a big three that can and should be shouted long and loud. But don't skip the rest of the names; May Robson, who means a whole lot since "Lady For A Day," a surprising Winnie Lightner, who vies with Ted Healy and his slap-slap stooges for comedy honors; Art Jarrett and Nelson Eddy, who do the singing; Fred Astaire, the internationally famous dancing star, and Sterling Holloway, who in a quick bit is the show's sensation as the "I'm being crucified" author.

As far as ballyhoo is concerned, you can shoot the works. The title alone suggests any number of tricky gags. Transformed lobbies and foyers; revamped marquees, making the best use of cutouts that surely will be part of the picture's advertising accessories. Be sure that you have plenty of Crawford and the chorus girls in their dancing togs. There's plenty of opportunity for mercantile tieups for window displays and contact advertising. In short it is a show that permits you to adapt and reconstruct all the oldtime showmanship.

Don't overlook the four or five musical numbers for loudspeaker and radio broadcast purposes. Tie them in with everything else so that the public will be fully convinced that "Dancing Lady" is real entertainment, brimful of class and cleverness in dialogue, action and music.—MCCARTHY, Hollywood.

Distributed by Metro-Goldwyin-Mayer. David O. Selznick, executive producer. John W. Considine, Jr., associate producer. Directed by Robert Z. Leonard. Screen play by Allen Rivkin and P. J. Wolfson from the book by James Warner Bellah. Running time, 98 minutes at preview. Release date, Nov. 24, 1933.

CAST

Janie	Joan Crawford
Patch Gallegher	Clark Gable
Tod Newton	Franchot Tone
Mrs. Newton	May Robson
Rosette	Winnie Lightner
Fred Astaire	Himself
Ward King	Robert Benchley
Steve	Ted Healy
Vivian Warner	Floria Foy
Art	Art Jarrett
Bradley, Sr.	Grant Mitchell
Bradley, Jr.	Maynard Holmes
Nelson Eddy	Himself
Stooges	Moe Howard, Jerry Howard, Larry Fine
Author	Sterling Holloway

Lone Cowboy

(Paramount)

Western

Interest being focused on Jackie Cooper, this western should prove attractive to juvenile audiences. Supplementing that value, there is a trend of human interest to hold adult attention. Because the usual western technique has been radically varied, the show is an emotional rather than action thriller. Wild riding, shoot-'em-up stuff has been eliminated. The bad man character likewise is renovated and the hero, rather than being a guy who makes the best use of flaming pistols, is a boy whose sole ambition is to be a regular cowboy.

The story starts in a big city's slums where Scooter dreams only of the Bill Harts, Tom Mixes and Hoot Gibsons. Sent west by his father, who takes his own life, he finds his vision of the great Dobe Jones ranch only a mirage. Dobe wants to send him back to the city, but Bill's death makes that impossible. Developing that Dobe is trailing Weston, who stole his wife, the boy takes to the range with his mentor. In a cowcamp, Dobe learns that he is near Weston, and Scooter further learns that if he ever catches up with his foe, Dobe will wind up on the end of a rope.

At a rodeo, Dobe sees Weston. Injured while bull-dogging, he is in the hospital as Scooter warns Weston and Eleanor to flee. Fixed up, Dobe takes up the Weston trail again, has him trapped, but decides not to kill when Weston draws and Dobe fires. Scooter, approaching the cabin, is wounded. Rushed to the hospital, there is one of those tense battles for life sequences. After which Eleanor tells the marshal that Dobe killed in self-defense.

Go after the hero-worshipping youngsters on this one. The Cooper name and story content make it entertainment for them. Sell the adults on the different kind of a western idea, accentuating the human interest that verges on pathos to develop maximum business possibilities.—MCCARTHY, Hollywood.

Produced and distributed by Paramount. Directed by Paul Sloans. Written by Paul Sloane. From the book by Will James. Adaptation by Agnes Brand Leahy and Bobby Vernon. Art director, Earl Hedrick. Photographed by Theodor Sparkuhl. Sound Joel Butler. Running time, 68 minutes. Release date, Dec. 1, 1933.

CAST

Scooter O'Neal	Jackie Cooper
Eleanor Jones	Lila Lee
Bill O'Neal	John Wray
'Dobe Jones	Addison Richards
Jim Weston	Gavin Gordon
J. J. Baxter	Barton MacLane
Mr. Curran	J. M. Kerrigan
Mr. Burton	Del Henderson
Junkman	Joe Barton
Buck	Wm. LeMaire
The Doctor	George Pearce
Cowboy Cook	Herbert Corthell
Zeke	Irving Bacon
Marshall	Chas. B. Middleton

Mickey's Covered Wagon

(Columbia-Darmour)

Big Laughs

Action fun that should tickle the grown-ups and give the kids plenty of big laughs; brings many kinds of diverse entertainment packed in the short running time. Starting with an adaptation of the gag of the old man whose father won't let him play the fiddle because it annoys grampa, the picture moves into a novel presentation of a monkey orchestra rendering "Learn to Croon." For giving the old man a fiddle, Mickey is informed of a lost gold mine. Taking up the trek westward, the little Scorpions Club, making use of almost a score of laughable vehicular inventions, the gang is first beset by Stinky Davis with disastrous results to his father's car. Night falling and a storm coming up, the kids land in a deserted house to experience all the laughable thrills of ghosts and other haunting apparitions. A monkey and cat provide the mechanics for the episode punches. Action assumes practically all the functions of explanatory dialogue, giving the short a speed that holds attention. Here is a good contrast for a thrill feature, or one that will take audience minds off anything heavily dramatic. Running time, 18 minutes.—MCCARTHY, Hollywood.

Answering the Riot Call

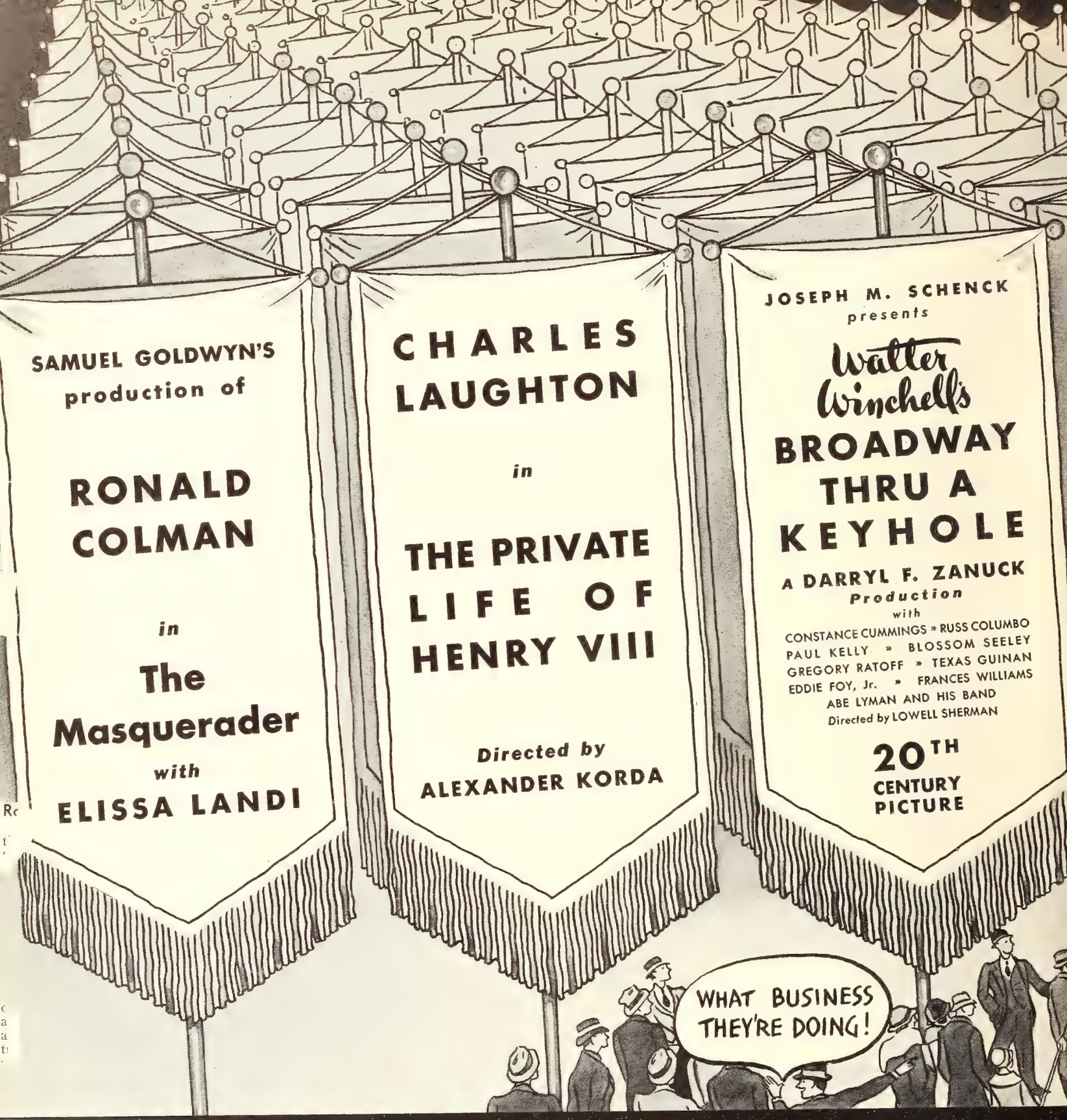
(Fox)

Action Plus

There is action plus here as the cameraman trains his apparatus on street riots here, there and everywhere. From newsreel highlights the world over this number of the Adventures of the Newsreel Cameraman series has garnered the highlights of the police and military riot call, with street fighting, fanatical disturbance, police baton and club wielding and head-breaking going on apace, while rapid dialogue follows the cameraman around the world via the voice of Lew Lahr. Action and a thrill or two makes this unusual short subject material.—Running time, 9 minutes.

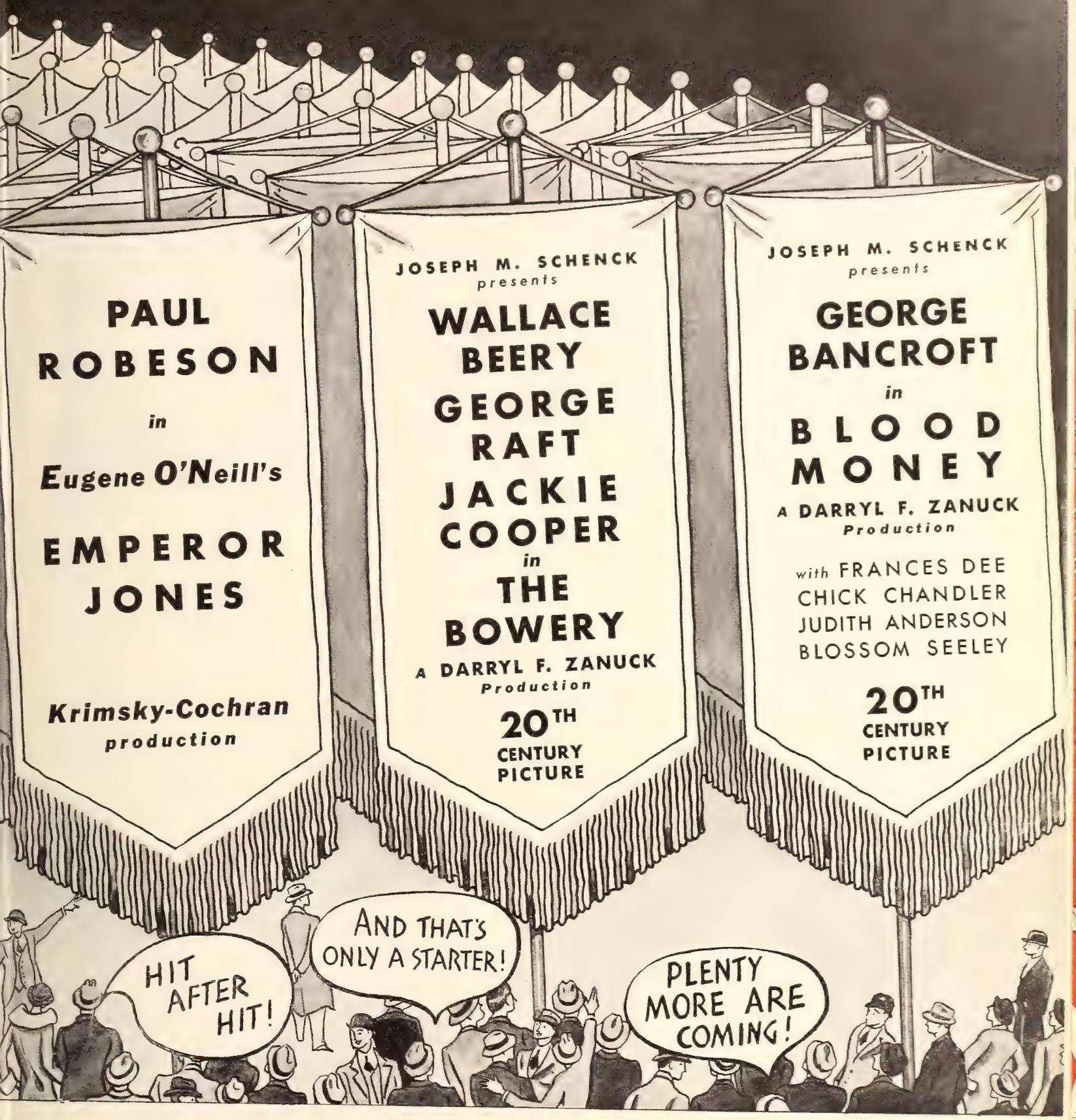
LONDON PREVIEWS "SORRELL AND SON"

"Sorrell and Son" received a rapturous reception at London preview Thursday. Here is a picture that is grand entertainment with exceptionally powerful emotional appeal. Could have heard a pin drop during the long sequences at the preview. Directed with fine restraint by Jack Raymond and tells story in arresting manner. H. B. Warner turns in a remarkable performance as Sorrell; a far advance on his acting in the silent version. Equally fine playing from Hugh Williams (now with Fox) as the son and other principals. It is beautifully mounted with vivid realistic backgrounds. Another picture to enhance the reputation of British production in the United States.—CHARMAN, London.



IT'S A BANNER YEAR

for thousands of theatres now playing these smash hits



Released thru UNITED ARTISTS

DEATH OF SHAUER TAKES A PARAMOUNT FOUNDER

Head of Foreign Department Was First with Zukor in Penny Arcades; John W. Hicks, Jr., Continues with His Duties

Funeral services were held in New York Sunday afternoon for Emil E. Shauer, vice-president of Paramount International Corporation and one of the founders of the motion picture enterprises which now form Paramount-Publix Corporation. Mr. Shauer, who was 67 years old, died last Thursday morning at his home in New York, having suffered a heart attack a few hours earlier while at his desk in the Paramount Building at Times Square.

Burial was at Woodlawn Cemetery, with many notables of the motion picture industry present. Those who were named honorary pallbearers included Adolph Zukor, Will H. Hays, Emanuel Stern, Ralph Kohn, Al Kaufman, Mel Shauer, Morris Kohn, Eugene Zukor, Henry Fried, Louis Deutsch, Elek J. Ludvigh, George J. Schaefer, John W. Hicks, Frank Meyer, Emanuel Cohen, Sigmund Weltner, Walter Cokell, Felix Kahn.

Started in Package Room

Emil E. Shauer was born in Bohemia on April 6, 1866, and was brought to these shores two years later, his family settling in Chicago, where he attended the public schools.

His business career started in the package room of Mandel Brothers Department Store, where he finally became department manager and foreign buyer. Before he was 21 he had become the youngest lace curtain buyer in the country. This position necessitated frequent trips to Europe.

Leaving behind him the scenes of his boyhood and terminating a 16-year association with the Mandel store, Mr. Shauer set out for New York and bigger things and 1905 found him in the amusement business, with Mitchell Mark, Adolph Zukor, Marcus Loew, Elek J. Ludvigh, David Warfield and Morris Kohn. They conducted a penny-arcade business known as the Automatic Vaudeville Company.

In 1911 Mr. Shauer set out on his own, organizing the Shauer-Dryfoos Company, doing an export and import business with the Philippine Islands and Japan.

In Famous Players at Beginning

When the Famous Players Company was organized, about 1913, Mr. Zukor took Mr. Shauer in with him because of his extensive knowledge of foreign business affairs. He was named assistant treasurer, and some years later, when Paramount Famous-Lasky Corporation succeeded the original company, Mr. Shauer was put in complete charge of the company's foreign business.

On the formation of Paramount International Corporation last year, under the extensive decentralization of the physical structure, Mr. Shauer was appointed vice-president of that subsidiary, under Adolph Zukor, although he continued at the head of the foreign activities.

In the official obituary notice last week, the management said it was under Mr. Shauer's leadership that the foreign division of Paramount became one of the most important departments in the corporation, and one of the most active foreign units of any motion picture distributor.

He is survived by his widow and a son, Melville Shauer, who is assistant to Albert A. Kaufman at Paramount's Hollywood studios.

It was generally believed at the Paramount home office that there would be no executive changes in the personnel of the Paramount foreign department because of Mr. Shauer's death. While he was senior vice-president, it was John W. Hicks, Jr., also a vice-president, who had been conducting much of the duties in that division, because of Mr. Shauer's prolonged illness.

The extent with which Mr. Shauer was warmly accepted in foreign centers the world over was attested by the fact that within a day following his death, some 90 cables of condolence had reached the home office in New York.

Dodge, Hand and Sanford Get New Erpi Sales Posts

Electrical Research Products announced on Wednesday the following promotions from the ranks, effective immediately:

Harry Dodge, central division general manager to general manager of the west; Stanley Hand, northeastern division sales manager, to general manager of the central division, succeeding Mr. Dodge; Bert Sanford from merchandising manager to northeastern division sales manager, succeeding Mr. Hand.

Harry Dodge has been associated with Erpi in various sales executive capacities since the second year of the organization's inception.

Stanley Hand for years has been a general distribution executive, starting with United Picture Theatres, joining Erpi in 1928.

Bert Sanford joined Erpi in 1929, after having been associated with the Pathe sales staff in the East for 12 years.

Allied of Northwest Sets Seattle Meeting December 5

Allied Amusements of the Pacific Northwest will hold its annual convention in Seattle on December 5. At least 100 exhibitors are expected to attend. James M. Hone, executive secretary, is arranging the program. The industry code is expected to be the chief topic of discussion.

EMIL E. SHAUER

J. J. McCarthy in Special Publicity Post of MPPDA

J. J. McCarthy, long identified with motion pictures and the legitimate theatre, has undertaken, at the request of Will H. Hays, a special assignment in connection with motion picture publicity and advertising. Mr. McCarthy will also look after the matters customarily in charge of Frank J. Wilstach, who is ill.

The directors of the Hays Office, at a meeting last week, adopted various new regulations referring to publicity and advertising. Mr. McCarthy's work will consist principally of the application of these regulations.

A meeting of the principal advertising and publicity men of the industry was held at the Hays Office on Monday. Following this meeting a committee with which Mr. McCarthy will work was appointed.

Frank Wilstach Ill at Home With Influenza

Frank J. Wilstach, director of press relations and in charge of motion picture advertising and publicity activities at the MPP DA, was confined this week to his home on upper Manhattan avenue in New York with influenza.

Mr. Wilstach, who for a dozen years or more was press agent for the Shuberts is recognized in the legitimate field as an authority on the theatre of old. He spent years with Sothern and Marlowe and with Leslie Carter and others. He frequently writes articles on the stage, and has contributed many old relics of theatre history to the New York Public Library collection.

Mr. Wilstach some years ago published "A Dictionary of Similes" and each year he adds to this collection the best similes of the year.

It's a Natural!

Clara bowls them over in her second hit for FOX. A performance charged with drama . . . melting with romance . . . bubbling with laughter...tense with thrills. A carnival dancer . . . hypnotizing, tantalizing . . . but loving with a loyalty that possesses her very soul.

Clara BOW *in* HOOPLA

"IT'S" IN . . . AS FOX MANPOWER

TOPS "CALL HER SAVAGE" WITH THIS FOLLOW-UP SENSATION

More of everything that makes the crowds pay out. A great show . . . a showman's show . . . a ticket-seller's jamboree. You'll glow with satisfaction as you count up your receipts!

Clara BOW *in* HOOPLA

with

PRESTON FOSTER

RICHARD CROMWELL

Herbert Mundin • James Gleason • Minna Gombell

From the play "The Barker" by JOHN KENYON NICHOLSON. Stage play produced by CHARLES L. WAGNER.

Al Rockett Production

Directed by FRANK LLOYD

Join the upswing with FOX

Your patrons always like
FOX MOVIETONE NEWS

HELP FOR ALLIED BUSINESSES SEEN

(Continued from page 9)

gated to local option. No Blue Laws affect the situation and virtually all theatre owners are said to be in favor of Sunday operation, which, it is understood, would increase the business of closed houses by 25 per cent, employment also rising.

▽

DENVER (covering South Dakota, Nebraska, Texas, New Mexico, Wyoming and Colorado)

In the South Dakota territory covered from Denver there are 20 theatres operating and all of them are open on Sundays. In Nebraska-Denver territory, 50 theatres operate with all doing business on Sunday. In Denver's Texas territory only one theatre is in operation and it also is open on Sunday. In Denver (proper) territory, 264 theatres are in operation and all but one are open for Sunday showings. There is no state law pertaining to Sunday operation and no Blue Laws of any type are in existence. In New Mexico (Denver territory), 60 theatres operate and all are open on Sunday

▽

DETROIT

No figure was made available as to the number of theatres in operation in the state of Michigan, but Columbia's branch manager in Detroit reported that in the entire state only two theatres, in Holland, Mich., were closed on Sunday. The state law permits Sunday operation, and Blue Laws do not figure, to any extent, despite the fact that Michigan, being largely Dutch community, is controlled to a great degree by the churches, in so far as local option is concerned.

▽

LOS ANGELES (covering Southern California and Arizona)

In this territory 330 theatres are running seven days a week, with no state or local laws pertaining to this situation and all exhibitors in favor of the Sunday practice.

▽

MEMPHIS (covering Arkansas only):

Ninety-three theatres run six days a week and 75 are open on Sundays. All athletic diversions are permitted on the Sabbath and laws in respect to the situation are optional with the counties. Only a few of the state's exhibitors object to Sunday showings. The state law which pertained to a prohibition of Sunday shows was annulled a year ago and a substitute law relegating legalization of Sunday performances to county option.

▽

MEMPHIS (Northern Mississippi only)

Thirty-four theatres operate six days weekly in this sector and all are closed on Sunday, there being a definite state law prohibiting Sunday showings, and several Blue Laws pertaining to Sunday recreation. All sports and games are forbidden. It is understood that a large majority of exhibitors in Mississippi are in favor of lifting this ban, being of the opinion that Sunday openings would benefit the business of theatres from 15 to 20 per cent, employment and payrolls rising with the extra day of operation.

▽

MEMPHIS (Western Tennessee only)

In this section 46 theatres operate on a six-day week and all are closed on Sundays as are a majority of athletic events. There is a state law prohibiting Sunday showings, but Blue Laws do not affect the situation. A majority of theatre owners are said to be in favor of a ban on this prohibition as business probably would increase 20 per cent. Two years ago the Tennessee legislature legalized Sunday shows in cities over 200,000 population, thus limiting the privilege to Memphis.

▽

MILWAUKEE (Wisconsin and Upper Michigan)

Two hundred and twelve theatres operate seven days a week with no restrictions of any sort on Sunday amusements.

▽

MINNEAPOLIS

Sunday shows are permitted in all towns covered from this exchange, with the exception of the state of North Dakota, where the old Blue Laws make it impossible for exhibitors to operate on Sunday, in spite of the fact that athletic diversions are permitted. In October a vote was taken in North Dakota and out of 160,000 votes cast, the Sunday show issue lost out by a small margin of 800 votes. Exhibitors and leading business men of the state predicted that had the ban been lifted a great many theatres now closed would have been able to reopen, spending money for equipment and also employing a great number of people. The fight to accomplish this repeal is going ahead and it is said that people of the state look forward to an end of the ban in the next election.

▽

NEW HAVEN (covering Connecticut)

Out of 156 theatres in this territory only one is closed on Sunday. There are no state or Blue Laws.

▽

NEW ORLEANS (covering part of Mississippi)

Forty theatres in the sector operate on a six-day week, but only 14 are open on Sunday. Nearly all communities permit athletic diversions on Sunday. Eighty per cent of theatre owners are said to be in favor of Sunday showings and it is said business generally would increase anywhere from 35 to 40 per cent if the ban were lifted. A state Blue Law is the direct cause of the ban and those few towns which do operate on Sundays are doing so illegally. Employment, due to NRA regulations, would increase from 35 to 40 per cent if the Blue Law were repealed.

▽

NEW ORLEANS (covering Louisiana)

Out of 116 theatres in this territory, 110 operate on Sunday and all athletics are permitted. There is no state or Blue Law pertaining to the situation, and those theatres which are closed on Sunday are forced to through local option. In these situations employment and business would increase from 35 to 40 per cent.

▽

SALT LAKE CITY (covering Utah, Idaho and Montana)

Two hundred and fifty theatres in the territory operate seven days a week, with no laws of any sort in any of the three states prohibiting Sunday amusements in any form.

▽

SAN FRANCISCO

The Columbia exchange reported no situations in this territory which do not operate on Sunday.

▽

SEATTLE (covering Washington, Northern Idaho and Alaska)

All theatres out of some 220 operate seven days weekly, Sunday showings being permissible without reservation throughout the territory.

WASHINGTON, D. C. (covering Maryland, Virginia, West Virginia and the District of Columbia)

Out of 457 theatres in the territory only 163 are open for Sunday showings. About 40 per cent of the communities involved permit sports on Sunday. The laws of the various states in the sector are as follows: Virginia: "No motion pictures allowed on Sundays in the state." Maryland: "Local option governs." This law was passed recently, permitting a referendum in several Maryland counties, and at a subsequent vote Sunday showings were permitted by an overwhelming majority. Several counties on the eastern shore of Maryland are still affected by Blue Laws prohibiting Sunday shows. Sunday operation generally throughout this territory would increase business revenue by at least 10 per cent, it was said, and at least 200 employees would find part time work. Practically every theatre owner is desirous of Sunday operation.

▽

What Exhibitors Say

A wide variety of exhibitor comment on the Sunday show situation has been received at the Columbia offices in New York by Mr. Cohn and Hal Hode, director of sales promotion for the company.

GEORGE LIMBERIS, manager of the Olympia theatre in Bangor, Maine, a state in which no Sunday showings are allowed: "We all know that eliminating this law will help Mr. Roosebelt's recovery plan so much more. It will mean an increase in employment and salary for the producer, distributor and exhibitor alike."

RICHARD ELBOTT, Community theatre, Guilford, Me.: ". . . am happy to be doing business with a company that is smart enough to realize that Sunday shows in this state would help the exhibitor, give additional employment, circulate additional money in the towns, and in general, make for better business."

"As you are no doubt aware, this state hasn't cleared up this muddle and the issue is left to local communities," wrote MRS. MAYME P. MUSSELMAN, of the Princess theatre, Lincoln, Kan. "I happen to have the only show in this county, in a community dominated by Methodists, and they are very partial in their belief that no show should operate in this community on Sunday. Within a forty-mile radius of this town there are nine shows operating every Sunday. Isn't this unfair competition?"

P. E. CARY, manager of the Newport, Me., Playhouse, said he felt that repeal of the prohibition on Sunday shows "would be of great help, not only on the weekly grosses, but also would increase our payroll slightly."

WILLIAM S. WILDER, of the Newport theatre in Norfolk, Va., expressed his thoughts as follows:

"To begin with, I, personally, am opposed to Sunday shows, simply from a selfish standpoint, in that I am not desirous of working more than six days a week. By the same token, however, I can see the great advantage in the opening of motion picture theatres on Sunday, particularly in our locality, since not only would it be a great aid to the purpose of the NRA in employing additional people and increasing salaries; it would be a social element of undisputed value in creating an attraction to the personnel of the Navy."

"It is needless to say that we are very much in favor of Sunday amusements in Richmond," wrote SAM BENDHEIM, JR., of the Capitol theatre in that Virginia city. ". . . Sunday openings would mean additional employment and an increase in payroll, beside adding to the pleasure of thousands of citizens who cannot afford to play golf and who have only Sunday on which to witness a motion picture."

'Little Women' Sets Music Hall Record

RKO's "Little Women," starring Katharine Hepburn, and from which the company is anticipating great things, started its career in exhibition this week by establishing a new record at New York's Radio City Music Hall.

Opening last Thursday, the first four days saw more than 100,000 people battling their way in to see the picturization of Louisa May Alcott's classic. The gross for the first four days was $73,186, and for the first six days, ending Tuesday night, $103,004. RKO officials said this week they expect the full week showing of "Little Women" to surpass all Music Hall attendance and box office records since the opening of the theatre, eleven months ago.

It is estimated that the gross for the entire week will be in excess of $120,000, while over 165,000 people are expected to have visited the theatre during the first week.

Following is a day-by-day record of attendance and receipts:

	Attendance	Gross
Thursday	23,073	$15,650
Friday	23,033	15,750
Saturday	28,354	21,202
Sunday	22,915	20,584
Monday	21,561	14,303
Tuesday	23,148	15,515
Totals	142,084	$103,004

Unusual was the complete unanimity of favorable opinion expressed by New York's newspaper critics. Saturday and Sunday thousands of children witnessed the story of Victorian girlhood. Sunday the theatre's doors were opened shortly before noon and by one o'clock all of the theatre's 6,200 seats were filled. Crowds were waiting to enter even when the overworked box offices were closed shortly before ten in the evening.

The theatre stopped selling tickets each day at the peak of the matinee and evening rush. On Saturday the box office was closed four times and at 1 p. m. 3,000 people waited in the street, with 1,000 "standees" in the lobby. Thirty mounted policemen were called to keep crowds in order. The police department officially reported that those on duty had never seen "such an orderly riot."

On Wednesday, prior to the opening of the theatre, two busloads of children from Public School 10, Yonkers, arrived, escorted by two teachers. Three other such groups arrived during the morning hours.

Universal Club Ball At Waldorf This Week

The Universal Club, organization of home office employees, will hold its seventh annual ball at the Waldorf-Astoria, Saturday of this week. A circus midway will be the setting. Charles B. Paine is president of the club. Herman Stern is chairman of the arrangements committee, and Helen E. Hughes is in charge of tickets.

Fox Adds Music Exploitation

Fox has added a musical exploitation department to the personnel at the Coast studio. Tubby Garron, representative of Movietone Music Company, Fox Film subsidiary, will head the department.

Hertz To Testify Monday Before Paramount Creditors

A meeting in New York of Paramount Publix creditors, at which John Hertz, former chairman of the Paramount finance committee, was to have resumed as the principal witness, was postponed again Wednesday until next Monday. Saul E. Rogers, attorney for a creditor group, was at Washington.

On the West Coast, Emanuel Cohen, in charge of Paramount production, issued a statement to studio employees decrying "all gossip and published rumors which are untrue and deliberately malicious," adding that reorganization of Paramount Publix was proceeding "satisfactorily."

Joseph P. Day and Peter Grimm, sales agents for the Criterion Theatre block on Broadway, asked several New York architects to submit remodelling plans. The Wednesday meeting of Public Enterprises creditors was postponed until December 5.

San Francisco In Price Fight

A battle over price scales in San Francisco theatres is at the moment engaging the attention of local theatrical interests. Three houses have altered their policies completely, and one has dropped from the high price to the low price group.

The Golden Gate has announced a top of 40 cents, as against a previous 55 cents. Only two houses, the Paramount and Warfield, at 65 cents, are asking more than 50 cents. The Orpheum has reverted to Fox West Coast, and will show first run double bills at 25 cents. The St. Francis, which had been showing twin bills, goes to second run double bills at 30 cents. The Fox is the leader in the low price war, with eight acts of vaudeville, orchestra and two first run independent pictures, all at 25 cents, with 15-cent matinees. The El Capitan, leading neighborhood, has dropped from 40 cents to a 30-cent top.

A general falling off in business, said to be as a result of the legalization of beer, has caused the Paramount, Loew's State and United Artists theatres in Los Angeles to eliminate vaudeville and presentations, going to a straight picture policy.

"The Sheik" Is Second Of Playhouse Revivals

Rudolph Valentino's most popular starring film, "The Sheik," is currently playing at the 55th Street Playhouse, New York, as the second in the theatre's series of revivals of silent pictures. Jesse L. Lasky produced the film. "Krakatoa," short subject in sound of an under-sea volcano in eruption, is also on the program.

Anchor To Make Eight

Mitchell Leichter, distributor of "Looney Tunes" and "Merrie Melodies," in New York from the Coast, has formed Anchor Productions. Plans have been made for production of a series of eight feature melodramas for the state rights markets. Bud Pollard will direct, at the Pollard studios, Grantwood, N. J.

Fewer Copyright Violations Seen

A marked decrease in recent months in the number of copyright violations on the part of exhibitors is reported by the Copyright Protection Bureau. The trend began more than a year ago, the bureau indicates, with the inauguration of a campaign of education among exhibitors.

A consequent increase in "payable" playing time throughout the country has resulted. Distributors have commented upon the unusual decrease in authorized holdover of films, according to Jack Levin, manager of the bureau. Exhibitors also, he indicates, have taken note of the benefits resulting from fewer instances of illegal competitive practices on the part of copyright violators.

H. L. Groves and J. L. Stein, division managers of the bureau, recently returned from the field, where they have been conducting the educational work, report the campaign is showing definite results in key cities. An example of the new outlook on copyright is noted in the reports of exchanges, indicating greater numbers of wires from exhibitors seeking permission to hold over pictures and expressing willingness to be charged for them.

Photophone Sales Changes; United Newsreels in Deal

The Photophone division of RCA Victor has announced the appointment of Elmer Grace to the San Francisco territory, succeeding M. F. Lowry, and the appointment of J. W. Sims to the Carolinas, replacing C. A. Mathews. Mr. Sims' headquarters will be in Charlotte, N. C.

At the same time, the company said that Photophone "High Fidelity" has been installed in the RKO screening room at Cincinnati offices of the RKO Distributing Corporation, and the United Newsreel Corp., of New York, has contracted for the use of RCA Victor portable sound recording equipment under a limited license agreement. The new company will begin work soon on a series of 12 one-reelers.

Chadwick Plans Four For State Rights Market

I. E. Chadwick plans the production of four features during the current season for state rights distribution. The first, "Wine, Woman and Song," with Lilyan Tashman, has been completed. Charles Jones has rejoined Mr. Chadwick in charge of publicity and advertising and will open a New York office for the company.

Brandt Adds Three Houses

Harry Brandt, New York and New Jersey theatre operator, has added the Rialto at Newark, in conjunction with Joseph Weinstock; the Carlton, Jamaica, and the Halsey, in Brooklyn. He also is booking the Broadway Gaiety for Stanley Lawton.

Cook With Preferred

Joe Cook, formerly production manager for Columbia, has joined Jack Bachman's Preferred Pictures in a similar capacity. He had been with Columbia seven years.

"MILLION DOLLAR MELODY" STRIKES BOX-OFFICE TUNE; "HAS EVERYTHING"

Educational's First Musical Comedy Runs Full Scale of Laughter and Song Entertainment; Public Responds to Big Name Short Features

Educational's new big-star-name short features have struck the box-office keynote. This is evident from the chorus of praise greeting these showmen's short subjects.

"Million Dollar Melody," the first musical comedy in this sensational series, is swelling the Box-Office Hallelujah at the original Roxy. The astute Film Daily critic reports:

> "A girlie-musical with a real story that has everything it is possible to put into two reels of melodic entertainment."

Exhibitors who enjoy that sweet music, will join in the "Million Dollar Melody" chorus when they show this smart Jack White production.

100 Per Cent Circuit Sales

The big showmen who run the country's great circuits know the value of the big names *Educational* is putting in its short features. Sales of the current *Educational Pictures* program through Fox Exchanges has just reached 100 per cent coverage, with circuit representation in every territory.

But This Review Is News

Taking in a private screening of new *Educational Pictures* in his stroll "Along The Rialto," Phil M. Daly wrote:

"There was a first-class exhibit of cartoon technique in Paul Terry-Toon's "Beanstalk Jack"... but Paul's outfit has been turning out class cartoons for so many years that it hardly constitutes news ...a winner...very clever and funny... should prove immensely popular."

LILLIAN ROTH

who sings new song hits by James Hanley and Benny Davis in

"MILLION DOLLAR MELODY"

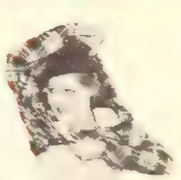
EDDIE CRAVEN

featured with Lillian Roth in "MILLION DOLLAR MELODY" as the composer who had to "die" to become famous.

Educational Pictures
THE SPICE OF THE PROGRAM

DISTRIBUTED IN U.S.A. BY FOX FILM CORPORATION

Coming!



ERNEST TRUEX

as a nudist camp recruit

in **"MR. ADAM"**

An Al Christie Production

Stack this one up against the best of this or any other season. Adam's battle against joining the Nudies for his health is a riot of comedy that just can't miss.

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended November 18, 1933, from 122 houses in 18 major cities of the country reached $1,252,232, an increase of $147 over the total for the previous calendar week, ended November 11, when 119 theatres in 19 cities reported an aggregate gross of $1,252,085.

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Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1933.)	
Boston			Picture	Gross	Picture	Gross		
Boston	2,900	25c-50c	"Aces of Aces" (Radio)	22,000	"Walls of Gold" (Fox)	21,000	High 11-18 "Ace of Aces"	22,000
							Low 3-11 "Topaze"	11,000
Fenway	1,800	30c-50c	"I'm No Angel" (Para.)	10,500	"Footlight Parade" (W. B.)	9,000	High 1-14 "Island of Lost Souls" and "Billion Dollar Scandal"	15,000
							Low 7-29 "She Had to Say Yes" and "Arizona to Broadway"	6,000
Keith's	3,500	30c-50c	"Only Yesterday" (U.)	19,000	"The Invisible Man" (U.)	19,000	High 1-7 "No Other Woman"	21,000
							Low 3-11 "When Strangers Marry"	12,000
Loew's State	3,700	35c-50c	"The Chief" (MGM)	21,500	"Night Flight" (MGM)	20,000	High 1-7 "Strange Interlude"	23,000
							Low 3-11 "Men Must Fight"	11,000
Metropolitan	4,350	30c-65c	"Female" (F.N.)	37,000	"The World Changes" (W. B.)	38,000	High 11-4 "I'm No Angel"	44,500
							Low 3-11 "King of the Jungle"	26,500
Paramount	1,800	30c-50c	"I'm No Angel" (Para.)	12,000	"Footlight Parade" (W. B.)	9,500	High 2-25 "Dangerously Yours" and "Deception"	17,000
							Low 8-12 "Mary Stevens, M.D." and "Flying Devils"	8,000
Buffalo								
Buffalo	3,500	30c-55c	"Ann Vickers" (Radio)	14,000	"Bombshell" (MGM)	16,100	High 2-25 "State Fair"	24,800
							Low 3-25 "Our Betters"	9,800
Century	3,000	25c	"Bureau of Missing Persons" (F. N.)	5,400	"Charlie Chan's Greatest Case" (Fox)	6,300	High 8-12 "Forgotten Men" and "Easy Millions"	8,000
							Low 5-13 "Grand Slam" and "Past of Mary Holmes"	4,200
Great Lakes	3,000	25c-40c	"Footlight Parade" (W. B.)	15,000	"I'm No Angel" (Para.) (2nd week)	13,000	High 11-4 "I'm No Angel"	27,200
							Low 4-15 "Rome Express"	5,400
Hippodrome	2,100	25c-40c	"Beauty for Sale" (MGM)	9,800	"Doctor Bull" (Fox)	12,500	High 6-24 "Gold Diggers of 1933"	16,100
							Low 8-26 "Moonlight and Pretzels"	5,100
Hollywood	300	25c-40c	"Waltz Time" (Gaumont-British). (2nd week)	500	"Waltz Time" (Gaumont-British) (1st week-10 days)	1,500	High 1-7 "Goona Goona"	2,600
							Low 9-20 "The Outsider"	500
Lafayette	3,300	25c	"Worst Woman in Paris?" (Fox)	5,500	"My Woman" (Col.)	6,400	High 9-23 "Lady for a Day"	10,000
							Low 10-14 "Saturday's Millions"	5,000
Chicago								
Chicago	4,000	35c-68c	"Berkeley Square" (Fox)	35,000	"Meet the Baron" (MGM)	44,000	High 9-2 "Goodbye Again"	75,000
							Low 4-29 "Central Airport"	22,000
McVicker's	2,284	30c-60c	"Female" (F. N.)	10,000	"Kennel Murder Case" (W.B.) (2nd week)	9,000	High 10-14 "Too Much Harmony"	20,000
							Low 7-1 "The Woman I Stole"	5,000
Oriental	3,940	30c-60c	"I'm No Angel" (Para.) (6th week)	15,000	"I'm No Angel" (Para.) (5th week)	19,000	High 10-14 "I'm No Angel"	50,000
							Low 10-7 "The Power and the Glory"	10,000
Palace	2,509	35c-75c	"The Invisible Man" (U.)	24,500	"After Tonight" (Radio)	20,000	High 9-9 "Morning Glory"	37,000
							Low 5-27 "Below the Sea"	14,000
Roosevelt	1,591	25c-50c	"My Weakness" (Fox)	9,300	"The Way to Love" (Para.)	7,000	High 10-14 "Penthouse"	16,000
							Low 3-4 "Luxury Liner"	6,200
United Artists	1,700	30c-60c	"Broadway Thru a Keyhole" (U. A.) (2nd week)	10,000	"Broadway Thru a Keyhole" (U. A.) (1st week)	16,000	High 1-21 "The Kid From Spain"	27,000
							Low 3-18 "Perfect Understanding"	6,800
Cleveland								
Allen	3,300	20c-40c	"Private Life of Henry VIII" (U. A.) (2nd week)	4,000	"Private Life of Henry VIII" (U. A.) (1st week)	12,000	High 11-11 "Private Life of Henry VIII"	12,000
							Low 3-4 "Infernal Machine" and "Exposure"	1,800
Hippodrome	3,800	25c-40c	"Flying Devils" (Radio)	7,000	"The Mad Game" (Fox)	8,500	High 10-21 "East of Fifth Avenue"	30,000
							Low 6-10 "Circus Queen Murder"	2,900
RKO Palace	3,100	30c-75c	"The Invisible Man" (U.)	8,500	"After Tonight" (Radio)	16,000	High 11-4 "Walls of Gold"	24,500
							Low 8-19 "No Marriage Ties"	4,200
State	3,400	30c-44c	"Bombshell" (MGM)	7,500	"Torch Singer" (Para.)	6,000	High 8-19 "Tugboat Annie"	26,000
							Low 6-24 "The Eagle and the Hawk"	5,000
Stillman	1,900	25c-40c	"Stage Mother" (MGM) and "Hell and High Water" (Para.)	2,500	"Tillie and Gus" (Para.) and "Gigolettes of Paris" (Equitable)	3,100	High 10-28 "I'm No Angel"	9,000
							Low 11-18 "Stage Mother" and "Hell and High Water"	2,500
Warner's Lake	800	31c-60c	"College Coach" (W. B.) (30c-44c)	2,000	"Footlight Parade" (W. B.) (3rd week)	3,900	High 10-28 "Footlight Parade"	10,000
							Low 8-5 "Heroes for Sale"	1,500
Denver								
Aladdin	1,500	25c-50c	"Footlight Parade" (W. B.)	7,500	"Berkeley Square" (Fox) (8 days)	3,800	High 2-25 "Cavalcade"	10,000
							Low 4-8 "Smoke Lightning" and "Broadway Bad"	2,500
Denham	1,500	25c-40c	"Torch Singer" (Para.)	9,100	"One Sunday Afternoon" (Para.)	8,000	High 10-28 "I'm No Angel"	16,000
							Low 6-3 "Mussolini Speaks," "Night of Terror" and "Soldiers of the Storm"	1,950
Denver	2,500	25c-50c	"Footlight Parade" (W. B.)	12,000	"Private Life of Henry VIII" (U. A.) (8 days)	5,000	High 8-12 "Tugboat Annie"	14,600
							Low 9-30 "Beauty for Sale"	3,500
Orpheum	2,600	25c-40c	"Bureau of Missing Persons" (F.N.)	10,500	"Bombshell" (MGM)	15,000	High 3-4 "42nd Street"	18,500
							Low 6-10 "Zoo in Budapest"	3,750
Paramount	2,000	25c-40c	"My Lips Betray" (Fox) (4 days)	1,600	"S.O.S. Iceberg" (U.)	2,800	High 4-1 "The Kid From Spain"	7,000
			"Worst Woman in Paris?" (Fox) (3 days)	1,000			Low 7-8 "The Barbarian"	2,000
Detroit								
Downtown	2,750	25c-50c	"Worst Woman in Paris?" (Fox). and "Midshipman Jack" (Radio)	5,100	"Ace of Aces" (Radio) and "East of Fifth Avenue" (Col.) (25c-40c)	5,400	High 10-14 "No Marriage Ties"	16,500
							Low 6-10 "The Woman I Stole"	3,700
Fisher	2,700	15c-40c	"Kennel Murder Case" (W. B.)	5,600	"Night Flight" (MGM)	5,600	High 1-28 "Silver Dollar"	15,400
							Low 3-18 "Secret of Madame Blanche"	3,100
Fox	5,100	15c-50c	"Only Yesterday" (U.)	21,200	"Love, Honor and Oh, Baby! (U.)	22,500	High 9-16 "Sing, Sinner, Sing"	32,300
							Low 5-15 "After the Ball" and "Afraid to Talk"	5,400
Michigan	4,000	25c-50c	"The Prizefighter and the Lady" (MGM)	17,300	"Female" (F. N.)	20,300	High 1-21 "Tonight Is Ours"	23,700
							Low 7-1 "College Humor"	7,300
State	3,000	25c-50c	"Footlight Parade" (W. B.) (2nd week)	6,700	"Footlight Parade" (W. B.) (1st week)	9,300	High 10-14 "I'm No Angel" (5 days)	24,100
							Low 9-30 "To the Last Man"	4,400
United Artists	2,000	25c-50c	"Private Life of Henry VIII" (U. A.) (2nd week)	5,100	"Private Life of Henry VIII" (U. A.) (1st week)	6,500	High 2-11 "The Kid From Spain"	17,400
							Low 3-25 "The Sign of the Cross"	4,100

Read These Letters!

WARDMAN PARK HOTEL
WASHINGTON, D.C. 1800 ROOMS

September 24,1933.

Mr. Terry Ramsaye,
Quigley Publications,
1790 Broadway,
New York City.

My dear Mr. Ramsaye:

Your article in the September 23 issue with reference to the Washington hearing on the code is truly a master piece.

Terry, you have written some marvelous things in a clean-cut and concise way, but this is the finest treatise that I have ever read from your pen. It covers a big subject in a definite way and the only way that it should be thought of by any thinking man who is interested in the recovery of this business.

I read it twice last night and three times again today and have written to a dozen exhibitors already in my territory that your story is the whole story up to date.

Terry, this industry needs more men with the vision that you have set forth in this article.

With kindest regards, I am

Yours very truly,

Leslie F Martin

LFM/ms

VALATENGA THEATRES
INCORPORATED

October 7, 1933.

Mr. Terry Ramsaye,
Motion Picture Herald,
1790 Broadway,
New York City.

Dear Mr. Ramsaye:

I very much appreciate your having sent me the copies of the magazine to the Lincoln Hotel. I especially enjoyed the "Eagle Feathers" story, which I am going to frame to hang in my office. Not only does it show a lot of insight into what actually went on down there, but it shows a lot of real courage in telling the simple truth about it.

I believe that the labor figures are going to be useful to many of us.

With kindest regards,

RBW:A

Sincerely,

R. B. Wilby

GRAND OPERA HOUSE
TELEPHONE 130
OSHKOSH WISCONSIN

November 7, 1933.

Mr. Martin Quigley,
Motion Picture Herald,
1790 Broadway,
New York City

My dear Mr. Quigley:

I read in your November 4th issue of the Motion Picture Herald the articles on NOW THE SUPER-CHAIN, on "GOING WEST", and "MERRY-GO-ROUND", and I want to say to you that those are three of the best articles I have ever seen in any paper. Whoever wrote these articles certainly has some gray matter and has used it. It is too bad that more people in this country haven't the nerve and courage to say the things which are said in these three articles.

Yours very truly,

H. S. Mayer

The livest Showmen in the Business Read and Appreciate

MOTION PICTURE HERALD

Can you afford to be without it?

QUIGLEY PUBLISHING COMPANY—1790 BROADWAY, NEW YORK

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1933.)	
			Picture	Gross	Picture	Gross		
Hollywood								
Chinese	2,500	50c-$1.65	"I'm No Angel" (Para.) (5th week)	16,500	"I'm No Angel" (Para.) (4th week)	19,500	High 9-9 "Dinner at Eight"	36,656
							Low 4-1 "King Kong"	14,600
Pantages	3,000	25c-40c	"Only Yesterday" (U.)	12,750			High 1-7 "Handle With Care"	13,000
							Low 2-18 "Vampire Bat" and "Devil's Playground"	4,100
W. B. Hollywood	3,000	25c-55c	"Footlight Parade" (W. B.)	20,000	"College Coach" (W. B.)	12,500	High 3-25 "42nd Street"	26,000
							Low 4-15 "Grand Slam"	8,975
Indianapolis								
Apollo	1,100	25c-40c	"After Tonight" (Radio)	2,000	"Berkeley Square" (Fox)	2,500	High 2-18 "State Fair"	7,000
							Low 11-18 "After Tonight"	2,000
Circle	2,800	25c-40c	"Right to Romance" (Radio)	4,000	"Footlight Parade" (W. B.) (2nd week)	4,500	High 8-19 "She Had to Say Yes"	12,000
							Low 3-4 "The Sign of the Cross" (2nd run)	2,500
Indiana	3,300	25c-55c	"Kennel Murder Case" (W. B.)	6,000	"Ever in My Heart" (W.B.)	6,600	High 3-25 "Parachute Jumper"	15,000
							Low 6-10 "Below the Sea"	3,500
Lyric	2,000	25c-40c	"The Mayor of Hell" (W. B.)	4,500	"Saturday's Millions" (U.)	3,000	High 7-22 "College Humor"	9,500
							Low 11-11 "Saturday's Millions"	3,000
Palace	3,000	25c-40c	"The Prizefighter and the Lady" (MGM)	6,000	"Meet the Baron" (MGM)	5,500	High 8-12 "Tugboat Annie"	11,000
							Low 7-22 "Storm at Daybreak"	3,500
Kansas City								
Mainstreet	3,049	25c-40c	"Aggie Appleby, Maker of Men" (Radio) (7 days and Sat. midnite show) (25c-60c)	19,700	"Bureau of Missing Persons" (F.N.) (7 days and Sat. midnite show)	6,000	High 10-28 "Ace of Aces"	21,000
							Low 5-20 "Sweepings"	4,000
Midland	4,000	25c	"Bombshell" (MGM) (7 days and Sat. midnite show)	13,000	"Day of Reckoning" (MGM) (7 days and Sat. midnite show)	7,500	High 1-7 "Strange Interlude"	30,000
							Low 4-15 "Perfect Understanding"	4,900
Newman	1,800	25c-40c	"Footlight Parade" (W. B.) (2nd week—7 days and Sat. midnite show)	6,000	"Footlight Parade" (W. B.) (1st week—7 days and Sat. midnite show)	14,000	High 10-21 "I'm No Angel"	17,500
							Low 5-27 "Picture Snatcher"	2,800
Uptown	2,000	25c-40c	"Walls of Gold" (Fox)	2,800	"Love, Honor and Oh, Baby! (U.) and "The Mad Game" (Fox)	2,700	High 2-11 "State Fair"	7,000
							Low 7-1 "Lilly Turner"	1,600
Los Angeles								
Criterion	1,610	25c-40c	"Midshipman Jack" (Radio)	3,500	"Beauty for Sale" (MGM)	3,800	High 11-11 "Beauty for Sale"	3,800
							Low 7-29 "The Devil's Brother"	1,850
Filmarte	850	40c-50c	"Bitter Sweet" (U. A.) (3rd week)	2,000	"Bitter Sweet" (U. A.) (2nd week)	2,000	High 9-23 "Red Head"	3,500
							Low 9-9 "The Rebel"	1,800
Loew's State	2,416	25c-40c	"Penthouse" (MGM)	15,500	"The Mad Game" (Fox)	9,500	High 8-19 "Tugboat Annie"	28,300
							Low 3-11 "Dangerously Yours"	8,000
Los Angeles	3,000	15c-25c	"Broken Dreams" (Monogram)	4,800	"My Woman" (Col.)	4,750	High 7-22 "Kiss of Araby" and "Samarang"	6,200
							Low 9-2 "Important Witness" and "Doubled and Redoubled"	2,200
Orpheum	2,220	25c-35c	"Worst Woman in Paris?" (Fox)	3,900	"Doctor Bull" (Fox)	4,200	High 9-23 (since Sept.) "The Devil's in Love" and "Before Dawn"	4,850
							Low 10-7 "India Speaks" and "Ladies Must Love"	3,350
Paramount	3,596	25c-40c	"Cradle Song" (Para.)	14,250	"White Woman" (Para.)	15,000	High 1-7 "No Man of Her Own"	30,000
RKO	2,700	25c-40c	"Right to Romance" (Radio)	3,300	"After Tonight" (Radio)	3,500	Low 3-18 "King of the Jungle"	10,000
United Artists	2,100	25c-40c	"Broadway Thru a Keyhole" (U.A.) (2nd week)	13,000	"Broadway Thru a Keyhole" (U.A.) (1st week)	12,800	High 1-7 "Animal Kingdom"	11,600
							Low 9-30 "Brief Moment"	1,700
W. B. Downtown	3,400	25c-55c	"Footlight Parade" (W. B.)	15,000	"College Coach" (W. B.)	13,650	High 10-21 "The Bowery"	21,000
							Low 1-28 "Hello, Everybody"	3,900
							High 3-25 "42nd Street"	19,000
							Low 8-19 "She Had to Say Yes"	9,000
Minneapolis								
Lyric	1,238	20c-25c	"The Mad Game" (Fox)	1,400	"I Loved a Woman" (F. N.)	1,000	High 4-1 "20,000 Years in Sing Sing"	3,000
							Low 11-11 "I Loved a Woman"	1,000
Minnesota	4,000	25c-40c	"Footlight Parade" (W. B.)	8,500	"I'm No Angel" (Para.)	10,000		
RKO Orpheum	2,900	20c-40c	"After Tonight" (Radio)	5,500	"Aggie Appleby, Maker of Men" (Radio)	5,800	High 1-7 "Animal Kingdom"	14,000
							Low 3-11 "Cynara"	3,000
State	2,300	25c-40c	"I'm No Angel" (Para.)	7,000	"Penthouse" (MGM)	5,000	High 4-29 "Cavalcade"	8,000
							Low 3-11 "King of the Jungle"	3,500
World	400	25c-75c	"The Good Companions" (Fox) (3rd week)	1,100	"The Good Companions" (Fox) (2nd week)	1,000	High 4-22 "Be Mine Tonight"	2,400
							Low 11-4 "The Good Companions"	1,200
Montreal								
Capitol	2,547	25c-75c	"I Was a Spy" (British)	9,500	"I'm No Angel" (Para.) (2nd week)	9,500	High 11-4 "I'm No Angel"	13,000
							Low 7-15 "The Silver Cord" and "Professional Sweetheart"	7,500
Loew's	3,115	25c-75c	"Solitaire Man" (MGM)	10,500	"One Man's Journey" (Radio)	12,500	High 1-21 "The Mask of Fu Manchu"	14,500
							Low 9-30 "Turn Back the Clock" and "Emergency Call"	7,500
Palace	2,600	25c-75c	"Footlight Parade" (W.B.)	11,000	"The Prince of Wales" (British) and "Orders Is Orders" (British)	11,000	High 2-18 "The Sign of the Cross"	15,500
							Low 11-4 "Night Flight" and "Facing the Music"	9,000
Princess	2,272	25c-65c	"Bitter Sweet" (U. A.) and "His Grace Gives Notice" (British)	5,500	"Broadway Thru a Keyhole" (U.A.) and "As the Devil Commands" (Col.)	7,500	High 1-7 "The Kid From Spain" and "Speed Demon"	12,000
							Low 8-12 "Whoopee" and "Virtue"	5,000
New York								
Cameo	549	25c-40c	"Eat 'Em Alive" (Real Life) (2nd week)	4,795	"Eat 'Em Alive" (Real Life) (1st week)	6,187	High 1-28 "Maedchen in Uniform"	9,200
							Low 8-5 "King of Jazz"	1,064
Capitol	4,700	35c-$1.65	"The Prizefighter and the Lady" (MGM)	52,950	"Day of Reckoning" (MGM)	30,698	High 8-12 "Another Language"	64,000
							Low 9-30 "Solitaire Man"	21,210
Hollywood	1,543	25c-85c	"The World Changes" (F. N.) (3rd week)	10,603	"The World Changes" (F. N.) (2nd week)	15,107	High 9-1 "Voltaire"	25,868
							Low 10-21 "Ever in My Heart"	8,296
Mayfair	2,300	35c-85c	"Sweetheart of Sigma Chi" (Monogram) (8 days)	11,000			High 1-7 "The Half Naked Truth"	24,750
							Low 6-3 "When Strangers Marry"	4,900
Palace	2,500	25c-75c	"Ace of Aces" (Radio)	13,150	"Berkeley Square" (Fox)	15,791	High 2-4 "Animal Kingdom"	16,150
							Low 4-15 "Parole Girl"	4,500
Paramount	3,700	35c-99c	"The Way to Love" (Para.)	30,500	"I'm No Angel" (Para.) (4th week)	55,000	High 10-21 "I'm No Angel"	83,450
							Low 2-4 "Hello, Everybody"	15,600
Rialto	2,200	40c-65c	"Tillie and Gus" (Para.)	10,000	"Kennel Murder Case" (W.B.) (2nd week)	10,200	High 5-20 "Forgotten Men"	22,500
							Low 4-15 "Destination Unknown" and "The Fighting President"	5,800
Rivoli	2,200	35c-99c	"Blood Money" (U. A.)	17,300	"Broadway Thru a Keyhole" (U. A.) (2nd week)	19,041	High 10-7 "The Bowery"	45,000
							Low 8-5 "The Rebel"	7,200
RKO Music Hall	5,945	35c-$1.65	"Only Yesterday" (U.)	75,069	"After Tonight" (Radio)	64,000	High 4-15 "Cavalcade"	107,761
							Low 6-17 "Ann Carver's Profession"	44,938
RKO Roxy	3,700	25c-55c	"After Tonight" (Radio) (4 days) "Ace of Aces" (Radio) (3 days)	10,827	"Private Life of Henry VIII" (U.A.) (2nd week-4 days) "Berkeley Square" (Fox) (3 days)	14,664	High 1-7 "Animal Kingdom"	71,267
							Low 7-1 "Adorable" and "Supernatural"	7,592
Roxy	6,200	25c-55c	"The Mad Game" (Fox)	19,000	"My Lips Betray" (Fox)	28,000	High 1-7 "No More Orchids"	39,487
							Low 1-28 "Air Hostess"	9,100
Strand	3,000	25c-$1.10	"College Coach" (W. B.) (6 days)	9,788	"Female" (F. N.)	11,862	High 10-14 "Footlight Parade"	55,190
							Low 8-5 "She Had to Say Yes"	10,590

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week — Picture	Gross	Previous Week — Picture	Gross	High and Low Gross (Tabulation covers period from January, 1933.)	
Oklahoma City								
Capitol	1,200	10c-41c	"Broadway Thru a Keyhole" (U.A.)	3,000	"Penthouse" (MGM)	4,000	High 11-11 "Penthouse"	4,000
							Low 3-11 "From Hell to Heaven"	1,350
Criterion	1,700	10c-56c	"College Coach" (W. B.) (10c-75c)	11,000	"Night Flight" (MGM)	5,500	High 11-18 "College Coach"	11,000
							Low 3-11 "Clear All Wires"	1,800
Liberty	1,500	10c-36c	"Worst Woman in Paris?" (Fox) (3 days)	800	"I Loved a Woman" (F. N.)	3,500	High 9-2 "Gold Diggers of 1933"	3,900
			"Master of Men" (Col.) (4 days)	1,200			Low 3-18 "The Death Kiss" and "The Fourth Horseman"	1,100
Midwest	1,500	10c-56c	"Footlight Parade" (W. B.)	7,500			High 2-25 "State Fair"	8,500
							Low 3-11 "Employees' Entrance"	1,400
Victoria	800	10c-26c	"Her Bodyguard" (Para.) (3 days)	400	"Solitaire Man" (MGM) (4 days)	700	High 7-1 "King of Jazz"	1,800
			"Voltaire" (W. B.) (4 days)	800			Low 11-18 "Her Bodyguard" and "Voltaire"	1,200
Omaha								
Brandeis	1,200	20c-40c	"One Man's Journey" (Radio) (25c-50c)	10,750	"Morning Glory" (Radio) and "No Marriage Ties" (Radio) (25c-40c)	5,000	High 11-18 "One Man's Journey"	10,750
							Low 11-11 "Morning Glory" and "No Marriage Ties"	5,000
Orpheum	3,000	25c-40c	"Day of Reckoning" (MGM) and "Female" (F. N.)	6,500	"The Masquerader" (U. A.) and "Walls of Gold" (Fox)	7,250	High 6-24 "I Loved You Wednesday"	16,500
							Low 4-29 "Sweepings"	5,000
Paramount	2,900	25c-50c	"Footlight Parade" (W. B.)	9,000	"Broadway Thru a Keyhole" (U.A.)	6,250	High 7-22 "Gold Diggers of 1933"	13,250
							Low 6-10 "Reunion in Vienna"	5,800
World	2,500	25c-35c	"Tillie and Gus" (Para.) and "Solitaire Man" (MGM)	4,500	"Whoopee" (U.A.) and "Pilgrimage" (Fox)	4,500	High 6-3 "Peg O' My Heart" and "Perfect Understanding"	7,500
							Low 11-18 "Tillie and Gus" and "Solitaire Man"	4,500
Philadelphia								
Aldine	1,200	40c-65c	"Broadway Thru a Keyhole" (U. A.) (2nd week-5 days)	4,800	"Broadway Thru a Keyhole" (U. A.) (1st week-6 days)	8,000	High 10-21 "The Bowery"	12,000
							Low 9-30 "Bitter Sweet"	4,800
Arcadia	600	25c-50c	"Night Flight" (MGM) (8 days)	3,100	"Solitaire Man" (MGM) (6 days)	1,600	High 1-14 "Red Dust"	4,000
							Low 5-27 "From Hell to Heaven"	1,500
Boyd	2,400	40c-65c	"Only Yesterday" (U.) (7 days)	11,000	"Female" (F. N.) (6 days)	8,500	High 9-2 "Tugboat Annie"	21,000
							Low 8-5 "Mary Stevens, M.D."	8,000
Chestnut	1,500	55c-$1.50	"Dinner at Eight" (MGM) (3rd week-6 days)	8,000	"Dinner at Eight" (MGM) (2nd week-6 days)	11,000		
Earle	2,000	40c-65c	"Love, Honor and Oh, Baby!" (U.) (6 days)	11,500	"Tillie and Gus" (Para.) (6 days)	11,000	High 1-7 "Breach of Promise"	29,000
							Low 10-21 "Saturday's Millions"	10,000
Fox	3,000	35c-75c	"Sweetheart of Sigma Chi" (Monogram) (6 days)	13,500	"My Lips Betray" (Fox) (6 days)	17,000	High 4-22 "Cavalcade"	29,000
							Low 8-5 "F. P. 1"	13,000
Karlton	1,000	30c-50c	"Bombshell" (MGM) (6 days)	3,500	"Chance at Heaven" (Radio) (6 days)	3,000	High 4-8 "42nd Street"	7,700
							Low 8-12 "Ann Carver's Profession"	2,500
Keith's	2,000	25c-40c	"Worst Woman in Paris?" (Fox) (6 days)	4,500	"Walls of Gold" (Fox) (6 days)	5,000	High 1-7 "Self Defense"	11,500
							Low 11-18 "Worst Woman in Paris?"	4,500
Stanley	3,700	40c-75c	"Footlight Parade" (W. B.) (3rd week-4 days)	9,000	"Footlight Parade" (W. B.) (2nd week-6 days)	15,000	High 6-17 "Gold Diggers of 1933"	27,500
							Low 6-10 "The Silver Cord"	9,000
Stanton	1,700	30c-55c	"Hell and High Water" (Para.) (6 days)	6,000	"College Coach" (W. B.) (6 days)	6,500	High 6-3 "The Little Giant"	10,000
							Low 7-14 "I Love That Man"	4,500
Portland, Ore.								
Broadway	1,912	25c-40c	"This Day and Age" (Para.) (3 days)	2,000	"Bureau of Missing Persons" (F. N.)	5,800	High 1-21 "Frisco Jenny"	11,000
			"The Chief" (MGM) (4 days)	3,700			Low 3-11 "What! No Beer?"	3,500
Liberty	1,800	25c-40c	"I'm No Angel" (Para)	12,300	"Golden Harvest" (Para.)	2,000	High 11-18 "I'm No Angel"	12,300
							Low 2-11 "Central Park"	1,000
Music Box	3,000	25c-40c	"Footlight Parade" (W.B.) (2nd week)	6,500	"Footlight Parade" (W. B.) (1st week)	8,000	High 7-8 "Gold Diggers of 1933"	12,000
							Low 5-13 "No More Orchids"	1,600
Oriental	2,040	25c-35c	"College Coach" (W. B.)	1,600	"Ever in My Heart" (W. B.)	2,000	High 10-14 "Rafter Romance"	14,000
							Low 11-18 "College Coach"	1,600
Pantages	1,700	25c-40c	"Sweetheart of Sigma Chi" (Monogram)	8,000	"One Sunday Afternoon" (Para.)	5,000		
Paramount	3,008	25c-60c	"The Way to Love" (Para.)	12,000				
United Artists	945	25c-40c	"Private Life of Henry VIII" (U.A.)	4,800	"Day of Reckoning" (MGM)	4,800	High 8-19 "Tugboat Annie"	8,500
							Low 3-11 "Madame Butterfly"	1,600
San Francisco								
Columbia	1,200	50c-$1.50	"Private Life of Henry VIII" (U. A.) (2nd week)	9,300	"Private Life of Henry VIII" (U. A.) (1st week-5 days)	9,500		
El Capitan	2,900	10c-40c	"Tugboat Annie" (MGM)	10,000	"Doctor Bull" (Fox)	8,000	High 7-1 "Out All Night"	13,000
							Low 11-11 "Dr. Bull"	8,000
Embassy	1,380	30c-50c	"I'm No Angel" (Para.) (2nd week)	9,000	"I'm No Angel" (Para.) (1st week)	12,000	High 11-11 "I'm No Angel"	12,000
							Low 3-18 "Hound of the Baskervilles"	2,000
Fox	4,600	10c-35c	"Lady for a Day" (Col.)	12,000	"East of Fifth Avenue" (Col.)	9,200	High 4-8 "Should a Woman Tell?" and "Speed Demon"	15,500
							Low 9-9 "Important Witness" and "Sensation Hunters"	7,000
Golden Gate	2,800	25c-65c	"The Invisible Man" (U.)	11,500	"After Tonight" (Radio)	9,000	High 2-11 "The Mummy"	25,500
							Low 10-21 "My Woman"	8,000
Orpheum	3,000	15c-40c	"Myrt and Marge" (U.) and "South of Panama" (Allied)	7,000	"King for a Night" (U.)	9,000		
Paramount	2,670	25c-75c	"Footlight Parade" (W. B.) (2nd week)	12,000	"Footlight Parade" (W. B.) (1st week)	18,000	High 10-28 "I'm No Angel"	40,000
							Low 9-30 "I Loved a Woman"	9,000
St. Francis	1,435	25c-50c	"Stage Mother" (MGM) and "Hell and High Water" (Para.)	6,000	"The Mad Game" (Fox) and "S. O. S." Iceberg" (U.)	4,000	High 3-25 "What! No Beer?" and "Broadway Bad"	13,500
							Low 11-11 "The Mad Game" and "S. O. S. Iceberg"	4,000
Strand	1,500	25c-40c	"Elysia, Valley of the Nude" (Ind.)	3,000				
United Artists	1,200	25c-50c	"Broadway Thru a Keyhole" (U. A.) (2nd week)	7,000	"Broadway Thru a Keyhole" (U. A.) (1st week)	12,000	High 1-7 "The Kid From Spain"	16,000
							Low 8-26 "The Wrecker"	4,000
Warfield	2,700	25c-90c	"The Prizefighter and the Lady" (MGM)	21,000	"Meet the Baron" (MGM)	25,000	High 11-11 "Meet the Baron"	25,000
							Low 5-27 "Story of Temple Drake"	10,000
Seattle								
Blue Mouse	950	25c-55c	"After Tonight" (Radio)	3,500	"Love, Honor and Oh, Baby!" (U.)	3,250	High 2-4 "The Kid From Spain"	6,500
Fifth Avenue	2,750	25c-55c	"My Weakness" (Fox)	7,000	"Night Flight" (MGM)	7,000	Low 8-19 "The Rebel"	2,500
							High 8-5 "Tugboat Annie"	19,250
Liberty	2,000	10c-25c	"The Avenger" (Monogram) and "The Last Trail" (Fox)	4,000	"Night of Terror" (Col.) and "Racing Strain" (Ind.)	3,500	Low 3-18 "From Hell to Heaven" and "Secret of Madame Blanche"	5,000
Metropolitan	1,800	20c-40c	"There Goes the Bride" (Gaumont-British) (6 days)	2,500	"Two Hearts in Waltz Time" (S.R.)	3,250	High 7-29 "What Price Innocence?"	5,500
							Low 6-24 "Uptown New York"	3,000
Music Box	950	25c-55c	"Footlight Parade" (W. B.) (2nd week)	5,500	"Footlight Parade" (W. B.) (1st week)	8,000	High 11-11 "Footlight Parade"	8,000
							Low 11-4 "Ever in My Heart"	3,250
Orpheum	2,500	25c-55c	"Tillie and Gus" (Para.) (25c-50c)	6,000	"Midshipman Jack" (Radio)	5,500		
Paramount	3,050	25c-55c	"I'm No Angel" (Para.) (2nd week)	4,500	"I'm No Angel" (Para.) (1st week)	7,000	High 1-7 "A Farewell to Arms"	9,500
							Low 9-23 "F. P. 1" and "Aniakchak"	4,000
Roxy	2,275	25c-50c	"Above the Clouds" (Col.)	6,500	"Charlie Chan's Greatest Case" (Fox)	6,000	High 10-28 "Ladies Must Love"	14,000
							Low 8-26 "The Devil's in Love"	4,000

55 MILLIONS WRITTEN OFF BY CHASE

(*Continued from page* 10)

other loans to General Theatres syndicates managed by Pynchon & Company, amounting to $11,500,000, and a separate loan of $9,000,000 to Pynchon.

It was said that $6,500,000 of these loans had been repaid, and some of the balance due on the others had been written off by the Chase Bank.

Continuing his version of the manner in which General Theatre Equipment gained control of the Fox companies, Mr. Dodge said, "Somewhere around the first of April it looked as though it was inevitable that the Fox Film and Fox Theatres would go into the hands of receivers."

"Mr. Harley Clarke at that time had conversations with Mr. William Fox with a view of buying out his controlling interest so that Mr. Fox would stay out of the picture, and"—

"Which was the 'B' stock which had the voting rights," interrupted Ferdinand Pecora, counsel for the senate committee.

"Yes, those conversations resulted in the purchase from Mr. Fox of his interest in both of these companies," Mr. Dodge replied, "which was about 50 per cent of the Fox Film 'B' stock and about 100 per cent of the Fox Theatres stock, for $15,000,000 by General Theatres Equipment."

"Under his agreement with G.T.E. on April 7, 1930," continued the witness, "Mr. Fox agreed to sell to G.T.E. 50,101 shares of the Fox Film Class 'B' common stock, being then more than a majority, and 100,000 shares of Fox Theatres common stock, which were all of the shares outstanding, all being owned by Mr. Fox, for $15,000,000 and 'other considerations'" which considerations were reported on previously.

Chase Officials Concurred in Fox Plan

Before outlining the many factual details of the Fox acquisition by General Theatres, Mr. Dodge testified that in April, 1930, various groups were seeking to oust Mr. Fox as the dominant figure in the affairs of the Fox companies, by means of court actions, and it was while these court hearings were being held in New York, Harley L. Clarke, Chicago utilities financier, conceived the idea of gaining control of Fox Film through having General Theatres purchase stock control.

Mr. Dodge and other officials of Chase Securities Corporation, and Albert H. Wiggin, former chairman of the board of the Chase National Bank, were said to have concurred in the plan at that time.

Further discussing the agreements which were a part of the Fox sell-out, the witness testified that William Fox agreed to deliver to General Theatres Equipment the written resignations of seven directors, and also certain licensing agreements; to hold his 50 per cent Grandeur capital common stock, and to organize a new company to hold that 50 per cent of his stock to indemnify Fox Film and Fox Theatres against 50 per cent of the amount of certain possible claims.

Mr. Fox also agreed, continued Mr. Dodge, to assign to Fox Film and Fox Theatres, in equal shares, stock of the Fox Hearst Corporation, then in his name, and the Fox Film and Fox Theatres, to indemnify him against any claims of Winfield Sheehan or Courtland Smith, officers of Fox companies. Mr. Smith is now with Pathe News.

General Theatres Equipment agreed, it was testified, that the Fox Theatres would repurchase from the Bankers Securities Corporation and the Penn Corporation, some 87,000 shares of Fox Theatres Class A stock at $25, and interest, or for about $2,320,000.

General also agreed to purchase 150,500 shares of Loew's, Inc., common stock and also an equity of 60 per cent of a $2,000,000 mortgage on the Fox Building in Philadelphia.

General Theatres made the Fox employment agreement at $500,000 a year and likewise agreed to cause the Fox Film and Fox Theatres to pay the fees of Samuel Untermyer and ten other lawyers who were actively engaged on behalf of Mr. Fox during the court hearings and the sale of his companies.

Other Provisions of the Sale

Among other provisions of the sale of the Fox companies to General were:

That G.T.E. would cause the Fox Film and Fox Theatres Companies to employ, for three-year periods, ten persons to be named by Mr. Fox.

That G.T.E. would cause the Fox Film and Fox Theatres Companies to indemnify Mr. Fox from all liability and expenses under a suit brought by the United States against Fox Film, Fox Theatres and William Fox for alleged violation of the Clayton Act.

That Mr. Fox was to participate to the extent of 10 per cent in any purchase or underwriting by G.T.E. or Harley L. Clarke, "of stock or stock warrants of any kind, of Fox Film Corporation or Fox Theatres Corporation in connection with the financing of those companies presently to be undertaken, and that we will use our best efforts and endeavors to increase your said interests up to an additional 10 per cent."

At this point, Mr. Pecora interrupted the witness to ask, "Did not Fox receive $3,000,000 in lieu of this 10 per cent interest from G.T.E.?"

"Eventually, in August," the witness replied. "My understanding at the time was that Mr. Fox was entitled to 10 per cent of 1,600,000 shares. Mr. Fox and Mr. Untermyer claimed that Mr. Fox was entitled to 20 per cent, or 320,000 shares of the stock, under the terms of this agreement."

"Meanwhile," continued Mr. Dodge, "the stock had gone up and at the time the other 90 per cent of the stock was ready to be paid for Mr. Fox did not appear to take up this 10 per cent. The other 10 per cent was taken up for him."

"Who negotiated this contract, Mr. Clarke or Mr. Fox?" asked Mr. Pecora.

"Mr. Clarke," replied the witness.

Byrnes Quizzed on International

Following the series of interrogations of the Chase participation in motion picture financing which were reported in the last issue of MOTION PICTURE HERALD, the Senate finance investigating committee resumed hearings early last Wednesday morning, at Washington, with S. M. Byrnes, president of International Projector Corporation on the witness stand. Mr. Byrnes headed the Nicholas Power Company at the time of its sale to International, a few years ago.

Mr. Byrnes did not help the investigators, however, claiming inability to recollect any details of the transaction. He assured the committee that he had not entered into the negotiations for the sale of the Nicholas company, but that Harley Clarke had apparently conducted the arrangements, acting for others.

Harley L. Clarke, who previously had testified concerning the financing activities in which were involved General Theatres Equipment and the Fox companies, resumed the witness chair on Thursday morning and was the only witness of the day.

Intricacies of motion picture financing which were described by Mr. Clarke apparently left members of the senate committee and Ferdinand Pecora, its counsel, completely puzzled.

"We have a puzzle picture here which doesn't make sense," commented Mr. Pecora.

So exasperated did Mr. Clarke's questioners become at one point of Thursday's interrogation that Senator James Couzens, of Michigan, "suggested" that the witness should bear in mind that he was testifying under oath and that he might be cited for contempt. This climaxed repeated warnings to Mr. Clarke of conflicting statements in his testimony.

But throughout it all, Mr. Clarke remained unruffled, smiling and insisting he was trying to help the committee as much as he could.

The testimony had to do principally with the absorption of various corporations by General Theatres Equipment, Inc., in which Mr. Clarke was financed by a syndicate headed by Chase Securities Corporation.

The Points at Issue in Clarke Testimony

After holding a private discussion, Mr. Pecora and the senators declared Thursday's session suddenly adjourned, confessing themselves baffled.

According to figures offered in the hearing by Mr. Pecora, Mr. Clarke paid a total of $3,232,000 for the Mitchell Camera Company and for four lamp companies and received in the course of a complicated financing process $6,100,000 for the stock involved. Mr. Clarke's version of it was that he received in cash from General Theatres, in connection with that corporation's acquisition of these five companies the sum of $6,100,000, which was exactly equal to his expenses.

Mr. Clarke, in attempting to make the committee understand what had happened in connection with the formation of Grandeur, Inc., which was organized for the purpose of acquiring the Mitchell Camera Company and some patents controlled by Mr. Fox, added the $1,475,000 which he paid for the camera company to $2,000,000 paid to Mr. Fox, making a total of $3,475,000 as the cost of Grandeur, Inc. He failed to reconcile this $3,475,000 with the $3,100,000 which the evidence showed was paid to him by Grandeur. He asserted, however, that the detailed figures in the exhibit explained the transaction. Mr. Pecora insisted this was not the case.

According to Mr. Clarke, Mr. Fox received besides the $2,000,000, 25,000 shares of General Theatres stock with a repurchase agreement under which he subsequently received $750,000.

Probably the most outstanding fact which developed in Mr. Clarke's testimony about the creation of General Theatres, was that write-ups in value of stock of the corporations which were absorbed totalled more than $38,000,000.

Mr. Pecora and Senator Duncan U. Fletcher, of Florida, described this amount as "water."

Included in the $38,000,000 was a write-up of more than $26,000,000 in the stock of International Projector, also a write-up of $10,737,000 in stock of National Theatre Supply, and about $1,273,000 in the case of four lamp companies.

Testimony showed that Mr. Clarke had acquired control of most of the corporations before they were absorbed by General Theatres Equipment, and Mr. Pecora sought to establish intermediate profits to Mr. Clarke in process of transferring the corporations to G.T.E.

Another corporation involved was Theatre Equipment Acceptance Corporation, common

SAYS WILLIAM FOX GOT $21,000,000

stock of which was held by Harley Clarke through Webster Securities Corporation. This stock was said to have been exchanged for General Theatres stock.

Preferred stock of Theatre Equipment Acceptance, totalling some 3,000 shares, was held, with the exception of 70 shares, by Hammons and Company which had obtained it originally at $90. The stock was calleable at $110.

Several times during his testimony Mr. Clarke was taken to task by Mr. Pecora on discrepancies in his statements. One such instance related to an assertion by Mr. Clarke made at a previous session, that he was not a stockholder in the Nicholas Power Company, which was taken over by the International Projector Corporation. Thursday Mr. Clarke said he owned all the stock in the Nicholas Power Company when it was taken over by the other corporation, of which he was president.

Another instance of an alleged discrepancy in Mr. Clarke's testimony related to the sale of stock in the General Theatres Equipment, Inc. Previously Mr. Clarke said he had kept his original holdings of its stock, qualifying this statement by explaining that while he had sold a small amount he had later more than offset this by money put back into the company. Thursday Mr. Pecora developed the fact that Mr. Clarke had sold 50,000 shares for $20 a share, a total of $1,000,000, to a banking syndicate immediately after the formation of the corporation in July, 1929.

"Is a million dollar sale so small that you can't recall it?" asked Mr. Pecora.

"I am told the transaction took place, but I don't recall it," replied Mr. Clarke.

Bank Lost 20 Millions in Fox "Battle"

Early on Friday, Mr. Pecora announced that the Chase interests had loaned more than $100,000,000 to participate in the famous Fox "battle" in 1929 and 1930, and that this fund financed Albert H. Wiggin, Harley L. Clarke and a group of New York bankers to obtain control of the Fox companies from William Fox.

All the participants suffered heavy losses, the bank and its affiliate, Chase Securities Corporation, losing some $20,000,000, Mr. Pecora was quoted as saying.

Before concluding his testimony, Harley Clarke was questioned late in the week by Mr. Pecora about the payment of the $2,000,000 to William Fox, in connection with acquisition of the Mitchell Camera Company in 1929. Mr. Clarke said Mr. Fox also had received 25,000 shares of G. T. E. stock valued at $750,000 and explained that the payments were made in connection with patent claims by the former film executive.

Murry Dodge, vice-president of Chase Securities, followed Mr. Clarke on the witness stand. He told the committee he did not know the circumstances of the Fox transactions, but understood Mr. Clarke had run up against competition from Fox in buying the camera company. The camera company was bought by a corporation known as Grandeur, Inc., half owned by Fox and half by G. T. E. It was given exclusive right to distribute a new and supposedly valuable projector manufactured by another subsidiary of General Theatres.

"Doesn't it look to you as though somebody tried to get half the gravy for themselves and keep it away from the stockholders of G. T. E.?" Mr. Pecora asked. "No, sir," Mr. Dodge replied.

Mr. Pecora said profits from distributing the projector would have run into several million dollars a year, if it had turned out as expected.

While Mr. Pecora and the senate finance committee were listening to testimony at Washington about the Wall Street phases of motion picture financing, a sub-committee of this senatorial division was holding hearings at Los Angeles on the Fox West Coast bankruptcy, as a part of a series of hearings on various large southern California receiverships and bankruptcies.

Colonel W. H. Neblett, counsel for the California committee, which included, among others, Senators William Gibbs McAdoo, of California, and Henry Ashurst, of Arizona, indicated that the committee was somewhat bewildered over what it considered the fantastic and complicated corporate structure which had been set up to effect the voluntary bankruptcy of Fox West Coast.

Calling the whole situation a "headache," the committee called an adjournment last Thursday and then solicited advice from Trustee W. H. Moore, Jr., on suggested legislation for handling receiverships and bankruptcies in the future.

Total Claims Reach $39,000,000

Charles Skouras, operating head of the circuit, told the committee that he received $52,000 annual salary against profits for operating the properties. He added, however, that if the theatres do not show a profit, "I will owe them money."

The senate committee at Los Angeles was told that total claims against Fox West Coast were $39,000,000. Westco, the chief claimant, listed $16,000,000, but this has been cut to $11,000,000.

Fox Film Corp. claims $2,900,000 and Chase National Bank listed claims of $4,400,000, but Trustee Moore indicated that this figure would be cut to about $3,000,000.

Testimony brought out that Fox West Coast Theatres was owned by Westco, that Westco was owned by Fox Film, and that Fox Film was controlled by Chase.

Mr. Moore told the committee that the trustees would not worry about an additional million dollars, because it was "jettisoning about $20,000,000."

Colonel Neblett, counsel for the senators, replied, "Then, this bankrupt could purge itself by paying that outside million, because all of the other claims likely to be allowed are against itself."

"Not if they form just one more company," interposed Senator Henry Ashurst, "because what's one more company to Fox West Coast."

Senator Ashurst then asked about the history of the old Winfield Sheehan-William Fox struggle for control of the company. "What has become of Mr. Fox?" he inquired.

Senator McAdoo replied, "Mr. Fox got out without any stock, but with a huge fortune. He was the wisest guy of all."

Commenting on the pyramiding of the corporations, Senator Ashurst said: "They were not holdiing companies, but hideout companies."

Referee Milton J. Knoblock, at Milwaukee bankruptcy court, reserved decision on the hearing of an order to show cause why the assets of the Fox-Wisconsin Co. and of Wisconsin Amusement Enterprises, Inc., should not be considered as assets of the bankrupt Statewide Theatres, Inc.

G.T.E.'s Receiver Settles Squabble

Difficulties which had existed over a long period between U. S. Senator Daniel O. Hastings, receiver for General Theatres Equipment, Inc., and the receivers for Fox Theatres Corp. and others, were finally settled last Friday, when Chancellor J. O. Wolcott, in chancery court at Wilmington, approved the petition of Senator Hastings for authorization to agree to a proposed settlement of the controversies. There was no opposition to the receiver's petition.

The proposed settlement, among other things, provides that the receivers of Fox Theatres will not agree to sue General Theatres Equipment on asserted claims, and that General Theatres will deliver to Fox Film Corp., certain stock in Movietonews, Inc., which General received from Fox Theatres in 1931.

Film Securities Hearing Postponed

The various General Theatres Equipment and Fox enterprises were involved with the Loew interests in a hearing on financial and stock activities along another front, in connection with Film Securities Corp.

Federal Judge John C. Knox, in New York, postponed until December 7 a hearing on a report and petition of the trustees of Film Securities. The postponment was granted by Judge Knox upon the request of General Theatres Equipment, counsel for which told the court that there was a possibility that General Theatres might work out a plan in the next three weeks for preserving its equity in stock of Film Securities.

The petition of Chemical Bank and Trust Co., as trustee for the 660,900 shares of Loew stock held by Film Securities, was addressed to the court for the purpose of ascertaining whether the trustee should permit the sale of the Loew stock owned by Film Securities, at an auction now scheduled to be held in New York on December 12, but originally set for November 27.

Holdings of Film Securities consist of the 660,900 common shares of Loew's Inc., which were deposited as collateral to secure the $20,000,000 two-year six per cent notes of Film Securities. Holders of these notes, comprising a score of banks and investment houses, entered foreclosure proceedings in order to realize on this collateral. Chase Bank is prominently identified with the movement as a large holder.

Loew Meeting Put Off

General Theatres Equipment owns all of the preferred stock and the Fox Film Corp. owns 461,737 Class A shares of the Film Securities company, the entire amount outstanding. The Class A stock was trusteed and trustees were appointed by the court under the anti-trust laws, thus removing control of Loew's from Fox Film Corp.

Subsequently, the annual meeting of stockholders of Loew's, Inc. was adjourned, last Friday, until January 16, at the request of a representative of Chemical Bank, acting as trustee for the 660,900 Loew shares held by Film Securities. This step was taken by Chemical because of the postponement of the auction sale of the Loew stock to December 12. The new date was asked in order to give the new owners the opportunity to vote the stock at the annual meeting.

J. C. Jenkins--His Colyum

Neligh, Nebraska

DEAR HERALD:

The question is, what are we going to do when winter comes? Are we going to sit here in the house and listen to Sally Spivins on the radio singing "Love, Sweet Love;" a jazz orchestra playing cross-legged shanty nigger jazz; some guy extolling the curative effects of his infallible remedy for rheumatism, neuritis, laryngitis, fleabitis, dogbitis, ticdollyrue (which isn't spelled right) and other ailments peculiar to the human family? We ask you, are we? Our answer is, no, by gosh, we are not. Our contention is that every decent, law-abiding, liberty-loving American citizen is entitled to protection under the S. F. T. P. O. D. C. code, which means The Society For The Protection Of Dumb Colyumnists. This code hasn't been adopted yet, but we are submitting it to the proper authorities with recommendation that it pass. We ask you again, what are we going to do when winter comes?

When winter comes, and the cold north breeze
Blows up our pants and makes us sneeze,
We'll bet ten bucks that we will freeze
When winter comes.

When winter comes, and the sleet and snow
Blows down our back from head to toe,
Oh, gosh! gee whiz! where will we go
When winter comes?

▽

Then, along with our sour stomach, here comes up that theatre code again. We note that in describing the beneficial effects of the code Mr. Rosenblatt advises us thusly: "The provisions relating to skilled labor regularly employed in theatres, such as billposters, carpenters, electrical workers, engineers, firemen, motion picture machine operators, oilers, painters, theatrical stage employees and theatrical wardrobe attendants, *constitute one of the most constructive portions of the code.*"

Mr. Rosenblatt is probably correct about that, but you exhibitors go back and read that statement over again and see if it tickled your funny bone as it did ours.

The code seems to provide for everybody in the production field except the executive who draws $125,000 a year and a bonus of $650,000 and the darling little baby star of three beautiful California summers who draws a salary of $1,500 per week. All of which is loaded on to the cost of production and prevents the duped stockholders from drawing dividends and the exhibitors from making more than a bare existence. The code evidently overlooked these two important cogs in the wheels of this industry.

▽

Then Again—

Then again, Mr. Rosenblatt is quoted as saying: "Our ears are assailed by the raucous evil cries of the professional harpies of this industry who make their money living upon the lifeblood of independent exhibitors. Our President has challenged the chiselers of this nation—I challenge the chiselers of this industry. Our beloved President has warned the money changers in our country, and I warn the unholy money collecting parasites now circulating among our exhibitors."

That statement looks good in print and sounds good from the rostrum, but we are wondering why it wasn't incorporated in the code. And we are wondering also if Mr. Rosenblatt really knows who the "Unholy money collecting parasites circulating among our exhibitors" really are.

Maybe with our impaired eyesight we don't see it correctly, but as we see it, the Motion Picture Code says more and means less to the picture industry than any document ever written. So that's that, and as Popeye says, "I yam what I yam and that's all I yam."

▽

Letter After Letter

Well, here they come, just one letter after another. Leo Peterson of the Black Hills Amusement Co. of Rapid City, South Dakota, writes: "Sorry to hear of your sickness. Your traveling around eating grub everywhere and nowhere, and getting no rest, is more than a Democrat could stand, and they can stand about everything." Shame on you, Leo, for talking about us Democrats that way. Leo says that when *Liberty* gives a picture four stars he advises his customers that he won't be responsible for the success or failure of it. Good judgment, Leo; don't do it.

Detroit is also represented. J. E. Stocker of the Myrtle theatre says: "I was a subscriber to MOTOGRAPHY and later on to EXHIBITORS' HERALD, which you made famous (Hush, hush, J. E., you make us blush), or which made you famous. (There, that sounds more like it, if there is any 'famous' about it), and I hope we will have many, many more colyumns from you."

Thanks, J. E., and we join with the HERALD in wishing you every success. This is also "from one old-timer to another."

▽

M. S. Beach of the Variety theatre at Akron, Col., hops all over us for not stopping longer with him and playing golf. He thinks that our going on to Denver and pestigating around with Harry Huffman, Henry Fridel and Morrison et al., is what brought on our high blood pressure. Yes, sir, we'll betcha that's what done it. We never thought of that before. Gee whizz! if those boys won't bring your blood pressure up, then nothing will. Thanks for your invitation to stay longer with you next time, M. S. We'll try and do it.

And Those Fish:

Ralph Falkenberg, that "Spirit of the West" of the Majestic theatre at Lexington, Neb., sends us a whizbang letter of two and a half pages closely written that "Covers the Field Like An April Shower," and that brought joy and comfort to an old pup when joy and comfort was needed. Wish we could copy all of it for you. He winds up his letter in this fashion: "Now, Dad, instead of counting the flowers today, close your eyes and see those fish jump. Walk down Hollywood boulevard; walk into a few studios, see again those hundreds and hundreds of small theatres, the life blood of the movie world, and then start telling the story to some of your folks and then mail it to the HERALD, that the rest of us may profit and benefit from the years of your driving and meeting the folk who try to make this old world laugh and smile, and you will be a true son of old Nebraska's Pioneers who never say quit. I hope you will be on the mend rapidly as we just can't be losing yet a while the old standbys of our industry."

Hey, there! Ralph, aren't you spreading on the salve pretty thick? But then, we are like a movie star: the more salve the better it suits us.

Thanks for your letter, old homesteader, "Come up and see us some time."

▽

That Doggone Sherm

Then there's that doggone Sherm Fitch of the RKO office in Sioux Falls, S. D. (otherwise known as "Fitchy Witchy"). Sherm writes to tell us that he can't understand why Kansas and Oklahoma could bring on our high blood pressure when driving South Dakota when it was 110 in the shade didn't do it. We can't neither, especially when we drove 10 days with him. There's a guy who would bring the blood pressure up on a brass monkey. He says that all of Sioux Falls and South Dakota are pulling for us. Oh, yeah, we know what he wants. He wants us to hurry up there so he can beat us out of a couple of cases of 3.2 again playing golf. Well, he's a darn good guy, anyhow.

F. K. Haskell of the Pacific Northwest Trade News Bureau of Portland writes to express his sympathy and hopes for our speedy recovery. We remember having a delightful visit with him when we were in Portland and we thank him for his letter. He also sends a few verses which is captioned "Good Times," which we are passing on to you because of the good advice they contain.

"Think 'Good Times'—it is the state of mind
That brings Prosperity, and puts dull days behind.
Talk 'Good Times,' no matter what they say.
Sane optimistic talk will drive the clouds away.
Act 'Good Times'—be equal to the test.
Compel 'Good Times' to come, resolve to do your best.
Spread 'Good Times' by thought and word and deed.
With sturdy faith and confidence I know you will succeed."

COLONEL J. C. JENKINS,
The Herald's Vagabond Colyumnist

De Grandcourt, Recently with National, To Enter Production

Charles de Grandcourt, who recently resigned as head of the editorial department of National Screen Service in New York, is planning to enter the production field. During his 10 years with National, Mr. De Grandcourt claims a study, for trailer purposes, of some 5,000 features, and recently created the first official NRA screen appeal.

WHAT THE PICTURE DID FOR ME

IN this, the exhibitor's own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me

MOTION PICTURE HERALD
1790 Broadway, New York

Allied

OFFICER 13: Monty Blue—Played this one with "Lone Avenger" on Saturday. Would have been good, but what we got of it after every one else had run it, was a little out of frame.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

Columbia

BELOW THE SEA: Ralph Bellamy—Good entertainment. Has its educational value, too, in the color shots showing sea life on the sea bed; also has some good action in it and an undersea fight with a giant octopus. Did average business. Ran it on a double bill. Running time, 75 minutes. Played Oct. 27-28.—William A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

CIRCUS QUEEN MURDER, THE: Adolph Menjou, Greta Nissen, Donald Cook—A splendid picture from Columbia. However, there is nothing big about this, but it will please the average audience. It is a detective story, set in the background of a circus and should prove excellent entertainment. The role of Thatcher Colt, cleverly portrayed by Adolphe Menjou, should make a good box office attraction. Played one day to a good business. Running time, 65 minutes. Played Nov. 10.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

COCKTAIL HOUR: Bebe Daniels, Randolph Scott—Another story about the life of a girl moving in fast company. Nothing new about it. Fair entertainment. Sell the stars—Bebe Daniels and Randolph Scott—they are good. Fair business. Ran on double bill. Running time, 70 minutes. Played Oct. 27-28.—William A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

DANGEROUS CROSSROADS: Chic Sale, Diane Sinclair—A clean picture without a dull moment. Patrons went out smiling. Splendid little picture.—Mrs. N. Monte Gill, Strand Theatre, Montpelier, Vermont. General patronage.

LADY FOR A DAY: Warren William, May Robson—For clean entertainment tops everything we ever played. Many said it was the best picture they ever saw. Everyone pleased. It has everything. Running time, 102 minutes. Played Nov. 6-7.—Mrs. N. Monte Gill, Strand Theatre, Montpelier, Vermont. General patronage.

UNKNOWN VALLEY: Buck Jones—Got away from the usual type and pleased old and young. Running time, 69 minutes. Played Sept. 22-23.—Mrs. N. Monte Gill, Strand Theatre, Montpelier, Vermont. General patronage.

WRECKER, THE: Jack Holt—Just a fair program picture. Acting of George Stone very good. You'll like him. Played Nov. 11.—J. A. Verchot, Opera House, Abbeville, S. C. Small town patronage.

Fox

BERKELEY SQUARE: Leslie Howard, Heather Angel—A very artistic picture that Fox has produced in good shape, but it will not get any money the second day and you will have the most divided opinion of any picture that you ever ran. The idea is new, there is no doubt about that, but is like so many of these high class pictures that the metropolitan critics rave about as they did this one. It won't add a dime to your profits and you will have to take it out in prestige, if you can pay your bills on that. Howard has that stilted Oxford accent that is so objectionable to the regular run of small town patrons. Your literary club women and the morning musical outfit will rave about it and the regulars will give it The Bronx cheer.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

CHARLEY CHAN'S GREATEST CASE: Warner Oland—Ran this on Pal nights and they seemed to enjoy it. Played to average business. Played Oct 31-Nov. 1.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

CHARLIE CHAN'S GREATEST CASE: Warner Oland—A very good mystery picture. In our opinion not the greatest of the Chan pictures, but it will please. Played this on a Saturday to good business. Played Nov. 4th.—J. E. Ross, Jr., Strand Theatre, St. George, S. C. Small town patronage.

DEVIL'S IN LOVE, THE: Victor Jory, Loretta Young—A Foreign Legion story that is just fair. It gave satisfaction and nothing to get excited about. No extra draw; just a picture.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Small town and rural patronage.

GOLDEN WEST, THE: George O'Brien—A good Zane Grey western. It's old but got 'em in and they will go home happy. Played Oct. 11.—J. E. Ross, Jr., Strand Theatre, St. George, S. C. Small town patronage.

GOOD COMPANIONS, THE: Edmund Gwenn, Jessie Matthews—Boys, here's a warning, take heed: an English dialect with ahs and blahs that did me much damage. People walking out and saying, "What a lemon!" Tell John Bull to keep pictures like these. Several instances I refunded the admissions. I pulled it after first night's run.—West Point Theatre, West Point, Iowa. General patronage.

GOOD COMPANIONS, THE: Jessie Matthews—Our first and last foreign made picture for some time to come. Ten reels of nothing. The few that saw it were disgusted. It may go over in a town that is full of Englishmen, but we have none here, so it was a great flop. A good comedy on the same program was our life saver. Played Nov. 1st.—J. E. Ross, Jr., Strand Theatre, St. George, S. C. Small town patronage.

I LOVED YOU WEDNESDAY: Warner Baxter—I have yet to find a single person who liked this picture. In my opinion the poorest picture in the Fox group. My advice is to exchange it for anything you can. If you can't do this just pay for it and let it lay in the exchange.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Small town and rural patronage.

LAST TRAIL: George O'Brien—A good Zane Grey story, and if western pictures are good with you, you need not worry about this one. Played on Saturday night to increased business. Running time, seven reels. Played Nov. 5.—R. W. Hickman, Lyric Theatre, Greenville, Ill. General patronage.

LIFE IN THE RAW: George O'Brien—The best Zane Grey to date. Business good.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

LONE AVENGER: Ken Maynard—Played this on Saturday with "Officer 13" and gave satisfaction. A fair western.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

MY WEAKNESS: Lilian Harvey — Another good picture from Fox. The first one from this star, and fine comments. She seemed to go over in nice shape. Business picked up the second night, which is a good sign. The picture was well liked. Good for your best nights. Running time, eight reels. Played Nov. 2-3.—R. W. Hickman, Lyric Theatre, Greenville, Ill. General patronage.

PADDY, THE NEXT BEST THING: Janet Gaynor and Warner Baxter—Wholesome, clean and entertaining. Step on it. Played it here only two weeks after "Adorable," which picture was not so much. If you haven't hurt Gaynor with "Adorable" go for "Paddy" in a big way. Running time, 76 minutes. Played Oct. 30-31.—G. Carey, Strand Theatre, Paris, Ark. Family patronage.

PADDY, THE NEXT BEST THING: Janet Gaynor, Warner Baxter—Very good. Used plenty of extra advertising on this and it helped plenty. Business good on this one; several came back the second night.—J. E. Ross, Jr., Strand Theatre, St. George, S. C. Small town patronage.

PILGRIMAGE: Henrietta Crosman, Norman Foster, Marian Nixon—In mailing this report to "What the Picture Did for Me" it can be told in a very few words; it darn near broke us. No one liked it. Had seven kids and just a few more adults to see it the first day; second day, no kids at all and about a dozen adults. People in the small towns do not care for this type picture. We knew this picture was weak before we played it. Thought we would at least get film rental, but we didn't. Took in about enough to ship it back to the exchange, where I hope it stays. Played Nov. 6-7th.—J. E. Ross, Jr., Strand Theatre, St. George, S. C. Small town patronage.

PILGRIMAGE: Marian Nixon, Norman Foster—Wish I had waited for reports on this one. Broke our low record, and no wonder. Sad and dismal. The young people go wrong and the old act fools with a graveyard ending. Why can't they buy stories about the young people going right? What a failure is "Pilgrimage." Running time, 90 minutes. Played Nov. 6-7.—G. Carey, Strand Theatre, Paris, Ark. Family patronage.

STATE FAIR: Janet Gaynor, Will Rogers—Give us more pictures like this one and you won't have to worry about being in the red. Play it and boost it. —Edmund M. Burke, Smalley Theatre, Fort Plain, N. Y. General patronage.

WALLS OF GOLD: Sally Eilers, Norman Foster—Well, Fox is not getting a very auspicious start with this one. Very poor. Not worth running. It is my guess that it will flop on any one second day run as it did here. What a business! At the start of the season, they take you on to the mountain top and show you the promised land, and then push you off with poor pictures. No happy landings with this kind.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

WARRIOR'S HUSBAND: Elissa Landi, Marjorie Rambeau—Here's a very unique picture with some elaborate scenes. It has its moments here and there but failed to register much on the box office yard stick. You know it's a costume picture and they always lack that "personal touch," which is essential at the box office or NRA (never run another) will get you. Played Oct. 30-31.—W. F. Roth, Jr., New Palace, Gallatin, Tenn. Small town patronage.

ZOO IN BUDAPEST: Gene Raymond, Loretta Young—I was very much surprised at the results. The title is not so good and no feature stars. This picture gave good satisfaction. An animal picture that is decidedly different and is good fare for any day of the week. Played Oct. 23-24.—W. F. Roth, Jr., New Palace Theatre, Gallatin, Tenn. Small town patronage.

MGM

ANOTHER LANGUAGE: Helen Hayes and Robert Montgomery—An extra good picture. One of the best we have played in a long time. Acting great. Story entertaining. Pleased them all.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

ANOTHER LANGUAGE: Helen Hayes, Robert Montgomery—Can't see this one. Lots of unnecessary talking and eating, that's all. Pass this one up. Running time, eight reels.—Edmund M. Burke, Smalley Theatre, Fort Plain, N. Y. General patronage.

BOMBSHELL: Jean Harlow—A very fine comedy with Jean Harlow and Lee Tracy. Bill as "Blond Bombshell" to get away from the war angle. Audience enjoyed it. Did a good business considering the blizzard.—C. L. Niles, Niles Theatre, Anamosa, Ia. General patronage.

HELL BELOW: Robert Montgomery, Madge Evans—Well acted, action, and war on the high seas. Can't say war pictures are entertaining for me. We should have more pictures to promote peace instead of war. Running time, ten reels.—Edmund M. Burke, Smalley Theatre, Fort Plain, N. Y. General patronage.

HOLD YOUR MAN: Jean Harlow—Grand entertainment to capacity business both nights. By all means play this one and grab yourself some business.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

MIDNIGHT MARY: Loretta Young—Good picture to average business.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

NUISANCE, THE: Lee Tracy—Only fair. Poor business. My patrons just won't go for this noisy fellow.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

STAGE MOTHER: Alice Brady, Maureen O'Sullivan—This picture was well liked, and drew a lot of extra business. O'Sullivan perfectly cast, and turns in a fine performance. Don't be afraid of this one. It will stand all the publicity that you can give it. Running time, nine reels. Played Nov. 5-6. —R. W. Hickman, Lyric Theatre, Greenville, Ill. General patronage.

STAGE MOTHER: Alice Brady—Not a special but

better than average program. Miss O'Sullivan can sure dance. Two dance numbers with girls. Played Nov. 5-6.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

STRANGER'S RETURN, THE: Lionel Barrymore, Miriam Hopkins—One of the greatest small town pictures ever shown. Barrymore at his best and what wonderful support he gets from Miriam Hopkins, Franchot Tone and Stuart Erwin. A natural box office for any theatre. Running time, 88 minutes. Played Nov. 6-7.—H. E. Newbury, Y. M. C. A. Theatre, Ware Shoals, S. C. Small town patronage.

TUGBOAT ANNIE: Marie Dressler, Wallace Beery—Good entertainment. Will draw well. Liked Marie in "Emma" the best. Play it. Running time, eight reels.—Edmund M. Burke, Smalley Theatre, Fort Plain, N. Y. General patronage.

TUGBOAT ANNIE: Marie Dressler and Wallace Beery—Very good. The audience is strong for Marie and Wally, but they did not think that this was as good a picture as "Min and Bill." Marie Dressler appears to be aging in the last year, which is too bad, as she certainly will be missed when she fades out. —A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

Monogram

DIAMOND TRAILS: Rex Bell—Surprisingly good combination of western and racketeer picture. Bell speaks better than some of the big western stars. Where westerns are appreciated, use this one. Running time, 55 minutes. Played Nov. 3.—G. Carey, Strand Theatre, Paris, Ark. Family patronage.

Paramount

BEDTIME STORY, A: Maurice Chevalier—One entertaining little picture to above average business.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

BIG EXECUTIVE: Ricardo Cortez, Elizabeth Young—Fairly good picture. Society picture but poor business. Title means nothing and stars have no draw. Played Nov. 5-6.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

COLLEGE HUMOR: Bing Crosby, Jack Oakie, Richard Arlen—Excellent entertainment to away above average business.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

CRIME OF THE CENTURY: Stuart Erwin, Wynne Gibson—A mystery story that will hold attention all the way. It is not new but it is good enough to play any time. Running time, 75 minutes. Played Nov. 6-7.—R. A. Jordan, Opera House Theatre, Cogswell, N. D. Small town patronage.

GIRL IN ROOM 419: James Dunn—This was a pleasant surprise from the title, which was very misleading to a discriminating public. It's 100 per cent in entertainment value and will please any audience if you can coax them in. Step on it when you play. Guarantee its entertainment values. Played Oct. 9-10.—W. F. Roth, Jr., New Palace Theatre, Gallatin, Tenn. Small town patronage.

GOLDEN HARVEST: Richard Arlen, Chester Morris, Genevieve Tobin—An excellent picture for this section. All about the farmer's troubles.—C. L. Niles, Niles Theatre, Anamosa, Ia. General patronage.

HER BODYGUARD: Wynne Gibson, Edmund Lowe—Here's one that is bright and snappy. This Lowe boy sure is the berries wherever they put him. We had good business on this and it must have satisfied—so, well, what else matters, anyway? Played Oct. 27-28.—W. F. Roth, Jr., New Palace Theatre, Gallatin, Tenn. Small town patronage.

I LOVE THAT MAN: Claudette Colbert, Fredric March—An average program picture that will get by; we had no kicks nor did we have any compliments. Running time, 72 minutes. Played Oct. 30.—R. A. Jordan. Opera House Theatre, Cogswell, N. D. Small town patronage.

LOVE ME TONIGHT: Maurice Chevalier—Another foreign picture that failed to please. Hard to understand this Frenchman, who is losing ground fast. I'm off all these imported subjects. Give us more Jack Bennys and Conrad Nagels.—West Point Theatre, West Point, Iowa. General patronage.

MAMA LOVES PAPA: Charles Ruggles, Mary Boland—Clean entertainment. Give us more pictures of this type. Play it and boost it.—Edmund M. Burke, Smalley Theatre, Fort Plain, N. Y. General patronage.

MAN OF THE FOREST: Randolph Scott, Verna Hillie—A good Saturday picture. Drew better than average business, but all of Zane Grey's pictures do this. Seemed to please. Played Nov. 4.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

MIDNITE CLUB: George Raft, Clive Brook—A good picture with two stars that draw well, Raft and Clive Brook. A crook and detective story cleverly acted. Can't go wrong on this one. Better than average business. Running time, 70 minutes. Played Nov. 1-2.—William A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

MIDNIGHT CLUB: George Raft & Clive Brook—Here is one swell show. Excellent cast. Interesting story well done. Pleased cash customers 100 per cent. Running time, 75 minutes. Played Nov. 3-4.—R. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

MOVIE CRAZY: Harold Lloyd—Good comedy to no business.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

MYSTERIOUS RIDER: Kent Taylor, Lona Andre—A Zane Grey western on the average with earlier releases. Running time, 60 minutes.—R. A. Jordan, Opera House Theatre, Cogswell, N. D. Small town patronage.

SHE DONE HIM WRONG: Mae West—Mae knows what the public wants today and brings them in on this one. Play it and boost it.—Edmund M. Burke, Smalley Theatre, Fort Plain, N. Y. General patronage.

SHE DONE HIM WRONG: Mae West—Some liked it, others didn't. Business extra good.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

THREE CORNERED MOON: Claudette Colbert, Richard Arlen, Mary Boland—Good comedy drama, showing the life in an average well-to-do American family. A good cast helps to put it over. Altogether it is good entertainment. Fair business.—William A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

THREE CORNERED MOON: Claudette Colbert, Mary Boland, Richard Arlen—They don't come any poorer than this one if you ask my audience and the writer. Comedy, tragedy for the exhibitor. Frothy, all trouble in one family. Dialogued to death. The first time that I have walked out for a long time but they did on this one and it flopped all three days. —A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

TOO MUCH HARMONY: Bing Crosby, Jack Oakie—Story, music, singing, dancing and romance all in one package. It should please any audience and good for your best days. Played to better than average business. Held up well on second night. Played Nov. 2-3.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

TORCH SINGER: Claudette Colbert—This was great, and so was business.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

TO THE LAST MAN: Randolph Scott, Esther Ralston—An excellent western that pulls them in.—C. L. Niles, Niles Theatre, Anamosa, Ia. General patronage.

UNDER THE TONTO RIM: Stuart Erwin—Didn't seem to please for some reason. Business not as I expected.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

WAY TO LOVE, THE: Maurice Chevalier—A A pleasing light comedy drama. No pulling power, but pleased those that came.—C. L. Niles, Niles Theatre, Anamosa, Ia. General patronage.

RKO

ANN VICKERS: Irene Dunne, Conrad Nagel—Very fine picture. Beautifully photographed, excellent acting and story. Did better than average business.—C. L. Niles, Niles Theatre, Anamosa, Ia. General patronage.

BED OF ROSES: Constance Bennett—Average business with better than average matinee women trade. The boys (may God forgive them) that make our press sheets have the cute idea that it is novel, modern, artistic, to put titles in mats at angles. This is up-to-date, they think. Stop wasting our costly newspaper space.—Herman J. Brown, Majestic and Adelaide Theatre, Nampa, Ia. General patronage.

CHANCE AT HEAVEN: Ginger Rogers, Joel McCrea—Modern story. Clean entertainment. Play it, and boost it.—Edmund M. Burke, Smalley Theatre, Fort Plain, N. Y. General patronage.

DIPLOMANIACS: Wheeler and Woolsey—Only fair for these two. Business only average. Should have done more with these two.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

FLYING DEVILS: Arline Judge, Bruce Cabot—Made us a good Saturday night program. Nothing objectionable in it like there was in "Lucky Devils." Running time, 63 minutes. Played Oct. 28.—G. Carey, Strand Theatre, Paris, Ark. Family patronage.

MIDSHIPMAN JACK: Bruce Cabot, Betty Furness—Played this on our bargain night and the younger people ate it up. Nothing big about it, just a good, clean program picture. Played Oct. 25.—J. E. Ross, Jr., Strand Theatre, St. George, S. C. Small town patronage.

MORNING GLORY: Katharine Hepburn—Can't say I cared for this one. The public thought the same. Played Nov. 9-10.—Edmund M. Burke, Smalley Theatre, Fort Plain, N. Y. General patronage.

MORNING GLORY: Katharine Hepburn—A good I cared for this one. The public thought the same. preciate acting, but a lemon for the small town. Played Oct. 5-6.—J. E. Ross, Jr., Strand Theatre, St. George, S. C. Small town patronage.

ONE MAN'S JOURNEY: Lionel Barrymore—Barrymore is supported by a splendid cast. A wonderful story of the country doctor played by a great actor. Play it and boost it. Running time, eight reels.—Edmund M. Burke, Smalley Theatre, Fort Plain, N. Y. General patronage.

ONE MAN'S JOURNEY: Lionel Barrymore—One of the best that Barrymore has been in for some time. The ones that saw it enjoyed it and that is what counts. Played Oct. 25-27.—J. E. Ross, Jr., Strand Theatre, St. George, S. C. Small town patronage.

PROFESSIONAL SWEETHEART: Ginger Rogers, Norman Foster—Just lacks a whole lot of being a good picture. A good cast. Lot of talking, but very little entertainment. Did not please my patrons. Running time, eight reels. Played Nov. 6-7.—J. A. Verchot, Opera House, Abbeville, S. C. Small town patronage.

PROFESSIONAL SWEETHEART: Ginger Rogers—Not so hot.—Herman J. Brown, Majestic and Adelaide Theatres, Nampa, Ia. General patronage.

SONG OF THE BORDER: Tom Keene—A very good western picture with plenty of action and thrills. The story deals with the Arizona stage coach days and contains holdups, gun fights, fast riding, a bit of comedy and a slight touch of romance. The kid, David Durand, that plays with Keene, adds much to the entertainment for the kids. Played one day to a good business. Running time, 55 minutes. Played Nov. 11.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

SWEEPINGS: Lionel Barrymore—You make no mistake when you play this one. Clean entertainment. —Edmund M. Burke, Smalley Theatre, Fort Plain, N. Y. General patronage.

Universal

KING OF JAZZ: Paul Whiteman and Band—I consider this the most beautiful picture every made. It has been cut too short. Business above average. Running time, eight reels. Played Nov. 10.—J. A. Verchot, Opera House, Abbeville, S. C. Small town patronage.

KING OF JAZZ: Paul Whiteman, John Boles, Bing Crosby—This is a good picture of the musical type, but has no plot nor story in it. That seems to be the one objection to the show. It is a wonderful picture, gorgeous settings and costumes, plenty of good music and pretty girls. The recording is rather bad in several places and out of time. However, it will please the majority. Played one day to a good business. Running time, 63 minutes. Played Nov. 9. —J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

REBEL, THE: Luis Trenker, Vilma Banky—A picture that carries action from start to finish. Beautiful scenery and good acting. Running time, 73 minutes. Played Oct. 30-31.—H. E. Newbury, Y. M. C. A. Theatre, Ware Shoals, S. C. Small town patronage.

SATURDAY'S MILLIONS: Robert Young and Leila Hyams—This is a mighty good football picture. Think the best we ever played. The stars are very good and a very good cast. Lots of comedy. Fine story. Gave good satisfaction. Played Nov. 12-13.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

SATURDAY'S MILLIONS: Robert Young, Leila Hyams—A picture that will please all. Enough love interest for the ladies, and football and action for the men. Andy Devine carries the comedy part as usual. Good at box office. Running time, 72 minutes. Played

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SAYS THE EXHIBITOR OF SO. CAROLINA TO THE—

Can't you hear him calling, Caroline? J. E. Ross, Jr., of the Strand, at St. George, S. C., wants to find more picture comment from South Carolinians in the Department. He writes:

"Would like to see more reports from exhibitors in South Carolina. What goes over in one small town in this state will usually go over in another. I consider this department a great help, and derive much benefit from it.

"Will try to get my reports in regularly from now on, and willl send in a larger number next time."

Nov. 3-4.—H. E. Newbury, Y. M. C. A. Theatre, Ware Shoals, S. C. Small town patronage.

S.O.S. ICEBERG: Rod La Rocque and Gibson Gowland—This is certainly a wonderful picture. You have got to see it to appreciate the bigness of it.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

S.O.S. ICEBERG: Rod LaRocque, Gibson Gowland—This picture is so entirely different from the general run of pictures that I find it pretty hard to make a fair report. No doubt a lot of money and work was expended on it, but somehow I could not get them interested. Lots of icebergs, and not much story. Running time, eight reels. Played Nov. 7-8.—R. W. Hickman, Lyric Theatre, Greenville, Ill. General patronage.

STRAWBERRY ROAN: Ken Maynard, Ruth Hall—Better than average western. Drew better than average and pleased young and old. Played Nov. 3-4.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

Warner

KENNEL MURDER CASE: William Powell—Very good. We ran this for a midnight preview only on Hallow'een night and pleased every one. If you want a good detective story, here it is. It will keep you on the edge of your seat every minute.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

LADIES THEY TALK ABOUT: Barbara Stanwyck—Good entertainment to good business. Print in fair condition to be so old.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

MAYOR OF HELL: James Cagney—A very good picture. Story very interesting and well acted. Good satisfaction.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

SILK EXPRESS, THE: Neil Hamilton, Sheila Terry—If you are looking for something different from the usual run of pictures, here it is. A good picture, packed full of thrills and adventure. Practically the entire picture takes place on board a train, loaded with silk, bound from Seattle to New York City. This show is free of any romance; however, there is a girl present to keep interest. Played one day to good business. Running time, 63 minutes. Played Nov. 8.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

TELEGRAPH TRAIL, THE: John Wayne—These westerns are okay. Plenty of action, and pleases.—C. L. Niles, Niles Theatre, Anamosa, Ia. General patronage.

VOLTAIRE: George Arliss—A masterpiece of acting with a cast par excellence. Of real histrionic value, too, but a little too highbrow for this district, or else the fact that we were in the throes of an election. Whatever it was, it did not draw as well as we expected. Running time, 75 minutes. Played Oct. 30-31.—William A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

WORKING MAN, THE: George Arliss, Bette Davis—This is a very pleasing picture, but cannot get any business with an Arliss picture. Running time, eight reels. Played Nov. 8-9.—J. A. Verchot, Opera House, Abbeville, S. C. Small town patronage.

Short Features

Educational

AS THE CROWS FLY: Moran and Mack—This is a good comedy. Print in bad condition. Running time, two reels.—J. A. Verchot, Opera House, Abbeville, S. C. Small town patronage.

Fox

FEELING ROSY: Andy Clyde—Very ordinary comedy. Who has any good ones?—G. Carey, Strand Theatre, Paris, Ark. Family patronage.

VILLAGE BLACKSMITH: Terry Toons—Most musical Terry Toon to date. Got more laughs than most two reelers.—G. Carey, Strand Theatre, Paris, Ark. Family patronage.

MGM

ARABIAN TIGHTS: Charles Chase—A darned good comedy with some good singing in it too. They just laughed their heads off at it. Running time, 19 minutes.—William A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

BUSY BODIES: Laurel and Hardy—Laurel and Hardy in a slapstick comedy that our Saturday night audience got a great kick out of.—C. L. Niles, Niles Theatre, Anamosa, Ia. General patronage.

KID FROM BORNEO: Our Gang—This series is improving and this is very good. Running time, two reels.—J. J. Hoffman, Plainview Theatre, Plainview, Neb. General patronage.

MENU: Oddities—The ladies liked this one. Running time, 10 minutes.—J. E. Weber, Princess Theatre, Chelsea, Mich. Town and country patronage.

THEIR REPORTS SHOULD BE OF SERVICE TO YOU

Add to your files of "What the Picture Did for Me" reports the comment of the six following new contributors to the department, in this issue:

Roy Patience, Via theatre, Crescent City, Florida; Martin Teker, Opera House, Leith, N. D.; L. E. Mahoney, New Columbus theatre, Columbus, North Dakota; Edmund M. Burke, Smalley theatre, Fort Plain, N. Y.; West Point theatre, West Point, Iowa; J. E. Ross, Jr., Strand theatre, St. George, South Carolina.

MIDNIGHT PATROL: Laurel and Hardy—Funny comedy, but they had made so many that were better, people said they were slipping.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

ONE TRACK MINDS: Zasu Pitts, Thelma Todd—Very good, in fact one of their best.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

OVER THE COUNTER: Colortone Review—A real good short in color with some snappy songs and dance numbers. Make a good filler in any program. Running time, 18 minutes.—William A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

SODA SQUIRT, THE: Flip the Frog—One of the best Flips we have run.—D. E. Fitton, Lyric, Harrison, Ark. Small town patronage.

THUNDERING TAXIS: Taxi Boys—One of the Taxi Boys' best.—Robert K. Yancey, Paradise Theatre, Cotter Ark. Railroad and general patronage.

Paramount

BARBER SHOP, THE: W. C. Fields—A very good comedy of the slapstick variety. Fields is plenty good in this and keeps the patrons laughing from start to finish. Running time, 20 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

BLOW ME DOWN: Popeye the Sailor—So far this series have been good. This makes a good filler on any program.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

CAPTAIN HENRY'S RADIO SHOW: Headliner series—Great. Showing the radio broadcast of Captain Henry's Show Boat.—Robert K. Yancey, Paradise Theatre, Cotter Ark. Railroad and general patronage.

DADDY KNOWS BEST: Walter Catlett—This is the best two-reel comedy we have had in a long time. Book it. Running time, two reels.—R. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

HAWAIIAN FANTASY: Vincent Lopez and Band—About as long as a good trailer. Sold as a one-reeler. Good subject, except for length.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

I YAM WHAT I YAM: Popeye the Sailer—Too many cartoons are becoming tiresome. This O. K., however, as a cartoon. Running time, one reel.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

I YAM WHAT I YAM: Popeye the Sailor—Popeye always pleases.—C. L. Niles, Niles Theatre, Anamosa, Ia. General patronage.

JABS AND JOLTS: Sports Eye View—Here is the best one of the series. Shows the wrestling game and what a show. Your men patrons will see it over and over again.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

MEET THE CHAMP: Walter Catlett, Eugene Pallette—Slapstick comedy that will please all. Cow milking contest that will bring laughs from young and old. Running time, 19 minutes.—H. E. Newbury, Y. M. C. A. Theatre, Ware Shoals, S. C. Small town patronage.

OLD MAN OF THE MOUNTAINS: Betty Boop—Very good. Has Cab Calloway and orchestra.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

ONE AWFUL NIGHT: Walter Catlett, Eugene Pallette—This would make an excellent short for a midnight show, however, it made a good short for our Saturday crowd. Running time, two reels.—D. E. Fitton, Lyric, Harrison, Ark. Small town patronage.

ONE AWFUL NIGHT: Eugene Pallette, Walter Cartlett—A fair comedy. Will get a few laughs. Running time, 19 minutes.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

PARAMOUNT PICTORIAL NO. 3: Some beautiful music. The quartet singing "Sweet Adeline" is a knockout. Running time, one reel.—J. A. Verchot, Opera House, Abbeville, S. C. Small town patronage.

POPEYE THE SAILOR: Talkartoons—Very good. The sound on these shorts is excellent, and a lot of real entertainment in each subject.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

SAILORS BEWARE: Eugene Pallette, Walter Catlett—This is a knockout and the fans will come back to see them in their next. Fans already asking when they will return. Running time, 20 minutes.—Roy Patience, Via Theatre, Crescent City, Fla. Small town patronage.

RKO

CENTURY OF PROGRESS: This is good, and pleased our patrons. Will get extra business. Running time, 20 minutes.—J. A. Verchot, Opera House, Abbeville, S. C. Small town patronage.

CUBBY'S PICNIC: Cubby, the Bear Cartoons—Supposed to be fables, but not so good.—G. Carey, Strand Theatre, Paris, Ark. Family patronage.

FLOORWALKER, THE: Charlie Chaplin—My patrons positively dislike anything that does not talk. This one is not so funny. Running time, two reels.—Martin Tecker, Opera House Theatre, Leith, N. D. Small town patronage.

HOCUS FOCUS: Clark and McCullough—A good comedy. These two comedians are nearly always good and are well liked by the cash customers. Running time, two reels.—Martin Tecker, Opera House Theatre, Leith, N. D. Small town patronage.

NUT FACTORY: Aesop Fables—This is up to this series standard.—D. E. Fitton, Lyric, Harrison, Ark. Small town patronage.

United Artists

MAIL PILOT: Mickey Mouse—A very good Mickey Mouse. They get better every time. Don't pass this one up. Running time, seven minutes.—William A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

MICKEY'S GALA PREMIERE: Mickey Mouse—One of the funniest cartoons we ever played. Just great.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

Universal

MISTER MUGG: James Gleason—A lot of laughs in this two-reeler.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

MY PAL THE PRINCE: Morton Downey—A musical with Morton Downey who sings a couple of songs. Too much padding when Downey is not singing.—C. L. Niles, Niles Theatre, Anamosa, Ia. General patronage.

Warner Vitaphone

BARBER SHOP BLUES: Melody Masters—And can they make musical band acts. We say great colored band, good dancing and good hot music.—C. L. Niles, Niles Theatre, Anamosa, Ia. General patronage.

IDLE ROOMER, AN: Big V Comedies—Just a fair two-reel comedy. Running time, two reels.—J. A. Verchot, Opera House, Abbeville, S. C. Small town patronage.

OPERATOR'S OPERA: Donald Novis—Very good. Running time, 21 minutes.—J. E. Weber, Princess Theatre, Chelsea, Mich. Town and country patronage.

PASSING THE BUCK: Broadway Brevities—Good and pleasing. Running time, 18 minutes.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

POOR LITTLE RICH BOY: Phil Baker—A fine subject. Good entertainment. Running time, 18 minutes.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

RUFUS JONES FOR PRESIDENT: Ethel Waters—As fine a musical as I ever looked at. Running time, 19 minutes.—J. E. Weber, Princess Theatre, Chelsea, Mich. Town and country patronage.

Serials

Universal

GORDON OF GHOST CITY: Buck Jones—Just finishing up on this one. It has held up O. K. Plenty of action all the way through. The grown ups as well as the kids went for it in a big way.—J. E. Ross, Jr., Strand Theatre, St. George, S. C. Small town patronage.

WABASH AVENUE

CHICAGO

Irving Mandel, Harry Lorch and the staff of Security Pictures, Max Dreifuss and J. M. Schwartz played host to about 100 exhibitors at a luncheon and screening of two Monogram pictures at the Stevens hotel last Friday. The pictures screened, and both well received, were "Broken Dreams" with Randolph Scott, Martha Sleeper, Buster Phelps and Beryl Mercer, and "The Sweetheart of Sigma Chi," with Mary Carlisle, Buster Crabbe and Charles Starrett. It was the first affair of its kind held in some time and was thoroughly enjoyed.

▽

The affair caused Verne Langdon to miss his afternoon game of handball. Verne is modest about his game to a point where anyone could tell he is the veriest amateur—until they face him on the court.

▽

United Artists branch managers and salesmen from the Middlewest met at the Congress hotel Sunday to greet L. J. Schlaifer, newly appointed assistant to Al Lichtman and in charge of four districts. Among those present were Jack Goldhar, recently appointed district manager in this territory, and Steve Montgomery, now in charge of the local branch.

▽

Edward Masters has been made manager of the Southern Theatre in Oak Park, which opened last week with local merchants taking part in a community reception.

▽

Essaness Theatres and "Daddy" Kemp have opened the Vendome theatre on the South Side.

▽

Jack Cooney is preparing to open the Ogden theatre at Ogden and California avenue.

▽

James Breka, father of Louis Breka of the Standard and La Salle theatres, was buried last Monday.

▽

Bill Barthel, now that he has his new store in shape, has hied himself to Northern Wisconsin, from where he has promised to bring back fine fat deer for the family larder.

▽

Jack Miller attended the meeting of the MPTO of Wisconsin at Milwaukee Tuesday and Wednesday.

▽

"Red" Kann, editor of Motion Picture Daily, arrived in Chicago Monday morning and immediately hit for Milwaukee, where he was scheduled to address the Badger state exhibitors. Mr. Kann is on a swing of key cities surveying conditions, theatres in particular.

▽

A packed house at the Dearborn theatre last Wednesday greeted a preview of RKO's "Little Women," featuring Katharine Hepburn.

▽

A. L. Rule, sponsor of "The Big Drive," announced that Henry Zapp, president of Monarch Pictures of Detroit, had been appointed national distributor for his forthcoming war film, "The Death Parade."

HOLQUIST

Erpi Has 1,500 Repair Contracts

More than 1,500 theatres have signed one-year repair and replacement agreements recently offered by Electrical Research Products, according to General Sales Manager C. W. Bunn. In addition, surveys and quotations are being prepared for large circuits.

Open Salt Lake City House

The Stadium, a new Salt Lake City theatre, has been opened under the management of C. C. McDermond.

New Company's Travel-Reels To RKO; New Series Planned

Arcturus Pictures Corp., a new travel-film company, owned and controlled by James Boring, travel expert, has completed the first series of shorts and has sold several of the one-reel subjects to Van Beuren for release through RKO on the "Vagabond Adventure" program.

F. Herrick Herrick, in charge of the expedition, which returned recently from Africa, Asia and Europe, is preparing a new series and plans also a feature. Mr. Boring expects to accompany the second expedition. Mr. Boring has the S.S. Columbus and other liners under charter for his cruises and insists on authenticity, and to better portray the lives of the people whose countries the expedition visited, actual sound was recorded.

Mr. Herrick will continue in charge of production while other technicians will be added before the next cruise sails.

Forty thousand feet of film was exposed on the recent jaunt and from this the company has cut 18 one-reel subjects. The balance of the material will be used to round out future African and Asian films.

Mrs. Walton Secretary Of Southern MPTO

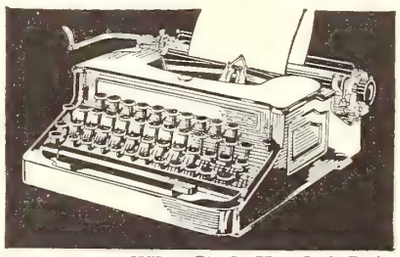
Mrs. Alma Walton was unanimously elected secretary of the MPTO of Arkansas, Mississippi and Tennessee, at the twenty-third annual convention held in Memphis recently. Mrs. Walton was secretary of the Memphis-Little Rock Film Board of Trade for some years. M. A. Lightman is president of the MPTO.

Horn Running for Erpi Club Post

The Erpi Club at the home office of Electrical Research Products in New York will vote for a new set of officers on Thursday. Robert W. Horn, of the sales department, is up for the presidency, with G. H. Woodward running for secretary and treasurer, and G. A. Kniewel and Mary McAndrews, nominees for first and second vice-presidency, respectively.

Pioneer Leases Theatre

J. M. O'Dowd has leased his O'Dowd theatre in Florence, S. C., to G. E. Schnibben, and will devote all of his time to *The Morning News,* also in Florence, which he operates. One of the oldest showmen in the state in point of service, Mr. O'Dowd entered the business in Florence in 1911.



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L. C. Smith & Corona Typewriters, Inc.

SYRACUSE, N. Y.

Branches and Dealers in Principal Cities

ON BROADWAY

Week of November 18

HOLLYWOOD

Eddie Duchin and Orchestra	Vitaphone
I Got to Sing a Torch Song	Vitaphone
Exploring the Pacific	Vitaphone

MAYFAIR

Five and Dime	Universal
Fast Fingers	Columbia
Leave It to Dad	Fox

RIALTO

Parade of Wooden Soldiers	Paramount
Umpa	Columbia

RIVOLI

Island of Malta	Fox
Luncheon at Twelve	MGM

ROXY

Million Dollar Melody	Educational
Mickey's Nightmare	United Artists

STRAND

Mild West	Vitaphone
Here Comes Flossie	Vitaphone
Harry Warren, Composer	Vitaphone

Biograph Signs For High Fidelity Sound

Biograph Studios, Inc., which soon will open in New York as one of the most modern and complete sound motion picture producing plants in the world, has concluded a contract with the RCA Victor Company for the use of its Photophone High Fidelity system of sound recording. Although the contract was signed this week, the facts were reported in MOTION PICTURE HERALD in September.

Installation of the RCA system will entail an elaborate set-up of the most advanced recording equipment extant, to be supplemented by the extensive recording and re-recording facilities of the RCA Victor studios at 411 Fifth avenue.

The Biograph studio itself is housed in a three-story brick and steel re-enforced structure located at 807 East 175th street, New York. There are two complete sound stages, on separate floors, and sound control rooms are being installed on both stages, with the entire organization to be so geared that both stages may be operated simultaneously.

Heath Cobb to Coast as Agent for Blaker Ad. Firm

Heath Cobb, who for years was associated with Columbia's home office advertising and publicity department, leaves New York Thursday for Los Angeles, where he will become Pacific Coast representative of the Blaker Advertising Agency, handling Beck Shoes, Elizabeth Arden products, and other national accounts.

Mr. Cobb said this week that he has plans for merchandising arrangements with exhibitors on behalf of the various products handled by the Blaker clients.

Meredith Back at Desk

Jack Meredith, general manager of the Saenger-Ehrlich Enterprises, circuit with headquarters at Shreveport, La., has returned to his desk following a serious illness.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

BEAMS OF SUNSHINE

In a recent conversation with Ed Kuykendall, president of the Motion Picture Theatre Owners of America, this vigorous executive declared himself unequivocally in favor of a day off a week for every manager, and stated further that he would bring this important matter before the state and divisional conventions of his organization, to be held within the next few weeks.

Heartening are these words, indeed, and we trust they will hasten the progress of our movement to emancipate, at least in part, the overworked manager. That so prominent an exhibitor-leader has openly affirmed the necessity of more consideration for the manager's welfare, that he has willingly gone on record to aid the promotion of such welfare, are beams of welcome sunshine that should help to light up the dark and rocky path of the neglected showman.

▽ ▽ ▽

"ANTIQUE EXPLOITATION?"

In this issue, we have the pleasure of presenting to the membership, the opinions of Showman Charles Bassin, able helmsman of the Oriental Theatre, Mattapan, Mass., who states that, for the most part, present day methods of exploitation are antiquated and of little further use in promoting the fortunes of motion picture theatres. This condition, he lays upon the doorstep of the fecund fan magazine, which, according to Charley, "knows all, sees all," and most alarming, "tells all," thus rendering puny and futile the efforts of exploiteers who believe religiously in the box office strength of ballyhoo.

Bassin has opened a channel of interesting discussion regarding a subject of vital importance to every showman. Much is to be said for and against, and we solicit other members for their reactions. Therefore the meeting is now called to order, and the Chair will recognize the next speaker.

Who is it to be?

▽ ▽ ▽

A BOW TO RKO RADIO

For long years a stepchild, reviled and neglected, the lowly press book has gradually raised itself in the esteem of long suffering showmen. Through the efforts of field-experienced home office ad executives, more care is now being given, and larger budgets allotted to turning out adequate advertising manuals that are practical and really useful to theatremen.

With the advent of Radio's "Little Women" press book, described in detail on another page, another stride has been taken toward that distant goal of advertising perfection, still dim upon the horizon. Entirely different in format and makeup, the job has been designed to harmonize with the atmosphere of the picture, succeeding admirably in so doing.

Not only as a thing of sheer beauty and delight, but also as a compendium of practical showmanship, does this accomplishment merit deserved praise. Something out of the ordinary has been done, and to Radioites Bob Sisk, S. Barrett McCormack, David Strumpf, Fred Schaeffer and Ralph Lund, our congratulations for doing it so well.

▽ ▽ ▽

LET'S LICK DECEMBER!

Well, here we are on the threshold of December, so what to do to keep business up during the perilous weeks before the holidays. Merchants are prepared to shoot the advertising bankroll in this most crucial year, and smart showmen, rather than compete with these free spenders on unequal terms, will tie in with them wherever possible. In addition, there are many other slants to bolster the "take" in this uncertain month, and campaigns are already planned and are being set to cover all possible sources of revenue.

Some of these ideas from theatremen in the field have been set down on another page and others will be run in the next issue for the information of members in the market for added selling angles. Though not necessarily original, they have been tested and may prove of value in other spots.

But whatever managers choose to do, this is the time to start doing it. In the struggle to bring the country back to some sort of Christmas prosperity, the theatre must be in the front line of battle. Let's lick December!

▽ ▽ ▽

Round Tablers in New York, Washington, Philadelphia and Hartford are contemplating Club Get-Togethers in the near future. We hope the movement spreads all over the country. It's a swell idea, and there ought to be more of it. Managers should get together socially more often. Those Round Tabler parties are great fun.

A. Mike Vogel

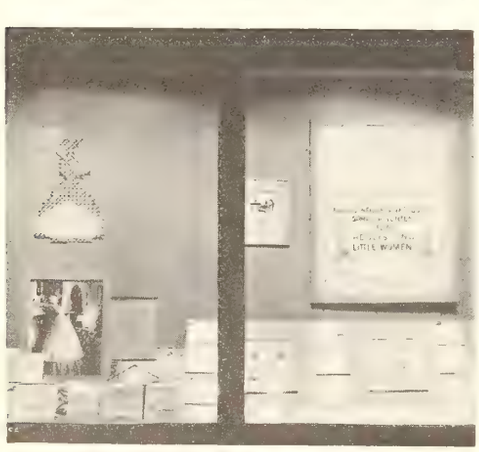
SHOWMEN'S LOBBY LAFFS!

Is he the Big Bad Wolf?

Schools and Stores Plug "Little Women"

A sampler contest tieup with R. H. Macy, in which a hundred dollars in cash and passes were given, featured the advance campaign of Radio's "Little Women" at the Radio City Music Hall, New York, in addition to which a number of other diversified ideas were worked by George Gerhard and Perc Trussell.

The sampler competition was worked as follows: In a special exhibit, the store displayed various suggestions, contestants being allowed to select any of them for duplication. The contest ran a month, during which time over 3,000 entries were received. Publicity was given it regularly on the Macy radio hour, and the prizes were awarded to the winners by Roxy in person. The store, of course, plugged the idea in its advertising, and windows were given to displays of some of the entries.



Sampler Contest Window

Various institutions were also hooked into the campaign, such as the YWCA, YWHA, Girl Scouts and other like organizations which cooperated by displaying special one sheets and window cards. These one sheets were also posted in over 150 branches of the New York Public Library.

A special preview was given for the members of the New York Board of Education, headed by Dr. Wm. J. O'Shea, and letters were sent to the principals of all local public, parochial and private schools, many of whom accepted the special one sheet for display.

Western Union tied in with a jumbo telegram reproduction sent by the stars of the picture, these being exhibited in every metropolitan branch. Other tieups were made with Faber pencils, Wanamaker's department store, and a very striking showing of pages of the original "Little Women" manuscript was arranged by Scribner's, the publishers, in their Fifth Avenue window. Beside the sampler gag (details of which will be found in the press book), Macy's tied in further with especially designed "Little Women" styles in their Cinema Shop, also plugging these in newspaper advertising.

On another page, we have detailed the special press book gotten out on this attraction, containing a wealth of ideas for any kind of a campaign, in addition to which, the sales department has mailed letters to every school in the country, selling the merits of the picture.

Sock Campaign For "Eskimo" Premier

With a raft of traffic stopping stunts, MGM introduced "Eskimo" at the Astor Theatre, New York, in a world premiere attended by celebrities of stage, screen and radio, and featured by an ace advance exploitation campaign put over by Billy Ferguson and others of Howard Dietz' crew.

Chief among the outside attractions was the Harry Reser Clico Club radio-famed Eskimos who broadcast a program from the top of a Fifth Avenue bannered bus, parked in front of the theatre, the orchestra clad in typical Eskimo costume. This musical concert was part of the half-hour broadcast from the lobby over Station WOR by a tieup with Macy's, who paid all costs, the deal being put over by Bernard Waldman through his Cinema Shop hookup with this prominent department store. The introduction of guests and picture announcements were handled by the Globe Trotter, for Metrotone. (See photo below.)

As the production was made under the protection of the Royal Northwest Mounted Police, officials of that service were brought to New York as guests of the local Canadian Club to attend the opening, and among others present were the well known Arctic explorers, Captains Bob Bartlett and Steffanson and Harold McCracken.

In addition to the many local hook-ins, Ferguson tied up with over 25 national advertisers whose products were used by the production unit in Alaska, these companies turning out various advertising ideas to tie in also with subsequent showings. Among those cooperating are Lipton Tea, Hills Bros. Coffee, Lucky Strike Cigarettes, Eskimo Pie, Post Toasties, Ever Ready Batteries, Atwater Kent and many others, detailed in the press book.

Promotes Bus Signs For Few Passes

For the small number of ten passes, Manager Fred Reeths, Jr., Sheboygan Theatre, Sheboygan, Wis., secured some smart tieups on his showing of "I Loved a Woman" by promoting seven foot streamers on each side of ten buses that covered the entire city. Another practical idea that went over was the distribution of milk bottle hangers on all deliveries on the day before the opening.

Broadcasts were also promoted twice daily at noon and during the supper hour, a number of attractive window displays were effected and in addition to extra billing, Fred aroused quite a bit of curiosity with a newspaper teaser ad campaign.

"Eskimo" Street Bally

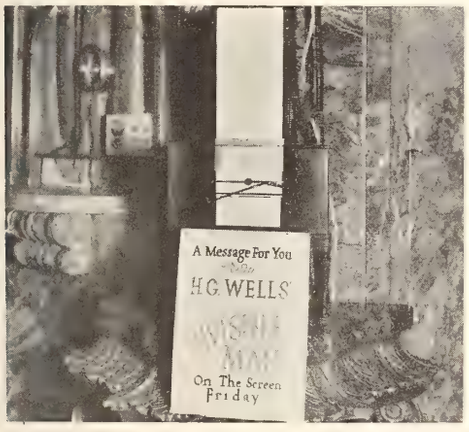
Roxy Goes Mystery On "Invisible Man"

Stressing the weirdness and mystery angles, a number of effective stunts were put over by Ad Chief Morris Kinzler on the New York advance of Universal's "The Invisible Man" at the Roxy Theatre.

Foremost among these was the use of telautograph machines placed in various spots throughout the lobby, the sending station for the messages of course concealed from the public. For instance, one was placed alongside the box office (see photo), so that incoming patrons could not miss the "plug" copy, supposedly written by the "invisible man," such as—"You will hardly believe your eyes when you see me next Friday."

Another attractive trick display was a 40 by 60 mirror which when lit from behind would reveal the figure of the "man," and appropriate tieup copy. All stills and lobby advertising were so arranged that the features and figure of the "man" were never revealed. Extra marquee signs and electric 18-inch channel letters were rigged up, all of the flasher type with green bulbs to heighten the mystery effect.

Wisely, nothing of the story was revealed in the advance campaign, the emphasis being



Telautograph Gag

placed on the box office popularity of H. G. Wells, the author. Joe Weil, Universal exploitation chief, has crammed the press book with a number of workable mystery stunts which no doubt will be used profitably by managers playing the picture. Incidentally, the telautograph gag mentioned above is a honey, and every effort should be used to promote these in spots where they are available.

Radio Puts Out New Press Book on "Little Women"

Breaking away from all previous press book tradition, Radio has turned out an entirely different kind of advertising manual on "Little Women" that in beauty and novelty tops about everything in this line. Created by S. Barrett and his department under the supervision of ad head, Bob Sisk, it is a piece of work that will be carefully guarded by those fortunate enough to grab one.

The book takes the form of a four color die cut display jacket, done in offset, with a background of delicate lavender. Opened flat, a pocket is disclosed, containing three bound booklets in old fashioned wall paper covering, individually devoted to exploitation, publicity and advertising, the first done in three colors, and the other two in black and white.

And the job is as practical as it is beautiful, as there is a raft of good stuff for every need. Feature stories of all kinds, and numerous national tieups with a folder containing samples of ads and novelties, in addition to a flock of sock ads. It's a honey for sure, and a layout that will gather plenty of swell comment from the membership.

College Humor Tie-In On "College Coach"

The original drawing covers of Jefferson Machamer who also illustrated the 3 and 6 sheets for the picture, were used in the New York exploitation campaign for "College Coach" which opened at the Strand theatre. Mr. Milton, of College Humor, took care of the entire lobby display of drawings.

A tie-up in the November 4th and 11th issues of Collier's Magazine consisted of an article by Chick Meehan on "How to Build A Football Business." Collier's put out newsstand tack cards advertising the story and picture.

Several thousand cardboard megaphones with the title of the picture, the theatre and where it is playing was printed on them and distributed. Macy's Department Store gave away a football booklet which contained the rules and regulations of the game. A deal was made to distribute several thousand of these at the theatre on the opening day with an imprint of the picture, title and theatre name, in addition to which other novelties were also put out.

Salmon Uses Election For Clever Tie-In

A neat little stunt to tie in with any election was gotten up by Manager Joe Salmon, Riverside Theatre, New York City, who got up a snappy two-fold throwaway with three panels on each side that hoooked in nicely with New York's election for Mayor. The herald was seven inches long by three inches wide, and on the cover the copy read—"Voters, peep inside for information," and below, "Compliments of the Riverside."

When opened, the first panel simply called attention to election day with the names of the candidates, and this copy was repeated on the third panel, with the center one advertising a coming picture, while the two remaining panels on the reverse side plugged other attractions.

It was a simple idea and inexpensive, but distributed a few days in advance of election aroused the comment that Joe was after. Which, after all, is what every advertising idea must do, as Salmon so capitally proves.

"Gay 90's" Garb Good For Free Admissions

A stunt that grabbed its share of newspaper space was put over by Manager Clem Pope, RKO Albee, Cincinnati, Ohio, who offered free admissions on his showing of "The Bowery" to those presenting themselves at the box office in a "gay 90's" outfit. Male patrons were requested to wear pleated-back coat, potato-toed shoes and pearl gray hat. Bustles, flowing skirts, many petticoats and old-time hair dress, was considered proper in the case of the women.

Various Ad Slants Feature "Sigma Chi"

Through the intensive effort of Manager Leo Justin and Ad Chief Stockton Leigh, a well rounded campaign was put over for the New York Mayfair Theatre showing of Monogram's "The Sweetheart of Sigma Chi." In addition to a giant banner that covered the face of the building (see photo),

Huge Bannered Front

an elaborate front was constructed composed of college banners, colored panels and enlargements of picture stills.

Leading New York stores cooperated on various angles. Southern Pacific carried a full window in its Fifth Avenue office, the center of the display being a giant megaphone imprinted with the picture title in large letters. All the John David retail stores advertised the Buster Crabbe shirts and Russek's department store tied in with fur windows and newspaper ads featuring the dress named after the title.

The picture song hits were broadcast on some of the outstanding programs, including the Ed Wynn hour and others as popular. Thousands of imprinted cardboard megaphones and miniature footballs with picture copy on one side and score cards on the reverse were distributed at all local football games. In addition, a number of other effective gags were put over that helped these hustling showmen roll up a satisfying gross on this engagement.

Evidently our brother Brazilians also go for Eddie Cantor, as illustrated by shot above showing crowds at the opening night of "The Kid from Spain" at the Gloria Theatre, Rio de Janeiro. Enrique Baez, United Artists manager in Brazil and operator of the theatre, takes a bow for the effective campaign to introduce this attraction in his country.

SHOWMEN NOW GETTING SET FOR DECEMBER AND CHRISTMAS DRIVES

Theatres Should Be Leaders of Campaigns to Pep Up Seasonal Spending; Every Possible Angle Should Be Used

In the mad Christmas shopping rush, the folks of your town and no doubt many from the nearby area will throng the streets. Therefore, it is most important that theatremen do everything possible to make their fronts attractive enough to bring in those who might otherwise pass by. It might be well, therefore, to start this article by saying something about what others are doing regarding decorations.

The Christmas color scheme of red and green is to be used widely both inside and out with Santa figures on corners and in display signs. Lobbies will have Christmas trees decorated and lighted with jovial cut-out Santas wishing the season's greetings and other appropriate fixin's. In some cases, the Christmas trees will be planted atop marquees, and of course holly wreaths and red bells will be used extensively.

Inside the theatre, trimmed trees will be set in front of the stage, spotted with green and magenta lights. These are brought up full during intermissions and dimmed when the house is darkened. A few managers have dug up Xmas carol records which are to be played between shows. More sidewalk men are being employed and P. A. Systems used to sell the shows to the crowds passing.

Santa Claus Tieups

This genial gentleman will be used in many ways. For instance, on a tieup with stores for toy exhibits in lobby or foyer over which he presides. He will also be present at many Xmas party matinees where all children attending will be given toys and candy locally promoted. One manager is having the children place their desired Xmas gifts on prepared cards with their names and addresses which are gathered by his local Santa, who places them in a special bag. These cards will then be mailed to the parents with an appropriate good will letter from the theatre or distributed by the theatre Santa in person.

Kid Shows

Starting early in December at the Saturday matinee, special tickets will be given out to be punched for each Saturday attendance, with special stubs to be deposited in ballot box. Children attending every show will receive special prizes on the last Saturday before the holiday, and to those holding the lucky numbers drawn from the ballot box by Santa Claus, other prizes are to be given.

Another angle is a series of kid matinees with special features and souvenirs and at each showing, announcement is to be made of the big Xmas holiday to be held the Saturday before when toys will be given away. Children's plays will also be staged, such as "Hansel and Gretel" and "Alice in Wonderland," with local children taking these various parts.

In these columns are set forth a number of different ideas on what various Round Tablers are planning, to get their share of the December and holiday business. For many of these slants, the Club is indebted to able Mort Blumenstock, ad head Warner Theatres, and the following Warnerites in the field:

Frank LaFalce, Washington; Herbert Copelan, Atlantic City; Al Zimbalist, St. Louis; Joe Feldman, Pittsburgh; L. S. Stein, Chicago; Howard Waugh, Louisville; Charlie Smakowitz, Albany; Ben Katz, Milwaukee, and Sid Dannenberg, Cleveland. Dick Moss, of RKO Los Angeles, is also represented, and to him we extend our thanks.

Additional Xmas stuff will be run in the next issue.

Tom Thumb weddings are also slated with bride and groom and all attendants represented by children. Florists, stores, dancing schools are being promoted to supply everything needed in exchange for advertising, and in one instance the Parent Teachers Association is cooperating.

Stocking clubs are being organized in which children bring a stocking to the theatre into which a special prize is dropped each Saturday, the stockings being kept at the theatre and given to the children, filled, on the last Saturday before Xmas.

Children's amateur shows are also being put on with talent from surroundings towns as well as local artists. These events are being advertised with the name of the town from which the children are drawn from week to week, thus bringing extra patronage to see their local youngsters perform.

Package Service

An old standby that will again be used extensively. Trailers will be run announcing that packages may be checked at the theatre while their owners are enjoying the show. Classified ads are being planted, and some managers are putting over co-op pages with local merchants, stressing the checking service.

In a few instances, showmen have been successful in getting their local postmasters to place a sub-station in the lobby with government employees to sell stamps and accept packages for mailing. Other theatres are inviting patrons to bring their purchases in for free special packaging.

Food and Relief Shows

As a publicity purveyor and good will builder, the food matinee is unequalled. Newspapers are being tied in everywhere on this, and local dancing schools and radio stations contacted to supply talent in addition. For the relief of the needy, fraternal organizations are being tied in to sell tickets for special benefit shows with a portion of the receipts to be given to charitable organizations. Nothing more need be said about the food or tin can matinee, as showmen everywhere are acquainted with it.

Giveaways

This seems to be the big year for worthwhile giveaways to bring 'em in. The stunt

This Is the Time to Shoot the Works; Members Give Many Ideas to Hold That Line for Your Share of Xmas Business

of course is to build up attendance during the month and distribute the major prizes a few days before the holiday. Theatres are promoting bicycles, Lionel toys and other expensive playthings, for which tickets are given away at every kid matinee in advance.

The adults will naturally be attracted to regular shows if sufficient prizes are given and among the promotions reported are radios, electric washers and even automobiles, which are awarded in the same manner as the above.

For those unacquainted with the details of this, the following may help. A well known Southern showman is arranging for a new automobile and other like gifts at cost price or without charge, as the case may be. Participating merchants are given special numbered tickets which are distributed with each purchase and are to be brought to the theatre on Saturday evening, Dec. 23, when the usual drawing will be held on the stage.

Obviously, as all those holding tickets cannot be accommodated in the theatre on that night, latecomers will be allowed to congregate in front, but in order to be eligible for the prizes, must hold the stub of an admission ticket purchased the same evening. In return for the prizes, the merchants receive mention in trailers and newspaper theatre ads, programs, etc.

Tiein Advertising

Every effort should be made to hook-in the theatre to all store advertising. For instance, this year toy departments are making a great drive on the various cartoon comics, such as Mickey Mouse, Popeye, Betty Boop and others. These stores are being promoted to furnish life-size cutouts and animated figures of these cartoons for lobby display, further publicizing them in their ads and windows.

Many theatres will run "Shop early" trailers for the benefit of local stores, in exchange for which managers will promote mention of their attractions in store newspaper advertising. Possibly mention of theatre package service will also be noted in merchant adds. Many showmen are arranging to sell space on back of herald programs, etc., to stores anxious to cover every possible angle for more business.

Out of the ordinary lobby displays are now being arranged in cooperation with florists, by setting aside space in the theatre or outside lobby for displays of Christmas flowers, plants, etc. Judiciously put over, this angle should give the theatre a very attractive front, at the same time aiding the flower people to increase their sales.

"Shop in Blanktown" campaigns are now being launched, many including expensive giveaways contributed by merchants, given away at theatres. See above for contest and award details.

(To be continued next week)

Promotes Prizes For Best Love Letters

We have been wondering why the possibilities of letter contests in cooperation with the various fountain pen, stationery and typewriter people have not been more thoroughly exploited, as there is no reason why a stunt of this kind cannot be put over to good returns.

The management of the Paramount Theatre, San Francisco, Cal., evidently concurs with this thought by putting over most effectively a love letter contest with one of the leading stationery stores in which a prize of a Parker pen desk set was given to the writer turning in the most fiery epistle.

The competition ran during the entire showing of the picture, and the store went for it very enthusiastically in newspaper advertising and also with a splendid window display (see photo) that featured a striking

Letter Contest Window

enlargement of Kay Francis with lead copy as follows—"I wrote this letter. Can you write a better one?", tying in with the actual letter incorporated in the story, and the results are reported to have been very gratifying.

This idea can be further restricted by requiring entrants in these contests to use the stationery, pen or typewriter featured by the participating merchant, but either way, the stunt is very promising and we should like to see it used further in members' campaigns.

Studio Head Aids Wooten In "Moonlight" Campaign

The opportunity of including so well known a producer as Carl Laemmle in person, in the advance campaign of a picture, is rarely given to a manager, but Jay Wooten, Fox Dodge Theatre, Dodge City, Kan., took advantage of this angle when Mr. Laemmle and his party stopped off between

Uncle Carl Visits Wooten

trains to publicize the group appropriately enough on his "Moonlight" publicity.

Girls in costume greeted the picture executive, offering imprinted bags of pretzels as were passed out at the theatre and prominent spots in town. Mr. Laemmle and his party graciously consented to pose for a picture and the accompanying photo shows Jay himself in the five-gallon "showman's hat" next to the Universal head. Incidentally, these head pieces were distributed to all Fox Midwest managers by Division Chief Elmer Rhoden, at a recent convention.

A host of other smart ideas was put over by Jay, who reports one of the year's biggest box office grosses, and no doubt the presence of a studio group helped to pile up the good publicity that brought them in. Therefore, Wooten is requested to take an extra bow for his mental agility.

Advertises "Scoop" On World Premiere

It isn't often that a theatre has an opportunity to "scoop" a world premiere on an outstanding attraction, but this was the good fortune allowed the Royal, Wilmington, N. C., as reported by E. G. Stellings, booking manager for that house and also the Carolina and Bijou in the same city, on Universal's "Only Yesterday."

An effective two-column ad proclaimed the news of this early showing, and to prove the authenticity of the pre-premiere date, a trade paper notice was carried at the top of the ad which announced the first showing in Hollywood one week after the Wilmington date. Other ads and publicity stories also stressed the "scoop," and that patrons appreciated this unusual distinction was indicated by the good business done on the picture.

Stellings also forwards a number of ideas which were put across to advertise the opening of the fall season which was termed "Fall Festival of Hits." Thousands of four-page, two-color, heralds were distributed house to house by messenger boys a few days preceding the opening, every home in town being covered.

The festival was plugged in the newspapers a week in advance, and merchants also cooperated with tieup ads and special window displays. Telegrams from the studios were displayed in the lobby and also carried in news stories. In keeping with the harvest idea, a corn and pumpkin front was constructed, special four color tack cards were sniped around town and trailers run well in advance announcing the new pictures.

Evidently some swell showmanship is being whipped across in Wilmington, N. C., and we stress the state due to an error in a previous issue which reported the activities of these wide awake showmen as coming from Wilmington, Del. Sorry, folks.

Good Will Hotel Idea

During the Hotel Men's Convention, held in Los Angeles recently, those attending were guests at the Warner Bros.' studio, being taken out on the various sets to watch pictures in the making. Photos were taken of the group and copies sent to the home town of each hotel man where Warners operate a theatre. Managers are having no trouble planting these pictures in the local newspapers, as in practically every instance the hotel man is one of the city's leading citizens. Warners are thus winning the good will of the hotel men in each city to such an extent that the hostelries should be eager to cooperate with the theatres in various exploitation stunts that comes up from time to time, in which hotels can tie in.

Sales Manager Helps Plug "Sigma Chi"

Cecil J. Farnes, Portland, Ore., branch manager for Monogram Pictures, stepped up recently with a bit of neat exploitation on "Sweetheart of Sigma Chi." Listening in on the radio, he heard that well known band leader, Ted Fiorita, broadcasting from the St. Francis Hotel in San Francisco. Remembering that this band was featured in the picture, Farnes immediately wired asking him to play the song hit after the title of the picture.

Shortly after, came the voice of Fiorita, who acknowledged the receipt of the request and gave the picture a nice plug, having his band play the hit during the broadcast. Smart work, indeed, and it looks as if Ed Finney had the boys out in the field doubling in brass.

Patrons Spin Mark's Wheel For Free Admissions

A couple of snifties are sent along from the palm tree country by Manager Mark R. Chartrand, Biltmore Theatre, Miami (Fla.), and the accompanying photo illustrates a lobby gag that exploited "Her First Mate." Mark secured a regular ship's steering wheel and mounted it so that it would spin freely. Then he daubed one of the wheel handles a bright red, and directly behind it on a large poster he painted a compass face with the four directions. Patrons were asked to spin the wheel and if the red handle stopped at "North," a pass was awarded. About every fiftieth spin was good for a ducat, and there were constant crowds waiting to try their luck. Mark says that it worked very well for him and also recommends it, as do we, on most any kind of sea picture.

Another idea that brought in extra admissions was a "Sweetheart Night" put on with

Mark's Lobby Gag

"Hold Me Tight," the idea being that the girl paid for the tickets instead of the boy. To make it easier, Chartrand allowed couples in for an adult admission plus ten cents, which he announced in advance personally over his house p. a. system.

Incidentally, most of Mark's inspiration comes from the pulchritudinous lady handling the wheel in the above photo. From what we hear, she is soon to be the skipper of the Chartrand household. Best of luck, children, and every good wish.

WHAT'S WRONG WITH BALLYHOO

Flood of New Fan Magazines Antiquate Present Day Methods of Exploitation, Says Bassin

by CHARLES BASSIN
Manager, Oriental, Mattapan, Mass.

This very able showman and loyal Round Tabler, in no undecided fashion, sets forth his views on that much discussed and well harassed subject of exploitation in the motion picture theatre. With a background of years in advertising and showbusiness, Bassin states opinions based on his personal investigations, and whether or not you agree with him, his article makes highly interesting reading.—MIKE.

CHARLES BASSIN

A new era of exploitation is at hand. No longer is it either necessary for you to extol the virtues of each attraction to your patrons. Just let enough of them know what the picture is, and if the production warrants they will flock in. The rabid movie fan knows more about pictures and players than you do and his knowledge is profoundly influential with the occasional theatregoer.

A wary public dislikes being sold. It wants to buy. No longer does the public wait for the theatre propagandist to tell it about a picture. Your patrons will tell you; talk to your trade and you will soon find they know enough about stars and stories to put even the exhibitor to shame. Now why does this condition exist? It exists because the public, by choice, has schooled itself in the approval or disapproval of pictures by advance information.

During the past few years, many new movie magazines have appeared. Every news stand, drug store and soda fountain, book store, lending library, beauty parlor and barber shop now carries its share of cinema periodicals. The nickel and dime emporiums added a line of cheaper film magazines that are read with a fervency that should turn our churchmen green with envy. If only their parishioners would read the Bible with like interest! Is it any wonder, then, that these magazines and not the theatre advertiser, to a great measure guide the destinies of the pictures?

Before the inception of these magazines, the theatregoer depended upon newspaper ads and the theatre exploiteer for his information. But these sources have been obsoleted by newsier material, and now in most cases (not all) serve merely to tell where and when a picture may be seen. The moviegoer now has his or her desire for film fare aroused by advance "dope."

The lives of stars and featured players are an open book to these celluloid literature fiends. They know every phase and development of screen stories. They can tell you who did the dialogue and who created the gowns; they can tell you who designed the sets and who wrote the scenario.

Exploitation Antiquated

Definite opinions on almost every picture are planted in readers' minds and grow from seed sown by tillers of cinema soil and nourished into life by fertile feature stories and copious chatter columns.

As the writer goes, so goes the reader. Many box office gems have been so completely unsold (probably unintentionally) by the whims of these writers that the pictures are licked before release. On the other hand, productions have been "put across" by the pen points of these screen scribblers. As a picture goes into the workshop, other factors being equal, its final fate is to a great measure in the hands of Hollywood correspondents and feature writers.

As a direct result of the public's knowledge, our methods of superlative exploitation are highly antiquated. They are no longer necessary. The bargain seekers of entertainment cannot be "hoked" into spending their money for pictures they do not want to see. Granted you can kid 'em once or twice, but remember that yours is not a fly-by-night enterprise and such methods will eventually lead to disbelief in your advertising. As a spoke in the wheel of any community, the theatre must stand ready to back up its merchandise in the manner that is expected

Don't Oversell Shows

Furthermore, you cannot compensate unsatisfied patrons the way a merchant can. You must be sure that your product will back up your sales talk. If it doesn't, your patrons will soon grumble, "Don't go there; their shows are rotten." Don't try to cram your programs down their throats. If they pick 'em and don't like 'em, they can't blame you and will continually resell themselves. to see your attractions.

In spite of the present cry, "Barnum did it! Why can't we?", picture merchandising is moving steadily but surely away from circus ballyhoo. At this point, it may be well to explain that legitimate exploitation is not included in this category. The type of salesmanship employed by the sideshow speiler who always oversells his wares is the brand of merchandising inferred.

The circus can fool 'em once a year and get away with it, but not the theatre. As a permanent institution, it must give its patrons a square deal with every show. The show-wise and story-read patrons won't bite at worms. The only bait that will hook 'em is meat, and how well they can differentiate between pork and porterhouse. But when they realize that they have been kidded into spending their money without getting value, just so much ill will is created.

The task of the theatre manager is to let the greatest number of people know what is playing. He must saturate his potential trading area with a forceful campaign engendering legitimate sales fire. Whether his message blazes forth from the side of a twenty-mule team with a wheel pre-arranged to gutterize at Broadway and 42nd Street (shades of Mike Vogel in his nefarious youth) or his story is delivered to a R. F. D. mailbox with the dignity of a court summons, its purpose should be the same. It should sell the stars and attractions with suitable pertinent copy without overselling. The effect of overselling can be likened to running a trailer with interest creating scenes and then exhibiting the picture without them.

Public Is Picture Wise

That the picture is either sold or unsold before you play it is best illustrated by the enormous campaigns on pictures that have failed and by ordinary campaigns on so-called "program pictures" that have netted sensational grosses.

That the public is picture wise is a simple lesson that it took me many years to learn. After numerous "sweet" campaigns that flopped, I understood to find out why these campaigns proved unsuccessful though the methods were proven.

An intense investigation into the personal lives of my patrons revealed that pictures were an important subject for fireside and table discussion. I found that opinions were formed on pictures long before release and that the popularity of a production was to a great degree created by magazine articles and newspaper columns long before they arrived at the theatre. I discovered that the public and not the producers made this America's fifth largest industry.

True, the producers gave John Public what he wanted, but they were forced to in order to exist. We all know what happened when the pictures were bad. No matter how many superlatives sales methods were used in merchandising a poor attraction, Mr. and Mrs. Moviegoer couldn't be dragged in to have a look. On the other hand, I found them eager to see many attractions which you and I considered mediocre and unworthy of special selling.

And thus it was that I learned that the surest way to increase my grosses was not to attempt making the public think that all my pictures were good, but to let the greatest number of people know what was coming to my theatre. When those that are proven business getters don't bring 'em in, I know my message hasn't reached enough people.

I've stopped kidding myself with campaigns that look good to the home office, but don't bring dollars to the box office. After all, my stock in trade is the profit that I can show at the end of each week. It is neither my intent nor desire to set myself up a tin god of exploitation, but I do know that my present methods are getting results, and after all, that's what counts.

Gene Promotes Bargain Week on "Annie" Date

The cooperation of 27 neighborhood merchants was obtained by Manager Gene Stutenroth, Holme Theatre, Holmesburg, Pa., who made his "Tugboat Annie" date an occasion for a community bargain week. Figuring that the campaign he desired would run considerably over his budget, Gene sold the stores on the idea of each contributing a small amount for an advertising splurge that would sell goods as well as the picture.

Which was done. The campaign started

"Annie Week" Banner

with a co-op page in the local newspaper with each of the participating merchants advertising some special sale during the run of the picture and installing theatre displays in their windows. The street on each side of the theatre was decorated with flags and pennants and directly in front of the house a huge banner was hung advertising the picture and sale (see photo).

Searchlights were promoted from the local utility company, the delivery trucks of each store was plastered with banners and other copy, special heralds were distributed house to house in an area of nine miles surrounding the theatre, and even bowling alleys put on special Marie Dressler and Wallace Beery sweepstakes and that's a good idea.

We are pleased to commend Gene on his very good job, especially since it was a one-man campaign. Incidentally, he reports that this is the first time since he has been on this assignment that the merchants have all co-operated so enthusiastically, and now that the ice is broken no doubt we will have other community campaigns equally as effective from this hustling Round Tabler.

Yearly Fall Fashion Show Big Grosser

A presentation that he started a few years back, which has become a stronger draw with each repetition, is the fall fashion show put on by Warner City Manager Frank Boucher, Hagerstown, Md., the current one presented a few weeks ago at the Maryland Theatre in conjunction with the showing of "Stage Mother."

Tying up exclusively with one of his leading stores, Frank's idea was a showing of feminine apparel "around the clock" in which a number of well known local girls wore the costumes appropriate to the time of the day, leading up to a finale of an elaborate bridal party scene in which the entire cast appeared. In addition to the store advertising the event heavily, the local newspapers carried long stories and fashion cuts of the event.

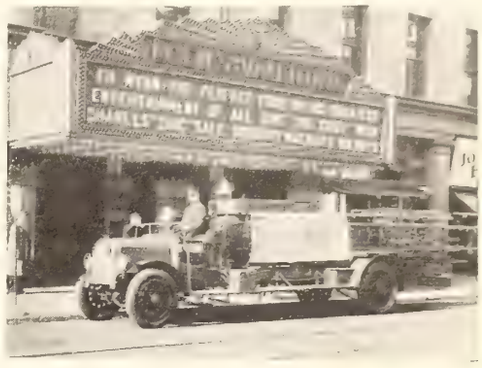
Frank also sends along copies of his papers with front-page stories on a local "Buy Now" campaign upon the arrangement committee of which this well liked showman is serving through appointment by the mayor. Despite the time he has had to devote to the above activities, Boucher managed to sponsor a Hallowe'en party at the Colonial Theatre, which is also a yearly event and attended by almost every kid in town. Cash prizes were given for the prettiest and funniest costumes and an apple ducking contest was a feature of the event.

Incidentally, the circus herald for the gathering (and well done, too) was created by the newly appointed Manager Kelly, who previously served as assistant at this theatre.

Promotes Fire Truck For Street Bally

It takes an especially strong stand-in with the local officials to promote fire apparatus for the theatre exploitation, and Wally Caldwell, skipper of Loew's Valentine, Toledo, Ohio, evidently has just that, for his campaign on "The Chief," included the unusual street bally of a bannered ladder truck borrowed from the fire department and driven by a uniformed chauffeur fireman (see photo).

This is in line with the always effective exploitation that Wally puts over on all his attractions. For instance, on "Broadway Through a Keyhole" one of his outstanders was a large department store fashion window enclosed in beaver board, containing a huge cutout keyhole allowing five people at one time to "peak" into the display. Other like windows were secured and 5,000 Winchell reproduction heralds were distributed



Fire Chief Truck

house to house and in parked cars.

Further merchant tieups were made for free newspaper ads, one being a two-column display showing Russ Columbo at the microphone, and another a ten-inch hair wave ad plugging Blossom Seeley. In addition, Caldwell also obtained a number of newspaper style and fashion stories built around the stars of the picture.

Outstanding in Caldwell's "Night Flight" exploitation were a two-day Clark Gable drawing contest in one newspaper and a "Famous Flights of History" contest in another paper. A still showing Helen Hayes in her kitchen was also used by one of the above papers for promotion on its cooking school, and a national broadcast in which the star appeared a few days in advance of his showing, was taken advantage of by Wally, who landed stories in all radio columns in which theatre and picture were mentioned prominently.

Effective Contest

Over 1,500 replies were received in the six-day "Gold Diggers of 1933" silhouette contest conducted by a local paper in conjunction with "Gold Diggers of 1933" which played at the Mary Anderson Theatre, Louisville, Ky. According to the paper, more than two-thirds of the replies correctly named the identity of the six stars whose silhouettes were published during the contest, showing how well known Louisville fans know their movie stars. Only 25 winners were selected, these being based upon a 50-word letter that each reply had to have, telling just how the contestant identified the stars. It cost the theatre $10 in cash and 25 pairs of tickets.

SHOWMEN CONVENE. Managers of the M. & P. Theatres Corp. were recently called into Boston by Managing Directors Martin J. Mullin and Sam Pinanski to participate in a two day conference, in which producing company executives discussed the new product. Other M. & P. department heads present were E. A. Cuddy, Marion Coles, Clif Tinkham, Phil Seletsky, Al Bevan and Harry Browning.

"BROADWAY VS. MAIN STREET"

Long Island Small Town Manager Gives Personal Observations On City and Rural House Operation

by WILLIAM A. LEVEY,
Manager, Capitol Theatre, Riverhead, N. Y.

"I am the manager of a little community theatre in Spring Lake, just one of those intimate little movie houses where they all know you and call you by your first name, about three hundred and fifty seats and we play about fifth run on pictures. Not much of a chance for a feller to get ahead here. If I could only get a break and get a theatre in New York, on Broadway, I'd show 'em how to run a house, all right."

WM. A. LEVEY

Thus spoke John Wilson, the manager of the Main Street Cinema. Then again:

"I'm darned tired of all this glitter and glamor, all these thousands of people with never a smile on their faces, the week-stand shows, lights, music, hustle bustle of Broadway's maddening throngs. Oh boy! give me a nice little house in the country; just a small theatre where you know the people, talk to them, get to learn their likes and dislikes, and they call you by your first name. A manager means something in one of those theatres."

Thus spoke Bill Jones, manager of one of Broadway's palaces.

There is about as much difference in managing a Broadway theatre and managing a Main street theatre as there is between an elephant and an antelope. Oh, what a difference, as I have discovered.

Must Cater to Patrons

I have been connected with the theatre in almost every capacity. Have held positions in theatres playing dramatic stock, the operas, motion pictures, burlesque, musical comedy, stage presentations in theatres, here and abroad. When I say "abroad" I mean an hour's ride from Times Square. I have been in the business long enough to know that there is a decided difference in theatre operation and management on Broadway and on Main Street.

The question arises, "can a manager, who has never been away from New York (Broadway) go to the small town and successfully run a house there?" I would answer "Yes; if the man were a real showman he could successfully and capably run this small-town house."

Perhaps he would encounter difficulties; surely he will encounter problems such as he was never confronted with on Broadway. He will find out soon enough that you can't feed the small towner the baloney you do the wise New Yorker, and get away with it. But if he is a true type showman and not a banker, he will discover what his patrons like and try to cater to them and avoid stepping on their corns.

He will also find (if he was formerly connected with a major circuit) that his duties in running the small-town theatre will be somewhat more strenuous than they were at the Broadway house. Here he will have to do practically all the work himself, and if any Broadway manager thinks he is overburdened with details, he'd be amazed at what the small-town manager must accomplish in the matter of details.

Patrons who come to the Main Street cinema are vastly different from the Broadway theatre-goer. A manager can stand in the lobby of his theatre on Times Square and, aside from the "dead heads" whose names appear on the royal register of the free list, he won't get a tumble from the thousands who enter.

Main Street Contacts

On Main Street, standing in the lobby, it's "good evening, Bill; fine weather we're having," or "it's a great show tonight" or "where'd you get that lousy picture from?" You're one of the townsmen in a little town, or you're not one of them, and, if not, you might as well get out of town.

In a Broadway house, a manager does not have one-tenth of the personal contact of the Main Street manager. This contact is a very intimate relationship between manager and patrons, who learn to confide in you and tell you of their tribulations. They come to believe in you so that when you endorse a picture they'll come and see it, and it better be good, believe me.

What's good for Broadway is not good for Main Street, for the small-town theatre cannot be run from a home office. In this respect I feel it my duty to give warm praise to the man at the helm of this circuit. He firmly believes that the manager knows what's best for his individual theatre and he is practicing exactly what he preaches.

The difference between managing a Broadway theatre and a Main Street theatre simmers down to simply this: In the former we find circuit and organization operation with the manager a charge d'affaires, while on Main Street it is individual manager operation, catering and serving his patrons what they like to the very best of his ability.

Plaster of Paris Pigs Make Novel Flash

From Jack L. Foxe, assistant to Manager Gilman, Loew's Parkway, Baltimore, Md., comes reports of a neat campaign put over by these showmen on the seemingly everlasting "Three Little Pigs," and the feature on the same program, "Song of Songs." An effective lobby idea was worked out with three junior "porkers" in plaster of Paris which were placed on a platform, with Mickey Mouse himself evidently acting as master of ceremonies (see photo).

The Piggies and Mickey

As this was a return engagement on the short, the popularity of which was noted by other smart advertisers, it was not very difficult to dig up some nice tie-ups, one of which was a booklet in color, describing the adventures of the piggies, contributed by a local brick company and distributed to children at the theatre.

Some very artistic lobby poster work was turned out for "Song of Songs," the statuette figure of Marlene Dietrich duplicated in oils, attracting continued attention and occasioning favorable comment. The above ideas, Jack reports, helped to bring in business.

Continental theatre art usually strikes a high note and this illustration above gives you an idea of how they put over Al Jolson in "Hallelujah, I'm a Bum" at the Metropole Theatre, Brussels, Belgium.

BIRTHDAY GREETINGS

Samuel Alster
E. E. Bair
Billings Booth
E. J. Brisbard
Adolph Buehrig, Jr.
J. A. Campion
Charles P. Carroll
Mark R. Chartrand
R. N. Christopher
Erving B. Conant
Maurice M. Corkery
Emma Cox
B. Cunningham
Joseph Derendinger
Edward A. Dosek
L. F. Eick
Morris Epstein
Don N. Fuller
William C. Gallagher
Edward Goodman
Clarence Greber
Theodore Z. Halmi
Howard Hanson
Elmer W. Hecht
Elmer Holmberg
Milton F. Honeck
James G. Jones
J. La Vender
John M. Lehane
Jennings McDonald
Arthur G. Miller
C. W. Mills
Floyd D. Morrow
Clarence Moss
Philip Rand
C. E. Re Qua
John C. Sheridan
Clarence D. Talbot
Lonnie A. Wallis
E. W. Willbern
Dick Williams
Wells Witt

More Highlights On "Footlight" Dates

Continuing to ring the bell with a lot of ticket selling ideas, Charlie Einfeld's Warner ad men in the field are helping managers to net fancy returns on "Footlight Parade." A number of campaigns have been reported from various spots and among them the following slants are noted.

Irv's Taxicab Parade

In Cleveland, Sid Dannenberg, not only sold the picture locally, but also throughout the state by inviting every important motion picture critic in Warner Theatre Ohio cities to a special preview at the Uptown Theatre in Cleveland, the critics being accompanied by the respective Warner managers. The results of this idea should go far to give the picture a great build-up in the subsequent runs.

For the date at the Mary Anderson, Louisville, Ky., Irv Windisch turned loose a flock of hot stuff climaxed by a street parade of bannered taxicabs, led by a motorcycle police escort with screaming sirens. Each cab carried window snipes announcing the opening on the same night and during the run the cabs also carried other theatre advertising and tire covers. The accompanying photo shows the start of the parade.

The parade idea also paid dividends for that well known showman Ace Berry, head man at the Circle Theatre, Indianapolis, Ind., who tied in with his local Chevrolet dealers' association for 50 bannered cars and individual chauffeurs. Ace also got the Junior Chamber of Commerce to join the party, the members riding in bannered open cars, escorted by a troupe of costumed show girls who distributed "Footlight" heralds at every stop.

A lot of other meaty broadsides on this attraction from other Round Tablers are now in the process of execution, and will be chronicled in these columns in subsequent issues.

Good Selling Angle

Managers booking "Thunder Over Mexico" will be interested in the circular letter sent out by Dr. Joe Lee to every deaf and dumb school in Greater New York as part of his campaign at the Rialto Theatre. As the picture is silent, carrying written titles, synchronized only by music, Joe emphasized this in his letter and reports that the returns in admissions as a result were quite encouraging.

The letters were addressed personally to the heads of each school, complimentary tickets being enclosed, with the added request that the information contained be given to pupils and their friends.

ADVANCE HELP

A sales promotion stunt that should help local showings of RKO Radio's "Little Women" is a letter under the signature of Vice-President Ned E. Depinet, sent to 18,000 women's clubs and 28,000 schools and colleges, which gives the story a great plug and also details the cast. It isn't too early to tie in these contacts locally if you intend playing the picture.

Leon J. Bamberger, of RKO Radio, handled all details of the campaign.

Various Ideas Used By Glenn Carroll

Situated in the midst of the wheat country, it was natural that Manager Glenn Carroll, Midland Theatre, Coffeyville, Kan., would decorate his front on "Golden Harvest" with attractive grain displays which framed stills and posters of the picture. Unfortunately, Glenn neglected to send along a picture of what should have made a very interesting effect, but he did forward some shots on other of his campaigns, a street bally on "Gold Diggers" being illustrated below.

Glenn went for the pretzel distribution gag on "Moonlight and Pretzels" with small packages containing the recommended press book copy, and on "I'm No Angel" mailed handwritten post cards to a number of local men, the card supposedly written by Mae West stating that she would be in town for

"Diggers" Street Bally

a few days and inviting the folks to "Come up an' see me sometime."

The exploitation stunts forwarded by this showman indicate his industry in putting over the shows, but we might utter a mild word of warning regarding the handwritten card stunt mentioned above, for unless it obviously advertises the picture, as Carroll has done, suspicious wives may be inclined to fuss.

Coppack Cops Plenty On "Harmony" Date

Sedge Coppack, doing things in Stapleton, S. I., for the benefit of the Paramount Theatre, put across a campaign on "Too Much Harmony" with a number of ingenious twists we have gotten to expect from this well equipped showman. For instance, his stand in with the local newspapers plus Sedge's ability to write good copy, brought him a number of sweet breaks.

Among these were an imaginary interview with Bing Crosby while making the picture, a story on the hobbies of the chorus girls in the production, a Sunday magazine page story on the screen debut of Jack Oakie's mother, a review of Crosby's career, and last, but not least, editorial comment on the technical achievements of the Paramount studios in making the picture.

Stressing the musical angles, Coppack got a lot of returns for his exploitation stunts he put on stressing the song hits, which were plugged to his mailing list and in the regular theatre newsette in which merchants' advertising paid for the printing. A news agency tieup resulted in herald distribution in magazines distributed over the entire island, and the synopsis and critics' rating of the picture were distributed by the Better Films Council to all schools, clubs and other organizations.

Other slants that helped were a "Too Much Harmony" meeting of the local Kiwanis Club, in which the theatre organists played hit numbers from the picture, Crosby photos given to all ladies attending opening matinee, street girl float, Postal jumbo telegrams signed by Crosby furnished free to the theatre for display in prominent shop windows, and a newspaper "Rags" portrait contest in which contestants were required to cut and paste together different pieces of cloth to resemble a photo of Jack Oakie.

Starr Uses Smart Copy On "Henry VIII"

To make certain that the costume angle of "The Private Life of Henry VIII" would not hurt the local draw, Manager Herman Starr, Cove Theatre, Glen Cove, L. I., stressed the laughs with a lot of snappy, colloquial copy. For instance, "He might have been a 'nize baby' to his mother, but he was a pain in the neck to his wives," is the tip-off on how the campaign was handled.

Showmen everywhere are wisely following the Hal Horne idea of playing away from the historical and heavy drama slants of this picture by jazzing up the copy and lightening the entire tone of the production. Although the picture is judged good entertainment, nevertheless heavy copy might have the effect of keeping people away from the box office. Judged by the business the picture is doing in various spots, the comedy campaign evidently is doing the work.

Herman is showing his old time speed out there in Long Island, and now has in preparation a number of campaigns on his coming attractions, which will be detailed in these columns when received.

"H. B." Pops Popeye

Though he does not play the Disney cartoons, Manager B. H. Wallerstein, Palace Theatre, Lorain, Ohio, nevertheless took advantage of the cartoon popularity engendered by these shorts to plug a talkie cartoon on "Popeye the Sailor," which he reports caused quite a bit of talk and brought in some extra money.

Wallerstein plugged the showing prominently in his newspaper advertising and as this character is run in a local newspaper cartoon strip, the short received a nice publicity break in the same daily.

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 200.—(A) Tell us what happens to a light ray passing from a medium of one density to a medium of another density at an angle, and if you can, why this happens. The latter will not be counted against you if you fail in it. (B) Tell us what various effects the increase of the angle at which a ray passes into a second medium of different density has. I'll help you a bit there by asking whether or no you would get as much light through into the second medium at a great as at a small angle of entrance. (C) When rays enter a second medium, as above, at what point or points does the refraction take place? (D) Quote the law upon which the action of lenses is based.

Answer to Question No. 193

Bluebook School Question No. 193 *was*: (*A*) *What are the practical effects of a ground in the projector lamp circuit?* (*B*) *Name reasons why projector lamp circuit should be tested for ground every day.* (*C*) *What results if a slow-leakage ground continues for an indefinite space of time?* (*D*) *Under what condition would it be possible for a slow-leakage ground to continue indefinitely if not discovered by test? If one-tenth of an ampere should leak from a* 60-*volt line which is used eight hours daily, how much would the loss amount to in* 30 *days?* (*E*) *Tell us what danger results from an ungrounded projector mechanism charged with e.m.f.*

The following made reasonably good answers (some of them doing very well indeed): J. Wentworth; S. Evans and C. Rau; D. Danielson; G. E. Doe; T. Van Vaulkenburg; W. Ostrum; L. Van Buskirk and E. Kroll; B. Doe; H. Edwards; G. R. Kelley; H. H. Fenefee; P. Gaeth; C. Humphries; R. G. McGillis and T. Hollander; D. Johnson and A. Lomberg; B. Diglah and O. Garling; P. L. Davis and L. Tor; D. and H. Samuels; D. L. Stanhope; L. Granlo and G. Deckson; K. Dowling; B. R. Thompson and G. Thompson; H. D. Cylor and H. D. Davis; L. S. Marksley; D. Golding; F. Daniels and U. L. Banning; B. Eilers and D. Holler; D. E. Pratt and F. H. Banning; L. N. Daniels and M. R. Winning; T. L. Gainsley; H. B. Coates; R. L. Weed; P. L. Davis and P. Buckstone; J. L. Major, D. B. Bates and B. Tildon; D. and R. L. Grant; S. S. Dix; F. L. Coumbe; B. M. May, R. E. Baiss and A. E. Wyatt; K. L. Knight and L. V. Smolley; S. G. Goss and P. Lambert; J. M. McKinzie; A. Bailey; G. Lombard and J. Ahrenson; G. G. Creston; R. D. Majors; T. Turk; P. L. Janns; J. C. Lawby and P. N. Weigand; D. Adamson, L. Simmons and D. Larksley; E. Oliver and D. L. Bentley; D. Donohue and L. Peterson; F. D. Prindley; F. D. Samuels; G. M. Bradley.

We will listen to G. E. Doe on Section A. He says, "That would depend upon the ground. If it be a heavy one, a fuse might let go and the light would of course be lost. If the leakage be very light there might be no appreciable effect except some waste of power and some slight effect upon arc brilliancy. However, if the leakage be of considerable amount, then the waste of power would also be greater, and the effect upon the arc (in reduced brilliancy) also would be more pronounced, though it would show up in reduced crater area, not in diminished brilliancy per unit area of the crater. The brilliancy per square millimeter is the same, regardless of amperage.

"If the ground be to a part of the projector, then the projector would, of course, be charged with e.m.f., and if it be not thoroughly grounded there would be danger of fire and of electric shock to the projectionist.

"Arcing might or might not be present at point of contact—point of grounding. If the contact be metallic it probably would occur at least in some degree. I am assuming our editor and friend to mean the ground to offer an electrical path to opposite polarity. If the ground be only on one side, there would of course be no effect at all until one occurred on the opposite polarity."

This is my idea of a most excellent answer, since it shows a comprehensive grasp of the subject of grounds as a whole, and that is what constitutes a really excellent answer to questions. Many answers come which, while correct, still provide no explanatory details and one cannot but wonder just how much the one answering really knows about the subject.

(B) H. H. Menefee says, "The lamp circuit should be tested every day in order that grounds may be located as soon as possible and corrected immediately in order that its injurious effect upon the screen last no longer than is necessary; also that current waste be stopped as soon as possible." Evans and Rau add the thought that a ground may, if heavy enough, cause a fuse to blow, thus stopping the show.

That is, a test may disclose a light ground, which if left, may develop into a heavy one—heavy enough to blow a fuse. I mention this not to criticize, but to illustrate how essential it is to follow a line of reasoning through to the end. A ground heavy enough to blow a fuse would probably require no test. It would make itself evident almost immediately, but a light ground would not, and as said, might later become more serious.

(C) T. Van Vaulkenburg says, "(1) Waste of power, which might in the aggregate amount to considerable spread over a space of time. (2) Theoretically some injury to screen image, because of the lowered illumination, though it is doubtful if that would be much—in practice it probably would not be discernible. (3) Possibly a gradual burning at the point of contact, which might eventually work injury. (4) Grief by the sloppy projectionist who permitted it to exist, because he was too shiftless to make daily ground tests. In that last I am remembering that we are dealing with projection matters, hence the said ground may reasonably be presumed to be in projection equipment, though the question does not say so. If it were not, then only sections (1) and (3) would apply."

Well, Friend Van Vaulkenburg, that last section gave us a hearty giggle. My compliments. You are the only one of more than a thousand that included it.

(D) We will read what H. Edwards says: "If a projectionist neglects his daily routine of duty and makes no tests for grounds, then it is always possible a slow ground may develop which will not pass enough amperage to be noticeable either on the ammeter or anywhere else. This is especially possible through carbon dust, which may settle on the lamp insulation. As a matter of fact, it is even possible that several paths of such high resistance may be thus set up, that in the aggregate will permit insufficient current to flow to be detected, except by means of a competent ground test. This is not very likely to occur with the newer types of lamp, but it may happen just the same."

As to the second part of D, more than 700 answered correctly, in varying terms, about as follows: "The leakage would be 60 volts times one-tenth of an ampere, or six watts. A waste of six watts for eight hours would be 48 watt-hours and this for a period of 30 days would be 48×30, or 1,440 watt-hours of electric power.

(E) Evans and Rau answer correctly, as also do many others, as follows: "An ungrounded mechanism might at any time become charged with e.m.f., under which condition (if a metal reel filled with film touch both the projector and the metal of the projection room frame, as may happen in many rooms) a spark would result, and possibly a heavy one if the room metal be grounded. This could, and in some cases *has* set fire to film. Under such a condition, also, it is possible for the projectionist to receive a most unpleasant shock."

That last is correct, as I can bear witness. In days of old many projection rooms were fireproofed by lining them, even to the wooden floors, with sheet iron. Often projector lamphouses and mechanisms became heavily charged, but were thoroughly insulated from the floor by the wooden tables all projectors then had.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1933, unless otherwise specified.

ALLIED PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dude Bandit, The	Hoot Gibson-Gloria Shea	May 1	67	
Fighting Parson, The	Hoot Gibson-Marceline Day	May 22	70	June 3
One Year Later	Mary Brian-Russell Hopton	Aug. 25	69	Aug. 12
Picture Brides	Dorothy Mackaill-Regis Toomey		68	Oct. 14

Coming Feature Attractions

Bungalow Court
Cheaters
Davy Jones' Locker
Midnight Alarm
Open for Inspection
Silk Trimmed
Slightly Used
Without Children

CHESTERFIELD

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
By Appointment Only	Lew Cody-Aileen Pringle	July 7	67	
Dance, Girl, Dance	Alan Dinehart-Evelyn Knapp	Sept. 1	70	Nov. 11
I Have Lived	Alan Dinehart-Anita Page	June 15	69	Sept. 16
In the Money	"Skeets" Gallagher-Lois Wilson - Warren Hymer	Nov. 7	62	
Man of Sentiment, A	Marian Marsh - Owen Moore - Wm. Bakewell	Sept. 15	74	
Notorious But Nice	Marian Marsh-Betty Compson	Aug. 5	72	Nov. 11

Coming Feature Attractions

Rainbow Over Broadway	Joan Marsh-Frank Albertson	Dec. 1	70	

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Above the Clouds	R. Cromwell-R. Armstrong-D. Wilson	Oct. 20	67	
Ann Carver's Profession	Fay Wray-Gene Raymond	May 26	68	June 17
Before Midnight	June Collyer-Ralph Bellamy	Nov. 18	63	
Brief Moment	Carole Lombard-Gene Raymond-Donald Cook	Sept. 8	69	Oct. 7
Cocktail Hour	Bebe Daniels-Sidney Blackmer-Randolph Scott	June 5	74	June 10
Dangerous Crossroads	Chic Sale-Diane Sinclair	June 15	62	July 1
East of Fifth Ave.	Wallace Ford-Walter Connolly-Dorothy Tree	Oct. 20	76	
(See "In the Cutting Room," Oct. 21.)				
Fog	Mary Brian - Donald Cook - Reginald Denny	Nov. 22		
(See "In the Cutting Room," Nov. 18.)				
Fury of the Jungle	Donald Cook-Peggy Shannon	Oct. 20	68	
Hold the Press	Tim McCoy-Shirley Grey	Oct. 25	60	
King of the Wild Horses	Wm. Janney-Dorothy Appleby	Nov. 10	66	
Lady for a Day	Warren William-Guy Kibbee-May Robson-Glenda Farrell	Sept. 13	102	July 15
Man's Castle, A	Loretta Young-Spencer Tracy	Nov. 4	75	
(See "In the Cutting Room," Oct. 14.)				
Master of Men	Jack Holt-Fay Wray	Oct. 28	68	
(See "Man of Steel," "In the Cutting Room," Oct. 14.)				
My Woman	Helen Twelvetrees - Wallace Ford - Victor Jory	Oct. 5	73	Oct. 21
Police Car 17	Tim McCoy-Evelyn Knapp	Sept. 30	58	Nov. 18
Rusty Rides Alone	Tim McCoy-Barbara Weeks	May 26	58	
Thrill Hunter, The	Buck Jones-Dorothy Revier	Sept. 30	58	
Unknown Valley	Buck Jones-Cecilia Parker	May 5	69	Aug. 26
What Price Innocence?	Willard Mack-Jean Parker	June 29	64	July 1
Woman I Stole, The	Jack Holt - Raquel Torres - Fay Wray	May 1	63	July 8
Wrecker, The	Jack Holt-Genevieve Tobin	July 10	72	Aug. 12

Coming Feature Attractions

Fighting Code, The	Buck Jones-Diane Sinclair	Dec. 30		
Fighting Ranger, The	Buck Jones-Dorothy Revier			
Lady Is Willing, The	Leslie Howard-Binnie Barnes			
Let's Fall In Love	Harriette Lake - Edmund Lowe			
Man Trailer, The	Buck Jones-Cecilia Parker			
Night Bus	Clark Gable-Claudette Colbert			
Ninth Guest	Alan Dinehart			
No Cannons Roar	Frankie Darro-Jackie Searl			
Once to Every Woman	Fay Wray-Walter Connolly			
Shadows of Sing Sing	Bruce Cabot-Mary Brian			
(See "In the Cutting Room," Nov. 18.)				
Straightaway	Tim McCoy-Sue Carol			
Whirlpool	Jack Holt			

FIRST DIVISION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Drive, The		May 20	89	Jan. 28
Throne of Gold (Tent.)		Aug.	56 and 59	

Coming Feature Attractions

Dassan			51 and 58	

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bureau of Missing Persons	Bette Davis - Lewis Stone - Glenda Farrell	Sept. 16	78	Sept. 2
Female	Ruth Chatterton	Nov. 11	60	Oct. 21
Goodbye Again	W. William-Joan Blondell	Sept. 9	65	June 17
Havana Widows	Joan Blondell-Glenda Farrell-Lyle Talbot	Nov. 18	62	
Heroes for Sale	Richard Barthelmess - Loretta Young	June 17	76	May 27
I Loved a Woman	Edward G. Robinson-Kay Francis-Genevieve Tobin	Sept. 23	80	Sept. 16
Lilly Turner	Ruth Chatterton-Geo. Brent	May 13	64	Apr. 29
Little Giant, The	Edward G. Robinson	May 20	74	Apr. 15
She Had to Say Yes	Loretta Young-Lyle Talbot	July 15	62	June 17
Wild Boys of the Road	All Star	Oct. 7	69	Sept. 30
World Changes, The	Paul Muni	Nov. 25	93	Nov. 4

Coming Feature Attractions

Bedside	Warren William			
Big Shakedown, The	Bette Davis - Chas. Farrell - Ricardo Cortez			
Convention City	Joan Blondell-Dick Powell-A. Menjou-Mary Astor			
Dark Hazard	Edward G. Robinson	Dec. 30		
Heat Lightning	Aline MacMahon-Glenda Farrell-Ann Dvorak-Lyle Talbot			
Mandalay	Kay Francis-Ricardo Cortez			
Massacre	R. Barthelmess-Ann Dvorak			
Son of a Sailor	Joe E. Brown - Johnny Mack Brown	Dec. 23		
Wonder Bar	Al Jolson-Dick Powell-Ricardo Cortez-Dolores Del Rio - Kay Francis			

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adorable	Janet Gaynor-Henry Garat	May 19	83	May 20
Arizona to Broadway	James Dunn-Joan Bennett	June 30	67	July 29
Berkeley Square	Leslie Howard-Heather Angel	Nov. 3	90	July 22
Best of Enemies	Marian Nixon-"Buddy" Rogers	June 23	71	July 22
Charlie Chan's Greatest Case	Warner Oland-Heather Angel	Sept. 15	71	Oct. 14
Devil's In Love, The	Victor Jory-Loretta Young	July 21	71	Aug. 5
Doctor Bull	Will Rogers - Louise Dresser - Marian Nixon-Ralph Morgan	Sept. 22	77	Oct. 14
F. P. I.	Conrad Veidt-Jill Esmond-Leslie Fenton	July 28	90	May 20
Good Companions, The	Jessie Matthews - Edmund Gwenn	Sept. 8	98	Apr. 29
Hold Me Tight	James Dunn-Sally Eilers	May 26	71	May 27
Hoopla	Clara Bow-Preston Foster	Nov. 30	78	
I Loved You Wednesday	Warner Baxter - Elissa Landi - Miriam Jordan-Victor Jory	June 16	75	June 24
It's Great to Be Alive	Edna May Oliver-Raul Roulien	June 2	68	July 1
Jimmy and Sally	James Dunn-Claire Trevor	Nov. 24	68	
Last Trail, The	George O'Brien-Claire Trevor	Aug. 25	60	
Life In the Raw	George O'Brien-Claire Trevor	July 7	62	Nov. 4
Mad Game, The	Spencer Tracy - Claire Trevor - Ralph Morgan	Oct. 27	65	Oct. 28
Man Who Dared, The	Preston Foster-Zita Johann	July 14	75	July 15
My Lips Betray	Lillian Harvey-John Boles	Nov. 10	79	Nov. 11
My Weakness	Lillian Harvey-Lew Ayres	Sept. 29	74	Sept. 30
Olsen's Big Moment	El Brendel	Nov. 17	66	Oct. 28
Paddy, the Next Best Thing	Janet Gaynor-Warner Baxter	Sept. 1	76	Sept. 2
Pilgrimage	Henrietta Crosman-Marian Nixon-Norman Foster	Aug. 18	90	July 22
Power and the Glory, The	Spencer Tracy-Colleen Moore	Oct. 6	76	Aug. 26
Shanghai Madness	Spencer Tracy-Fay Wray	Aug. 4	68	Sept. 2
Walls of Gold	Sally Eilers-Norman Foster	Oct. 13	70	Oct. 14
Warrier's Husband, The	Elissa Landi - Ernest Truex - David Manners	May 12	68	May 8
Worst Woman in Paris?	Benita Hume-Adolphe Menjou	Oct. 20	78	Oct. 14

Coming Feature Attractions

As Husbands Go	Warner Baxter-Helen Vinson	Dec. 29	78	Nov. 18
Carolina	Janet Gaynor-Lionel Barrymore-Robert Young-Richard Cromwell	Feb. 2,'34		
Coming Out Party	Frances Dee-Gene Raymond			
Frontier Marshall	George O'Brien-Irene Bentley	Jan. 19,'34		
Heir to the Hoorah	George O'Brien-Mary Brian			
I Am Suzanne	Lilian Harvey-Gene Raymond	Jan. 15,'34		
I Was a Spy	Herbert Marshall - Madeleine Carroll-Conrad Veidt	Dec. 15	75	Sept. 23
Mr. Skitch	Will Rogers-Zasu Pitts	Dec. 22		
7 Lives Were Changed	Heather Angel-Norman Foster	Jan. 12,'34		
Sleepers East	Wynne Gibson-Preston Foster	Jan. 26,'34		
Smoky	Victor Jory-Irene Beatley	Dec. 8		
Stranger In the Night	Victor Jory - Heather Angel - Miriam Jordan			
Three Against Death	Marion Burns-Kane Richmond			

FREULER FILM ASSOCIATES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Deadwood Pass	Tom Tyler	May 5	60	
Easy Millions	Skeets Gallagher-Dorothy Burgess-Merna Kennedy	June 30	68	
Marriage on Approval	Donald Dillaway-Barbara Kent-Phyllis Barry	Nov. 17	80	
War of the Range	Tom Tyler	Sept. 22	60	

Coming Feature Attractions

Black Cat, The
Bulldog Edition
East of Sudan
Green Paradise
My Wandering Boy
Red Man's Country
Silent Army, The
Sister of the Follies

GAUMONT-BRITISH

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Baroud (See "Love In Morocco")				
Britannia of Billingsgate	Violet Loraine-Gordon Harker		79½	Oct. 7
Channel Crossing	Constance Cummings - Matheson Lang			
Falling for You	J. Hulbert-Cicely Courtneidge		88	Sept. 30
Fire Raisers, The	Leslie Banks			
Ghost Train, The	Jack Hulbert		68	Feb. 25
Ghoul, The	Boris Karloff		85	Oct. 28
It's a Boy	Edward Everett Horton - Leslie Henson		80	Sept. 30
Just Smith	Tom Walls			
King of the Ritz	Stanley Lupino-Gina Malo			
Love In Morocco	Rex Ingram		67	Oct. 15,'32
(Reviewed under the title "Baroud")				
Love on Wheels	Jack Hulbert-Gordon Harker			
Lucky Number, The	Clifford Mollison - Jean Wyndham		72½	Sept. 9
Man from Toronto, The	Jessie Matthews - Ian Hunter - Fred Kerr			
Marry Me	Renate Muller-Harry Green		83	Apr. 22
Night and Day	Jack Hulbert-Winifred Shotter	May 26	77	June 10
Orders Is Orders	Charlotte Greenwood - James Gleason		83½	Aug. 19
Prince of Wales, The				
Sleeping Car	Ivor Novello-Madeleine Carroll		83	July 8
There Goes the Bride	Jessie Mathews		79	Mar. 11
Waltz Time	Evelyn Laye	Oct. 1	90	Aug. 12
Woman In Command, The	Cicely Courtneidge - Anthony Bushell			

(THE RELEASE CHART--CONT'D)

MAJESTIC

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Charming Deceiver, The (Reviewed under the title "Heads We Go")	Constance Cummings	Nov. 15	87	Sept. 16
Curtain at Eight	Dorothy Mackaill - C. Aubrey Smith-Paul Cavanaugh	Oct. 1	74	
Morning After, The (Reviewed under the title "I Spy")	Ben Lyon-Sally Eilers	Nov. 15	63	Oct. 28
Sing, Sinner, Sing	Paul Lukas-Leila Hyams	Aug. 1	78	Aug. 19
Trouble Busters	Jack Hoxie-Lane Chandler	May 15	55	
You Made Me Love You	Thelma Todd-Stanley Lupino	Nov. 15		Oct. 14

Coming Feature Attractions

Title	Star	Rel. Date
Divorce Bed, The	Edward Arnold - John Miljan - Dorothy Libaire	Dec. 15
Sin of Nora Moran, The	Zita Johann-John Miljan	Dec. 1

MAYFAIR PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dance Hall Hostess	Helen Chandler-Jason Robards-Edward Nugent	July 1	73	Sept. 2
Her Forgotten Past	Monte Blue - Barbara Kent - Henry B. Walthall	Sept. 1	68	
Riot Squad	Madge Bellamy-Pat O'Malley	June 15	70	Aug. 5
Secret Sinners	Sue Carol-Nick Stuart	Oct. 20	70	

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Another Language	Helen Hayes-Robt. Montgomery	July 28	79	Aug. 5
Barbarian, The	Ramon Novarro-Myrna Loy	May 12	88	Apr. 15
Beauty for Sale	Otto Kruger-Madge Evans	Sept. 1	87	Sept. 9
Bombshell	Jean Harlow-Lee Tracy	Oct. 13	98	Oct. 7
Broadway to Hollywood	Alice Brady - Frank Morgan - Madge Evans-Eddie Quillan-Jackie Cooper-Russell Hardie-Fay Templeton - Jimmy Durante	Sept. 15	89	Sept. 9
Chief, The	Ed Wynn-D. Mackaill	Nov. 3	66	
Christopher Bean	Marie Dressler-L. Barrymore	Nov. 17	87	Nov. 18
Dancing Lady (See "In the Cutting Room," Aug. 5.)	Joan Crawford-Clark Gable	Nov. 24	98	
Day of Reckoning	Richard Dix-Madge Evans	Oct. 27	70	Nov. 11
Devil's Brother, The	Laurel and Hardy-Dennis King-Thelma Todd	May 5	92	Apr. 8
Hell Below	Robt. Montgomery-Jimmy Durante - Robt. Young - Walter Huston-Madge Evans	June 9	105	Apr. 15
Hold Your Man	Jean Harlow-Clark Gable	July 7	89	July 8
Made on Broadway	R. Montgomery-Sally Eilers	May 19	69	Apr. 8
Meet the Baron	Jack Pearl - Jimmy Durante - Zasu Pitts	Oct. 20	65	Nov. 4
Midnight Mary	Loretta Young-Ricardo Cortez	June 30	76	June 17
Night Flight	H. Hayes - J. Barrymore - L. Barrymore - C. Gable - Robt. Montgomery	Oct. 6	91	Aug. 19
Nuisance, The (Reviewed under the title, "Never Give a Sucker a Break")	Lee Tracy-Madge Evans	June 2	80	May 6
Peg O' My Heart	Marion Davies-Onslow Stevens	May 26	85	May 20
Penthouse	Warner Baxter-Myrna Loy-Mae Clarke-Phillips Holmes-Chas. Butterworth	Sept. 8	91	Sept. 9
Prizefighter and the Lady, The	Max Baer-Myrna Loy-Dempsey-Carnera-Walter Huston	Nov. 10	102	Oct. 28
Reunion in Vienna	John Barrymore-Diana Wynyard-Frank Morgan	June 16	100	May 6
Solitaire Man	Herbert Marshall - Elizabeth Allan - Lionel Atwill	Sept. 22	65	Sept. 16
Stage Mother	A. Brady - Russell Hardie - M. O'Sullivan - F. Tone	Sept. 29	87	Sept. 16
Storm at Daybreak	Nils Asther-Kay Francis	July 14	82	July 1
Stranger's Return, The	Lionel Barrymore - Franchot Tone-Miriam Hopkins	July 21	89	July 15
Tugboat Annie	Marie Dressler-Wallace Beery-Robt. Young-M. O'Sullivan	Aug. 4	88	Aug. 12
Turn Back the Clock	Lee Tracy-Mae Clarke	Aug. 25	80	Sept. 2
When Ladies Meet	Ann Harding-Alice Brady-Robt. Montgomery-Myrna Loy	June 23	85	June 3

Coming Feature Attractions

Title	Star	Rel. Date
Cat and the Fiddle, The (See "In the Cutting Room," Oct. 21.)	Jeanette MacDonald-Ramon Novarro	Dec. 8
Comeback, The	Otto Kruger-Ben Lyon-Isabel Jewell	
Comin' Round the Mountain	May Robson-Polly Moran	
Dinner at Eight	Marie Dressler-Wallace Beery-Lionel Barrymore - Jean Harlow - Madge Evans - Karen Morley - Edmund Lowe - Lee Tracy - Jean Hersholt	113 June 10
Eskimo	Native Cast	117 Nov. 18
Going Hollywood	Marion Davies-Bing Crosby	
Hollywood Party, The	(All Star Musical)	
Laughing Boy	Ramon Novarro-Lupe Velez	
Malibu	Jean Parker-David Landau	
Queen Christina	Greta Garbo - John Gilbert	
Sons of the Desert	Laurel and Hardy	
Tarzan and His Mate	J. Weissmuller-M. O'Sullivan	
Transcontinental Bus	Robt. Montgomery - Madge Evans	
Vinegar Tree, The	Lionel Barrymore-Alice Brady-Conway Tearle	Dec. 1
Viva Villa	Wallace Beery	

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Avenger, The	Ralph Forbes-Adrienne Ames	Aug. 10	79	Oct. 7
Black Beauty	Alex. Kirkland-Esther Ralston	May 10	70	Apr. 29
Broken Dreams	Randolph Scott-Martha Sleeper	Oct. 20	68	Nov. 4
Crashing Broadway	Rex Bell	June 1	55	July 15
Devil's Mate	Preston Foster-Peggy Shannon	Aug. 20	68	Aug. 12
Fighting Texans	Rex Bell	June 15	58	July 29
Fugitive, The	Rex Bell-Cecilia Parker	July 15	56	
Gallant Fool	Bob Steele	May 29	55	
Galloping Romeo	Bob Steele-Doris Hill	Aug. 5	54	
Rainbow Ranch	Rex Bell	July 25	55	
Rangers' Code	Bob Steele	Aug. 15	56	
Return of Casey Jones	Charles Starrett-Ruth Hall	May 25	65	
Riders of Destiny	John Wayne-Cecilia Parker	Oct. 10	58	
Sensation Hunters	Arline Judge-Preston Foster	Aug. 30	70	
Skyway	K. Crawford-Ray Walker	Aug. 15	65	
Sphinx, The	Lionel Atwill-Sheila Terry	June 1	70	June 3
Sweetheart of Sigma Chi, The	Mary Carlisle-Buster Crabbe	Oct. 1	76	Oct. 14

Coming Feature Attractions

Title	Star
Ape, The	
Beggars in Ermine	
Blue Steel	John Wayne
He Couldn't Take It	Ray Walker-Virginia Cherrill
Jane Eyre	
Manhattan Love Song	
Mystery Liner	
Sagebrush Trail	John Wayne
Sixteen Fathoms Deep	Sally O'Neill-Creighton Chaney
West of the Divide	John Wayne
Woman's Man	John Halliday-Marguerite de la Motte-Wallace Ford

PARAMOUNT

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Executive	Ricardo Cortez-Elizabeth Young	Aug. 18	72	Aug. 5
College Humor	Crosby-Oakie-Arlen-Carlisle-Burns and Allen	June 23	80	June 17
Cradle Song	Dorothea Wieck-Kent Taylor	Nov. 17	77	Nov. 4
Disgraced	Helen Twelvetrees-Bruce Cabot	July 7	65	June 24
Duck Soup	Four Marx Bros.	Nov. 17	80	Nov. 11
Eagle and the Hawk, The	F. March-C. Grant-J. Oakie	May 19	72	May 6
Gambling Ship	Cary Grant-Benita Hume	June 30	72	June 17
Girl in 419, The	James Dunn-Gloria Stuart	May 26	76	May 6
Golden Harvest	Richard Arlen-Chester Morris-Genevieve Tobin	Sept. 22	70	Sept. 23
Hell and High Water	Richard Arlen-Judith Allen	Oct. 27	70	Oct. 21
Her Bodyguard	Wynne Gibson-Edmund Lowe	July 21	70	July 8
I Love That Man	Nancy Carroll-Edmund Lowe	June 9	75	May 6
I'm No Angel	Mae West-Cary Grant	Oct. 6	87	Oct. 7
International House	All Star	June 2	65	May 20
Jennie Gerhardt	Sylvia Sidney-Donald Cook	June 16	76	June 10
Mama Loves Papa	Charles Ruggles-Mary Boland-Lilyan Tashman	July 14	72	July 15
Man of the Forest	Randolph Scott-Verna Hillie	July 14	62½	
Midnight Club	Clive Brook-George Raft-Helen Vinson-Alison Skipworth	July 28	70	July 29
One Sunday Afternoon	Gary Cooper-Fay Wray	Sept. 1	85	Aug. 26
Sitting Pretty	Jack Haley-Jack Oakie-Ginger Rogers	Nov. 24	80	
Song of Songs	Marlene Dietrich-Brian Aherne	Aug. 11	92	July 1
Story of Temple Drake, The	Miriam Hopkins-Jack LaRue	May 12	72	May 13
Sunset Pass	Randolph Scott-Tom Keene	May 26	65	June 3
Supernatural	C. Lombard - Randolph Scott - V. Osborne	May 5	64½	Apr. 29
Take a Chance	James Dunn - June Knight - "Buddy" Rogers - Lillian Roth	Oct. 27	82	Nov. 4
This Day and Age	Charles Bickford-Judith Allen	Aug. 25	82	July 29
Three Cornered Moon	C. Colbert-Richard Arlen-Lyda Roberti-Mary Boland	Aug. 4	72	Aug. 12
Thundering Herd, The	Randolph Scott-Judith Allen	Nov. 24	58½	
Tillie and Gus	Alison Skipworth-W. C. Fields	Oct 13	57½	Nov. 18
To the Last Man	Randolph Scott-Esther Ralston	Sept. 15	70	Sept. 16
Too Much Harmony	Bing Crosby-Jack Oakie-Lilyan Tashman	Sept. 29	75	Sept. 9
Torch Singer	Claudette Colbert - Ricardo Cortez - David Manners	Sept. 8	72	Sept. 2
Way to Love, The	Maurice Chevalier-Ann Dvorak	Oct. 20	84	Sept. 30
White Woman	Carole Lombard-Chas. Laughton-Chas. Bickford	Nov. 3	73	Oct. 28

Coming Feature Attractions

Title	Star	Rel. Date
Alice in Wonderland	Charlotte Henry - R. Arlen - J. Oakie-Chas. Ruggles	Dec. 22
All of Me	Fredric March-Miriam Hopkins-George Raft	Dec. 29
Border Legion, The	Randolph Scott-Barbara Adams	
Catherine the Great	Marlene Dietrich-John Lodge	
Death Takes a Holiday	Fredric March-Evelyn Venable	
Design for Living	Miriam Hopkins-Fredric March-Gary Cooper	Dec. 29 88
Eight Girls in a Boat	Kay Johnson - Dorothy Wilson - Doug. Montgomery	Dec. 15
Four Frightened People	C. Colbert - H. Marshall - Wm. Gargan - M. Boland	
Girl Without a Room	M. Churchill-Chas. Farrell-C. Ruggles	Dec. 8
Great Adventure, The	Lillian Gish-Roland Young	
Lone Cowboy	Jackie Cooper	Dec. 1 68
Miss Fane's Baby Is Stolen	Dorothea Wieck-Baby Le Roy	
Search for Beauty	Buster Crabbe-Ida Lupino	

PRINCIPAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Jaws of Justice	Kazan-Teddy and Richard Terry	Nov. 15	58	
Tarzan the Fearless	Buster Crabbe	Aug. 11	61	Aug. 19
Thunder Over Mexico	Native Cast	Nov. 15	70	May 20

Coming Feature Attractions

Title	Star
Desperate Trails	
Ferocious Pal, The	
King of the North	
Lone Avenger, The	
Teeth of Steel	Kazan

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ace of Aces	Richard Dix - Elizabeth Allan-Ralph Bellamy	Oct. 20	74	Sept. 30
After Tonight	Constance Bennett - Gilbert Roland	Nov. 10	71	Oct. 28
Aggie Appleby	Wynne Gibson-Charles Farrell	Nov. 3	73	Oct. 28
Ann Vickers	Irene Dunne - Walter Huston - Conrad Nagel	Oct. 13	72	Sept. 30
Bed of Roses	Constance Bennett-Joel McCrea	July 14	67	July 8
Before Dawn	Stuart Erwin-Dorothy Wilson	Aug. 4	62	Oct. 21
Big Brain, The	Geo. E. Stone-Fay Wray-Phillips Holmes	June 16	70	June 3
Blind Adventure	Robt. Armstrong-Helen Mack	Aug. 18	60	Aug. 12
Chance at Heaven	Joel McCrea - Ginger Rogers - Marian Nixon	Oct. 27	70	Oct. 14
Cross Fire	Tom Keene-Betty Furness	June 30	55	Apr. 8
Deluge, The	Peggy Shannon - Lois Wilson - Sidney Blackmer-Matt Moore	Sept. 15	68	Aug. 19
Diplomaniacs	Bert Wheeler-Robt. Woolsey	May 12	63	Apr. 15
Double Harness	Ann Harding-William Powell	July 21	74	July 8
Emergency Call	Bill Boyd-Betty Furness	May 26	60	July 1
Flaming Gold	Bill Boyd-Mae Clarke-Pat O'Brien	Sept. 29	53	
Flying Devils	Arline Judge-Bruce Cabot-Ralph Bellamy - Eric Linden	July 14	62	Sept. 2
Goodbye Love	Charles Ruggles	Nov. 10	66	
Headline Shooter	Wm. Gargan-Frances Dee - R. Bellamy-W. Ford-G. Ratoff	July 28	65	July 29
Little Women	K. Hepburn - Joan Bennett - Frances Dee - Paul Lukas	Nov. 24	107	Nov. 11
Melody Cruise	Phil Harris-Charles Ruggles	June 23	75	June 3
Midshipman Jack	Bruce Cabot-Betty Furness	Sept. 22	65	Sept. 16
Morning Glory	K. Hepburn - D. Fairbanks, Jr.	Aug. 18	70	July 29
No Marriage Ties	Richard Dix-Doris Kenyon	Aug. 11	73	Aug. 12
One Man's Journey	Lionel Barrymore-Joel McCrea-Dorothy Jordan	Sept. 8	72	Sept. 9
Professional Sweetheart	Ginger Rogers-Norman Foster	June 9	70	June 3
Rafter Romance	Ginger Rogers-Norman Foster	Sept. 1	70	Aug. 5
Right to Romance, The	Ann Harding-Nils Asther	Nov. 17	70	
Silver Cord, The	Irene Dunne-Joel McCrea	May 19	74	May 13
Son of the Border	Tom Keene-Julie Haydon	May 5	55	Aug. 5
Tomorrow at Seven	Chester Morris-Vivienne Osborne	June 2	64	May 13

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Coming Feature Attractions				
Dark Sunlight	Jean Parker-Tom Brown			
Flying Down to Rio	Dolores Del Rio - Gene Raymond-Raul Roulien			
Hips, Hips, Hooray!	Wheeler and Woolsey			
If I Were Free!	Irene Dunne-Nils Asther-Clive Brook			
Long Lost Father	John Barrymore-Helen Chandler			
(See "In the Cutting Room," Nov. 18.)				
Lost Patrol, The	McLaglen-Karloff			
(See "In the Cutting Room," Oct. 21.)				
Man of Two Worlds	Francis Lederer-Elissa Landi			
(See "In the Cutting Room," Nov. 18.)				
Once Over Lightly	Zasu Pitts - Pert Kelton - El Brendel			
Rodney	Walter Huston-Frances Dee			
Son of Kong	Robert Armstrong-Helen Mack			
This Day of Grace	Gracie Fields		92	Oct. 28
Trigger	Katharine Hepburn			
(See "In the Cutting Room," Nov. 18.)				

SHOWMEN'S PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
His Private Secretary	Evalyn Knapp-John Wayne	June 10	60	June 10
Police Call	Merna Kennedy-Nick Stuart	July 24	60	Sept. 9
Public Stenographer	Lola Lane-Wm. Collier, Jr.	Nov. 1	62	
Ship of Wanted Men	Dorothy Sebastian-Leon Waycoff	Sept. 24	63	Sept. 16

Coming Feature Attractions

Big Race, The	Boots Mallory-John Darrow	Dec. 1		
Golden Head				
Moth, The				
St. Louis Woman				
Souls in Pawn				
Special Duty				
Unlimited				
Within the Rock				

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Corruption	Evalyn Knapp - Preston Foster	Imperial Distr.	June 19	63	July 1
Cougar, the King Killer	Edwin C. Hill - Jay Bruce	Master Art	Nov. 1	60	
Eat 'Em Alive		Real Life	Nov. 3	60	Nov. 18
Flaming Signal, The	Marceline Day	Invincible		64	
Get That Venus	Ernest Truex - Jean Arthur	Regent Plcts.			
Hell's Holiday	(War Film)	Superb Plcts.		77	July 22
Her Splendid Folly	Lilian Bond-T. Von Eltz	Progressive	Oct. 7	59	Nov. 4
Important Witness, The	Noel Francis-Donald Dillaway	Tower	July 15	64	Oct. 21
Isle of Doom, The	Peter Sobolevski	Amkino	June 5	65½	July 22
Laughing at Life	V. McLaglen - C. Montenegro	Mascot	June 26	70	June 3
Mr. Broadway	All Star	B'way-Hollywood		59	Sept. 23
Over the Seven Seas		Vanderbilt		70	June 3
Passion of Joan of Arc, The	Maria Falconnetti	Capital	Sept. 7	57	Sept. 16
Red-Head, The	Robert Lynen	Harold Auten	May 25	88	June 17
Reform Girl	Noel Francis-Donald Dilloway	Tower	July 15	64	Oct. 21
Russia Today		Carveth Wells		42	Oct. 28
Savage Gold		Harold Auten	July 24	67	July 29
Secrets of Hollywood	Mae Busch - June Walters	Lester F. Scott		58	Sept. 16
Shepherd of the Seven Hills, The		Faith Pictures	Aug. 7	60	Aug. 19
Sleepless Nights	Polly Walker - Stanley Lupino	Remington	July 21	65	July 29
Taming the Jungle		Invincible	June 3	59	June 10
This Is America		Frederick Ullman, Jr.	July 19	70	July 29
Truth About Africa, The		Wm. Alexander		47	Apr. 22
Victims of Persecution	Betty Hamilton-Mitchell Harris	Bud Pollard	June 18	60	June 24
Wandering Jew, The	Jacob Ben-Ami	JAFA	Oct. 20	90	Oct. 28
Wives Beware!	Adolphe Menjou	Regent Plcts.	June 1	63	

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bitter Sweet	Anna Neagle-Fernand Graavey	Sept. 22	93	Aug. 19
Blood Money	George Bancroft-Frances Dee-Chick Chandler-Judith Anderson	Nov. 17	65	Nov. 18
Bowery, The	Wallace Beery - George Raft - Jackie Cooper - Fay Wray	Oct. 13	90	Oct. 7
Broadway Thru a Keyhole	Constance Cummings - Russ Columbo-Paul Kelly	Oct. 27	85	Oct. 21
Emperor Jones	Paul Robeson-Dudley Digges	Sept. 29	80	Sept. 23
I Cover the Waterfront	Claudette Colbert - Ben Lyon - Ernest Torrence	May 17	75	Apr. 29
Masquerader, The	Ronald Colman-Elissa Landi	Sept. 1	75	Feb. 25
Private Life of Henry VIII, The	Charles Laughton	Nov. 3	97	Sept. 23
Samarang	Native Cast	June 23	62	May 20
Yes, Mr. Brown	Jack Buchanan	May	69	Mar. 18

Coming Feature Attractions

Advice to the Lovelorn	Lee Tracy-Sally Blane	Dec. 1		
Born to Be Bad	Loretta Young-Cary Grant			
Gallant Lady	Ann Harding-Clive Brook			
House of Rothschild, The	George Arliss			
Joe Palooka	Jimmy Durante - Stuart Erwin - Lupe Velez			
Moulin Rouge	Constance Bennett - Franchot Tone-T. Carminati			
Nana	Anna Sten-Lionel Atwill-Phillips Holmes			
Queen, The	Anna Neagle-Fernand Graavey			
Roman Scandals	Eddie Cantor - Gloria Stuart - David Manners-Ruth Etting			
Sorrell and Son	H. B. Warner			
Trouble Shooter	Spencer Tracy - Jack Oakie - Constance Cummings			

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Don't Bet on Love	Lew Ayres-Ginger Rogers	July 13	62	July 29
Fiddlin' Buckaroo	Ken Maynard-Gloria Shea	July 20	62	
Her First Mate	Summerville-Pitts	Aug. 10	70	July 22
Horseplay	Slim Summerville-Andy Devine-Leila Hyams	Nov. 27		
Invisible Man, The	Claude Rains - Gloria Stuart - Wm. Harrigan	Nov. 13	70	Nov. 4
King for a Night	Chester Morris - Helen Twelvetrees - Alice White	Oct. 30	78	
King of Jazz (Reissue)	Paul Whiteman - John Boles - Bing Crosby	June 1	63	Apr. 5,'30
King of the Arena	Ken Maynard	June 1	61	
Kiss Before the Mirror	Nancy Carroll-Paul Lukas	May 4	67	Mar. 11
Ladies Must Love	June Knight - Neil Hamilton - Mary Carlisle-George E. Stone	Sept. 25	70	Sept. 9
Love, Honor and Oh, Baby!	Summerville-Pitts	Oct. 16	63	Nov. 11
Moonlight and Pretzels	Mary Brian-Leo Carrillo	Aug. 5	84	Sept. 2
Only Yesterday	John Boles-Margaret Sullavan-Benita Hume-Billie Burke	Nov. 6	105	
Rebel, The	Vilma Banky-Luis Trenker	June 15	75	July 1
S. O. S. Iceberg	Rod La Roque-Gibson Gowland	Oct. 23	70	Sept. 23
Saturday's Millions	Robert Young-Leila Hyams	Oct. 9	72	Sept. 23
Secret of the Blue Room, The	Lionel Atwill-Paul Lukas-Gloria Stuart-Onslow Stevens	July 20	65½	Sept. 23
Strawberry Roan	Ken Maynard-Ruth Hall	Oct. 28	60	Sept. 30
Trail Drive, The	Ken Maynard-Cecilia Parker	Sept. 4	60	

Coming Feature Attractions

Beloved	John Boles-Gloria Stuart			
Bombay Mail	Edmund Lowe-Onslow Stevens-Shirley Grey	Dec. 25		
By Candlelight	Elissa Landi-Paul Lukas	Dec. 11		
Counsellor-at-Law	John Barrymore-Bebe Daniels	Dec. 4	78	
Cross Country Cruise	Lew Ayres - Alice White - June Knight			
Gun Justice	Ken Maynard-Cecelia Parker	Dec. 18		
I Like It That Way	Gloria Stuart-Roger Pryor			
Madame Spy	Fay Wray-Nils Asther	Jan. 1,'34		
Midnight	O. P. Heggie-Sidney Fox			
Myrt and Marge	Myrtle Dale - Donna Damerell - Ted Healy	Dec. 18	68	Sept. 9
Poor Rich, The	Edna May Oliver-Edward Everett Horton			
Song for You, A	Marian Nixon-Jan Kiepura			
Special Investigator	Wynne Gibson-Onslow Stevens-Alan Dinehart			
Two Clucks	Summerville-Pitts			
Wheels of Destiny	Ken Maynard			

WARNER BROS.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Baby Face	Barbara Stanwyck	July 1	74	Apr. 1
Captured!	Leslie Howard-Doug. Fairbanks, Jr.-Paul Lukas	Aug. 19	72	June 24
College Coach	Dick Powell-Pat O'Brien-Ann Dvorak-Lyle Talbot	Nov. 4	75	Nov. 18
Ever in My Heart	Barbara Stanwyck	Oct. 28	68	Oct. 21
Footlight Parade	James Cagney - Joan Blondell - Ruby Keeler - Dick Powell - Guy Kibbee	Oct. 21	102	Oct. 7
Gold Diggers of 1933	Warren William-Joan Blondell-Aline MacMahon-Ruby Keeler-Dick Powell	Sept. 2	90	May 27
Kennel Murder Case	William Powell-Mary Astor	Oct. 28	73	Nov. 4
Life of Jimmy Dolan, The	D. Fairbanks, Jr.-Loretta Young	June 3	70	June 24
Man from Monterey, The	John Wayne-Ruth Hall	July 15	57	Aug. 26
Mary Stevens, M.D.	Kay Francis	July 22	72	Aug. 12
Mayor of Hell, The	James Cagney	June 24	80	May 20
Narrow Corner, The	Douglas Fairbanks, Jr.	July 8	71	July 22
Private Detective 62	William Powell	June 10	67	July 15
Silk Express	Neil Hamilton-Sheila Terry	June 10	63	June 10
Voltaire	George Arliss-Doris Kenyon	Aug. 5	70	June 24

Coming Feature Attractions

As the Earth Turns	Jean Muir-Donald Woods			
Disraeli (Reissue)	George Arliss	Dec. 16	89	Dec. 14,'29
Easy to Love	Adolphe Menjou - Mary Astor - Genevieve Tobin			
Fashion Plate, The	William Powell-Bette Davis			
From Headquarters	Geo. Brent-M. Lindsay	Dec. 2	65	
Hell's Bells	Joan Blondell-Pat O'Brien			
Hi, Nellie!	Paul Muni			
House on 56th Street, The	Kay Francis - Ricardo Cortez - Gene Raymond	Dec. 23		
Lady Killer	James Cagney	Dec. 9	73	

WORLD WIDE

[Distributed through Fox Films]

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Lone Avenger, The	Ken Maynard	May 14	61	Aug. 19
Study in Scarlet, A	Reginald Owen-June Clyde	May 14	72	June 10

OTHER PRODUCT (FOREIGN)

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Big Attraction, The	Richard Tauber	Bavaria Film	July 22	89	July 29
Cadet, The	Frans Fiedler	Film Exchange		80	Apr. 8
Counsel's Opinion	Henry Kendall	London Film		71	Apr. 22
Don Quixote	Feodor Challapin-George Robey	British-United Artists			July 8
Dream of Schoenbrunn	Martha Eggerth	Europa Film	May 31	78	June 10
Girl from Maxim's, The	Frances Day	London Film			Oct. 14
Golden Goal, The	Richard Tauber	Bavaria Film	June 17	85	July 8
Hawleys of High Street	Leslie Fuller	British Int'l		68	July 8
I Lived with You	Ivor Novello - Ursula Jeans	Gaumont-British			Aug. 12
Just My Luck	Ralph Lynn	British and Dominions		80	May 20
Maid of the Mountains, The	Harry Welchman-Nancy Brown	British Int'l		80	Apr. 22
Men of Tomorrow	Maurice Braddell	Paramount-London Film		80	Apr. 15
Money for Speed	John Loder - Ida Lupino - Cyril McLaglen	British-United Artists		67	July 15
Morgenrot (Dawn)	Else Knott - Rudolf Forster	Protex	May 15	85	May 27
Never Trust a Woman	Richard Tauber	Bavaria Film	Oct.	90	
Only Girl, The	Lilian Harvey-Chas. Boyer	Gaumont-Ufa		95	Aug. 12
Prince of Arcadia	Carl Brisson	Gaumont-British		80	Oct. 28
Private Wives	Claude Allister-Betty Astell	Britsh Lion			
Radio Parade		British Int'l		70	May 13
Song You Gave Me, The	Bebe Daniels-Victor Varconi	British Int'l		84	Oct. 21
Wedding Rehearsal	Roland Young	London Film			

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1933 unless otherwise stated]

COLUMBIA

Title	Rel. Date	Min.
KRAZY KAT KARTOONS		
Antique Antics		1 rl..
Broadway Malady	Apr. 18	1 rl..
House Cleaning		1 rl..
Krazy Spooks		1 rl..
Out of the Ether	Sept. 5	7½..
Russian Dressing	May 1	
Stage Krazy		1 rl..
Whack's Museum		1 rl..
LAMBS GAMBOLS		
Hear 'Em and Weep		2 rls.
Poor Fish, The	Apr. 27	2 rls.
LAUGHING WITH MEDBURY		
1—In Morocco	Sept. 29	1 rl..
2—In the Orient		1 rl..
MARCH OF THE YEARS		
No. 1—"Boss" Tweed	Sept. 22	9½..
No. 2	Oct. 6	
No. 3—Famous Crippen Case	Oct. 20	
No. 4—Commander Perry Opens Japan	Oct. 24	
MICKEY McGUIRE COMEDIES		
1—Mickey's Touchdown	Oct. 14	18....
2—Mickey's Tent Show		18....
3—Mickey's Covered Wagon		
SCRAPPY CARTOONS		
False Alarm		1 rl..
Hollywood Babes		
Match Kid, The	May 9	1 rl..
Movie Struck	Sept. 8	7½..
Sandman Tales	Oct. 6	1 rl..
Technoracket	May 20	1 rl..
World's Affair, The	June 5	1 rl..
MINUTE MYSTERIES		
No. 1	Oct. 13	1 rl..
No. 2		1 rl..
MUSICALS		
No. 1—Roamin' Through the Roses Art Jarrett		
No. 2—Um-Pa Jack Osterman		
No. 3—Hold Your Temper		
GEO. SIDNEY AND CHAS. MURRAY		
Radio-dough (Tent.)		2 rls
SMITH AND DALE		
Hot Daze	Oct. 20	2 rls.
SUNRISE COMEDIES		
Brother, Could You Spare a Million? Ken Murray	Sept. 13	
Entertainer, The Will Mahoney	Oct. 4	20....
Say It Isn't So Richey Craig, Jr.	June 29	19....
WORLD OF SPORT		
All's Wet That Ends Wet	May 5	1 rl..
Champions	May 5	1 rl..
Flying Gloves	Aug. 18	
Hook and Line	July 28	
In the Good Old Winter Time	June 17	1 rl..
We Want a Touchdown	Oct. 23	1 rl..
What the Scotch Started	Oct. 6	
Who Said the Weaker Sex?	Sept. 8	9....

EDUCATIONAL

[Distributed through Fox Films]

Title	Rel. Date	Min.
ANDY CLYDE COMEDIES		
Big Squeal, The	July 9	18....
Dora's Dunking Doughnuts	Sept. 1	20....
Easy Mark Anthony		
Feeling Rosy	Apr. 30	21....
Frozen Assets	Nov. 17	
His Weak Moment	Oct. 13	
Loose Relations	June 11	20....
AS A DOG THINKS		
Walking the Dog	Sept. 29	
You and I and the Gatepost	Aug. 25	
BABY BURLESKS		
Kin 'N Africa	Oct. 6	
Kid 'N Hollywood	May 14	11....
Kid's Last Fight, The	Apr. 23	11....
Polly Tix in Washington	June 4	
War Babies	Sept. 18	
BATTLE FOR LIFE		
Beneath Our Feet	June 25	9....
Sea, The	May 7	9....
BRAY'S NATURGRAPHS		
Giants of the North	June 4	7....
Pirates of the Deep	May 7	9....
Wild Life at Home	June 18	1 rl..
BROADWAY GOSSIP		
No. 5	Apr. 30	11....
No. 6	June 18	
CAMERA ADVENTURES		
Cougar's Mistake, The	May 28	9....
CORONET COMEDIES		
Git Along Little Wife	Nov. 3	
Good Bad Man, The	Dec. 8	
DO YOU REMEMBER?		
Highlights of the Past	Apr. 9	8....
Old-Fashioned Newsreel, An	July 2	
FROLICS OF YOUTH		
Merrily Yours	Oct. 6	
What's To Do	Nov. 24	
HODGE-PODGE		
Any Way to Get There	July 16	9....
Capers in Clay	July 30	
Out of the Ordinary	May 28	
Sawdust Sidelights	June 4	10....
MERMAID COMEDIES (Harry Langdon)		
Knight Duty	May 7	22....
Hooks and Jabs	Aug. 25	
Leave It to Dad	Oct. 20	
Pop's Pal	Dec. 22	
Stage Hand, The	Sept. 8	
Tied for Life	July 2	18....
MORAN AND MACK COMEDIES		
A Pair of Socks	May 14	20....
Blue Blackbirds	Aug. 18	
Farmers' Fatal Folly	Sept. 15	18....
Hot Hoofs	June 18	
MUSICAL COMEDIES		
Million Dollar Melody	Oct. 27	
Poppin' the Cork	Dec. 15	
ROMANTIC JOURNEYS		
Across the Sea	Oct. 20	
Canyon of Romance	Dec. 8	
Enchanted Trail	Sept. 22	
SONG HIT STORIES		
Last Dogie, The	Nov. 17	
Manhattan Lullaby Helen Morgan	Nov. 24	
Slow Poke Stepin Fetchit	Sept. 22	1 rl..
SPIRIT OF THE CAMPUS (Reinald Werrenrath)		
Georgia Tech	May 7	9....
McGill	May 28	9....
STAR COMEDY SPECIALS		
Mr. Adam	Nov. 17	
TERRY-TOONS		
Banker's Daughter, The	June 25	6....
Beanstalk Jack	Oct. 20	6....
Cinderella	May 28	6....
Fanny in the Lion's Den	July 23	6....
Fanny's Wedding Day	Sept. 22	
Grand Uproar	Aug. 25	
Gypsy Fiddler, A	Oct. 6	6....
Holland Days	Jan. 12,'34	6....
Hypnotic Eyes	Aug.	
In Venice	Dec. 15	6....
King Zilch	June 11	6....
Little Boy Blue	Nov. 30	6....
Oh! Susanna	Apr. 2	6....
Oil Can Mystery, The	July 9	6....
Pick-necking	Sept. 8	
Pirate Ship	Apr. 30	6....
Robinson Crusoe	Nov. 17	6....
Romeo and Juliet	Apr. 16	6....
Sunny South, The	Dec. 29	6....
Tale of a Shirt, The	Feb. 19	6....
Three Bears, The	Jan. 26,'34	6....
Tropical Fish	May 14	6....
Village Blacksmith, The	Nov. 3	6....
THREE-REEL SPECIAL		
Krakatoa	Apr. 23	23....
TOM HOWARD COMEDIES		
Aces Wild	July 9	10....
Divorce Sweets	Nov. 30	
Honesty Pays, But Not Much	June 4	
Mouse Trapper, The	Sept. 11	
Static	Sept. 29	2 rls.
TORCHY COMEDIES (Ray Cooke)		
Torchy's Loud Speaker	June 25	20....
Torchy Turns Turtle	Apr. 23	21....
Trying Out Torchy	July 23	18....
TREASURE CHEST		
Shorts	Nov. 3	
Song of Vienna	Nov. 10	
Your Life Is in Your Hands	Sept. 22	
VANITY COMEDIES		
Techno-crazy Monty Collins-Billy Bevan	Apr. 23	19....

FOX FILMS

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Following the Hersel	Sept. 1	
Motor Mania!	Sept. 29	
Conquest of the Air!		
Scouring the Seven Seas!		9....
Answering the Riot Call!		9....
Filming the Fashions		
MAGIC CARPET SERIES		
Down from Vesuvius	Apr. 15	
Broadway by Day	Apr. 2	
Sampans and Shadows	Apr. 9	
Mississippi Showboats		
Boardwalks of New York		
Pagodas of Peiping	Aug. 18	
Shades of Cairo	Aug. 25	
The Desert Patrol	Sept. 1	10....
Outposts of France	Sept. 15	
Glimpses of Greece	Sept. 29	
Playground of Pan	Oct. 13	
The Island of Malta		
Elephant Trails	Oct. 27	
MOVIE TINTYPE SERIES		
Where Is My Wandering Boy?	Aug. 18	
For the Man She Loved	Sept. 8	
Slander's Tongue	Oct. 6	
Twin Dukes and a Duchess	Oct. 27	
The Great Train Robbery		
A Moment of Madness		
Helen of the Chorus		
The Extravagant Wife		
The Girl from the Country		
Emma's Dilemma		
The Heart of Valeska		
Love's Old Sweet Song		
SPECIAL SUBJECT		
Aniakchak	Aug. 18	28....

MASTER ART PRODUCTS

Title	Rel. Date	Min.
EDWIN C. HILL SERIES		
1. Human Side of the News		10....
2. Human Side of the News		10....
MELODY MAKERS		
Sammy Fain — With Eton Boys, N. Brokenshire and Evelyn Hoey		7....
Cliff Friend—With Peggy Healy, Jack Fulton and Pickens Sisters		9....
Benny Davis — With Roy Atwell, Charles Carlisle, Martha Ray and Jackie Green		8....
Gus Edwards—With Ralph Kirbery, Four Minute Men and John S. Young		9....
Stephen Foster—With John Hundley, Nancy McCord and Kelvin Keech		10....
Fields and McHugh—With Jack Osterman and Pickens Sisters		9...
Carrie Jacobs Bond—With Edwin C. Hill, Ralph Kirbery and Lew White		
ORGANLOGUES		
Songs of the Hills		6....
Radio Rubes		
Sally		7....
Singin' Sam-Don Wallace		
Night of Romance		7....
Donald Novis-Ann Leaf-John Young		
Tongue Twisters		7....
Irving Kaufman-Lew White		
Ship of Dreams		7....
Ralph Kirbery-Lew White-Kelvin Keech		
Melody on Parade		7....
Irving Kaufman-Lew White		
Home Again		8....
Nick Lucas-Lew White-Kelvin Keech		
Tintypes		6....
Irving Kaufman-Lew White		
Oriental Phantasy		8....
Charles Carlile-Lew White-Kelvin Keech		
Organ Festival		9....
Lew White-Ann Leaf-Dick Liebert-Jesse Crawford		
Melody Tour		8....
Sylvia Froos-Dick Liebert-John S. Young		
Organlogue-ing the Hits		8....
Nick Lucas-Lew White-Herbert Rawlinson		
Songs of Nations Carlile-Rawlinson-White		
PET SUPERSTITIONS		
I. Spilled Salt Phyllis Barry-George Lewis-J. Carrol Naish		10....

METRO-GOLDWYN-MAYER

Title	Rel. Date	Min.
ALL-STAR SERIES		
Crook's Tour		18....
Yeast Is West		
CHARLEY CHASE		
Arabian Tights	June 3	20....
His Silent Racket	Apr. 29	19....
Luncheon at Twelve		21....
Midsummer Mush		21....
Sherman Said It	Sept. 2	17....
COLORTONE MUSICAL REVUES		
Beer and Pretzels		20....
Hello, Pop!		17....
Nertsery Rhymes	Aug. 26	
Plane Nuts		20....
Rhapsody in Brew		20....
FITZPATRICK TRAVEL TALKS		
Daughters of the Sea	Apr. 8	9....
Dutch Guiana, Land of Djuka		10....
Fiji and Samoa	May 20	8....
New Zealand		9....
Over the Seas to Borneo	Apr. 29	9....
Papua and Kalabahai	June 10	9....
Scotland the Bonnie		9....
FLIP, THE FROG		
Bulleney		8....
Chinaman's Chance		8....
Paleface		8....
Soda Squirt		7....
Techno-cracked		8....
LAUREL & HARDY		
Busy Bodies		20....
Dirty Work		20....
Me An' My Pal	Apr. 22	21....
ODDITIES		
Fine Feathers		9....
Handlebars		9....
Happy Warriors		9....
Menu	Aug. 26	11....
OUR GANG		
Bedtime Worries	Sept. 9	21....
Kid from Borneo, The	Apr. 15	19....
Mush and Milk	May 27	18....
Wild Poses		19....
TODD-KELLY		
Backs to Nature		20....
Bargain of the Century	Apr. 8	20....
Beauty and the Bus	Sept. 16	
One Track Minds	May 20	
SPECIAL		
Inflation		11....
Roosevelt, the Man of the Hour	Apr. 8	18....
SPORT CHAMPIONS		
Auto Racing	Apr. 1	
Throttle Pushers	Apr. 1	9....
TAXI BOYS		
Call Her Sausage	May 13	19....
Rummy, The	June 10	18....
Taxi Barons	Apr. 1	19....
Thundering Taxis	June 24	16....
WILLIE WHOPPER		
Play Ball		7....

PARAMOUNT

Title	Rel. Date	Min.
HEADLINERS		
A Bundle of Blues Duke Ellington	Sept. 1	10....
Captain Henry's Radio Show Lanny Ross-Annette Hanshaw - Don Voorhees	Aug. 11	11....
The Little Broadcast Donald Novis - Arthur Tracy - Mills Bros. - Vincent Lopez-Roy Atwill	Oct. 27	11....
Rumba Rhythm Vincent Lopez	Sept. 29	8....
HOLLYWOOD ON PARADE		
No. 9	Apr. 7	10....
No. 10	May 5	10....
No. 11	June 2	10....
No. 12	June 30	10....
No. 13	July 28	10....
HOLLYWOOD ON PARADE—NEW SERIES		
No. 1	Aug. 18	11....
No. 2	Sept. 8	11....
No. 3	Oct. 13	11....
No. 4	Nov. 10	11....
No. 5	Dec. 8	11....
ONE REEL ACTS		
Detective Tom Howard of the Suicide Squad Tom Howard	June 9	11....
Jazz a La Cuba Don Asplazu	July 7	10....
Moonlight Fantasy Vincent Lopez	Apr. 14	8....
Walking the Baby Burns and Allen	May 12	11....
PARAMOUNT PICTORIAL		
No. 10—Birth of the Year — Laboratory Sleuth — Three X Sisters	Apr. 21	10....
No. 11—Dr. Roy Chapman Andrews - Ward Wilson - Danbury Fair	May 19	10....
No. 12—Treasure Hunt — Wings of Summer—Putting One Over with Lillian Roth	June 16	10....
No. 13—Tableaux in Wax — Bird Sanctuary — Song Makers of America	July 14	10....
PARAMOUNT PICTORIAL—NEW SERIES		
No. 1 — Just a Little Dressing — The Reck Garden—Irving Mills	Aug. 11	10....
No. 2—On the Trail of the Salmon—Treeing Out the Champion—Johnny Green	Sept. 8	10....
No. 3—Dr. Roy Chapman Andrews — September Morn—Harry Armstrong	Oct. 6	10....
No. 4—Let's Go Crabbing —Manhattan Nocturne—Irvin S. Cobb	Nov. 3	10....
No. 5—	Dec. 1	10....
POPEYE THE SAILOR		
Blow Me Down	Oct. 27	7....
I Eats My Spinach	Nov. 17	7....
I Yam What I Yam	Sept. 20	7....
Seasin's Greetinks	Dec. 8	7....
SCREEN SONGS		
"Bolleck"	June 9	7....
Watson Sisters		
Boo, Boo, Theme Song	Oct. 13	7....
Down by the Old Mill Stream Funny Boners	July 21	7....
I Like Mountain Music Eton Boys	Nov. 10	7....
Peanut Vender, The Armida	Apr. 28	7....
Popular Melodies Arthur Jarrett	Apr. 7	7....
Sing, Babies, Sing Baby Rose Marie		7....
Sing, Sisters, Sing Three X Sisters	June 3	7....
Song Shopping Ethel Merman	May 19	7....
Stoopnocracy	Aug. 18	7....
Stoopnagle and Budd		
When Yuba Plays the Rumba on the Tuba Mills Bros.	Sept. 15	7....
SCREEN SOUVENIRS		
No. 10	Apr. 14	10....
No. 11	May 12	10....
No. 12	June 9	10....
No. 13	July 7	10....
SCREEN SOUVENIRS—NEW SERIES		
No. 1	Aug. 25	10....
No. 2	Sept. 22	10....
No. 3	Oct. 20	10....
No. 4	Nov. 17	10....
No. 5	Dec. 15	10....
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
GRANTLAND RICE SPORTLIGHTS		
What Makes a Champion	Aug. 4	11....
Sporting Melodies	Aug. 25	10....
Water Lure	Sept. 22	10....
The March of the Champions	Oct. 20	11....
Kennel Kings	Nov. 24	1 rl..
SPORTS EYE VIEW		
Aggravatin' Bear, The	Apr. 28	10....
Balance	June 23	10....
Jabs and Jolts	May 26	10....
Over the Jumps	July 21	10....
Straight Shooters	July 21	11....
TALKARTOONS		
Betty Boop's Big Boss	June 2	7....
Betty Boop's Birthday Party	Apr. 21	7....
Betty Boop's Hallowe'en Party	Nov. 3	7....
Betty Boop's May Party	May 12	7....
I Heard Don Redmond	Sept. 1	7....
Morning, Noon and Night Rubinoff	Oct. 6	7....
Mother Goose Land	June 23	7....
Old Man of the Mountains Cab Calloway	Aug. 4	7....
Parade of Wooden Soldiers	Dec. 1	1 rl..
Popeye, the Sailor	July 7	7....
TWO-REEL COMEDIES		
Barber, The W. C. Fields	July 28	21....
Big Fibber, The Sennett Star	July 14	20....
Cold Turkey Joseph Cawthorne	Dec. 1	2 rls.
Daddy Knows Best Walter Catlett	June 16	22....
Dream Stuff Sennett Star	May 12	20....
Ducky Dear Sidney Toler	Sept. 1	19....
Husband's Reunion Sennett Star	July 7	19....
Knockout Kisses Sennett Star	June 23	19....
Marriage Humor Harry Langdon	Aug. 18	19....
Meet the Champ Eugene Pallette-Walter Catlett	Aug. 4	21....
On Ice Harry Langdon	Oct. 6	21....
One Awful Night Pallette-Catlett	Oct. 20	21....
Pharmacist, The Sennett Star	Apr. 21	20....
Roadhouse Queen Sennett Star	May 26	20....
Sailors, Beware Catlett-Pallette	Sept. 15	18....
See You Tonight Sennett Star	June 2	21....
Sweet Cookie Sennett Star	Apr. 14	18....

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Three Little Swigs	Nov. 10	20
Leon Errol		
Uncle Jake	May 5	19
Sennett Star		

PRINCIPAL

Title	Rel. Date	Min.
Among the Maoris	Aug. 1	7
Circle of Life of the Ant Lion, The	Feb. 4,'34	7
City of Contrasts	Oct. 25	19
Cuba	Sept. 27	21
Enough Rope	July 1	9
Farmer's Friend, The	Oct. 4	7
From Cocoon to Butterfly	Jan. 7,'34	7
Her Majesty, the Queen Bee	Dec. 1	6
High Spots of New York	June 1	11
Insect Clowns	Mar. 4,'34	7
Kick-Off, The	Oct. 11	27
Masked Raider, The	Sept. 1	20
News Laugh No. 1	Oct. 18	7
News Laugh No. 2	Nov. 15	7
News Laugh No. 3	Dec. 17	7
News Laugh No. 4	Jan. 21,'34	7
News Laugh No. 5	Feb. 18,'34	7
News Laugh No. 6	Mar. 18,'34	7
Queen of the Underworld	Nov. 1	7
Voodoo	May 2	36
Walpi	May 15	9
Wonders of the Tropics	Dec. 13	32

RKO-RADIO PICTURES

Title	Rel. Date	Min.
BLONDE and RED HEADS SERIES		
Flirting in the Park	Aug. 18	20
CHARLIE CHAPLIN SERIES (Re-Issues)		
The Count	Nov. 17	
The Cure	Aug. 19	20
The Fireman	Aug. 28	21
CLARK & McCULLOUGH SERIES		
Druggist's Dilemma, The	May 5	17
Fits in a Fiddle	Oct. 20	14½
Gay Nighties, The	June 23	20
Iceman's Ball, The	Aug. 13	20
Kicking the Crown Around	Aug. 4	19
Snug in a Jug	Nov. 2	20
CUBBY THE BEAR CARTOONS		
Cubby's Picnic	Oct. 6	7
World Flight		7
GRIBBON-KENNEDY COMEDIES		
How Comedies Are Born	Sept. 8	19
Shakespeare with Tin Ears	June 30	18½
Thrown Out of Joint	May 12	21
HEADLINER SERIES		
No. 4—She Outdone Him	July 21	
No. 5—Preferred List	Oct. 6	20
MASQUERS COMEDIES		
Abroad in Old Kentucky	Sept. 9	20
Lost in the Limehouse	Apr. 7	20½
Moonshiner's Daughter, The	May 19	20
Stolen by Gypsies, or Beer and Bicycles	July 14	21
MICKEY McGUIRE SERIES		
Mickey's Big Broadcast		
Mickey's Disguise	July 28	
Mickey's Race	Apr. 14	18
MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)		
Good Housewrecking	June 16	20
Merchant of Menace, The	Apr. 21	19½
Quiet Please	Aug. 11	20½
What Fur?	Nov. 3	21
MUSICOMEDIES SERIES (Ruth Etting)		
Knee Deep in Music	Sept. 22	21½
MY BRIDGE EXPERIENCES (Ely Culbertson)		
Forced Response, A	Sept. 15	17
Murder at the Bridge Table	Sept. 1	21
Society Cheaters	Sept. 29	
What Not to Do in Bridge	Oct. 13	15
Trans-Atlantic Bridge Tricks	Oct. 27	21
Three Knaves and a Queen	Nov. 10	
PATHE NEWS		
Released twice a week		
PATHE REVIEW		
Released once a month		
SOGLOW'S "THE KING" CARTOONS		
The Fatal Note	Sept. 29	7
Marching Along	Oct. 27	27
SPECIALS		
So This Is Harris	Jan. 19,'34	28
TOM AND JERRY SERIES		
Hook and Ladder Hokum	Apr. 28	7
In the Park	May 26	8
Phantom Rocket	July 21	1 rl.
Puzzled Pals		7

STATE RIGHTS

Title	Rel. Date	Min.
AMKINO		
A Day in Moscow		26
Killing to Live		17
Kino Displays		10
AUDIO PRODUCTIONS		
Butterfly		10
Seed Dispersal		10
BEVERLY HILLS PICTURES		
Cocoon Capers		
Flame of the Pacific		23
Terrors of the Amazon		29
CAESAR FILMS		
Venezuana		1 rl.
FIRST DIVISION		
Delhi		10
My Side of the Story	Sept. 22	10
David L. Hutton		
Strange Case of Tom Meeney	July 21	23
IDEAL		
Canal Gypsies		9
Evolution		28
Goofy Games		8
Mystic East, The		10
Next War, The		26
We're on Our Way		9
INDUSTRIAL		
The Silent Enemy		30
INVISIBLE		
Snowman		10

Title	Rel. Date	Min.
RESOLUTE		
Itchy Scratchy		3 rls.
MARY WARNER		
Berlin: Its Sports and Recreation		8
Berlin: Rhythm of a Metropolis		8
Glimpses of Germany		8
Green Heart of Germany, The		20
Springtime on the Rhine		7
The Mosel		8
Trier, Oldest City in Germany		6
Vintagers' Festival in the Palatinate		10
Winter in the Bavarian Alps		1 rl.
Young Germany Goes Ski-ing		1 rl.
P. A. POWERS		
Jack and the Beanstalk		6

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
9. The Mad Doctor	Jan. 20	6
10. Mickey's Pal Pluto	Feb. 10	7
11. The Mellerdrammer	Mar. 3	6
12. Ye Olden Days	Mar. 24	7
13. The Mail Pilot	June 5	7
14. Mickey's Mechanical Man	June 9	6
15. Mickey's Gala Premiere	June 30	7
16. Puppy Love	Aug. 14	
17. Steeple Chase	Sept. 1	7
18. The Pet Shop	Sept. 22	
(NEW SERIES)		
1. Mickey and the Giant		
2. Mickey Shanghaied		
3. Playful Pluto		
SILLY SYMPHONIES		
6. Babes in the Wood	Dec. 2,'32	8
7. Santa's Workshop	Dec. 30,'32	7
8. Birds in the Spring	Dec. 30,'32	7
9. Father Noah's Ark	Jan. 27	8
10. Three Little Pigs	May 26	8
11. Old King Cole	July 27	8
12. Lullaby Land	Aug. 18	7
13. Pied Piper	Oct. 6	7
(NEW SERIES)		
1. The China Shop		
2. The Night Before Christmas		

UNIVERSAL

Title	Rel. Date	Min.
GOOFYTONE NEWS		
No. 1	Aug. 28	8
No. 2	Oct. 1	10
OSWALD CARTOONS		
Beau Best	May 22	1 rl.
Chicken Reel	Dec. 18	1 rl.
Confidence	July 31	7
Five and Dime	Sept. 18	8
Going to Blazes	Apr. 10	1 rl.
Ham and Eggs	June 19	6
In the Zoo	Nov. 6	7
Merry Old Soul	Nov. 27	1 rl.
Ocean Hop (Reissue)	Apr. 24	1 rl.
Parking Space	Dec. 4	1 rl.
POOCH CARTOONS		
Hot and Cold	Aug. 14	1 rl.
King Klunk	Sept. 4	9
Nature's Workshop	June 5	8
Pin Feathers	July 3	9
She Done Him Right	Oct. 9	7
RADIO STAR REELS		
My Pal the Prince	Apr. 17	2 rls.
Morton Downey—No. 4		
Beauty on Broadway	May 15	2 rls.
Walter Winchell—No. 2		
The Old Timers		21
Louis Sobol No. 3		
Peeping Tom	Sept. 20	17
Louis Sobol—No. 4		
Boswell Sisters, The	Dec. 6	2 rls.
SPECIALS		
Your Technocracy and Mine	Apr. 15	1 rl.
World's Greatest Thrills	Aug. 18	19
STRANGE AS IT SEEMS SERIES		
No. 28—Novelty	Apr. 17	8½
No. 29—Novelty	May 29	8
No. 30—Novelty	May 29	1 rl.
No. 31—Novelty	Aug. 7	9
No. 32—Novelty	Sept. 4	1 rl.
No. 33—Novelty	Oct. 9	9
No. 34—Novelty	Nov. 20	1 rl.
No. 35—Novelty	Dec. 25	1 rl.
UNIVERSAL COMEDIES (1932-33 SEASON)		
A Quiet Night	May 31	21
Bert Roach		
All at Sea	Sept. 20	21
(Mentone No. 2)		
Big Benefit, The	Oct. 11	21
(Mentone No. 3)		
Big Casino, The	Nov. 29	2 rls.
(Mentone No. 4)		
Gleason's New Deal	July 12	20
James Gleason		
His First Case	June 14	20
Vince Barnett		
Meeting Mazie	Dec. 20	2 rls.
Sterling Halloway		
Mister Mugg	May 10	21
James Gleason		
Mountain Music		2 rls.
Louise Fazenda		
Not the Marrying Kind	Nov. 22	2 rls.
Sterling Halloway		
On the Air and Off	Sept. 6	19
(Mentone No. 1)		
Open Sesame	Oct. 25	20
Henry Armetta		
Out of Gas	Nov. 8	2 rls.
Louise Fazenda		
Pie for Two	Dec. 13	2 rls.
James Gleason		
Pick Me Up	Apr. 5	19
Marie Prevost		
Room Mates	Apr. 19	20
Frank Albertson		
Stung Again	Oct. 18	18
Louise Fazenda		
Supper at Six	Dec. 27	2 rls.
(Mentone No. 5)		
Warren Doane Brevity	Aug. 9	19
Where's Elmer?		2 rls.
Vince Barnett		

VITAPHONE SHORTS

Title	Rel. Date	Min.
BIG V COMEDIES		
No. 11—How've You Been?	June 24	
Roscoe (Fatty) Arbuckle		
No. 12—An Idle Roomer		20
Jack Haley		
No. 13—Nothing But the Tooth	Aug. 19	19
Jack Haley		
BIG V COMEDIES (New Series)		
No. 1—Close Relations		
Roscoe (Fatty) Arbuckle		
No. 2—Salt Water Daffy		21
Jack Haley		
No. 3—Gobs of Fun		
George Givot-Charles Judels		
No. 4—Turkey in the Raw		20
Gus Shy		
No. 5—In the Dough		
Roscoe (Fatty) Arbuckle		
No. 6—Here Comes Flossie		
Ben Blue		
No. 7—Tomalio		
Roscoe (Fatty) Arbuckle		
No. 8—How D'Ya Like That?		18
George Givot-Charles Judels		
BROADWAY BREVITIES		
No. 8—Sky Symphony	June 3	
Stoopnagle & Budd		
No. 9—Poor Little Rich Boy	Dec. 24,'32	18
Phil Baker		
No. 10—Hey, Hey, Westerner	Dec. 31,'32	17
Technicolor Musical		
No. 11—That Goes Double	July 29	
Russ Columbo		
No. 12—Bygones	Jan. 14	18
Ruth Etting		
No. 13—Pleasure Island	Feb. 25	18
Technicolor Musical		
No. 14—Yours Sincerely	Mar. 11	19
Lanny Ross		
No. 15—Speaking of Operations	Jan. 28	18
Pick & Pat		
No. 16—Northern Exposure	Apr. 8	18
Technicolor Musical		
No. 17—Nothing Ever Happens	Mar. 25	18
Musical		
No. 18—World's Champ	July 11	
Jack Dempsey		
No. 19—The Way of All Freshmen	Apr. 22	
Hal Leroy-Mitzi Mayfair		
No. 20—Along Came Ruth	May 6	
Ruth Etting		
No. 21—Fifi	May 20	21
V. Segal-Chas. Judels		
No. 22—The Double-Crossing of Columbus	July 15	19
Charles Judels		
No. 23—Pie a la Mode	June 19	
No. 24—Crashing the Gate	July 1	
Ruth Etting-Roy Atwell		
No. 25—20,000 Cheers for the Chain Gang	Aug. 12	19
Jerry Bergen-The Rollickers-Picken Sisters		
No. 26—The "No" Man	Aug. 26	19
Hugh O'Connell-Anne Greenway		
BROADWAY BREVITIES (New Series)		
No. 1—Use Your Imagination		18
Hal LeRoy-Mitzi Mayfair		
No. 2—Rufus Jones for President		20
Ethel Waters		
No. 3—Seasoned Greetings		20
Lita Grey Chaplin		
No. 4—Paul Revere, Jr.		21
Gus Shy-Janet Reade		
No. 5—Operator's Opera		21
Donald Novis-Dawn O'Day-Eton Boys		
No. 6—'Tis Spring		20
Patricia Ellis-Allen Jenkins		
No 7—Yeast Is Yeast		
Tom Patricola		
No. 8—The Mild West		
Janet Reade-Olive Borden		
No. 9—Girl Trouble		
Mitchell and Durante		
HOW TO BREAK 90 BOBBY JONES		
No. 1—The Grip	May 15	9
No. 2—Position and Back Swing	June 10	
No. 3—Hip Action	June 24	
No. 4—Down Swing	July 8	
No. 5—Impact	July 15	
No. 6—Fine Points	Aug. 5	10
LOONEY TUNES		
No. 1—Ride Him, Bosko		7
No. 2—Bosko the Drawback		7
No. 3—Bosko's Dizzy Date		7
No. 4—Bosko's Woodland Daze		7
No. 5—Bosko In Dutch		7
No. 6—Bosko In Person		7
No. 7—Bosko the Speed King		
No. 8—Bosko's Knight Mare		
No. 9—Bosko the Sheep-Herder		6
No. 10—Beau Bosko		7
No. 11—Bosko's Mechanical Man		
No. 12—Bosko the Musketeer		7
No. 13—Bosko's Picture Show		
LOONEY TUNES (New Series)		
No. 1—Buddy's Day Out		
No. 2—Buddy's Beer Garden		
MELODY MASTERS		
No. 1—Music to My Ears		10
Jack Denny and Band		
No. 2—Municipal Band Wagon		10
No. 3—Smash Your Baggage		19
Small's Paradise Band		
No. 4—The Lease Breakers		9
Aunt Jemima		
No. 5—The Yacht Party		9
Roger Wolfe Kahn's Band		
No. 6—Hot Competition		10
The Continentals-Barris-Whiteman-Ted Husing		
No. 7—Abe Lyman and Band		10
No. 8—"How's Tricks?"		
Jean Sargent-George Owen and Gang		
No. 9—That's the Spirit		10
Noble Sissle and Band		
No. 10—The Alma Martyr		9
Fred Waring and His Pennsylvanians		
No. 11—The Name Is Familiar		
Leon Belasco and Band		
No. 12—The Audition		20
Hannah Williams-Phil Emerton's Band		
No. 13—A Castilian Garden		9
Señor Del Pozo's Marimba Orchestra		
MELODY MASTERS (New Series)		
No. 1—Hot from Petrograd		10
Dave Apollon and Orchestra		
No. 2—Barber Shop Blues		9
Claude Hopkins and Band		
No. 3—Rubinoff and Band		10
No. 4—Eddie Duchin and Band		
No. 5—Borrah Minnevitch and His Harmonica Rascals		
No. 6—Jack Denny and Band		
No. 7—Mills Blue Rhythm Band		10
MERRY MELODIES		
No. 1—You're Too Careless with Your Kisses		8
No. 2—I Wish I Had Wings		7
No. 3—A Great Big Bunch of You		7
No. 4—Three's a Crowd		7
No. 5—Shanty Where Santa Claus Lives		7
No. 6—One Step Ahead of My Shadow		7
No. 7—Young and Healthy		7
No. 8—The Organ Grinder		7
No. 9—Wake Up the Gypsy in Me		7
No. 10—I Like Mountain Music		7
No. 11—Shuffle Off to Buffalo		7
No. 12—The Dish Ran Away with the Spoon		7
No. 13—We're in the Money		7
MERRY MELODIES (New Series)		
No. 1—Torch Song		
PEPPER POT		
No. 1—R'bling Round Radio Row No. 1		
No. 2—Nickelette		
No. 3—Contact		
No. 4—If I'm Elected		
No. 5—King Salmon		
No. 6—R'bling Round Radio Row No. 2		
No. 7—Babe O' Mine		
No. 8—Dangerous Occupations		
No. 9—Out of the Past		
No. 10—Love Thy Neighbor		
No. 11—R'bling Round Radio Row No. 3		
No. 12—A Whale of a Yarn		
No. 13—Africa Speaks—English		
No. 14—R'bling Round Radio Row No. 4		
No. 15—Sea Devils		
No. 16—Parades of Yesterday		
No. 17—Breakwater		
No. 18—Little White Lies		
No. 19—R'bling Round Radio Row No. 5		
No. 20—You're Killing Me		
No. 21—Inklings		
No. 22—R'bling Round Radio Row No. 6		
No. 23—Around the World in 8 Minutes		
No. 24—Fishermen's Holiday		
No. 25—Stuck, Stuck, Stucco		
No. 26—Seeing Samoa		
PEPPER POT (New Series)		
No. 1—Walter Donaldson		10
No. 2—Admission 5c		10
No. 3—Rock-A-Bye-Bye, with Dr. Rockwell		
No. 4—Laughs in the Law		
No. 5—Notre Dame Glee Club		
No. 6—Harry Warren		
No. 7—Easy Aces		
No. 8—Little Miss Michief		
No. 9—Movie Memories		
No. 10—The Tune Detective		
Sigmund Spaeth		
No. 11—Mississippi Suite		
No. 12—The Wrong Wrong Trail		
Block and Sully		
No. 13—Song Hits, with Roy Turk		
SPORT THRILLS SERIES TED HUSING		
No. 1—		
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SERIALS

(EACH SERIAL 12 EPISODES OF 2 RLS.)

Title	Rel. Date	Min.
MASCOT		
Fighting with Kit Carson	July 6	20 (each)
Johnny Mack Brown-Noah Beery		
Three Musketeers, The	Apr. 7	
John Wayne-Ruth Hall		
Whispering Shadow	Jan. 10	
Bela Lugosi-Karl Dane-Malcolm MacGregor		
Wolf Dog, The	Sept. 30	
Rin Tin Tin, Jr.-Frankie Darro-Boots Mallory		
PRINCIPAL		
Tarzan, the Fearless	Aug. 11	20 (each)
Buster Crabbe		
UNIVERSAL		
Clancy of the Mounted	Feb. 27	20 (each)
Tom Tyler-Jacqueline Wells		
Gordon of Ghost City	Aug. 14	20 (each)
Buck Jones-Madge Bellamy		
Perils of Pauline	Nov. 6	20 (each)
Evalyn Knapp-Robert Allen		
Phantom of the Air	May 22	
Tom Tyler-Gloria Shea		
Pirate Treasure		
Richard Talmadge-Lucille Lund		

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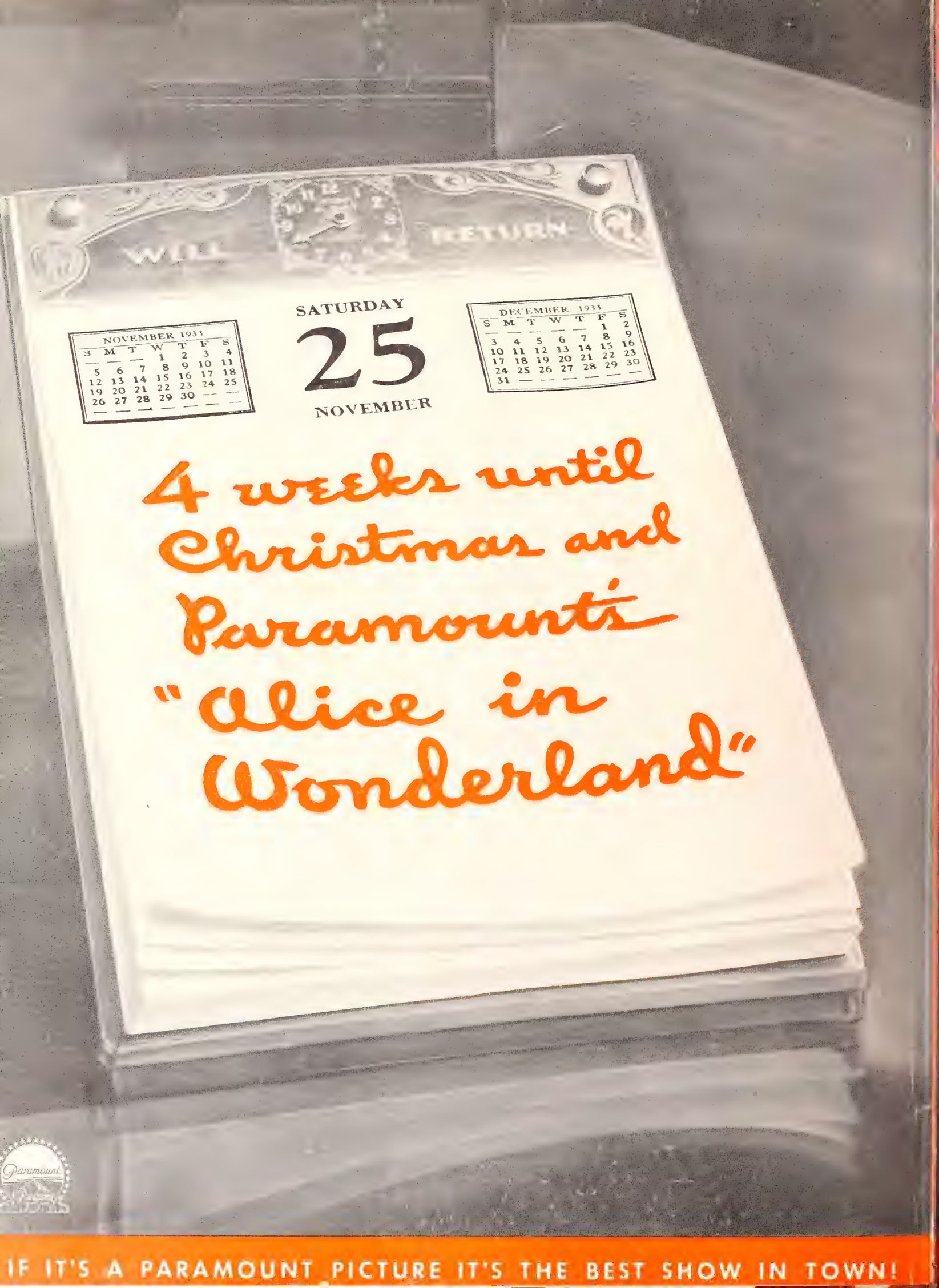

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MOTION PICTURE HERALD

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THE CODE

Full text and President's executive order

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THE NEXT DANCE IS Y

NASHVILLE's hot . . . Houston's stepping! ATLANTA's in a whirl . . . WASHINGTON's dizzy . . . RICHMOND and NORFOLK are on their ears . . . PROVIDENCE's palpitating! COLUMBUS, LOUISVILLE, INDIANAPOLIS are shaking their hips . . . CHICAGO's nuts . . . DENVER and ST. LOUIS are in a lather . . .

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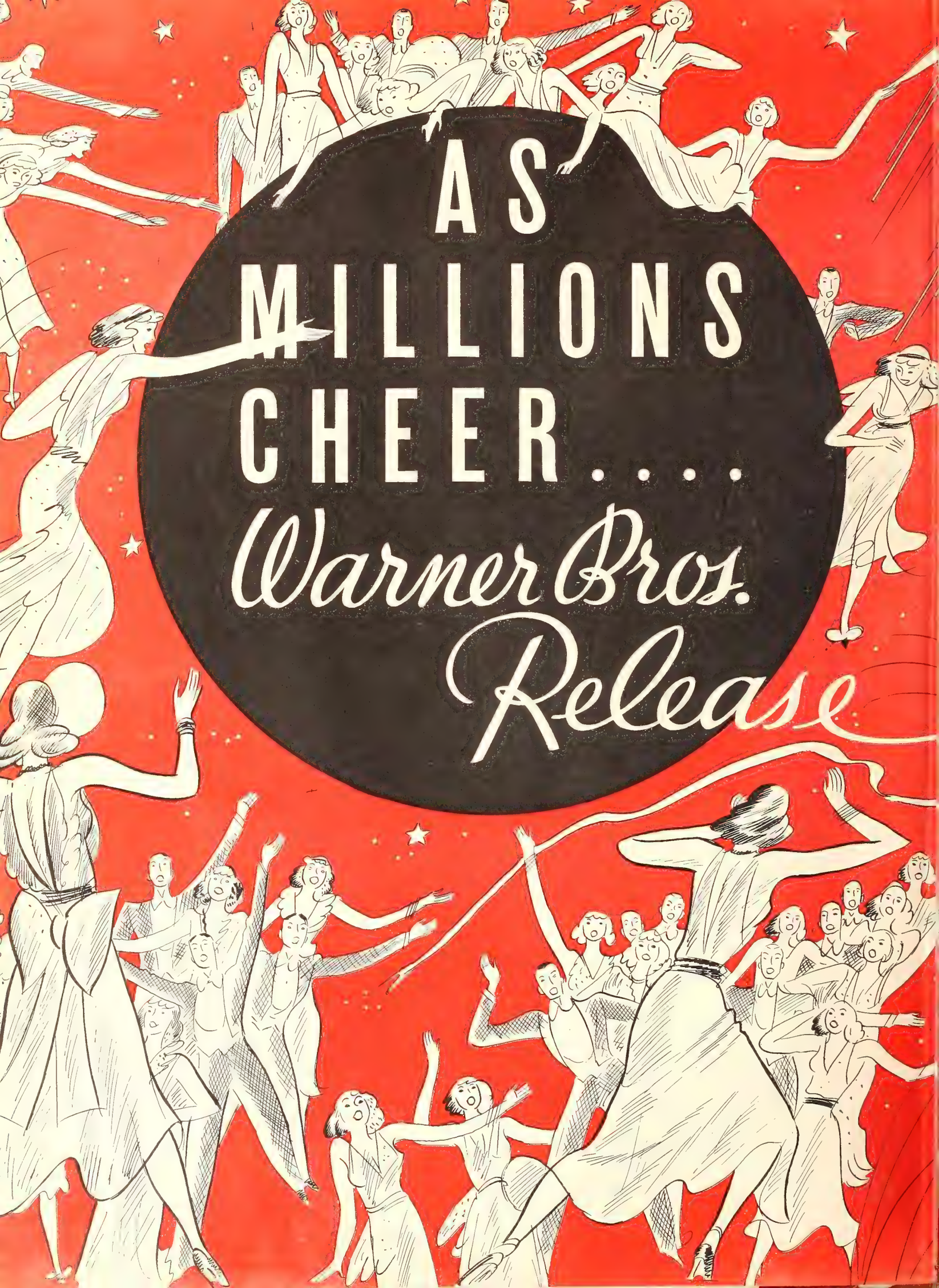
Screen play by Allen Rivkin and P. J. Wolfson, from the book by James Warner Bellah,
DAVID O. SELZNICK—*Executive Producer, John W. Considine, Jr.—Associate Producer*

n **"THE DANCING LADY"**

A METRO-GOLDWYN-MAYER SMASH!

And there's more great M-G-M news on Page 19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Gobs of girls—gobs of gags—gobs of fun!

KAY FRANCIS in **"THE HOUSE ON 56th ST."** **Dec. 23***

"Mary Stevens" money all over again!

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From the best-seller by "Little Caesar's" author.

"THE BIG SHAKEDOWN" with **CHAS. FARRELL BETTE DAVIS** . . **Jan. 6°**

Dramatic dynamite hurled at the new underworld!

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10 laugh stars fling "conventions" to the wind!

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The lowdown on a notorious "heart" specialist!

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MOTION PICTURE HERALD

Vol. 113, No. 10 December 2, 1933

THE GREAT TRACY AFFAIR

THE outraged excitement of the Mexican press over the whimsicalities of Mr. Lee Tracy, who seems to have stood on a hotel balcony and made faces at some marching cadets, is of a piece with the extravagance of emotion which tends to make so many Latin lands into operetta material. The best bull fighter south of the Rio Grande has our permission to come up and make faces at the West Point Academy, with a guaranty that he can go back home to his job and that the American Publishers Association will not throw a fit.

△ △ △

NO APPLES

MR. RED KANN, editor of Motion Picture Daily, is out making a first-hand survey of a number of key cities, beginning with Milwaukee, and what a pretty kettle of fish his dispatches reveal the exhibition field there to be! He finds the Wisconsin and the Palace, two downtown first-runs, each tossing twelve acts of vaudeville in with the feature, just as an example of what goes on in cut-throat competition in an overseated town. As we have so often and so painfully observed before, no manner of merchandising, either in the theatre business or elsewhere, can redeem follies committed in terms of real estate. The only real and basic cashable asset of the motion picture industry is the capacity of the potential audience to buy and absorb entertainment. The problem is as simple as four little boys and two apples. Somebody doesn't get any apple.

△ △ △

A FRIEND HAS GONE

THE passing of Mr. Frank Wilstach takes from the show world one of its most erudite and interesting figures. While his functions in his later years as a member of the staff of Mr. Will Hays brought to bear little of Mr. Wilstach's extensive knowledge of the theatre, he continued his interest and was directly and by influence a large contributor to the valuable collections of the New York Public Library. He had a strongly developed historic sense and a fine taste in the colors of life. His works were in truth considerably larger than his fame, and much of his work will live long after him. He combined in rare balance great vigor of opinion with reserve in expression. His years of intensive experience gave him poise, not ennui.

He treasured the printed word and page with a most unbookish flair for material fresh from its sources and untainted of literary cultisms. He had an eye for the real and a recognition of qualities that needed no guidance of trademarks or traditions. He was widely acquainted in the world of Broadway and "the road," but few who met him as the showman knew the all of Wilstach. He communicated only where response invited. The flame of his interior enthusiasms never waned. We shall always like to remember him best sitting glass in hand one autumn afternoon in a Connecticut garden in an animated and merry conflict with Mr. Ben DeCasseres on a triangular subject involving Dean Swift, Rabelais and the contemporary screen. He could lose an argument with as sincere a laugh as if he had won.

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GERMANY SEES "CAVALCADE"

BOTH the trade and lay press of Germany is giving "Cavalcade," the Sheehan-Fox epic, amazing acclaim, amazingly enthusiastic especially when one considers that the production is as British in spirit as Kipling's "Recessional," that it is laid in wartime England and made in Hollywood. It is curious, too, that the German appreciation appears to go rather beyond that of the press of either Britain or the United States. At any rate here is evidence enough that some reasonable proportion of the motion picture output can be made and continued as truly international merchandise.

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"MINORS, MAIDS AND MORONS"

WE have been patiently waiting these several years for the uplifters and improvers to find something besides the motion picture to uplift. And now comes Mrs. Elmer J. Ottaway of Port Huron, Michigan, speaking before the National Council of Women in New York, asking that the five million members do something about radio programs. "We do not like crooning, sentimental slush, vulgar songs or wheedling males who say they will meet us again next week to take care of our souls and livers," Mrs. Ottaway observed. She asks members to write sponsors in behalf of "artistic" and "instructive" material to offset fan mail from "minors, maids and morons." We support the movement on the ground that we would be glad to have the radio do all the uplifting. However, nothing will happen.

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NOW and then one comes across the perfect phrase packed with pith and humor. Just now in the *Du Pont Magazine*, one of the world's best house organs, in an article on blasting Mr. Arthur LaMotte remarks upon "the law of the inherent cussedness of inanimate matter." The law, we observe in annoyance, extends beyond mere matter, too. The conspiring cussedness which rules over typographical errors determines that they never occur in an unimportant article or an inconspicuous paragraph.

MOTION PICTURE HERALD — **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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THIS WEEK - - - -

UNITED FRONT

Sharply pleading for a united front, solid ranks, leading Ohio independent exhibitors are thrusting requests at fellow Ohio independent showmen that they "come through," to enable them to beat off future incursions of the tax evil. From J. Real Neth, large operator, comes: ". . . The present plight . . . is due to the lack of cooperative effort and financial assistance from theatre owners. . . ." Max Stearn invites exhibitors to a Columbus dinner December 4, looking to means to eliminate taxes which may make "our entire investment worthless," while Sam E. Lind requests full attendance at the Ohio MPTO convention December 5, asking exhibitors "defer outside action until after this meeting." Revenue-seeking legislators require powerful check reins. . . .

RUSSIAN THOUGHT

In common with the train of Russian Soviet thought today is the interest of Maxim Maximovitch Litvinov directed along mechanical lines. To New York's Radio City the good-natured diplomat last week paid a visit. Of little interest to him was the film on the Music Hall's screen, the presentation on its stage—but in the stage and its operation he was most deeply fascinated. Revolving stage, complicated lighting mechanism held his rapt, intelligent attention. In NBC's huge, new studio, he cared little for scores of renowned artists, devoted minute concentration to the equipment. Shrewd, able diplomat, he yet shares with his countrymen avid curiosity of the sciences, mechanics, their achievements, potentialities. . . .

THE BARD CINEMATIZED

Death swooped sharply in Paris last week, took a man—and an idea coming close to fruition. Great was the French reputation as a liberal producer built by Firmin Gemier in his 40 years in the theatre, concluding, in 1930, eight years as director of the government-subsidized Odeon theatre. Then, while managing the Trocadero theatre, M. Gemier turned to the motion picture, in particular envisioning the cinema as a new medium for Shakespeare. As death descended in his sixty-ninth year, M. Gemier was seriously engaged on a film scenario for "The Merchant of Venice." The seed sown, Shakespeare may yet be readily screened. . . .

STAGE—THEN SCREEN

Novel would seem the idea supposedly mentally disturbing Darryl Zanuck, whose 20th Century Pictures plans early production of "The House of Rothschild," with George Arliss, for United Artists. One step further in rehearsal would Zanuck go than the brilliant Mr. Arliss. To insure against mishaps, slipped lines before the cameras, it is the Arliss custom to rehearse fully three weeks before "shooting," with complete dialogue, action memorized in advance of camera work. Zanuck's step further: rehearsals, then a tryout production of the piece at a local theatre, before an audience, using revolving stages to present all the film's scenes in full. Unstated is the chief purpose to be achieved, but obvious is the advantage of complete rehearsal before expensive cameras, film go into action. . . .

HAPPY HUNTING GROUND

To Russia should abused, garret-living playwrights go, there to find their happy hunting ground, believes Lewis Milestone, last week returned from his native Russia, seeking background for "Red Square," to be done for Columbia. "Every grade of entertainment is encouraged. . . . It is amazing to observe the physical beauty of the theatres, the gorgeousness of production, costuming, as contrasted with the drab attire of the audiences." "Big surprises" in the land of the great experiment greeted Director Milestone. Also, the writer "enjoys greater rewards than elsewhere." However, in Russia, creative expression is within limitations. . . .

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BITING THE HAND

Strange, almost inexplicable were the sentiments last week versed by prolific, successful playwright Elmer Rice, whose "Street Scene," "Counsellor at Law" reached stage heights, were successfully cinematized, before the Men's Club of Temple Beth Zion in Buffalo. Hammered Playwright Rice: "Why should Americans pay theatre prices for superficial, inane plays when they can see about the same thing for a fraction of the price by going to the movies? When you go to the movies it's not so hard to get up and leave before the play is finished as it is when you've paid $2.50 for a theatre seat." Almost it seems the dog biting the hand which feeds it. . . .

ANTARCTIC CINEMA

Into the chill super-southland where is pushing the flagship of the Byrd Antarctic expedition last week came considerable warmth, as, opening the Antarctic social season, 80 voyagers grouped aboard, formed the audience at a screening of Paramount's—and Mae West's—"I'm No Angel." From John L. Herrmann, Paramount cameraman aboard, came radioed word: "We expect this to be the greatest movie season the Antarctic has ever had and the first time sound movies have made their appearance in Little America." The winter season has many a long month to run. . . .

MOTHER'S INSISTENCE

Important to England is allegiance on the part of the geographical children to the mother country. Hence, lest they forget, Canada's Ontario government has firmly warned exhibitors to cease deletion of British shots from newsreels. At least 50 per cent of the reel must keep Canadians closely in touch with the Isles, the government insists. Shortening reels, combining issues have been the causes of deletions. Not overlooked by the Colonial Office is the screen's power to aid in pointing the thoughts of Canadians across the sea to the homeland. . . .

NATURAL CONQUEST

Into the wilds of northern Alaska shortly will go screen star John Barrymore, explorer-producer Ernest B. Schoedsack, there to film the renowned, ferocious kodiak bear, species of grizzly. Never before, except with telescopic lens at long, safe distance, has the giant kodiak had his picture taken, so they say. "Like a mad gorilla" when reared for the attack, is actor Barrymore's description of the beast sometimes called the most savage of all wild animals. The planned film thus will add again to the screen's natural conquests. . . .

ROOSEVELT, SIGNING CODE, SUSPENDS DECISION ON EXCESSIVE SALARIES

[The complete text of the official motion picture code, together with the President's approval order, which is a definite part of the code, starts on page 27.]

The motion picture industry has a code, at last.

President Roosevelt, seated last Monday morning at his desk in the "little White House" on his estate at the vacation resort of Warm Springs, Ga., promulgated the industrial code for motion pictures; appointed a code authority under which it will be regulated, and then issued an impressive looking and lengthy "approval order" enunciating policies under which the motion picture business is to operate.

The executive order and the code itself, printed together by the NRA, are the code. The law becomes effective on midnight of Thursday, December 7. The document is virtually the same as the socalled "third revision," completed some weeks ago.

General Hugh S. Johnson, National Recovery Administrator, finally delivered the code to the motion picture industry Wednesday afternoon, a job which evidently was plagued with more grief and more governmental procrastination than that which he, then an Illinois soldier, lawyer and manufacturer, experienced back in 1917, when he appeared at the door of the White House with a plan to draft several million American citizens for military service in the American Expeditionary Force abroad.

Affixing of the Presidential signature on Monday, November 27, automatically sets January 10 as the date when all exhibitors and distributors must formally sign the document, otherwise they will be barred under the grievance board clauses, from filing any complaints, under any article of the code, against other exhibitors or distributors. However, non-signers may have complaints filed against them, and duly acted upon, by those who have legally become parties to the code. At press time, United Artists was one of the few important motion picture companies which had not yet signed the NRA document.

Mr. Roosevelt announced the following appointments to the socalled "code authority," which, as provided in the Congressional Act of last May, will see to it that members of the industry comply with code provisions:

MERLIN HALL AYLESWORTH, president, Radio-Keith-Orpheum Corporation and of National Broadcasting Corporation.

EDDIE CANTOR, comedian for Joseph M. Schenck and Samuel Goldwyn.

MARIE DRESSLER, star, Metro-Goldwyn-Mayer Pictures.

ROBERT H. COCHRANE, executive vice-president, Universal Pictures Corporation.

W. RAY JOHNSTON, president, Monogram Pictures.

SIDNEY R. KENT, president, Fox Film Corporation.

ED KUYKENDALL, president, Motion Picture Theatre Owners of America.

A. LAWRENCE LOWELL, president emeritus of Harvard University.

CHARLES L. O'REILLY, president, Theatre Owners Chamber of Commerce, New York.

GEORGE J. SCHAEFER, vice-president, Paramount-Publix Corporation.

NICHOLAS M. SCHENCK, president, Loew's, Inc., and of Metro-Goldwyn-Mayer.

HARRY M. WARNER, president, Warner-First National Pictures.

NATHAN YAMINS, president, Independent Theatre Owners of New England (Allied).

It had been generally understood in motion picture circles in New York that the film code authority would constitute ten, and not thirteen, representatives of the various motion picture interests. The appointments of all but Miss Dressler, Dr. Lowell and Eddie Cantor had been expected.

The board's setup gives the creative talent of Hollywood two representatives in the persons of Miss Dressler and Mr. Cantor. Producer-distributor-exhibitor corporations have five voices: Messrs. Aylesworth, Kent, Schaefer, Schenck and Warner. Unaffiliated producer-distributors have two members: Mr. Cochrane and Mr. Johnston, with Mr. Johnston acting, in addition, as a representative of independent distributors.

Each of the three important divisions in exhibition are represented, Mr. Yamins, for Allied; Mr. Kuykendall for the MPTOA, and Mr. O'Reilly speaking for the hundreds of exhibitors who do not belong either to Allied or to the MPTOA.

Regarding the appointment of Dr. Abbott Lawrence Lowell, General Johnson said: "In order to observe the operations of the engagement of the industry itself to comply with its own rules of censorship of improper pictures and dialogue, the President will ask Dr. Lowell, former president of Harvard University, to serve on the code authority."

Mr. Cantor and Miss Dressler were added to the code authority under the powers reserved to the President in the code. They will serve only when matters pertaining to the problems of the actors, and other Hollywood talent, come up.

The President, up to press time, had not made known the identity of the direct representative of the Administration on the code authority, that is the executive representative. Dr. Lowell is a government contact on the board.

It was announced that the Administration reserves the right to disapprove any action by the industry code authority, and to remove or replace any member at the Administration's will.

There will continue to be a deputy administrator for the industry, whose duty shall be to see that the code authority is so organized in its actions that it may promptly and efficiently administer the tenets of the law, and to invoke the powers of the Administration if and when the code authority shall fail, or be unable to administer the document, or in case the board authority abuses its authority.

It was still a matter of speculation at press time whether Sol A. Rosenblatt, present NRA film code deputy, would continue in that post.

Mr. Roosevelt and the NRA, under General Johnson, intend that under no circumstances will the government relinquish its control over codified industries, also that the government retain the power at all times to act where code authorities do not properly perform their functions.

General Johnson indicated that it is planned to have the government directly keep an eye on the industry until such time as the industry is prepared to shoulder the responsibility itself, that is, when the code authority is fully organized. He declared that it is fundamental that ultimate responsibility for efficient code administration, including the requirement of compliance, shall be undertaken by the industry.

Meanwhile, it was learned at Washington over the weekend, that General Johnson has named Colonel Robert W. Lea as chairman of a new code authority committee, a new branch of the NRA which will assist and advise deputy administrators and code authorities on code compliance.

This committee will establish its own contacts with labor, justice and commerce departments of the government and with the Federal Trade Commission, for the sole purpose of furthering compliance with the various codes.

Other members of this new committee are: Dr. Leo Wolman, chairman of the Labor Advisory Board of the NRA; Louis Kirstein, chairman of the Industrial Advisory Committee; Dr. Wilson Compton,

(Continued on page 18)

The Eagle's Egg

by TERRY RAMSAYE

¶ A sunny day in August last, the motion picture industry met, in conclave, in New York, a bit depression-weary but filled with hopes.

¶ The industry heard that day in August from a brilliant young lawyer, Mr. Sol Ariah Rosenblatt, the invitation to participate in the forming of a code of practice for the screen, a code that was to be a part of a broad, ambitious plan for a brighter day in execution of the program of the National Recovery Administration.

¶ This week the code arrived.

It arrived in a rather circuitous manner.

¶ Mr. Rosenblatt's hearings were many and several, and there were injections from the White House. The White House seemed curiously concerned about actors' salaries. Then, by a curious circumstance, it seems that considerable social interest was discovered by the President with such persons as Mr. Eddie Cantor and Mr. Joseph M. Schenck.

¶ Meanwhile, a number of persons sought audiences with the President. Among them seems to have been the Rev. William Henry Short, of the Motion Picture Research Council, financed by the Payne Foundation, who appears not to have been given an audience, but he was followed, with much more definite effect, by Dr. A. Lawrence Lowell, president-emeritus of Harvard University. Of course, the President, who is an old Harvard "grad," would have been expected to see Dr. Lowell.

¶ Then, down at Warm Springs, came to call, we have been advised, most officially, purely for social reasons, Mr. Eddie Cantor and Mr. Joseph M. Schenck. Before that, of course, there had been a visit to the White House by Miss Marie Dressler, a charming and grand old trouper. From this emergency document, which is presumed to control the operations of this very considerable industry, there seems to have been a certain sort of publicity awareness in the appointments involved and no very considerable understanding of the very large industrial structure underlying the publicity floration.

¶ The code has come to us by a somewhat circuitous route. It seems that it was delivered by Mr. Sol Ariah Rosenblatt to General Hugh S. Johnson, in Washington, and went thence to Warm Springs, and from there to Atlanta, for reasons which are obscure, and arrived presently in Washington with General Johnson. Since it had been under way since August 8th, and since obviously its many provisions had so intimate a bearing upon the conduct of the motion picture business, it would appear that the process was not unnecessarily expedited.

¶ The appointment of Dr. A. Lawrence Lowell, a conservative, whose attitudes have already been adequately recorded for the public, may well be of considerable business to the motion picture industry, and the matter is more the proper sort of concern to the motion picture industry when it is considered that Dr. Lowell's

(*Continued on page* 12)

GOLD BUYING POLICY BRINGS U. S. DISTRIBUTORS BIG NET IN BRITAIN

Increases of $250,000 to a Million Over Corresponding Half Year in 1932 Are Cited, 67½ Per Cent Gain

For the first time in over two years American motion picture distributors in Great Britain are gleaning a sizeable profit in film rentals from the theatres of the United Kingdom, due to appreciation of the pound sterling under the glod buying policy at Washington. Some companies, it was authoritatively stated in New York this week, have noted money increases from this source the past six months ranging from $250,000 to $1,000,000 in advance of a corresponding period of 1932.

Two years ago the pound sterling was fluctuating between $3 and $3.50. On Tuesday, as this was written, the pound was quoted at $5.16. Thus, in spite of heavy duty taxes on American films in Great Britain, which, incidentally, were not reduced when American business was suffering from a deflated pound, American companies now are making a noticeably larger profit.

Two years ago, in instances where a film's rental brought four pounds sterling, the American distributor received, on the basis of $3.50 a pound, only $16. Today, at $5.16, he gets $20.64 for the same number of pounds.

Nevertheless, enjoyment of the change for the better from this source can be only a temporary change, it was pointed out by the heads of foreign departments of American distributors in New York. The pound ultimately must go back to par, the currencies of the world will be stabilized and, as one foreign manager said, "then, and only then, will we really know where we are."

Constant apprehension among American companies who do business in England that the pound may take a sudden drop is having the effect of a handicap on their activities insofar as the making of plans is concerned. There is no set scale by which they are able to measure financial reactions from day to day, and for this reason alone they are forced into a position which enables them only to sit back and enjoy the fruits of a success which has been thrust into their laps by the vagaries of exchange under a Washington experiment.

Remittances from London, in many cases, are forwarded to New York at the end of each week. The fluctuating course of the dollar makes it impossible to figure exactly what the increase in the value of the British pound will be at the close of business each day, but additional income for all companies is generally anticipated to be heavy for the next few weeks.

One company this week reported that in the past 12 weeks its revenue from Great Britain had increased 67½ per cent over what it was for the same period a year ago.

Typical was the Columbia Pictures Corporation statement of net profits for the quarter ended Sept. 30, 1933, of $241,778, which, after all charges, preferred dividends and provision for Federal income tax, is equal to approximately $1.36 a share of common stock outstanding.

An analysis shows an increase of sales and a substantial increase in returns from the foreign field, because of the greater value of foreign currencies in terms of the dollar.

Without exception foreign managers refused to be quoted in any connection with relation to the inflated British pound and the current effect upon their company business. It was stated by more than one of these executives that any published figures on the situation might result in serious repercussions on the part of the British government, in all probability to take the form of increased taxation, which, as one executive said, "is far too high already."

"A Break of the Game"

"On the books the whole thing looks great," said one executive, "but so much money is spent over there, and charged to 'expenses,' that we are not reaping any gold mine. We are making a 'handsome' profit, however. The exchange is working for us now, and we are getting more money out of England than at any time during the past three years. On the other hand, we've got to go a long way before we can make up for the losses which we have suffered in the past because of adverse exchange values. We cannot take any credit for the present condition; it's just luck—one of the breaks of the game. How long it will last, no one is qualified to say, but it certainly cannot last forever."

Said another executive: "This increase in financial returns from England has, of course, been tremendous. Some companies' revenues from British distribution have increased anywhere from $250,000 to $1,000,000 during the past six months. This condition will not last; it is purely a bubble, but while it does continue, it is grand. However, the sooner we get back to a par basis, instead of the present abnormalcy, the better off we'll all be. With things as they are now, it's impossible to judge from one minute to the next just what is going to happen, and it's out of the question to make future plans which involve the conduct of business in pounds, shillings and pence."

A third foreign manager shrugged his shoulders and said, "I couldn't tell you any more about it than anyone else. All I know is that for the time being we're making a decent amount of money for the first time in over two years."

Another executive expressed the opinion that this was hardly the sort of thing to discuss for publication "in view of the fact that the British are just waiting for an excuse to slap higher taxes on film imports.

"That's what happened when someone 'talked out of turn' regarding the Spanish situation some time ago," he said. "We were doing quite nicely in Spain until they suddenly slapped a tax of 7½ cents on every American dollar taken out of that country."

British Imports Rise

Although the American companies receive approximately 50 per cent of their foreign revenue from England and its possessions, the same monetary situation holds true, but to a lesser degree, in returns from French rentals. While the net profit from the French market is less, the relation of the franc to the dollar is proportionately greater.

According to reports received this week from the motion picture division of the Department of Commerce in Washington, there was a substantial increase in the quantity of British imports of blank film during the first nine months of 1933, compared with the same period of 1932, and an increase in positive film imports. A decline of over 644,000 linear feet, or upwards of 18 per cent, was registered for negative film, which, it is pointed out, has shown a steady decrease in the period under review since the year 1931.

With re-exports of negative film totaling 934,475 linear feet, the net imports thereof in 1933 reached 1,898,700 linear feet, as against 2,163,000 linear feet last year; similarly, re-exports of 1,267,267 linear feet of positive film left a balance of 11,163,700 linear feet for domestic consumption, contrasted with 10,142,500 in 1932, while retained blank film totaled 30,000,000 linear feet compared with nearly 24,000,000 linear feet last year.

Increased popularity of British motion pictures in Canada is revealed in a report from Consul Damon C. Woods, Toronto, and made public last week by the Department of Commerce at Washington.

British features shown in the Dominion during the current year, the report shows, will approximate 70, a 100 per cent increase over 1932 when British films totaled only 35. American feature pictures shown in Canada in 1933 will reach a total of about 400 as against 450 in 1932.

TOWN'S TAX HITS LONE EXHIBITOR

Peculiarly restrictive is the admission tax measure recently passed by the city commission of Talladega, Ala. The levy of 5 cents on each adult admission, which amounts to 20 per cent of the gross receipts based on a 25-cent scale, falls heavily—and falls in only one spot. J. A. Luker & Sons, owners and operators of the Fox and Paramount theatres in Talladega, are the only theatre operators in Talladega. One company, thereby, contributes in separate and individual fashion to the maintenance of the municipality, and suffers accordingly.

High Quotation of Pound Sterling Accounts for Improved Rental Profit; Executives Warn It Is Temporary Advantage

MARK DINTENFASS, FILM PIONEER, PASSES AT 55

Colorful Figure in Early Days, Spent 30 Years in Business; Started with Small Theatre, Formed Champion Film in '09

Mark Dintenfass, one of the most colorful of the motion picture's pioneers—his career dating back some 30 years—died on the 24th day of November at his home in Grantwood, New Jersey.

Like most of the pioneers of the motion picture, Mark Dintenfass was a creature of propinquity.

Mark's father was in the fisheries business, and for a number of years the youngster went up and down the ports of the north seas buying and selling fish. On one of these occasions he fell in with a rather flamboyant young Dutchman—one Hans von Briesen by name, an exceedingly clever lawyer and a great international authority on patent rights. Hans and Mark did rather well for themselves in Edinburgh, Scotland.

Then the Patent Wars

Ten years went by.

The great and complex patent wars of the motion picture ensued. Mark Dintenfass sought refuge in the Lubin Studios in Philadelphia, where he produced motion pictures, both for the Patents Company and its infringers.

There was the remark Mr. Dintenfass made one day, walking up Broadway, a long, long time before the present motion picture era was evolved. He was telling his fellow-stroller of a conversation with his mother. "Mamma! Sometimes she thinks I should need the old optical shop."

This was at the time when Mr. Lubin was said to be worth about $11,000,000.

Mark Dintenfass entered the world of motion pictures prior to 1906—as a matter of fact, it was somewhere around 1903—with the purchase of the Fairyland Theatre, on Market Street, in Philadelphia. In January, 1908, he passed the test of the Philadelphia department of safety as a licensed projectionist—an accomplishment of which he boasted for the remainder of his career.

In 1908 he came to New York and became interested in the Cameraphone Company, but due to the existing Patents Company's action, the life of Cameraphone was short-lived.

Formed Champion Films

In 1909 Mark Dintenfass formed the Champion Film Company, with studios in Fort Lee, N. J., now the scene of great activity on the part of eastern producers. There he produced successfully for a number of years, after which other independent companies sprang up and joined with him in the organization of the Motion Picture Distributing and Sales Company.

It was about this time that Carl Laemmle began to figure prominently in the affairs of the motion picture.

The Motion Picture Distributing and Sales Co. was the forerunner of what is now Universal. Shortly after its organization by Mark Dintenfass, Universal Film Manufacturing Company came into existence, and after that, Universal Exchange, Inc., of which Mr. Dintenfass was managing director, secretary and treasurer until 1916.

In 1918 he produced "My Four Years in Germany," from the book by former Ambassador James W. Gerard. This picture is said to have enjoyed a tremendous financial success.

In 1919 Mark Dintenfass ran for the Governorship of New Jersey on the "Single Tax" ticket. He was defeated.

After this he returned to production, producing a series of comedies starring Jobyna Ralston, for release through the then newly formed United Picture Theatres of America.

Turned to Real Estate

Following his organization of National Film Laboratories, which in 1924 was merged with the Evans Laboratories into the National-Evans Laboratories, with a large plant in Fort Lee, Mr. Dintenfass remained in the film industry in a more or less obscure position. He began to bend his efforts to New Jersey real estate.

Meanwhile, the National-Evans plant had been destroyed by fire Feb. 7, 1925, and in the same year the company was merged with the Claremont Laboratories in New York City.

Mr. Dintenfass' illness started about three years ago, and during that time he underwent more than 30 operations.

Born in Austria, only 55 years ago, he had lived in this country since his childhood.

At the time of his death he was a director in the Underwriters' Trust Co., New York. His home was in Grantwood for many years.

Funeral services were held November 26, at Riverside Memorial Chapel, in New York City.

MARK DINTENFASS

The Eagle's Egg

(*Continued from page* 10)

concern is with relations between the motion picture and its interior organizations of censorship.

¶ This, on its own, would not be so particularly important if it were not that Dr. Lowell was so intimately linked with the Motion Picture Research Council, fathered by the Rev. William Henry Short, and financed by the Payne Foundation, and who is engaged in an entirely extraneous endeavor to uplift the screen. The story of the Payne Foundation's campaign, and its publication of a book by Mr. Henry James Forman, has already been adequately set forth in the pages of *Motion Picture Herald*. It has been made clear enough that Dr. Short's endeavor is addressed to the campaign of making a career for Dr. Short.

¶ That Harvard should in such a manner again be brought into the scene might, by some persons, be considered another victory for Yale.

¶ It is to be recalled that some years ago Dr. A. Lawrence Lowell affixed his signature to a contract for the making of a series of motion pictures calculated to demonstrate the great pedagogic value of the screen. Under the supervision of that contract, a cowboy management delivered the production authority to the supervision of a Virginia finishing school graduate. That substantially is the story of Harvard on the screen. The product very properly disappeared.

¶ Meanwhile, we are informed that Dr. Lowell has seen some five or six pictures in two years.

¶ Further, in communication with representatives of this office, he has said that he never talks to the press.

¶ The gestures of the President with reference to the motion picture may be considered by some to be high, wide and handsome. But, apparently, we of the motion picture industry are to be made guinea pigs in the Grand Experiment, and because everything that pertains to the motion picture is page-one copy, what we shall do, and what shall be done to us, will be done in the gold-fish bowl.

Petrillo Faces Competition

James C. Petrillo, head of the Chicago musicians' union, has been renominated president, but for the first time in years has competition, with Angelo Cavallo and Nunzio de Pasquale as opposing candidates with the election next Tuesday. Police from the state's attorney's office were on hand at the nominations.

Dowling Title Changes

The Arthur Hopkins-Eddie Dowling production based on Arnold Bennett's stage play, "The Great Adventure," from Bennett's novel, "Buried Treasure," will reach the screen under the title, "His Double Life." It will be released by Paramount shortly after the first of the year.

THE CAMERA REPORTS

DISCUSS CODE. Members of the MPTO of Wisconsin in convention at the Hotel Schroeder in Milwaukee, to hear Sol A. Rosenblatt, NRA deputy administrator; Ed Kuykendall, MPTOA head; Frank J. McWilliams, Allied unit president; Fred S. Meyer and others on the film code.

IN CAIRO. Arthur W. Kelly, vice-president of United Artists in charge of foreign distribution, on a street in the Egyptian capital, one of his stops in a five-month tour of Europe, India and Africa.

ON CONTRACT. Josephine Hall, who has been added to the roster of Educational comediennes, having recently been signed as a contract player.

SOVIET RECOGNITION SPEEDS FILM. Lewis Milestone, Columbia director, returning from Russia, where he has been visiting, following American recognition, recalled to hasten production of "Red Square."

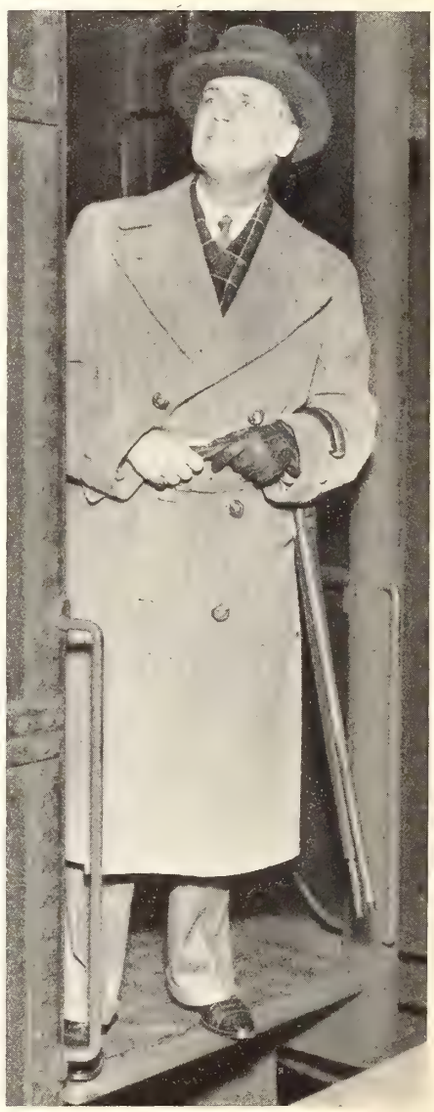
GARDNER HONORED. As Fox executives at the Coast studio paid homage in the form of an appropriately engraved memento for unusual work in the studio environs to K. Ohara, Movietone City landscaper. Awarding him a watch is George L. Bagnall. Seated are:

J. M. Stone, E. W. Butcher, J. O'Keefe, Sol Wurtzel, Jesse Lasky, Winfield Sheehan, S. Towell, J. J. Gain, J. Johnson, J. Mock, W. Crawford, also Phil Friedman and Arch Reeve.

ACTION. And having lots of it, Westerns retain their popularity. Here's some from Monogram's "The Sagebrush Trail," showing John Wayne, star thereof, leaping from saddle to neck at full speed.

SIGNED. Ada Cavell, who has been placed under contract by RKO-Radio. She has had prominent roles on the stage in both France and America.

AWARDED DIPLOMA. Mickey and Minnie Mouse proudly posing with their ingenious parent, Walt Disney, as Dr. H. C. Niese, Argentine consul, presented a certificate awarded by the Buenos Aires Academy of Fine Arts for his United Artists creations.



RETURNS EAST. Tullio Carminati as he arrived in New York following completion of two roles for 20th Century Productions, one in "Gallant Lady," the other in "Moulin Rouge."

WILLIAM FOX STAGES OWN DRAMA BEFORE SENATE BANKING INQUIRY

William Fox told his familiar story to a senatorial investigating committee in Washington last week. In this story Mr. Fox is presented in heroic proportions. Single handedly, it would appear, against a world crowded with greed, avarice and stupidity the late film company executive waged a valiant but unsuccessful battle receiving nothing in the way of reward—except, if this may be mentioned, something in excess of fifteen millions in cash. There are some who hold that the victors fared not nearly so well as the vanquished.

The retirement of Mr. Fox from his former position of dominance over the Fox Film Corporation and the Fox Theatres corporation which took place in the early Spring of 1930 constituted one of the most sensational developments in the history of the industry. Through the earlier period of intense financial and commercial expansion the Fox interests under the direction of Mr. Fox had broadened out over a vast front. Mr. Fox's expressed policy was to dominate the fields of exhibition, distribution and production both in America and at various important points abroad. Mr. Fox's amusement business empire was financed largely on short term borrowings, evidently on his assumption that large sums of money would immediately be available to him in the future as they had been in the near past.

The position of all borrowers, including that of Mr. Fox, commenced to undergo a change following the stock market collapse in the Fall of 1929. Immediately after this turning-point in the history of American business Mr. Fox and his interests commenced to encounter difficulties. The condition became acute before the end of the year. Through huge over-expansion, the acquisition of vast properties at inflated prices and short-term financing the Fox interests obviously were on thin ice. Financial interests were commencing to sober up from their wild excesses of the past few years. Bankers and other lenders were beginning to look askance at the one-man rule or ruin policy which Mr. Fox exemplified. They shied off from Mr. Fox's petitions for new loans and renewal of old loans. It is upon this belated sobering up of the bankers in the case of Mr. Fox which he largely bases his assertion of a conspiracy to wrest control of his companies from him. Mr. Fox was in the position of a pugilist out on his feet. There was no need of knocking him down. That result would have been accomplished by merely standing aside and letting him fall.

But Mr. Fox was not let fall; at least, not until the shock was cushioned by the payment of something in excess of fifteen million dollars.

Viewed from this distance it appears Mr. Fox's fall was inevitable. Coming at the time it did and under the attendant circumstances Mr. Fox might well sing the praises of those who bailed him out. The unstable structure which Mr. Fox reared, financed on visions of world-wide dominance, never could have withstood the ensuing period of the depression. A very comfortable tide of good fortune bore him out of the business.

Mr. Fox has not proved and will not be able to prove that any conspiracy to "capture" his companies existed. The truth of the matter is plain and simple. The Fox interests had to have financial help. Mr. Fox could not get the needed help on his own terms, which terms consisted largely of running things entirely to suit himself, an attitude which construed as treasonable any inclination to differ with him or question his judgment and an all-inclusive suspicion of the motives of everyone with whom he came in contact.

If under these circumstances conspiracy consists of refusing to make new or renewal loans then it would appear that Mr. Fox is entitled to make the most of it.

Mr. Fox has been anxiously awaiting his day in court. Apprehensive that such a day would be too long deferred he engaged Upton Sinclair early this year to write a book which was published under the title "Upton Sinclair Presents William Fox." The book and the testimony at Washington reflect a once dominant figure, now slipping into obscurity. They indicate also a conspiracy and persecution complex which appear to be a merciless deterrent to proper enjoyment of the fortune which Mr. Fox has taken with himself into retirement.

—MARTIN QUIGLEY

PECORA "PRESENTS" WILLIAM FOX

Ferdinand Pecora, fiery little Italian counsel for the Senate banking committee, presented this week to these United States Mr. Upton Sinclair's complete and unexpurgated version of socalled "conspiracy hallucinations" of William Fox. This time Mr. Fox appeared in person.

To the senatorial committee listening to Mr. Fox at Washington it was just another page in the record of its investigations into Wall Street's multitudinous and mountainous manipulations in the nation's business.

To the city editors of the country's daily newspapers it was "good copy" for the front pages. Many of the journalists compared the drama and theatrical touches which Mr. Fox injected into his testimony with the technique and staging of some of the old melodramas which came in tin cans out of the Fox studios years ago.

For William Fox it was an opportunity which he had been eagerly awaiting these several years, ever since he was—as he put it to the senators—"forcibly ejected" from control of the Fox motion picture and theatre companies, after he had burdened them, admittedly, with $93,000,000 in short-term obligations and dangerously unsafe marginal stock manipulations, in an attempt to fulfill his Napoleonic ambitions to rule the motion picture world. And, only when he was reminded by an inquisitive senator did the former film magnate mention the incidental fact that he accepted from the "conspirators" $15,000,000 in cash, plus "other considerations" totaling $6,000,000, for his interests.

Mr. Fox, under oath, mentioned in his charges literally everything from "fixed" Department of Justice records to a "threat" by a banker that he would cut out Fox's kidneys.

Mr. Fox, self-appointed star of the senatorial drama—and he appeared to relish the spotlight—engaged the ex-President of the United States as his support in the play which he staged last Thursday and Friday for the Senate sub-committee and a packed gallery, while he introduced variously as characters dozens of Wall Street bankers and brokers, politicians and lawyers and business giants of this and other industries.

Bright and early last Thursday morning he arrived at the committee's chamber of interrogation. He gave the senators one of their most stirring days, and before he had been on the stand a few hours, news wires at Washington were dispatching to the country sensational page-one headlines. Typical were these:

Fox Tells of Appeals to Hoover for Help; U.S. Document Altered to Aid Bank Plot—Fox; Says He Sold Theatre Chain Under Duress by Conspiracy of Bankers and Faced Anti-Trust Prosecution; Tells Senate Committee Mayer Told Him He Had Justice Dept. Record Changed; G. O. P. Men Got Fox Cash.

Mr. Fox said he appealed directly to Presi-

TRIES TO INTRODUCE SINCLAIR BOOK

dent Hoover for "protection" against "the conspirators."

Among the assertions made by Mr. Fox on Thursday, the first day of his testifying, were these:

That Louis B. Mayer, vice-president of Loew's and Metro, and then vice-chairman of the California State Republican Central Committee, told him that he had had the Department of Justice records changed to block Mr. Fox's plans to absorb Loew's, Inc.;

That he had offered Mr. Mayer and his associates $2,000,000 to withdraw their opposition and that Mr. Mayer had said it would be harder to get the Department of Justice records changed back again;

That Claudius Huston, then chairman of the Republican National Committee, and the late James Francis Burke, then the committee's general counsel, had suggested that he see Mr. Mayer;

That he had retained Mr. Burke as an attorney in the matter and that subsequently he had lent money to Mr. Huston;

That he had been forced to "surrender" control of Fox Film and Fox Theatres by a group including Harley L. Clarke, Chase National Bank, John Otterson, Halsey, Stuart and Company, and others;

That Mr. Clarke had tried to get Mr. Fox to "maneuver" a $73,000,000 "illegal" conversion of assets by "pocketing" $33,000,000, and, in return, selling to the banking group stocks that belonged not to Mr. Fox, but to the companies which he controlled;

That a number of New York banks had "grabbed his deposits" in 1929 and demanded payment of loans about to become due, and he then had told the whole story to Charles Evans Hughes, practising law in New York, in an effort to enlist legal aid against being "wiped out" by the banking "conspiracy."

Fox Tries to Introduce His Book

When Mr. Fox took the stand, Counsel Pecora asked him to summarize the facts leading up to the alleged conspiracy of the bankers. Promptly, Mr. Fox handed Mr. Pecora a copy of his book, "Upton Sinclair Presents William Fox," which he suggested be incorporated in the record. The counsel refused to accept it, and Fox commented that "it would take ten books to narrate this conspiracy."

Mr. Pecora told Mr. Fox to proceed with his testimony from memory, after Fox had stated he had come without papers covering the situation because he didn't know he was to be examined about it. He told the story from memory, however, several columns of it.

"I fully realize," Mr. Fox exclaimed, "that I am never going to be able to borrow a dollar again from any bank in America. I know that I am ostracized from banking society. I know that I am going to be shunned."

"Well, if you have the $21,000,000, you do not care, do you?" asked Senator Fletcher, chairman of the committee.

"I do not know how much of that I have left," Mr. Fox retorted. "I have got something left. And I have the memory of this whole transaction, and the right to tell it.

"After I have completed this story, I feel that my life's work is done. If I were to die tomorrow, I would feel that my job on earth is completed, provided I have finished my testimony before you."

It was at the outset that Mr. Fox launched into charges of "conspiracy" alleged on the part of "Halsey, Stuart; Mr. Albert Wiggin, of the Chase Bank; John Otterson, of the American Telephone and Telegraph; Mr. Harley Clarke and twelve or thirteen bankers to whom Fox Film was indebted." He said that the only alternative to selling out was receivership.

He testified that he was prepared to "pay up" to the banks, "but those to whom we owed the money would not take it." However, the money was to be tendered when new financing was accomplished, he added.

Mr. Fox said the indebtedness to the various banks was $7,000,000, owed by Fox Film.

Pecora Warns Fox of Oath

At this point, Counsel Pecora warned Mr. Fox to bear in mind that whatever statements he made were under oath, and then Mr. Fox plunged into a general account of the "facts which led up to the formation" of the socalled "conspiracy and the consummation of its purposes."

After having heard that the family shares of the late Marcus Loew, in Loew's, were for sale for $50,000,000, late in 1928, Mr. Fox testified, he visited Assistant Attorney General Donovan to find out if the Government would permit the acquisition of the 400,000 shares available by the Fox company.

Subsequently, Mr. Fox said, he was told that it was "all right" to consummate the deal. Pursuant to that, he testified, Fox Theatres bought 400,000 shares of Loew stock, paying Loew's $50,000,000. To help finance the deal he said he obtained $15,000,000 from Western Electric. That $15,000,000 plus $35,000,000 that Fox borrowed either from Halsey, Stuart, or had cash in bank, made it possible to pay for the Loew shares.

Following a "warning" from Harry Stuart, Mr. Fox continued, that he had made "a terrible blunder" by paying $50,000,000 for 400,000 Loew shares, when these represented only one-third of the number of Loew shares outstanding, Fox went out and bought, through Fox Theatres, 260,900 more shares of Loew's, paying $23,000,000 in the open market, the total cost of 660,900 Loew shares, in two blocks, having been $73,000,000.

In reporting the conversation which he had with Mr. Stuart prior to the purchase of the second block of Loew shares, Mr. Fox quoted Mr. Stuart as saying, "What is there to stop the Loew family from going right into the market and repurchasing 400,000 shares of stock? Supposing they buy 400,000 shares or stock, they could buy that stock back at $25,000,000, or $26,000,000, still have their 400,000 shares, and your acquisition would be a mistake."

Cites Justice Department Contact

Mr. Fox reported how "an unfortunate change" then took place in the attitude of the Department of Justice officials toward the Loew-Fox merger, and when he went to Washington to inquire about the situation, John Lord O'Brian, the new assistant attorney general, told him that the Department's records showed that Mr. Fox never was given permission to acquire the shares, and specifically stated that he "may not acquire these 400,000 shares of stock."

At this point, Mr. Fox said, he became alarmed about the situation which found his two companies "with no prospects of paying back" the huge sums of money which they had borrowed.

He then talked to Claudius Huston and the late James Francis Burke, of the Republican National Committee, and, finally, he went to the White House to see the President, who was quoted by Mr. Fox, in part, as follows:

"Just send your attorney who made this deal to the Attorney General's office. I am sure they will understand that an error has been made. You do not need any intermediaries in the matter, if what you tell me is true."

Mr. Burke and Mr. Huston then appeared on the scene, Fox said, visiting him at his Long Island home, where they reported progress was being made, and inquiring if Mr. Fox knew "a man by the name of Louis B. Mayer, of California."

Mr. Fox said Mr. Burke appeared in the matter as an attorney, but that Mr. Huston received no compensation. However, Fox added, "when I sold out, I did lend Huston some money, for which I hold his note."

Says Mayer Told Him About Record

Louis Mayer rushed to New York from Hollywood, Mr. Fox continued, and went into a tirade against the proposed merger of the Fox and Loew companies.

"I explained to him," Mr. Fox said regarding his conference with Mr. Mayer, "the difficulty that we were having with the department, and he said, 'I know all about that. I caused that record to be changed from a consent to a restriction on acquiring these shares. That was a perfectly simple matter for me to do. The task now is to change the record back to a consent again. That is not going to be quite so easy, but I will try it, and I think I will be able to accomplish it.'"

"When I learned that a man had the power to go into the Department of Justice to change the records, I was rather ashamed of being a citizen of this nation," said Mr. Fox.

He said that he acted upon the President's advice and sent his attorney to the Attorney General's office, but "it got him nowhere."

Again taking up the thread of the narrative about Mr. Mayer, Fox told the senators that, "if you were to ask me again today, looking backward at the picture, as to whether it was really Louis B. Mayer who had the record changed, I should say he was full of ego in saying he did. I don't believe it at all. I should say now it was Mr. Harley L. Clarke."

He then related the details of the automobile accident on Long Island, in which his chauffeur was killed and Mr. Fox was disabled, and that when he was able to return to New York, it was only "two or three days before everything went to hell in the stock market."

Mr. Fox said, "It has been well advertised that the Fox company when it got into difficulty owed $91,000,000 and the Loew purchase was only $73,000,000," and the difference, totaling some $20,000,000, was incurred in the purchase of control of the Gaumont Company, of England, which he was urged to purchase by Mr. Otterson and Mr. Stuart, according to Mr. Fox's testimony.

"I have been wondering," said Mr. Fox, "what was the reason for the advice those men had given me, to enter those additional contracts. Was it because they thought the Fox company ought to own the British company? Or was it to get me into such a position where I definitely could not get myself out of it?"

Mr. Fox then asked, "Was that the beginning of the conspiracy I am complaining abou and that finally culminated in the capture of those companies from me?"

"Then it appeared," he continued, "that Mr.

(Continued on page 71)

SAVED PARAMOUNT 23 MILLIONS, SAYS HERTZ; DENIES FAVORITISM

Zirn's Challenges Bring Warm Replies; Former Finance Chairman Denies Receivership Was Discussed Before He Quit

Testifying that during his 14 months' chairmanship of the Paramount Publix financial committee he had reduced company costs by $23,000,000, John Hertz took the stand again Monday at an adjourned meeting of creditors for cross examination by Samuel Zirn, attorney for a Paramount bondholders' group.

Efforts to evoke admission that he had shown favoritism in his capacity as chairman were rebuffed repeatedly by Mr. Hertz, who, despite the two-hour session in the morning, and innuendos of Mr. Zirn, maintained a calm and smiling attitude throughout four and one-half hours of questioning by the seemingly tireless attorney.

Exchange Becomes Heated

Twice, however, the former Chicago motor magnate lost a trace of his composure when he sternly told Mr. Zirn that he at all times had considered only the interests of the company, and that he had resigned only because of disagreements with Adolph Zukor over policy.

Mr. Hertz said he had assumed the finance committee chairmanship under the persuasion of Mr. Zukor and Sir William Wiseman, a partner of Kuhn, Loeb & Co., Paramount bankers.

During the questioning of Mr. Hertz on the Paramount credit transaction in 1932 by which Film Production Corporation, a new Paramount subsidiary, obtained credit from 12 banks, Mr. Zirn declared that "the results of your stewardship were that Paramount Publix was left as a mere shell, its assets held by subsidiary companies and creditor banks given a preference before you gave up the sinking ship. Isn't that so?"

Calls Question "Ignorant"

Mr. Hertz, in direct answer, characterized the question as "an ignorant one." Despite this, he said, he would give ideas of the results of his stewardship.

"I went over the company with a fine-tooth comb and worked myself silly trying to keep it a going concern," Mr. Hertz said. "I reduced operating costs, in 1932, $23,000,000 as compared with 1931. I brought them down from $133,000,000, where they were at the end of 1931, to $110,000,000 by the end of 1932. I obtained rental reductions of $10,000,000. I secured the cancellation of a lease at Rochester, N. Y., from the Eastman Kodak Company that had several years to run and was costing us $200,000 annually. I had 200 telephones taken out of the home office."

"And as a result of your improvement the company went into a disgraceful bankruptcy at the end of 14 months," Mr. Zirn commented.

"If that's what the record shows," replied Mr. Hertz with a smile.

Immediately attorneys for the Paramount trustees voiced their objections to Mr. Zirn's use of the word "disgraceful" as applied to the company's bankruptcy. Their objection was sustained.

Mr. Zirn endeavored unsuccessfully to show that Mr. Hertz knew that the Chase National Bank of New York, and Lawrence Stern & Co., Chicago, an investment firm, secretly had underwritten a $15,000,000 bond issue floated in August, 1931, by Paramount Publix. This issue was financed by Kuhn, Loeb, & Co., and Hallgarten & Co., with Chase National as trustee, Mr. Hertz declared.

The witness said that as a director of Lawrence Stern & Co., in which he has an investment of $1,000,000, he had no knowledge of it having underwritten the issue. Questioned, he testified that his son-in-law was vice-president, treasurer and a director of the investment company.

Replying to a direct question, Mr. Hertz said he never had sold any Paramount Publix stock "short." He testified he had bought some of the company's stock in conjunction with Albert D. Lasker, former Paramount director, but that it had been sold eventually at a loss to both of them. Mr. Hertz said he believed it was less than 20,000 shares.

Mr. Hertz decried the allegation that he had drawn $104,000 as a salary for the year prior to his resignation, as had been said by Paramount executives at various times the past three months. He explained that his contract called for a drawing account of $2,700 weekly, "of which I drew $1,700 weekly and contributed $1,000 a week to the company."

Regarding the $7,500 payment made on his resignation, identified earlier in the proceedings as balance due on a lease for a New York apartment occupied by Mr. Hertz, he said it was the only payment made him after his resignation.

"You see, I settled my claims against the company more cheaply than did the executives who resigned from it ahead of me," he remarked.

Denies Discussing Receivership

Mr. Hertz then reiterated his denial there had been any discussion of receivership or bankruptcy prior to his resignation, at the same time denying that a prepared press statement tending to show that his efforts to solve the company's financial difficulties had not been completely successful, had been prepared to announce a consent receivership January 2.

"I worked for Paramount from 9 or 10 in the morning until 7 or 8 at night," he testified. "I took an hour for lunch and only two vacations, one at Miami and one at my Cary, Ill., farm." His contract involved only a "part time arrangement."

Mr. Hertz told the meeting that the reason for Paramount's retention of the Lord-Thomas-Logan advertising agency following the election of Mr. Lasker, agency head, to the Paramount directorate, was because he "had helped convince Paramount that Lord and Thomas and Logan was one of the most efficient agencies in the country."

He said further that the switch to Lord and Thomas from Hanff, Metzger & Co. had followed the resignation of Sidney R. Kent from Paramount. Mr. Kent had been in charge of advertising up to that time, Mr. Hertz said.

Defends Broadcasting Sale

Sale of a half interest in the Columbia Broadcasting System by Paramount Nov. 4, 1932, was declared contrary to the interests of the Paramount investors by Mr. Zirn. Mr. Hertz said he deserved a "gold medal" for effecting the transaction, that the deal was an opportunity to "turn a loss into a profit; that the company got rid of a debt and obtained a cash profit of $1,200,000 through the deal, and did it by performing a legal contract."

Mr. Hertz declared he had sought to have the stock purchase plan participated in by company employees reorganized in 1932 to make of it a "profit sharing" plan at such time as the company's operations became profitable again.

Throughout the questioning Mr. Zirn was warned time and again by Referee Henry K. Davis to cease his allegations and "malicious" innuendos. At one time the referee charged Mr. Zirn with "misbehavior." On another occasion an allusion to "racketeering" was made by Godfrey Goldmark, Paramount attorney, in commenting on the fiery Mr. Zirn's procedure.

Mr. Hertz first was questioned by H. J. Friendly, attorney for the Paramount trustees, in connection with the renewal of a Paramount credit note for $292,170, held for Louis L. and Meyer Marks, former Chicago exhibitors, by the Continental Illinois Bank as agent.

Company Wins Government Refund of $7,276,394 for Over-Taxation; Action for Removal of Trustees Up Again Monday

Over-Assessments Announced

Over-assessments of income tax and interest totaling $7,276,394 in favor of Famous Players Lasky Corporation and subsidiaries, now Paramount Publix, were announced last week by the Internal Revenue Bureau at Washington.

In the $7,200,000 are over-assessments in 1929 returns of $216,465 for Paramount-Famous-Lasky and $465,863 for each of 15 subsidiaries, including A. H. Blank Theatre Corp., A. H. Blank Theatre Co. of Nebraska, Connecticut Operating Co., Imperial Theatre Co., Mountain States Theatre Corp., Olympia Operating Co., Olympia Theatres, Publix Enterprises, Publix-Iowa, Publix-Nebraska, Publix-Ohio, Rhode Island Theatres, Southern Enterprises of Texas, Tennessee Enterprises and Toledo Paramount.

The remaining $71,980 represents over-assessments of small sums in returns running back as far as 1922 against Famous Players-Lasky, Paramount-Famous-Lasky, Metropolitan Film Co. of Texas, Miami Enterprises, Rialto Theatre Corp. of Virginia, Park Realty Co., New York and Pacific Coast Amusement Co., Fountain Theatres Corp. and Missouri Theatre Corp.

The tax rebate was due to duplications resulting from mergers of subsidiaries with the parent company, according to the Internal Revenue Bureau.

Meanwhile, an action with Mr. Zirn as complainant seeking removal of the Paramount trustees, Charles D. Hilles, Eugene W. Leake and Charles E. Richardson, is scheduled for hearing in the U. S. circuit court of appeals, New York, Dec. 4.

It was announced late last week that N. L. Nathanson, president of Famous Players Canadian Corp., has been attending conferences in New York with executives of Kuhn, Loeb & Co., with reference to plans now being formulated for drafting reorganization arrangements for Paramount.

Sir William Wiseman has presided over all the meetings.

On Thursday Referee Davis handed down a decision instructing the Paramount trustees to turn over to the trustees in bankruptcy of Sono Art Co. and Metropolitan Sound Studios, Inc., the sum of $15,388, claimed by them as a trust fund.

ALL MUST FORMALLY SIGN BY JAN. 10

(Continued from page 9)

of the NRA Trade Association Division; Blackwell Smith, associate general counsel, and Franklin S. Pollak, of the Compliance Board.

In extending the arm of the Government over the motion picture industry, the President enunciated policies permitting it to regulate itself, but providing for strict federal supervision with power of veto and initiative. In this principle, some observers at Capitol Hill were inclined to see a policy of gradually returning to industry the right of self-regulation, but with full Government authority to supervise and direct. This differs with the earlier policy of the NRA, which was generally believed to be intended for Government regulation of industry, and was said to give to this industry more sweeping power than has been provided for any others, with the exception of the oil industry.

Mr. Roosevelt is said to have accepted the recommendation of General Johnson when he refused federal censorship of motion pictures. The government censorship of pictures "will never be done," said General Johnson. But the President instructed Dr. Lowell to "observe" the operations of the industry to keep its own rules in this respect.

Immediately following the affixing of the Presidential signature to the film code, General Johnson issued a statement which said in part:

"The moving picture code sets up in the code itself the names of the code authority, composed of balanced representation among the various adverse interests in production, distribution and exhibition. For this reason, the President reserved to the Administrator the right to review, and, if necessary, disapprove any action by the code authority or to remove any such member and to add members of any employer class.

"The code contains drastic provisions against excessive salaries. The President has exempted writers and dramatists from these, and suspended their operation as to others for further experience with the actual operation of the code authority.

"The President is asking also a full report in ninety days on all unfair practices in the industry, including a full report on excessive salaries or other emoluments in the industry, both as to artists and as to executives and their families, and he expects the industry to comply fully with the legai requirements."

Of extreme importance, then, to Hollywood's creative talent, which has been kicking up quite a fuss lately over the clause which would govern socalled "excessive" star salaries, was the executive order which suspended, for the time being, at least, the socalled "drastic" provision in the code for control over "exorbitant" salaries of Hollywood.

Basically involved in the suspension of the salary control clause was the recognition by the President of the fact that the success of the code depended on its administration, and before going into such a controversial subject arbitrarily, it was said the President wanted a chance to see if the code would work.

The salary clause, under the unfair trade practices provisions for producers, would have authorized penalties for the bidding up of stars' salaries to extravagant figures by competing producers. Under its terms such bidding could not start until thirty days before expiration of contracts.

General Johnson said that the motion picture code is highly specialized to fit an industry which has no parallel in other businesses.

The film code was not made public until General Johnson returned to Washington on Wednesday, from Warm Springs, and a stopover at Atlanta. He described it at that time as a detailed document providing for studies of salaries paid actors and executives, of alleged unfair trade practices and of the problem of censorship prior to the establishment of hard and fast rules of conduct.

General Johnson explained that there had been no changes in the document at it existed in the socalled "third revision" of the "Rosenblatt draft," except for the suspension of the provisions against bidding up of salaries for a trial period.

Nowhere in the code are "excessive salaries" defined.

Awaits Public Reaction

The whole code, General Johnson added, is a basis of study, and "the public reaction will have a lot to do with it."

Mr. Johnson credited Eddie Cantor with a suggestion that Hollywood's stars be put on a royalty basis, indicating that the comedian's suggestion had met with some favor.

Mr. Cantor traveled eastward from Hollywood to Warm Springs, last week, as the accredited representative of Hollywood's creative talent who were objecting to salary regulation. He visited the President at the vacation resort, but word went out that the code was not a subject of discussion.

The code authority will make the proposed ninety-day study of salaries, trade practices and the like, and then report to the Administrator.

It was indicated in New York Wednesday afternoon that labor was pleased with the personnel of the code authority, and this included the principal divisions of organized motion picture workers: the IATSE, Academy, Equity, Screen Writers Guild and the new Actors Guild.

President Roosevelt devoted an energetic afternoon on Monday to work on the twenty odd codes which Mr. Johnson's brief case held when he alighted at Warm Springs over the week end. The film code, therefore, was not *the* "white haired" document which rested on the Presidential desk when Mr. Roosevelt took pen in hand. It was mixed up with an assorted, and unesthetic lot, among them codes for the following fields: hot air furnaces and investment bankers, anti-friction bearings, pipe nipples and sewer pipes, cigar containers, woolen felts, malleable iron, whisky distillers, radio broadcasting, clay products, waterproofing and whatnot.

Relaxed by a few days in the quiet and warmth of Warm Springs, Mr. Johnson traveled on to Atlanta, arriving late Monday. From that point on, until he dropped out of the skies in a plane at Washington Wednesday noon, the General appeared to be "lost" to the outside world.

Inquiries at Atlanta late Tuesday to establish the itinerary of General Johnson's travels to Washington and his NRA headquarters, where a copy of the official document was awaited both by his own staff and by the industry, brought a statement that the Administrator had "gone to the movies."

Eddie Cantor Speaks

Stating that he did not know how the code authority was "going to work," Mr. Cantor issued a message to the industry asking that the code—regardless of what may be in it—be given a fair trial.

"There are probably a great many things in the code with which all parties will not agree," he said. "I, for example, am against the provisions of Article 5, which governs, as it does, socalled talent "raids" and salary control, but, in spite of this, I think changes will eventually be made in this and any other clauses which may prove to be working disadvantages. However, we might as well make up our minds to at least give the whole code a fair trial."

Mr. Cantor said he felt the producers themselves would eventually see the wisdom of eliminating the salary clauses entirely and that no control of actors' salaries is possible because they are not paid by the producers but by the public.

Mr. Cantor said he believed that the code may ultimately have the effect of cutting down production costs and eliminating the "unnecessary things in the industry." He was referring to "relatives and highly paid executives who do nothing to earn their prodigious salaries."

Despite the fact that the comedian was ready and eager to discuss the code, he admitted he "really knew very little about it." At this point, Eddie insisted upon getting in his little joke.

"As a matter of fact," he said, "I haven't yet been officially notified of my appointment to the code authority. Do you think it's on the level? Maybe the President thought: 'Eddie, you told me a lot of jokes while here at Warm Springs, now here's one for you.'"

Commenting on the appointment to the code authority of Dr. Lowell, Mr. Cantor said:

"I don't know Dr. Lowell, but I do know there is plenty of room for an industry 'house cleaning' that is long overdue. You cannot go on in any business if part of that business is diseased. If Dr. Lowell succeeds in helping to cure the industry of its diseases he may well become its saviour."

Miss Dressler "Surprised"

From Hollywood, Marie Dressler expressed "complete surprise" over her appointment to the code authority by President Roosevelt.

"Since the President wants me to serve I will do all I can to help," Miss Dressler said. "I feel that it is up to all of us to jump in and help President Roosevelt in the splendid work he is doing for our country and his people at this time."

Dr. Lowell, code authority, is honorary president of the Motion Picture Research Council and president-emeritus of Harvard University. He is, by his own admission, "distinctly not a film fan." In spite of this, he for years has campaigned against films as being detrimental to the juvenile mind.

In motion pictures
A Stor Theatre
Attractions
are the Aristocrats
of the screen
SOON in the
THEATRES of the
NATION
METRO-GOLDWYN-MAYER
PRESENTS

Nationwide Fame!

Greatest amusement property of our time! Glorified by 12 brilliant stars. It flames with drama . . . the fallen matinee idol . . . the millionaire's frivolous wife . . . the amorous doctor of the idle rich . . . stolen hours of romance. Thrilling entertainment in M-G-M's "Dinner at 8" and already publicized to the public over months of showman-sponsored road-shows!

4 MONTHS ON BROADWAY— 3 MONTHS IN LOS ANGELES—

And brilliant road-show engagements ranging from one to four weeks in

Saratoga, N.Y., Asbury Park, N.J., Atlantic City, N. J., Montreal, Buffalo, Toronto, Cleveland, Columbus, St. Louis, Cincinnati, Detroit, Atlanta, Baltimore, Philadelphia, New Haven, Boston, Pittsburgh, Hartford, Chicago, Washington, D. C.

Dinner

The Pride of

METRO GOLDWYN MAYER

MARIE
★DRESSLER
JOHN
★BARRYMORE
★WALLACE BEERY
LIONEL
★BARRYMORE
★LEE TRACY
★EDMUND LOWE
★BILLIE BURKE
★ MADGE EVANS ★ JEAN HERSHOLT
★ KAREN MORLEY ★ PHILLIPS HOLMES
Directed by GEORGE CUKOR
From the Sam H. Harris stage success by George S. Kaufman and Edna Ferber. Produced by David O. Selznick

Successor to "Trader Horn" fame!

A Metro-Goldwyn-Mayer picture

It has been the privilege of M-G-M to keep public enthusiasm for screen entertainment at high pitch through the years. We have sent expeditions to the South Seas which returned with "White Shadows"; to British East Africa and "Trader Horn" resulted. There have been other ventures to the outposts of civilization but we are proud that the greatest and most successful of these is "Eskimo." Now thrilling Astor Theatre audiences at $2 top, it is soon to be the supreme romantic-adventure delight of the nation!

From Peter Freuchen's vivid novel.
Directed by W. S. VAN DYKE.
Hunt Stromberg, Associate Producer.

"Dinner at 8" IS THE CRITICS DE

★ ★ ★ ★ (Four Stars) "I was thoroughly entertained." *Kate Cameron*, Daily News

"Lives up to every expectation. Cast of 25 . . . most of the stellar lights of the M-G-M studios. One of those rare pictures which keeps you in your seat until final fade-out. Greater variety of characterizations than have been witnessed in any other picture. A grand evening."
Mordaunt Hall, N. Y. Times

"Lively and entertaining display of the histrionic talents of most of the California heirarchy. Jean Harlow gives the grandest show. An excellent example of smart and vigorous theatre."
Richard Watts, Jr.—Herald-Tribune

Fine picture. Exciting, many-sided drama. Cast contains practically every star on the M-G-M lot. If you seek an entertaining film, the Astor is where you can find it."
William Boehnel—World-Telegram

"Once more a parade of names at the Astor. All play well. It's another 'Grand Hotel' both as to names and box office."
John S. Cohen, Jr.—Sun

"Not since 'Grand Hotel' has Hollywood flung forth such a star-spangled banner. Mightiest congress of stars ever assembled—the season's championship event. More effective than the play. Will be Gotham's table topic for months."
Regina Crewe—American

"Stupendous! Just look at the names. Enough stars, stories, dramas, big scenes to have made half a dozen movies. Destined to make a hit. You'll heartily applaud every player. Great. You can't afford to miss it."
Bland Johaneson—Mirror

"M-G-M masterpiece. Most gorgeous entertainment that has yet come out of the cinema city. 'Grand Hotel' fades into insignificance. Most dazzling array of stellar luminaries ever assembled. The Astor will undoubtedly be jammed for months, with lines forming at the box office."
Rose Pelswick—Journal

"Really superlatively acted and worth every cent they are charging at the box office."
Charles Hammond—Post

Never so many stars in any picture...
ARE YOU READY FOR WEDNESDAY NIGHT, TOO?
To immortalize this glorious drama on the screen, M-G-M chose for each exciting role a brilliant Star! When "Dinner at 8" is revealed at its World Premiere Wednesday Night, a new fame will be written in the annals of the Astor Theatre.
★ MARIE DRESSLER
★ JOHN BARRYMORE
★ WALLACE BEERY
★ JEAN HARLOW
★ LIONEL BARRYMORE
★ LEE TRACY
★ EDMUND LOWE
★ BILLIE BURKE
★ MADGE EVANS
★ KAREN MORLEY
★ JEAN HERSHOLT
★ PHILLIPS HOLMES
"DINNER at 8"
THE NEW METRO-GOLDWYN-MAYER TRIUMPH
Screen play by Frances Marion and Herman J. Mankiewicz. From the Sam H. Harris stage play by GEORGE S. KAUFMAN & EDNA FERBER
Produced by DAVID O. SELZNICK
Directed by GEORGE CUKOR
TWICE DAILY, 2:50—8:50. THREE TIMES, SAT., SUN., HOLS., 2:50—5:50—8:50. SAT. MIDNIGHT SHOW. MATS., 50c TO $1.00. EVES., 50c TO $2.00. SEATS FOUR WEEKS IN ADVANCE.
BROADWAY & 45th STREET
Astor

A typical advertisement from the "Dinner at 8" campaign

LIGHT AND "ESKIMO" TOO GETS HIGHEST PRAISE!

"Thrilling tale! Human interest! Mala would permit his wife to sleep with men of his own tribe, but the white man's touch meant death. Filled with amusing, interesting and thrilling incidents."

Kate Cameron—Daily News

"Vigorous and entertaining romance. Thrills! Mala is magnificent! His wives are fetching and exotic!"

Bland Johaneson—Mirror

"Melodrama photographed in the Artic—by an artist. Genuinely thrilling and authentic scenes: (1) the caribou stampede; (2) Mala's fight with the polar bear; (3) the walrus hunt; (4) Mala's hand-to-hand fight with a wolf; (5) the breaking up of the ice floes."

John S. Cohen, Jr.—Sun

"Merits the title 'Epic'. Its excitements keep each fibre tense; it fills the throat with sobs and laughter by turns. More than entertainment, an unforgettable achievement. There is no compliment great enough, 'Eskimo' is super-superb!"

Regina Crewe—American

"Exciting melodrama. A remarkable film, that awakens wonder as to how the camera men were able to photograph some of the scenes and record the impressive sound."

Mordaunt Hall—Times

"That adventurous cinema director, W. S. Van Dyke, returns with a motion picture ...good-looking, exciting, real as its settings and its people. Scenes showing the social practices are managed with an accent on their comedy possibilities."

Richard Watts, Jr.—Herald-Tribune

"Metro-Goldwyn-Mayer, the enterprising movie company which sent an expedition to Africa to film 'Trader Horn,' now goes to the Arctic. Must be regarded as one of the important movie achievements!"

Martin Dickstein—Brooklyn-Eagle

"A fascinating film. It should be seen. Really thrilling, beautifully photographed and worthwhile. Genuinely arresting and dramatic. A motion picture of the better order."

William Boehnel—World-Telegram

ESKIMO
Robbed of the wife he loved, vengeance flames in the Eskimo hunter's heart. A story of elemental power. A background of overwhelming grandeur. Scenes never before revealed. Nature's children are the actors—the mad, stampeding caribou, the giant whale hunted by humans, the hungry wolf threshing the snow in mortal combat with a man. Filmed by W. S. Van Dyke who gave *Trader Horn* to the world. ESKIMO is his masterpiece!
SEATS 4 WEEKS IN ADVANCE
Astor
Broadway at 45th Street

Sample newspaper ad, "Eskimo" campaign

THE BIG PARADE
HELL DIVERS
GRAND HOTEL
ASTOR THEATRE
THE GUARDSMAN
BEN HUR
THE BROADWAY MELODY
THE MERRY WIDOW
THE CHAMP
THE STUDENT PRINCE
IN OLD HEIDELBERG
THE HOUSE
METRO-GOLDWYN-MAYER
HOLLYWOOD REVUE
RASPUTIN
THE EMPRESS
THE BIGGEST PICTURE EVER MADE
ESKIMO
DINNER AT 8
DRESSLER
BEERY
BARRYMORE
HARLOW
TRACY
LOWE
BURKE
In the Astor Theatre Tradition
Great names! They attained the heights of glory and brought to theatres millions of ticket-buyers. Now again the spotlight of Astor Theatre fame illumines two new M-G-M giant attractions, "DINNER AT 8" and "ESKIMO". They come to a public already aware of their magnitude, to audiences which are eager for the screen's mightiest!
Metro-Goldwyn-Mayer presents

COMPLETE TEXT OF THE CODE

EXECUTIVE ORDER

"An application having been duly made, pursuant to and in full compliance with the provisions of Title 1 of the National Industrial Recovery Act, approved June 16, 1933, for my approval of a code of fair competition for the motion picture industry, and a hearing having been held thereon, and the Administrator having rendered his report containing an analysis of the said code of fair competition together with his recommendations and findings with respect thereto, and the Administrator having found that the said code of fair competition complies in all respects with the pertinent provisions of Title 1 of said act and that the requirements of clauses (1) and (2) of subsection (A) of Section 3 of the said Act have been met:

"Now, therefore, I, Franklin D. Roosevelt, President of the United States, pursuant to the authority vested in me by Title 1 of the National Industrial Recovery Act, approved June 16, 1933, and otherwise, do adopt and approve the report, recommendations, and findings of the Administrator, and do order that the said code of fair competition be, and it is hereby, approved, subject to the following conditions:

"To effectuate further the policies of the Act, that:

"(1) Because the constituency of the Code Authority is named in this code, the Administrator shall have the right to review, and if necessary, to disapprove any act taken by the Code Authority, or by any committee named by it, and any act taken by any board named by it; and

"(2) If, in the administration of this code, any member or temporary alternate of any member of said Code Authority, or any member of any board appointed by the Code Authority shall fail to be fair, impartial and just, the Administrator shall have the right to remove such member or temporary alternate from said Code Authority, and to remove such member of any such board, and, if he deems necessary, to name another member or alternate from the general class represented by such removed member or alternate to replace such removed member or alternate upon said Code Authority or upon any such board; and

"(3) If, in the administration of this code, it shall be found by the Administrator that there has not been sufficient representation of any employer class in this industry on the Code Authority, the Administrator shall have the right to add members from any such class to such Code Authority; and

"(4) Because the President believes that further investigation with respect to the problems of payment of excessive compensation to executives and other employees in this industry is required, the provisions of Article V, Division A, Part 4, of this code are hereby suspended from operation and shall not become effective pending further report from the Administrator after investigation; and

"(5) Because the President believes that writers, authors, and dramatists are engaged in purely creative work, the provisions of Article V, Division B, Part 5, Section 1(C), 2, 3, 4 and 6, of this code, shall not become effective with respect to such employes; and

"(6) Because the President believes that further investigation is required with respect to problems generally affecting unfair competitive methods for the services of classes of employes of producers rendering services of an artistic, interpretative, technical, supervisory or executive nature, the provisions of Article V, Division B, Part 5, Section 1(C), 2, 3, 4 and 6, of this Code, are suspended from operation and shall not become effective pending further report from the Administrator, after investigation, as to whether such provisions should be definitely suspended, or modified, altered or changed, or become effective."

FRANKLIN D. ROOSEVELT

MEMORANDUM

re Code Authority of the Motion Picture Industry Code

"Pursuant to the provisions of Article 11, Section 2 (B) of the Motion Picture Industry Code, and by direction of the President, Miss Marie Dressler and Mr. Eddie Cantor are hereby designated as members of the Code Authority, with a right to vote, to represent the actor class of employees engaged in the motion picture industry as and when any question directly or indirectly affecting such class is to be considered by the Code Authority. The code provision respecting the appointment of one such representative is hereby waived in respect of such appointments.

"Mr. A. Lawrence Lowell is hereby designated as a representative of the Administration upon the Code Authority of the Motion Picture Industry Code."

CODE OF FAIR COMPETITION FOR MOTION PICTURE INDUSTRY

PREAMBLE

This Code is established for the purpose of effectuating the policy of Title I of the National Industrial Recovery Act and shall be binding upon all those engaged in the motion picture industry.

ARTICLE I
DEFINITIONS

1. The term "motion picture industry" as used herein shall be deemed to include, without limitation, all persons, firms, or corporations engaged in the production, distribution or exhibition of motion pictures and all activities normally related thereto, except as specifically excepted from the operation of this Code.

2. The term "Producer" shall include, without limitation, all persons, partnerships, associations and corporations who shall engage or contract to engage in the production of motion pictures.

3. The term "distributor" shall include, without limitation, all persons, partnerships, associations and corporations who shall engage or contract to engage in the distribution of motion pictures.

4. The term "Exhibitor" shall include, without limitation, all persons, partnerships, associations and corporations, engaged in the ownership or operation of theatres for the exhibition of motion pictures.

5. The term "legitimate production" as used herein shall be deemed to refer to theatrical performances of dramatic and musical plays performed on the stage by living persons.

6. The term "employee" as used herein shall be deemed to refer to and include every person employed by any Producer, Distributor or Exhibitor as hereinabove defined.

7. The term "clearance" as used herein shall be deemed to refer to that interval of time between the conclusion of the exhibition of a motion picture at a theatre licensed to exhibit such motion picture prior in time to its exhibition at another theatre or theatres and the commencement of exhibition at such other theatre or theatres.

8. The term "zone" as used herein shall be deemed to refer to any defined area embraced within the operations of a local clearance and zoning board.

9. The term "non-theatrical account" as used herein shall be deemed to refer to churches, schools and other places where motion pictures are exhibited but which are not operated in the usual and ordinary course of the business of operating a theatre for the exhibition of motion pictures.

10. The term "affiliated Exhibitor" as used herein shall be deemed to refer to an Exhibitor in the business of operating a motion picture theatre which is owned, controlled or managed by a Producer or Distributor or in which a Producer or a Distributor has a financial interest in the ownership, control, or management thereof. The mere ownership, however, by a Producer or Distributor of any theatre premises leased to an Exhibitor, shall not constitute any such Exhibitor an "affiliated Exhibitor."

11. The term "unaffiliated Exhibitor" as used herein shall be deemed to refer to an Exhibitor in the business of operating a motion picture theatre which [illegible] is not owned, controlled or managed by any Producer or Distributor or in which no Producer or Distributor has an interest in the ownership, management or control thereof.

12. The term "Outside or Associated Producer" as used herein shall refer to a Producer of motion pictures, including features, short subjects, and/or cartoons, and which Producer operates his or its own production unit independently of, though in conjunction with, another Producer or Distributor under whose trade name or trade mark the productions of said Outside or Associated Producer are released and distributed.

13. The term "Administrator" as used herein shall be deemed to mean the National Recovery Administrator.

14. The term "effective date" shall be and this Code shall become effective on the tenth day following the approval of this Code by the President of the United States.

15. Population, for the purposes of this Code, shall be determined by reference to the 1930 Federal Census.

ARTICLE II
ADMINISTRATION

1. A Code Authority of the Motion Picture Industry constituted as in this Article provided and herein referred to as the "Code Authority" shall be the agency for the administration of this Code, and shall have such powers as shall be necessary therefor, together with such other powers and duties as are prescribed in this Code.

2. (a) The Code Authority shall consist of the following representing affiliated producers, distributors and exhibitors: Merlin H. Aylesworth, Sidney R. Kent, George J. Schaefer, Nicholas M. Schenck, Harry M. Warner. Representing unaffiliated producers, distributors and exhibitors: Robert H. Cochrane, W. Ray Johnston, Ed Kuykendall, Charles L. O'Reilly, Nathan Yamins.

(b) As and when any question directly or indirectly affecting any class of employees engaged in the motion picture industry is to be considered by the Code Authority, one representative of such class, selected by the Administrator from nominations made by such class in such manner as may be prescribed by the Administrator, shall sit with and become for such purposes a member of the Code Authority with a right to vote.

(c) The Administrator may designate not more than three additional persons without vote who shall not have any direct, personal interest in the motion picture industry nor represent any interest adverse to the interest of those engaged therein, as representatives of the Administration.

(d) In case of the absence, resignation, ineligibility or incapacity of any member of the Code Authority to act, an alternate of the same general class of the industry and a bona fide executive or, a bona fide Exhibitor, as the case may be, designated by such member shall act temporarily in place of such member. Such designated alternate shall be certified to the Code Authority by such member but the Code Authority may reject such alternate and require another to be so designated.

(e) Each alternate designated by a member of the Code Authority to be a permanent alternate for such member shall be approved by the Administrator.

(f) In the event any member of the Code Authority is unable for any reason to designate his alternate, the Code Authority, subject to the approval of the Administrator, shall select such alternate from the same general class as that of such member.

(g) No employer in the industry shall have more than one representative at any time upon the Code Authority.

(h) A vacancy in the Code Authority subject to being filled in the same manner as above provided in sub-section (f) of this section, shall exist when any member shall cease to be a bona fide executive or a bona fide exhibitor.

3. The Code Authority may make such rules as to meetings and other procedural matters as it may from time to time determine.

4. The Code Authority may from time to time appoint Committees which may include or be constituted of persons other than members of the Code Authority as it shall deem necessary to effectuate the purposes of this Code, and may delegate to any such Committee generally or in particular instances any power and authority within the scope of the powers granted to the Code Authority under this Code provided that the Code Authority shall not be relieved of its responsibility and duties hereunder. The Code Authority may at any time remove from any Committee any member thereof. The Code Authority shall coordinate the duties of the Committees with a view to promoting joint and harmonious action upon matters of common interest. Any action taken by any of such committees shall be reviewed by the Code Authority.

5. (a) The Code Authority shall be empowered to collect from the members of the industry all data and statistics required by the President, or reasonably pertinent to the effectuation of Title I of the National Industrial Recovery Act to compile the same and disseminate without individual identification among the members of the industry summaries thereof, all

LABOR WAGES AND HOURS SPECIFIED

in such form and manner as the Code Authority or the Administrator shall prescribe. No such statistics, data and information of any one member of the industry shall be revealed to any other member. The dissemination of summaries of such information shall not be deemed a disclosure thereof. In addition to information required to be submitted to the Code Authority, there shall be furnished to government agencies such statistical information as the Administrator may deem necessary for the purposes recited in Section 3 (a) of the National Industrial Recovery Act.

(b) The Code Authority shall have the right to make independent investigations of violations or alleged violations of the Code by any branch of the industry or by any person, firm or corporation engaged in any branch of the industry.

6. The Code Authority shall assist the Administrator in administering the provisions of this Code, in making investigations as to the functioning or observance of any of the provisions of this Code at its own instance or on the complaint of any person engaged in the industry, and shall report to the Administrator on any such matters. The Code Authority may initiate and consider such recommendations and regulations and interpretations, including those pertaining to trade practices, as may come before it.

7. The Code Authority, after notice and hearing, may prescribe additional rules governing the conduct of Producers, Distributors and Exhibitors among themselves and with each other and with their employees, which rules shall be submitted to the Administrator and if approved by the President after such notice and hearing as he shall deem proper, shall constitute rules of fair practice for the industry, and any violation thereof shall constitute a violation of this Code.

8. The Code Authority shall, to such extent and in such manner as may seem most useful, utilize the facilities of national, regional and local trade associations, groups, institutes, boards and organizations in the industry.

9. No member of the Code Authority shall sit on any matter involving his company's or his own interest directly and not as a class. In such case the Code Authority, including such ineligible member, shall designate an alternate of the same general class not connected with the company or theatre of the ineligible member to sit in his place.

10. (a) The Code Authority shall have the right to appoint, remove, and fix the compensation of all persons whom it may employ to assist it in any capacity whatsoever in administering this Code.

ARTICLE III

(b) The expenses of the Code Authority in administering this Code shall be budgeted and fairly allocated among the three divisions of the industry and assessed against the respective members thereof who accept the benefits of the activities of the Code Authority or otherwise assent to this Code, in such manner as shall be determined by the Code Authority.

(c) Any person who shall fail to promptly pay any assessment or levy made pursuant to an order of the Code Authority as an expense in administering this Code shall not be entitled to file any complaint under any Article or Part thereof.

GENERAL PROVISIONS

Section 1. (a) Employees shall have the right to organize and bargain collectively through representatives of their own choosing, and shall be free from the interference, restraint, or coercion of employers of labor, or their agents, in the designation of such representatives or in self-organization or in other concerted activities for the purpose of collective bargaining or other mutual aid or protection;

(b) No employee and no one seeking employment shall be required as a condition of employment to join any company union or to refrain from joining, organizing, or assisting a labor organization of his own choosing; and

(c) Employers shall comply with the maximum hours of labor, minimum rates of pay, and other conditions of employment, approved or prescribed by the President.

Section 2. This Code is not designed to promote monopolies or to eliminate or oppress small enterprises and shall not be applied to discriminate against them nor to permit monopolies or monopolistic practices.

ARTICLE IV
LABOR PROVISIONS

A. On and after the effective date of this Code, in the PRODUCTION of Motion Pictures:

SECTION 1. HOURS OF EMPLOYMENT

(a) No employee shall work more than forty (40) hours in any one week.

(b) No employee of the following classes shall work more than forty (40) hours in any one week:

Accountants; accounting machine operators; bookkeepers; clerks; firemen; garage clerks; gardeners; janitors; librarians; mail clerks; messengers; mimeograph operators; porters; readers; restaurant workers; seamstresses; secretaries (exclusive of Executives' secretaries receiving $35.00 or more per week); stenographers; telephone and telegraph operators; timekeepers; typists; and watchmen.

(c) No studio mechanic of the following classes shall work more than thirty-six (36) hours in any one week:

Artists and sculptors; automotive mechanics; blacksmiths; carpenters; casters and mouldmakers (staff); cement finishers; chauffeurs and truck drivers; construction foremen (carpenters); electrical foremen; electrical workers; floormen (electric); foundrymen; gaffers; grips; laborers; lamp operators; machinists; marbleizers, grainers, and furniture finishers; modelers (staff); model-makers (staff); moulders (metal); operating engineers; ornamental iron workers; painters; pattern makers; plasterers; plumbers; projectionists (except process projectionists); propertymen; scenic artists; set drapers; sheet-metal workers; sign writers; sprinkler fitters; steam fitters; structural steel workers; swing gang (property); upholsterers; welders; and Laboratory Workers of the following classifications: chemical mixers, negative assemblers and breaker-downs; negative developers' assistants, negative notchers, negative splicers, positive daily assemblers, positive developers' assistants, positive release splicers, printers, processing and negative polishers, release inspectors, rewinders, sensitometry assistant, shift boss printers and vault clerks.

(d) The maximum hours fixed in the foregoing paragraphs (a), (b) and (c) shall not apply to employees on emergency, or maintenance and repair work; nor to cases where restriction of hours of skilled workers on continuous processes would hinder, reduce or delay production; nor to

(1) employees in executive or managerial capacities, professional persons, actors (exclusive of so-called "extras"); attorneys and their assistants; department heads and their assistants; directors; doctors; managers; executives, their assistants and secretaries; professional nurses; producers and their assistants; purchasing agents; unit business managers; and writers; nor to

(2) employees engaged directly in production work whose working time must necessarily follow that of a production unit, including art directors; assistant directors; cameramen and assistants; company wardrobe men (women) and assistants; costume designers; draftsmen; make-up artists and hairdressers; optical experts; positive cutters and assistants; process projectionists; script clerks; set dressers; "stand-by" or "key-men"; sound mixers; sound recorders; wardrobe fitters; nor to

(3) employees regardless of classification assigned on location work; nor to

(4) employees engaged directly in newsreel production work in the following classifications; editors and sub-editors; film cutters and film joiners; type setters; camera men and sound men; the working hours of news-reel cameramen and soundmen shall be limited to three hundred and twenty (320) hours in any eight week period, to be computed from the time such employees leave their base of operation with their equipment until the time of their return, or are required to remain in a designated place; contacting and planning shall not be computed as working hours; nor shall this limitation on working hours apply to news-reel cameramen and soundmen who make special trips of a semi-vacational nature on trains, ships, etc., or who shall be assigned to duty at a summer or winter resort for an extended period of time, nor to newsreel cameramen and soundmen on roving or "gypsy" assignments; nor to

(5) employees of producers of animated motion picture cartoons in the following classifications: animators; assistant animators; cartoon photographers; story and music department employees; tracers and opaquers; the working hours of tracers and opaquers shall be limited to forty-four (44) hours in any one week, subject to the exceptions made herein in cases of emergency.

(e) With respect to those classes of employees specified within sub-division (2) of the foregoing sub-division (d) of this Section 1.

(1) such employees employed on an hourly basis or on a daily basis with overtime compensation shall at the conclusion of any single production be given a full day off without pay for each six (6) hours of work in excess of a thirty-six (36) hour weekly average during the production; employees employed on a weekly basis, whether by agreement in writing or otherwise, shall not be deemed to be within the purview of this sub-section (1),

(2) art directors, assistant directors, company wardrobe men, women and assistants, costume designers, draftsmen, make-up artists, hair dressers, optical experts, also projectionists, script clerks, and wardrobe fitters receiving $70.00 or less per week without overtime compensation, at the conclusion of any single production shall be laid off one full day, without pay, for each six (6) hours of work in excess of a thirty-six (36) hour weekly average during the production period but for each six (6) hours or fraction thereof which each such employee has worked in excess of a fifty-four (54) hour weekly average during said production such employee shall receive one full day's pay. No such employee shall be permitted to work in another studio during the time of such lay-off.

SECTION 2. MINIMUM WAGES

(a) No employee of any class shall be paid less than forty (40) cents per hour.

(b) The following clerical, office and service employees shall be paid not less than fifty (50) cents per hour;

Accountants, accounting machine operators; bookkeepers; clerks; file clerks; firemen; garage clerks; readers; secretaries; stenographers; telephone and telegraph operators; time-keepers; typists.

(c) No employee of the following classes of studio mechanics shall be paid less per hour than the rates specified for each class:

Artists and Sculptors	$1.94
Automobile Mechanics	1.00
Blacksmiths	1.16⅔
Carpenters	1.16⅔
Casters and Mouldmakers (staff)	1.16⅔
Cement Finishers	1.16⅔
Construction Foremen (carpenter)	1.33⅓
Electrical Foremen	1.33⅓
Electrical Workers	1.16⅔
Floormen (electric)	1.00
Foundrymen	1.16⅔
Gaffers	1.16⅔
Grips	1.00
Laborers	.60
Lamp Operators	1.00
Machinists	1.16⅔
Marbleizers, Grainers and Fur Finishers	1.40
Modelers (staff)	1.94
Modelmakers (staff)	1.25
Moulders (metal)	1.16⅔
Operating Engineers	1.16⅔
Ornamental Iron Workers	1.16⅔
Painters	1.16⅔
Pattern Makers	1.16⅔
Plasterers	1.25
Plumbers	1.16⅔
Projectionists	1.25
Propertymen (first)	1.00
Propertymen (second)	.90
Scenic Artists	2.25
Set Drapers	1.00
Sheetmetal Workers	1.16⅔
Sign Writers	1.66⅔
Sprinkler Fitters	1.16⅔
Steam Fitters	1.16⅔
Structural Steel Workers	1.16⅔
Swing Gang (property)	.75
Upholsterers	1.10
Welders	1.16⅔

When any of the above studio mechanics works more than six (6) hours per day on: (1) emergency or maintenance or repair work, or (2) to avoid hindering, reducing or delaying production, he shall be compensated at not less than time and one-half for all overtime in excess of six (6) hours.

(d) No employees of the following classes shall be paid less per hour than the rates specified for each class:

Assistant Cutters	$1.00
Chauffeurs and Truck Drivers	.83⅓
Laboratory workers of the following classifications:	
Chemical Mixers	.70
Negative Asemblers and Breakerdowns	.81
Negative Developers' Assistants	.81
Negative Notchers	.75
Negative Splicers	.70
Positive Daily Assemblers	.75
Positive Developers' Assistants	.74
Positive Release Splicers	.64
Printers	.81
Processing and Negative Polishers	.70
Release Inspectors	.70
Rewinders	.64
Sensitometry Assistants	.81
Shift Boss Printers	.93
Vault Clerks	.81
Film Loaders	.83⅓

When any of the above employees works more than thirty-six (36) hours in any one week on: (1) emergency or maintenance or repair work; or (2) to avoid hindering, reducing or delaying production, he shall be compensated at straight time for all overtime in excess of thirty-six (36) cumulative hours.

(e) With respect to the following clasifications there may be substituted a weekly wage in lieu of an hourly wage:

Construction Foremen (carpenter)	$76.75
Electrical Foremen	76.75
Gaffer	68.50
Floorman (electric)	60.00
Grips	60.00
Propertymen (first)	60.00

However, for "stand-by" or "key-men," not more than one man of any of the above classifications shall be assigned to any one producing unit.

(f) With respect to all employees listed in paragraphs (c) and (d) of this Section, the foregoing scale of minimum wages shall prevail on all locations except that the following wage scale may be paid in lieu thereof on distant location, if so stipulated before employment commences and all such employees' expenses are paid:

Distant locations when employed less than one week of seven (7) days and subject to "call at any time":

Studio Hourly Rate	Distant Location Daily Rate When Less Than One Week	Distant Location Weekly Rate
2.25	27.25	161.75
1.94	24.00	141.75
1.66⅔	20.75	121.75
1.40	17.25	101.75

VAUDEVILLE AND CHORUS STATUS

Studio Hourly Rate	Distant Location Daily Rate When Less Than One Week	Distant Location Weekly Rate
1.33⅓	15.75	91.75
1.25	14.75	86.75
1.16⅔	13.75	81.75
1.10	13.25	78.00
1.00	12.25	71.75
.90	11.50	66.75
83⅓	8.50	51.75
.75	8.00	46.75
.60	6.50	37.75

When the distant location daily rate above is employed, the total wage for any one week shall not exceed the distant location weekly wage.

(g) Every news-reel cameraman or soundman shall be given one day off with pay for every four (4) cumulative days (24 hours per day) that he is away from his base of operations, except if on roving or "gypsy" assignments.

SECTION 3. PROVISIONS REGARDING "EXTRAS"

The Code Authority provided for in this Code shall undertake and provide for rules and regulations to be adopted by all casting agencies and/or Producers with respect to "extras," and shall appoint a standing committee representative of employers, "extra players," and the public, to effectuate the foregoing purposes and to interpret the terms of any provisions made for "extras" and to supervise the same, receive and pass on complaints and grievances, and to otherwise aid in effectuating the foregoing provisions, subject to review by the Administrator.

Such standing committee under the supervision of the Code Authority shall cause a reclassification of "extras" and "extra talent" to be undertaken, based upon the following qualifications for such labor:

(a) "Extra players" shall be those who by experience and/or ability are known to be competent to play group and individual business parts and to otherwise appear in a motion picture in other than atmospheric background or crowd work.

(b) Atmosphere people who are not to be classified as dependent on motion pictures for a livelihood, but who may be recorded, listed and called upon for occasional special qualifications not possible of filling from the registered Extra Players.

(c) Crowds not classified, including racial groups, location crowds where transportation is unpractical and crowd assemblies of a public nature.

The minimum pay for the foregoing classifications shall be as follows:

(a) "Extra players," $7.50 per day, with this minimum graded upward according to the character and importance of the performance and the personal wardrobe required, the minimum for Class A "dress" people to be $15 per day; provided that, if any "extra player" employed as such is required to play a part or bit with essential story dialogue, such player shall not be deemed to be an "extra player" and shall become a "bit player," and his compensation shall be fixed by agreement between such player and the Producer before the part or bit is undertaken, but the minimum compensation to such "bit player" shall not be less than twenty-five dollars ($25.00).

(b) Atmosphere people, $5 per day, provided that any "extra player" may accept atmosphere work without losing or jeopardizing his registration as an "extra player."

(c) Crowds, $5 per day, provided that this minimum shall not prevent the employment of large groups under special circumstances at a rate lower than the minimum.

(d) Transportation to and from location shall be paid to "extra players." There shall also be paid to "extra players" for interviews and fittings the payments provided for in Order 16-A of the Industrial Welfare Commission of the State of California; except that in the event that any interview extends beyond one and one-half hours, the "extra player," although not engaged, shall receive not less than one-fourth of a day's pay, and if any interview shall extend beyond two hours, the "extra player" shall receive an additional one-fourth of a day's pay for every additional two hours or fraction thereof.

The following shall be provided for by said standing committee among the working conditions to be regulated as above provided:

(a) In Casting Bureaus casting and employment interviews of women and children shall be by women casting officials, and men by men.

(b) No one shall be employed as an "extra player" or "atmosphere worker" who is a dependent member of the immediate family of any regular employee of a motion picture company or any person who is not obliged to depend upon extra work as a means of livelihood unless the exigencies of production reasonably construed, require an exception to be made. And further, no one shall be employed as an "extra player" or "atmosphere worker" on account of personal favoritism.

(c) A day's work in any state shall be eight (8) hours, with overtime as provided by the existing California Statutes relating thereto.

(d) No person coming under the above classifications shall be permitted to work in more than one picture for the same day's pay, including overtime, this provision being intended to spread employment.

(c) Rotation of work shall be established to such reasonable degree as may be possible and practicable.

(f) No person not a registered "extra player" shall be requested by a studio casting office from any casting agency, and each registered "extra player" shall be provided with a card of identification; suitable regulations for carrying out this provision shall be adopted.

SECTION 4 (A). PROVISIONS REGARDING "FREE LANCE" PLAYERS

The Code Authority provided for in this Code shall undertake and provide for rules and regulations to be binding upon all Producers with respect to "free lance" players, and shall appoint a standing committee representative of employers, "free lance" players, receiving compensation of One Hundred Fifty Dollars ($150.00) or less per week and the public, to effectuate the foregoing purposes and to interpret the terms of any provisions made for "free lance" players, and to supervise the same, receive and pass on complaints and grievances, and to otherwise aid in effectuating the foregoing provisions subject to review by the Administrator.

Such standing committee, under the supervision of the Code Authority, shall make full investigation with respect to the working conditions of such "free lance" players and shall undertake in and provide for with respect to hours of employment for such "free lance" players, rotation and distribution of work to such reasonable degree as may be possible and practicable, and minimum adequate compensation therefor.

SECTION 5. OVERRIDING PROVISIONS

If the prevailing wage scale and maximum number of hours per week as of August 23, 1933, as fixed in any agreement or as enforced between the employers and associations of any such employees, however, shall be at a rate exceeding the minimum wage scale provided for or less than the number of hours per week herein provided for with respect to any of such employees, such scales and hours of labor in the localities where same were enforced shall be deemed to be, and hereby are declared to be, the minimum scale of wages and maximum number of hours with respect to such aforementioned employees in such localities under this Section of the Code.

SECTION 6. CHILD LABOR

On and after the effective date of this Code, no person under sixteen (16) years of age shall be employed in the production of motion pictures, provided, however, where a State law provides a higher minimum age, no person under the age specified by said State shall be employed in that State, and provided further, however, where a role or roles are to be filled or appearance made by a child or children, a Producer may utilize the services of such child or children upon his compliance with the provisions of State laws appertaining thereto.

B. On and after the effective date of this Code, in the DISTRIBUTION of Motion Pictures:

SECTION 1. HOURS OF EMPLOYMENT

(a) No employee except outside salesmen shall work more than forty (40) hours in any one week.

(b) This provision for working hours shall not apply to professional persons employed in their profession nor to employees in a managerial or an executive capacity or any other capacity of distinction or sole responsibility who now receive more than $35.00 per week; nor to employees on emergency or maintenance and repair work.

SECTION 2. MINIMUM WAGES

No employee shall be paid:

(a) Less than fifteen dollars ($15.00) per week in any city over 500,000 population or in the immediate trade area of such city.

(b) Less than fourteen dollars and fifty cents ($14.50) per week in any city between 250,000 and 500,000 population or in the immediate trade area of such city.

(c) Less than fourteen dollars ($14.00) per week in any city or place up to 250,000 population or in the immediate trade area of such city or place.

Section 3. On or after the effective date no person under sixteen (16) years of age shall be employed in the distribution of motion pictures, provided, however, where a State law provides a higher minimum age, no person below the age specified by such State law shall be employed within that State.

PART 1. EMPLOYEES OTHER THAN ACTORS

Section 1. No person under sixteen (16) years of age shall be employed; provided, however, that where a State law provides a higher minimum age no person below the age specified by such State law shall be employed in that State.

Section 2. No employee, notwithstanding the provisions of Section 6 (a) hereof, shall work more than forty (40) hours in one week, except that such maximum hours shall not apply to employees in a managerial, executive or advisory capacity who now receive thirty-five dollars $35.00 or more per week, or to employees whose duties are of general utilitarian character, or to emergencies.

Section 3. With respect to employees regularly employed as ticket-sellers, doormen, ushers, cleaners, matrons, watchmen, attendants, porters and office help, such employees shall receive not less than a twenty percent (20%) increase over the wage paid to them as of August 1, 1933, in cities and places having a population of less than 15,000, provided that this shall not require a wage for these employees in excess of twenty-five (25) cents per hour.

Section 4. With respect to employees regularly employed as ticket sellers, doormen, cleaners, matrons, watchmen, attendants, porters and office help, such employees shall receive not less than thirty (30) cents per hour in cities and places having a population of more than 15,000 and less than 500,000, and not less than thirty-five (35) cents per hour in cities and towns having a population of more than 500,000.

Section 5. With respect to employees regularly employed as ushers, in cities and places having a population over 15,000, such employees shall receive a wage of not less than twenty-five (25) cents per hour.

Section 6. (a) Employees associated with organizations of or performing the duties of bill-posters, carpenters, electrical workers, engineers, firemen, motion picture machine operators, oilers, painters, theatrical stage employees, theatrical wardrobe attendants, or other skilled mechanics and artisans, who are directly and regularly employed by the Exhibitors, shall receive not less than the minimum wage and work no longer than the maximum number of hours per week which were in force as of August 23, 1933, as the prevailing scale of wages and maximum number of hours of labor by organizations of any of such employees affiliated with the American Federation of Labor with respect to their respective type of work in a particular class of theatre or theatres in a particular location in a particular community, and such scales and hours of labor with respect to any of such employees in such community shall be deemed to be, and hereby are declared to be, the minimum scale of wages and maximum number of hours with respect to all of such employees in such communities in such class of theatre or theatres.

(b) In the event, however, that there exist in the particular community organizations of such employees above mentioned, members of which were directly and regularly employed by the Exhibitor or Exhibitors on August 23, 1933, and which organizations are affiliated as above set forth, and (1) no prevailing scale of wages and maximum number of hours for such employees exist in such community with respect to such employees, or (2) any dispute should arise as to what is the minimum scale of wages or the maximum number of hours of labor with respect to any of such employees for a particular class of theatre or theatres in any particular community, then and in either of those events such disputes shall be determined as follows:

(1) If the question at issue arises with an organization of such employees affiliated with the American Federation of Labor, then a representative appointed by the National President of such affiliated organization, together with a representative appointed by the Exhibitors, shall examine into the facts and determine the existing minimum scale of wages and maximum number of hours of labor for such class of theatre or theatres in such particular locality, and in the event they cannot agree upon the same, they shall mutually designate an impartial third person who shall be empowered to sit with such representatives, review the facts and finally determine such dispute, with the proviso, however, that in the event such representatives cannot mutually agree upon such third person, then the Administrator shall designate such third person; or

(2) If the question at issue arises with unorganized employees or with an organization of such employees not affiliated with the American Federation of Labor, and if in said community there exist members of such affiliated organization directly and regularly employed by an Exhibitor or Exhibitors, then a representative of such unorganized employees, or, as the case may be, a representative appointed by the President of such unaffiliated organization or both, together with a representative appointed by the National President of such affiliated organization above referred to, together with a representative appointed by the Exhibitors, shall examine into the facts and unanimously determine the existing scale of wages and maximum number of hours of labor for such class of theatre or theatres in such particular community, and in the event they cannot unanimously agree upon the same, they shall mutually designate an impartial person who shall be empowered to sit with such representatives, review the facts, and finally determine such dispute, with the proviso, however, that in the event such representatives cannot mutually agree upon such impartial person, then the Administrator shall designate such impartial person; or

(3) If the question at issue arises with unorganized employees or with an organization of such employees not affiliated with the American Federation of Labor and not, subject to the foregoing provisions of subparagraphs (1) and (2) of paragraph (b) hereof, then a representative of such unorganized employees, or,

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as the case may be, a representative of the President of such unaffiliated organization or both together with a representative appointed by the Exhibitors, shall examine into the facts and determine the existing minimum scale of wages and maximum hours of labor, for such class of theatre or theatres in such particular locality, and in the event they cannot agree upon the same, they shall mutually designate an impartial person who shall be empowered to sit with such representatives, review the facts and finally determine such dispute, with the proviso, however, that in the event such representatives cannot mutually agree upon such impartial person, then the Administrator shall designate such impartial person.

(c) Pending the determination of any such dispute, the rate of wages then paid by the Exhibitor in such theatre or theatres in such community, and the maximum number of hours then in force (if not more than the hours provided for in this Code) shall not be changed so as to decrease wages or increase hours.

(d) In order to effectuate the foregoing provisions of this Section 6 hereof, and pending the determination of any dispute as above specified, the employees herein embraced and provided for agree that they shall not strike, and the Exhibitors agree that they shall not lock out such employees.

Section 7. In no event shall the duties of any of the employees hereinabove specified in Section 6 (a) directly and regularly employed by the Exhibitors as of August 23, 1933, be increased so as to decrease the number of such employees employed in any theatre or theatres in any community, except by mutual consent.

Section 8. With respect to any employee not hereinbefore provided for, such employee when directly and regularly employed by the Exhibitors shall be paid not less than forty (40) cents per hour.

Section 9. By reason of the professional character of their employment, the minimum wage and maximum hours of employment of employees performing the duties of musicians shall as heretofore be established by prevailing labor agreements, understandings, or practices.

Section 10. With respect to disputes arising between employees and employers in the EXHIBITION branch of the Motion Picture Industry, the parties pledge themselves to attempt to arbitrate all such disputes.

Section 11. The Administrator after such notice and hearing as he shall prescribe may revise or modify any determination of any dispute pursuant to Section 6 of PART 1, of division C of this Article IV

PART 2. ACTOR EMPLOYEES IN VAUDEVILLE AND PRESENTATION MOTION PICTURE THEATRES

SECTION 1. DEFINITIONS

(a) Presentation and vaudeville shall include both permanent and traveling companies of artists playing presentation and vaudeville houses, but is not intended to include: amateur shows, "rep" shows, "tab" shows, "tent" shows, "wagon" shows, "truck" shows, "medicine" shows, "show-boat" or "burlesque," as these terms are understood in the theatre.

(b) A "traveling" company, as used in this Code, means a company which moves from theatre to theatre irrespective of locality.

SECTION 2. AUDITIONS

(a) **Principals.** It shall be an unfair trade practice for any Exhibitor or independent contractor under the guise of public audition to break-in, try-out or to require a performer to render service for less than the minimum salary established by this code. This shall not prohibit, however, the appearance or participation of any performer in benefit performances which have been approved by the performer or by any bona fide organization of the performer's own choosing.

(b) **Chorus.** It shall be an unfair trade practice for any manager or independent contractor, under the guise of a public audition, break-in, or try-out, to require the chorus to render services for less than the minimum salary established by this Code. This shall not prohibit, however, the appearance of the chorus or participation in benefit performances which have been approved by the chorus or any bona fide organization of the chorus' own choosing.

SECTION 3. REHEARSALS

(a) **Principals.** Rehearsal period for principals shall be limited to four weeks, and they shall be guaranteed two consecutive weeks' compensation for employment for said four weeks of rehearsals, which shall immediately follow the rehearsal period. In the event that any rehearsal over four weeks is required there shall be compensation for an additional consecutive week's playing time guaranteed for each week's rehearsal. This shall not apply, however, to principals, owning their own acts.

(b) **Chorus.** No Exhibitor or independent contractor shall require for an engagement of only one week any chorus person to rehearse in excess of five (5) days, nor for an engagement of two or more weeks to rehearse in excess of two (2) weeks. Any such engagement shall follow immediately such respective rehearsal periods. The Chorus shall not be required to rehearse for more than forty (40) hours a week and rehearsal shall be considered to be continuous from the time the chorus is called on the first day of rehearsal until the opening day. For each additional week of rehearsal there shall be compensation for an additional week's consecutive employment.

SECTION 4. MAXIMUM HOURS AND MINIMUM WAGES

(a) **Principals.** Owing to the peculiar nature of the stage presentation and vaudeville business and the unique conditions prevailing therein, the necessary policy and variations in the operation of such theatres, the changing nature of the entertainment and the fact that such entertainment is of a character requiring the services of artists of unique and distinctive ability who cannot be replaced, it is recognized that it is impossible to fix the maximum hours per week of artists appearing in such theatres.

(1) For performers with more than two years' theatrical experience, there shall be a minimum wage of forty ($40.) dollars weekly net.

(2) For performers with less than two years' theatrical experience, there shall be a minimum wage of twenty-five ($25) dollars weekly net.

(3) The minimum wage of performers employed on a perdiem basis shall be seven dollars and fifty cents ($7.50) per day net.

(b) **Chorus.** No singing or dancing chorus person shall be required to work more than forty (40) hours in any week and there shall be one day out of every seven during which the chorus shall be released from work with pay. Working time shall include the entire time of a performance or presentation in which the chorus appears in one or more numbers as an integral part of the presentation, and all rehearsal time excluding dressing and undressing time. No chorus person shall be required to report at a theatre before nine o'clock in the morning.

On the day a chorus person is released with pay, such chorus person shall not be required to rehearse or report to the theatre or perform any service. This provision for a free day shall not apply to traveling companies.

(1) There shall be a minimum wage of thirty ($30.) dollars per week in any De Luxe Theatre.

(2) There shall be a minimum wage of thirty-five ($35) dollars per week in traveling companies.

(3) There shall be a minimum wage of twenty-five ($25) dollars per week in other than De Luxe Theatres.

(4) Wherever a theatre augments the chorus by employing additional chorus persons such additional chorus persons shall not rehearse more than five (5) days.

(5) It shall be an unfair trade practice for any Exhibitor or independent contractor to engage any chorus person under any agreement which would reduce the net salary below the minimum wage through the payment of any fee or commission to any agency (whether such fee is paid by the Exhibitor or independent contractor or by the chorus), or by any other form of deduction.

(6) After the first two weeks of consecutive employment, if a lay-off is necessary, the Exhibitor or independent contractor shall pay each chorus person not less than three ($3) dollars per day for each day of lay-off. In connection with a traveling unit after the first two weeks of consecutive employment, if lay-off is caused on account of traveling, the Exhibitor or independent contractor shall be allowed two days traveling without pay for each four weeks of employment West of the Rockies, and one day's traveling without pay for each four weeks of employment East of the Rockies.

(7) Wherever on August 23, 1933, any theatre paid a rate to chorus persons in excess of the minimum wages or employed chorus persons for a number of hours per week of labor less than the maximum hours, said higher wage and lesser number of hours shall be deemed to be, and are hereby declared to be, the minimum scale of wages and maximum hours of labor with respect to such theatres in this section of the Code.

SECTION 5. GENERAL PROVISIONS

(a) If in any city or place where by custom Sunday performances by living actors, or the performance of particular classes of acts, are not given, no performer or chorus person engaged to work in such city or place shall be required to perform or give performances of such particular class of act in such city or in any other place on the Sunday of the week for which such performer or chorus person was engaged to render services in such city or place.

(b) Wherever any unit travelling company or artist is required to give more than the regular number of performances established in the theatres in which they appear, said unit, travelling company or artist, all artists and chorus persons shall be paid for said extra performances pro rata.

SECTION 6. CHORUS TRANSPORTATION

(a) Transportation of the chorus when required to travel, including transportation from point of organization and back, including sleepers, shall be paid by the employer whether Exhibitor or independent contractor.

(b) If individual notice of contract termination is given, the chorus shall only be paid in cash the amount of the cost of transportation and sleeper of the chorus and baggage back to the point of origin whether the chorus returns immediately or not.

SECTION 7. WARDROBE

(a) **Principals.** The Exhibitor or independent contractor shall furnish to every artist in a presentation unit or traveling company (not including what is commonly known as a vaudeville act) and receiving less than fifty ($50) dollars per week, without charge, all hats, costumes, wigs, shoes, tights and stockings and other necessary stage wardrobe excepting street clothes.

(b) **Chorus.** The Exhibitor or independent contractor shall furnish the chorus, without charge, with all hats, costumes, wigs, shoes, tights, and stockings and other necessary stage wardrobe.

SECTION 8. ARBITRATION

(a) Arbitration of all disputes under this section of this Article of the Code shall be in accordance with the arbitration provisions of this Code as hereafter generally provided.

SECTION 9. CHILD LABOR

(a) On or after the effective date of this Code, no person under sixteen (16) years of age shall be employed as a principal or chorus person in connection with the exhibition of motion pictures, provided, however, where a State law provides a higher minimum age, no person under the age specified by said State law shall be employed in that State, and provided further, however, where a role or roles are to be filled or appearances made by a child or children, an Exhibitor or independent contractor may utilize the services of such child or children upon his compliance with the provisions of State laws appertaining thereto.

Section 10. The Code Authority may receive complaints with respect to alleged violations by an independent contractor of any of the foregoing Sections of this PART 2 and may after notice and hearing and with the approval of the Administrator prescribe rules and regulations governing the relations between Exhibitors and independent contractors guilty of any such violations.

ARTICLE V
UNFAIR PRACTICES

A. GENERAL

PART 1. The defamation of competitors by falsely imputing to them dishonorable conduct, inability to perform contracts, questionable credit standing, or by other false representations or by the false disparagement of the grade or quality of their motion pictures or theatres, shall be deemed to be an unfair trade practice.

PART 2. The publishing or circulating of threats or suits or any other legal proceedings not in good faith, with the tendency or effect of harassing competitors or intimidating their customers, shall be deemed to be an unfair trade practice.

PART 3. Securing confidential information concerning the business of a competitor by a false or misleading statement or representation, by a false impersonation of one in authority, by bribery, or by any other unfair method, shall be deemed to be an unfair trade practice.

PART 4. To avoid the payment of sums unreasonably in excess of the fair value of personal services which results in unfair and destructive competition, the Code Authority shall have power with the approval of the Administrator to investigate whether in any case any employer in the motion picture industry has agreed to pay an unreasonably excessive inducement to any person to enter into the employ of such employer. If the Code Authority finds that such employer has done so, the Code Authority shall have the power, with the approval of the Administrator to impose an assessment against such employer in the amount of the unreasonable excess payment to such person, not, however, to exceed the sum of Ten Thousand Dollars ($10,000.00), and to make public its findings, but nothing in this PART shall in any manner impair the validity or enforceability of such agreement of employment. All such assessments shall be paid to the Code Authority for use by it in the Administration of its functions.

B. PRODUCERS

PART 1. It shall be an unfair trade practice for any Producer to aid, abet, or assist in the voluntary release or dismissal of any author, dramatist or actor employed in rendering his exclusive services in connection with the production of a "legitimate" drama or musical comedy for the purposes of securing the services of such author, dramatist or actor.

PART 2. It shall be an unfair trade practice for a number of Producers who, in the usual and ordi-

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nary course of business, rent their respective studios or studio facilities to Producers (other than their affiliated companies), to conspire, agree, or take joint action to prevent any responsible Producer or Producers from renting such studios or studio facilities.

PART 3. It shall be an unfair trade practice for a Producer to knowingly employ as an "extra" any member of the immediate family of any employee or any person who is not obliged to depend upon "extra" work as a means of livelihood, unless the exigencies of production require an exception to be made.

PART 4. SECTION 1

No Producer, directly or indirectly, shall transact any business relating to the production of motion pictures with any agent who under the procedure hereinafter set forth shall be found by the Agency Committee:

(a) to have given, offered or promised to any employee of any Producer any gift or gratuity to influence the action of such employee in relation to the business of such Producers;

(b) to have alienated or enticed, or to have attempted to alienate or entice, any employee under written contract of employment, from such employment, or to have induced or advised without justification any employee to do any act or thing in conflict with such employee's obligation to perform in good faith any contract of employment, whether oral or written;

(c) knowingly to have made any materially false representation to any Producer in negotiations with such Producer for or affecting the employment or contemplated employment of any person represented by such agent;

(d) to have violated or evaded or to have attempted to violate or evade, directly or indirectly, any of the provisions of PARTS 4 or 5 of this ARTICLE V.

(e) to have failed or refused to have registered as an agent, in the event that such registration is required as provided for in Section 3 of this PART, or to have transacted business as an agent after his registration shall have been revoked, cancelled, or suspended.

Section 2. The Agency Committee shall consist of ten (10) members, five (5) of whom shall be Producers or Producers' representatives named by the Code Authority, and the other five (5) shall consist of one agent, one actor, one writer, one director and one technician, who shall be selected by the Administrator from nominations as to each class named respectively by agents, actors, writers, directors and technicians, in such equitable manner as may be prescribed by the Administrator.

Section 3. In order to effectuate this PART, the Agency Committee may recommend to the Administrator uniform terms and conditions for and an appropriate procedure for the registration of all agents with whom Producers may transact business relating to the production of motion pictures, and for the suspension, revocation, or cancellation of any such registration and appropriate rules and regulations affecting the agents as provided for herein. Such recommendations of the Agency Committee, together with the recommendations of the individual members thereof, shall be submitted in writing to the Administrator, who after such notice and hearing as he may prescribe, may approve or modify such recommendations. Upon approval by the Administrator, such recommendations shall have full force and effect as provisions of this Code. No agent shall be deprived of the right of registration without affording such agent a full and fair opportunity to be heard, and without the approval of the Administrator. Should it at any time be determined to provide for the registration of agents as hereinabove set forth, then all persons regularly transacting business as agents at such time shall be entitled to registration as a matter of course, provided application is made to the Agency Committee within thirty (30) days thereafter.

Section 4. The Agency Committee may, after due notice and hearing, and with the approval of the Administrator, set up rules of fair practice governing relations between Producers and agents, writers, actors, directors and technicians.

Section 5. The Agency Committee shall make findings of fact concerning any matter coming before it pursuant to the provisions of this part and shall make such recommendations to the Administrator as to it may deem proper if the Committee is unanimous, otherwise separate recommendations may be submitted, together with a report that the Committee has disagreed. No hearing or proceeding shall be conducted without due notice and a full and fair opportunity to all interested parties to appear and be heard. A complete transcript of all testimony and arguments shall be made and certified to the Administrator, together with the recommendations of the members of the Committee. The Administrator shall approve, reject or modify such recommendations or any of them and may conduct such further investigations and hearings as to him may seem necessary or advisable. The order of the Administrator shall be final.

Section 6. The Agency Committee, subject to the approval of the Administrator, shall have authority to require all Producers to furnish such information as may be desired to effectuate the provisions of this PART.

Section 7. The Agency Committee shall have full power and authority to prescribe reasonable rules of procedure for determining all matters of dispute or controversy which may properly arise before such Committee in connection with this PART.

Section 8. The term "agent" as used herein shall apply to any person (including firms, corporations or associations), who, directly or indirectly, for a fee or other valuable consideration, procures, promises or undertakes to procure employment for any person for or in connection with the production of motion pictures.

Section 9. The provisions of ARTICLE II, Section 7, of this Code shall not supersede the operation of this PART 4 and the following PART 4 (A).

Section 10. It shall be an unfair trade practice for any Producer, or any employee of a Producer, directly or indirectly, to engage in, carry on, or in any way be financially interested in or connected with the business of an agent as herein denned, without making known such fact to the Agency Committee within twenty (20) days from the effective date, or if such interest is acquired subsequent to the effective date, then within ten (10) days after the acquisition of such interest. The Agency Committee shall require such public disclosure to be made of such interest as it may deem advisable; and the Agency Committee may make such further rules in connection with the subject matter of this Section as it sees fit, subject to the approval of the Administrator.

PART 4 (A).

Should the Administrator determine at any time upon a fair showing, after notice, that a set of fair practices should be adopted governing relations between Producers and any one of the following classes: writers, directors, technicians, actors and agents, a special committee shall be appointed for that purpose. The Producers and the class interested in such fair practices in each instance shall be entitled to equal representation on such committee.

The Committee members shall be appointed in the manner and its proceedings and those of the Administrator shall be the same, as above provided in the case of the Agency Committee.

At the same time that the findings or report of the Committee shall be sent to the Administrator, the same shall be made public in such manner as may be determined by the Administrator.

PART 5. SECTION 1.

No Producer, directly or indirectly, secretly or otherwise shall

(a) Entice or alienate from his employment any employee of any other Producer or induce or advise any such employee to do anything in conflict or inconsistent with such employee's obligation to perform in good faith any contract of employment.

(b) Foment dissension, discord or strife between any employee of any other Producer and his employer with the effect of securing the employee's release from employment or a change in the terms of any contract under which the employee is engaged or of causing the employee to be or become dissatisfied with his subsisting contract.

(c) In any manner whatsoever negotiate with or make any offer for or to any employee under written contract to any other Producer prior to the last thirty (30) days of the term of the contract of employment, regardless of the compensation.

Section 2. All production employees rendering services of an artistic, creative, technical or executive nature, for the purpose of this PART, shall be classified as follows:

(a) Employees not under written contract who are employed at not less than $250.00 per week or $2,500.00 per picture.

(b) Employees under written contract, for a period, inclusive of options, if any, of less than one year, whose compensation is not less than $250.00 per week or $2,500.00 per picture.

(c) Employees under written contract for the period of at least one year, or at least three pictures, inclusive of options, if any, whose compensation is not less than $250.00 per week (exclusive of lay-off periods) or $2,500.00 per picture.

The term "contract" as used in subdivisions (b) and (c) shall be deemed to mean and include not only any subsisting contract with any Producer, but also any prior contract with such Producer or with any parent, subsidiary or predecessor corporation of such Producer, provided that the employment thereunder has been or may be continuous.

(d) Nothing hereinbefore in subdivision (c) of Section 1 or in subdivisions (a), (b) and (c) of this Section contained shall apply to so-called "free lance" players, writers, directors or other employees who are engaged to render services of an artistic nature in connection with one or two pictures only, unless the actual period of employment of any such employee is intended to or shall cover a minimum period of one year.

Section 3. Should any Producer make any offer for the services of any employee of any other Producer, and such employee is classified within either subdivision (a), (b), (c) or (d) of Section 2, and registered as hereinafter in Section 6 provided, then on the same day such offer is made, the Producer making such offer shall notify the employing Producer in writing that such offer has been made, and shall state the full and complete terms and conditions thereof, including particularly the compensation, the proposed period of employment, and any additional special terms. Simultaneously, a copy of said notice shall be delivered to the Registrar hereinafter provided for. The employing Producer thereupon shall be allowed a reasonable opportunity, not exceeding three (3) days, to be determined by the Registrar as hereinafter in Section 6 provided, within which time to negotiate for and contract with such employee for his continued services, on such terms as may be mutually acceptable, but the employee in every instance shall have the full and independent choice as to which offer he will accept. Any offer made by any Producer and reported to the employing Producer shall be conditional upon the right of the employing Producer as hereinabove provided, and shall be a firm offer not to expire until at least twenty-four (24) hours after the period permitted the employing Producer to negotiate as herein provided for.

The notice hereinabove provided for need be given, however, with reference to employees classified in subdivisions (b) and (c) of Section 2, only upon the condition that prior to the last thirty (30) day period of employment the employing Producer shall have made an offer in good faith to such employee for a renewal or extension of his contract of employment and shall have communicated that fact to the Registrar.

Section 4. Should any Producer desire to continue, renew or extend the period of employment of any employee classified within subdivision (c) of Section 2 hereof, and if he shall have evidenced such desire by making an offer in good faith to such employee prior to the last thirty (30) day period of his employment and such offer be rejected, and provided the compensation of such employee last paid by the employing Producer was at least $500.00 per week or $5,000.00 per picture, such Producer nevertheless shall be entitled to notice of offers which may be made to such employee by other Producers, during the period hereinafter provided, following the termination of such employment. Should any other Producer make any offer for the services of any such employee within such period, then on the same day that such offer is made such Producer shall notify the former employing Producer and the Registrar in like manner as is provided for in Section 3. The same procedure, rules and conditions shall govern with reference to offers made under this Section as are provided for in Section 3, to the end that:

(a) the former employing Producer shall be entitled to a reasonable period not exceeding three (3) days within which to negotiate and contract for the services of the employee in question;

(b) the offer of the second Producer shall continue as a firm offer for twenty-four (24) hours beyond the period referred to in subdivision (a); and

(c) the employee at all times shall have a free and independent choice as to which offer he will accept.

The period during which the first employing Producer shall be entitled to notice of offers made by other Producers, as hereinabove provided for, shall be three (3) months from the date of termination of the first employment in all cases where the compensation for the employee in connection with the former employment was at the rate of less than $1,000 per week (exclusive of lay-off periods), or if the employee was employed on a picture basis, less than $10,000 per picture. In all other cases where the compensation was equal to or in excess of the above amounts, the period shall be six (6) months.

Section 5. No Producer, Distributor or Exhibitor shall violate or aid or abet in the violation of this PART. It shall be an unfair trade practice for any Producer to use coercion to prevent offers being made any employee by other Producers.

Section 6. The Code Authority shall appoint a standing committee, which shall have full power and authority to determine the good faith of any offer made by the employing Producer, so as to entitle such Producer to notice of subsequent offers, as hereinabove provided for, and to determine whether the period within which such notice must be given should be for three (3) months or six (6) months. The Registrar shall be appointed and removed by said standing committee at will, and any act or decision of the Registrar shall be subject to review, reversal or modification by said committee or by the Code Authority on its own motion or on application of any interested party.

The Registrar shall provide an appropriate method whereby all Producers may ascertain in each instance when, and the period during which, notices of offers are to be transmitted to the employing or former employing Producer. Said Registrar shall also prescribe the procedure so as to prevent any employing or any former employing Producer from any unreasonable delay or from withholding any action or decision permitted under the provisions hereof, to the end that the immediate employment of any persons with whom any other Producer desires to contract shall not be unreasonably delayed or prevented. In such connection the Registrar shall have power in any instance to designate a reasonable period, in no event to exceed three (3) days, within which the second Producer shall be precluded from executing any proposed contract with the employee or former employee of the first employing or former employing Producer.

Notwithstanding anything contained in this PART to the contrary, the provisions of this PART shall apply only to employees whose names are registered

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with the Registrar by the employing Producer, and the right of registration or continued registration may be determined in any instance by the standing committee either upon its own motion or on application of any person interested, including the employee affected. In the event of the termination for any reason whatsoever of the employment of any person whose name is registered, the former employing Producer shall notify the Registrar in writing forthwith of such termination. Any Producer may withdraw from registration the name of any employee or by written notice served on the Registrar may waive the right to be notified of offers made to any employee by any other Producer, but he shall not refrain from registering the name of any employee, withdraw any name so registered or waive any such right to notice by virtue of any agreement to that effect with the employee. The Registrar shall provide an appropriate method for notifying all Producers promptly of all registrations, withdrawal of registrations, terminations of employment and waivers.

Section 7. If the Code Authority, or any committee appointed by it for that purpose, after notice and hearing shall find that any employee of any Producer has refused without just cause to render services under any contract of employment, the Code Authority shall have full power and authority, with the approval of the Administrator, to order all Producers to refrain from employing any such person in connection with the business of producing motion pictures for such period of time as may be designated by the Code Authority, and it shall be an unfair trade practice for any Producer to employ such person in violation of such order, or for any Distributor or Exhibitor, respectively, to distribute or exhibit any picture produced during the period prescribed by the Code Authority by or with the aid of such person. Such hearing shall be conducted only upon due notice. A full and fair opportunity shall be afforded to all interested parties to appear. A complete transcript of all testimony and arguments, together with the findings and order of the Code Authority shall be made and certified to the Administrator, who may approve, reject or modify such order, and in such connection conduct such further investigations and hearings as to him may seem necessary or advisable. The order of the Administrator shall be final.

Section 8. If any Producer deliberately, willfully, or persistently violates any of the provisions of this PART and the Code Authority so finds, and such finding is upheld by the Administrator, the Code Authority, with the approval of the Administrator, shall have power to impose such restrictions, prohibitions or conditions as it may deem proper upon the distribution or exhibition of motion pictures produced by any such offending Producer. Due notice of the ruling of the Code Authority, as approved by the Administrator shall be published in such manner as the Code Authority prescribes.

PART 6.

(a) No cartoon Producer shall employ any person during such time as he is employed full time by another.

(b) No cartoon Producer shall make any offer directly or indirectly of any money inducement or advantage of any kind to any employee of any other cartoon Producer in an effort to entice, persuade or induce such employee to leave or become dissatisfied or to breach any contract covering his employment.

(c) No cartoon Producer shall adapt a cartoon character of another in such manner that the use of the adapted character shall constitute an appropriation by him of the good will of the creator.

C. PRODUCERS-DISTRIBUTORS

PART 1. Where any contract granting the motion picture rights in any dramatic or dramatico-musical work specifies a date prior to which no motion picture based upon such work may be publicly exhibited, it shall be deemed to be an unfair trade practice for any Producer or Distributor to permit the public exhibition of such motion picture prior to such date.

PART 2.

(a) It shall be deemed to be an unfair trade practice for any Producer or Distributor, by any of its employees or through other persons who have a direct or indirect interest, whether financial or otherwise, in any such Producer or Distributor, to knowingly and intentionally directly or indirectly interfere with existing relations between an Outside or Associated Producer and a Producer or Distributor, or to do anything to alienate or entice any such Outside or Associated Producer away from a Producer or Distributor, or to do anything which would tend to create discord or strife between such Outside or Associated Producer and a Producer or Distributor, or foment dissension between them, for the purpose of inducing such Outside or Associated Producer to breach or attempt to breach any existing contracts between it and any Producer or Distributor, or to secure a change in the terms and conditions of any existing contract between any such Outside or Associated Producer and a Producer or Distributor.

(b) To effectuate the foregoing, no Producer or Distributor shall negotiate with or make any offer for or to any such Outside or Associated Producer at any time prior to sixty (60) days before the termination of any existing agreement between such Outside or Associated Producer and any other Producer or Distributor, or not prior to sixty (60) days before the date when such Outside or Associated Producer shall fulfill its delivery commitment to the Producer or Distributor with whom it has contractual obligations, whichever date is earlier.

D. DISTRIBUTION

PART 1. No Distributor shall threaten or coerce or intimidate any Exhibitor to enter into any contract for the exhibition of motion pictures, or to pay higher film rentals by the commission of any overt act evidencing an intention to build or otherwise acquire a motion picture theatre for operation in competition with such Exhibitor, but nothing in this ARTICLE shall in any way abridge the right of a Producer or Distributor in good faith to build or otherwise acquire a motion picture theatre in any location.

PART 2. No Distributor's employee shall use his position with the Distributor to interfere with the licensing of motion pictures by an Exhibitor operating a theatre in competition with a theatre in which such employee may have a direct or indirect interest, provided, however, that an employee of a Distributor shall not be deemed to have an interest in any theatre affiliated with such Distributor.

PART 3. (a) No Distributor shall substitute for any feature motion picture described in the contract therefor as that of a named star or stars or named director or named well-known author, book or play one of any other star or stars, director, author, book or play, nor shall such Distributor substitute any other feature motion picture for one which in the contract therefor is designated "no substitute;" and no Exhibitor shall be required to accept any such substitute motion picture.

(b) Nothing in this ARTICLE contained shall be interpreted to prohibit any Distributor from changing the title of any motion picture contracted for, from making changes, alterations and adaptations of any story, book, or play upon which it is based and from substituting for any such story, book or play another story, book or play, or from changing the director, the cast, or any member thereof of any such motion picture, except as hereinabove specifically prohibited.

(c) If for any such author, book or play there is substituted another author, book or play, notice of such substitution shall be given by a paid advertisement of not less than one-quarter page in at least one issue of a national trade publication before the release date of the motion picture in which such substitution has been made.

PART 4. (a) It shall be an unfair practice for any Distributor to license the exhibition of its motion pictures for exhibition by any non-theatrical account contrary to any determination, restriction, or elimination by a local Grievance Board which such exhibition shall be determined by such Grievance Board provided for in this Code to be unfair to an established motion picture theatre.

(b) Nothing in this PART shall be interpreted to prohibit the licensing of motion pictures for exhibition at army posts, or camps, or on board ships of the United States Navy or ships engaged in carrying passengers to foreign or domestic ports or at educational or religious institutions or at institutions housing "shut-ins," such as prisons, hospitals, orphanages, etc.

PART 5. No Distributor shall require as a condition of entering into a contract for the licensing of the exhibition of feature motion pictures that the Exhibitor contract also for the licensing of the exhibition of a greater number of short subjects (excepting news-reels) in proportion to the total number of short subjects required by such Exhibitor, than the proportion of the feature pictures for which a contract is negotiated bears to the total number of feature pictures required by the Exhibitor.

PART 6. No Distributor shall divulge or authorize or knowingly permit to be divulged by any employee or checker any information received in the checking of the receipts of its motion pictures, except that such information may be divulged in any arbitration or grievance proceeding or litigation concerning a controversy and for any Government or Code Authority report.

PART 7. No Distributor shall convey or transfer its assets for the purpose of avoiding the delivery to any Exhibitor of any feature motion picture licensed for exhibition by such Exhibitor.

PART 8. No Distributor shall refuse to make a fair adjustment of the license fees for the exhibition rights of a number of pictures licensed in a group for a stated average sum per picture and so stated in the license agreement, if the total number of pictures so licensed by any Exhibitor are not delivered by such Distributor, provided such Exhibitor shall have fully and completely performed all the terms and conditions of such license on the part of the Exhibitor to be performed. Any dispute or controversy concerning any such adjustment shall be determined by a Local Grievance Board provided for in this Code.

PART 9. (a) No Distributor shall require any specific day or days of the week for the exhibition of specified pictures or class of pictures unless specifically provided for in the Exhibitor's contract therefor and in no event if the license fee therefor is a fixed sum only.

(b) Where under an exhibition contract which provides that the rental to be paid by the Exhibitor for any feature motion picture specified therein shall be determined in whole or in part upon a percentage basis and that said picture shall be played by the Exhibitor upon a designated day or days of the week and the Exhibitor seeks to be relieved from the obligation to exhibit such motion picture upon such designated day or days for the reason only that the subject and character of the motion picture so designated are unsuitable for exhibition at the Exhibitor's theatre on such day or days, the claim of the Exhibitor shall be determined by the Local Grievance Board provided for by this Code, and the Distributor, if such Local Board so determines, shall relieve the Exhibitor from the obligation to play the moton picture upon the day or days designated by the Distributor; provided that the Exhibitor makes such claim within three (3) days after receipt of the notice of availability of such feature picture. In such cases the said Local Board shall proceed to determine the matter upon forty-eight (48) hours' notice if the Distributor so desires.

(c) If the said Local Board shall sustain the claim of the Exhibitor:

(1) the Distributor shall have the right to designate for the same day or dates another motion picture licensed upon a percentage basis, upon the same or similar terms as the motion picture in question, if there be one licensed; and to designate the motion picture objected to for a later date or dates but upon another day or other days of the week; and (2) the award of the said Local Board shall not be deemed to apply to any other theatre in the same or any other location.

(d) Where because of a proceeding before a Local Grievance Board, or because of an award of such Local Board, it shall be impractical to serve subsequent-run Exhibitors in compliance with any notice of availability or confirmed play dates given any such subsequent-run Exhibitors, the distributor shall have the right to change such play dates.

PART 10. No Distributor shall refuse to deliver to any Exhibitor any feature motion picture licensed under an exhibition contract therefor because of such Exhibitor's default in the performance of any exhibition contract licensing the exhibition of short subjects of such Distributor, or **vice versa,** provided such Exhibitor has agreed to arbitrate all claims and controversies arising under all existing Optional Standard License Agreements between them.

PART 11. (a) If any Exhibitor has contracted to exhibit more than fifty per cent (50%) of the total number of motion pictures announced for release during any given season by a Distributor and such Distributor shall during such season generally release any feature motion picture in addition to the number so announced, such Distributor shall first offer to the Exhibitor for license such additional motion pictures for exhibition at the Exhibitor's theatre, provided that at the time of such offer such Exhibitor shall have duly performed all the terms and conditions of all existing exhibition contracts between such Exhibitor and Distributor and is not in default thereunder.

(b) In cases where two Exhibitors have each contracted to exhibit, respectively, an equal division (i.e., 50%) of the number of motion pictures announced for release by a Distributor during any given season, and the Distributor shall generally release during such season any feature motion picture in addition to the number so announced, such Distributor shall first offer such additional motion picture for license to one of such Exhibitors, in the discretion of the Distributor, provided that at the time of such offer such Exhibitor shall have duly performed all the terms and conditions of all existing exhibition contracts between such Exhibitor and Distributor and is not in default thereunder.

PART 12. In each territory wherein any Distributor maintains an exchange, such Distributor shall abide by the regulations promulgated by the Code Authority for the prevention of fire, for the holding of fire drills, and rigid monthly inspections, the inspection of prints, the storing of inflammable material, the maintenance and testing of sprinkler systems and fire extinguishers, the avoidance of smoking and other cautions, methods and devises to protect the lives of employees and the public and to insure safety against fire hazards.

E. EXHIBITORS

PART 1. Any Exhibitor entering into a contract for the exhibition of motion pictures which permits the Exhibitor to select from the total number of pictures licensed less than eighty-five per cent (85%) of the total number, and to reject the remainder, shall by written notice to the Distributor reject each of such motion pictures not to exceed the number which may be rejected, within twenty-one (21) days after its date of availability in the exchange territory wherein is located the Exhibitor's theatre, and upon the Exhibitor's failing to give such notice of rejection, each of such pictures shall be deemed to have been selected.

PART 2. No Exhibitor shall contract for a license to exhibit more motion pictures than such Exhibitor reasonably shall require for exhibition in any theatre or theatres operated by such Exhibitor, with the intent or effect of depriving a competing Exhibitor from contracting to exhibit such excess number of motion pictures, provided, however, that nothing herein contained shall be deemed to prohibit any Exhibitor from

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contracting for a reasonable number of motion pictures in excess of the number which are actually to be exhibited in the theatre or theatres of such Exhibitor in order to reasonably protect such Exhibitor against non-delivery of motion pictures.

PART 3. SECTION 1

No Exhibitor shall (a) lower the admission prices publicly announced or advertised for his theatre by giving rebates in the form of lotteries, prizes, reduced script books, coupons, throw-away tickets, or by two-for-one admissions, or by other methods or devices of similar nature which directly or indirectly lower or tend to lower such announced admission prices and which are unfair to competing Exhibitors, or which deceive the public; or (b) fail at all times to maintain the minimum price of admission specified in any contract licensing the exhibition of any motion picture during the exhibition thereof. This Section shall not be deemed to prohibit Exhibitors from reducing or increasing their admission scales as they see fit, except as may be prohibited by exhibition contracts.

Section 2. The giving of rebates such as premiums in the form of gifts or other things of value shall be deemed to be included within the provisions of Section 1 of this ARTICLE in those areas as shall be defined by each local Clearance and Grievance Board, where the Exhibitors operating not less than seventy-five per cent (75%) of the number of the then actively and continuously operated theatres not affiliated with Distributors or Producers and the Exhibitors operating not less than seventy-five per cent (75%) of the number of the then actively and continuously operated theatres affiliated with Distributors or Producers have both declared in writing that the giving of rebates in such form shall not be permitted. For the purpose of such declaration each Exhibitor shall be entitled to one vote for each theatre then actively and continuously operated by such Exhibitor.

Section 3. In case any Exhibitor is found after notice and hearing by a Local Grievance Board provided for in this Code, to have violated any provision of this PART, and if such Local Board shall on account thereof declare that such Exhibitor shall not be permitted to license the exhibition of any motion picture unless the Exhibitor ceases and desists from such violation, the Local Grievance Board shall have power to direct that Distributors of motion pictures shall refuse to enter into license contracts for the exhibition of their respective motion pictures by such Exhibitor and shall refuse to make further deliveries of motion pictures to such Exhibitor under existing license agreements executed after the effective date of this Code if the Exhibitor fails or refuses to so cease and desist.

Section 4. Notwithstanding any action which may be taken by the Exhibitors in any area as above in this Part 3 defined, ruling out the giving of rebates as defined in Section 1 hereof, such ruling shall not become effective until ninety (90) days after such action on the part of such Exhibitors as aforesaid.

PART 4. No Exhibitor shall transfer the ownership or possession of a theatre or theatres operated by any such Exhibitor for the purpose of avoiding uncompleted contracts for the exhibition of motion pictures at such theatre or theatres. Any disputes or controversies with respect to any transfer shall be submitted to and determined by a Local Grievance Board, and the findings of such Board shall be binding upon all parties concerned.

PART 5. (a) No Exhibitor licensed to exhibit a motion picture subsequent to its exhibition by another Exhibitor having the right to a prior run thereof shall advertise such motion picture by any means of advertising prior to or during its exhibition by such other Exhibitor.

(b) Notwithstanding anything herein contained, in the event any Exhibitor shall make complaint that the restrictions embraced in this PART work an unfair hardship on him, the Local Grievance Board shall have the right to hear such complaint and after determination of the facts presented shall fix and specify the time limit within which such Exhibitor may advertise such motion picture; provided, however, that should the subsequent-run Exhibitor be granted permission to advertise before the completion of said prior run, he shall not advertise prior to the commencement of said prior run, nor shall he have the right to advertise in any way, shape, manner or form, or issue any statement that the prices of admission are or will be less than the admission prices charged by the Exhibitor having the first or prior run of such motion picture; provided further, however, that such subsequent-run Exhibitor may be granted the right in cases where the run of such Exhibitor follows the prior run in or within a period of seven (7) days to advertise upon the screen of the Exhibitor or to distribute within the Exhibitor's theatre a printed program or mail such printed program to a list of regular patrons, such programs to be limited to an announcement of the motion pictures which will be there exhibited during the period of not more than seven (7) days immediately following.

(c) Nothing herein contained shall be deemed to prohibit any Exhibitor from advertising generally all of the feature motion pictures licensed for exhibition by such Exhibitor as a group, but such general advertising shall not refer to any one of such motion pictures at any time prior to its exhibition by any other Exhibitor having the first or immediately prior run thereof excepting as hereinabove provided.

PART 6. To prevent disturbance of the continued possession of a theatre by an Exhibitor, it shall be an unfair trade practice for any person engaged in the motion picture industry knowingly and intentionally, directly or indirectly, to interfere with pending negotiations between such Exhibitor and any other party pertaining to or affecting the possession, operation or occupancy of any such theatre then actually operated by such Exhibitor, or in respect of any modification, renewal or extension of any agreement affecting the same, for the purpose of preventing the consummation of such negotiations so as to deprive such Exhibitor of the continued operation, possession or occupancy of such theatre.

PART 7. No Exhibitor shall exhibit a motion picture previous to dawn of the first licensed and booked day of exhibition without securing express written permission therefor under the license agreement.

F. DISTRIBUTORS-EXHIBITORS

PART 1. The so-called Optional Standard License Agreement (1933) negotiated by Exhibitors and now being used by a large number of Distributors shall be the form of license contract to be used by Distributors for licensing the exhibition of motion pictures, unless the parties mutually agree that a different form be used, and excepting that in case any condition or provision thereof is in conflict or inconsistent with any provision of this Code, such condition or provision of said Optional Standard License Agreement shall be deemed amended to conform with such provision of this Code, it being the intention that the provisions of this Code shall govern. Individual Distributor sales policy provisions may be inserted in the Schedule of such form but shall not be contradictory of any provisions thereof.

PART 2. (a) The arbitration of all disputes between Exhibitors and Distributors arising under any exhibition contract, if the parties shall agree on arbitration, shall be in accordance with the optional arbitration clause of the so-called Optional Standard License Agreement, provided for in this Code, except as the provisions of such clause may be modified by the provisions of this Code.

(b) By stipulation of the parties to any dispute growing out of an exhibition contract, the number of arbitrators to be appointed by each party may be reduced to one, with power in the two thus appointed, if they cannot agree upon an award, to appoint an umpire as provided in said optional arbitration clause.

PART 3. No Exhibitor or Distributor shall induce or seek to induce the breach of any subsisting contract licensing the exhibition of motion pictures.

PART 4. No Exhibitor or Distributor shall give any gratuity or make any offer of any gratuity for the purpose of procuring advantages that would not otherwise be procurable, or as an inducement to influence a Distributor or Exhibitor, or representative of either not to deal with any competing or other Exhibitors, or Distributors.

PART 5. No Exhibitor or Distributor shall make any disclosure of box office receipts for publication except necessary reports to stockholders, credit and governmental agencies and to other like bodies. No Exhibitor or Distributor shall be responsible for disclosures in violation of this PART made by agents not authorized to do so.

PART 6. (a) If in any license agreement for the exhibition of feature motion pictures the Exhibitor has contracted to exhibit all of the motion pictures offered at one time by the Distributor to the Exhibitor and the license fees of all thereof average not more than $250.00 or less, the Exhibitor shall have the privilege to exclude from such license agreement not to exceed ten percent (10%) of the total number of the motion pictures so licensed; provided the Exhibitor

(1) is not in default under such license agreement, and

(2) shall have complied with all of the provisions thereof, if any, for the exhibition of such motion pictures at specified intervals.

(b) Such privilege of exclusion may be exercised only upon the following terms and conditions:

(1) The Exhibitor shall give to the Distributor written notice of each motion picture to be excluded within fourteen (14) days after the general release date thereof in the exchange territory out of which the Exhibitor is served.

(2) The Exhibitor may exclude without payment therefor one (1) motion picture of each group of ten (10) of the number of feature motion pictures specified in the license agreement provided he has paid for the other nine (9) of such group.

(3) If such privilege of exclusion is not exercised as provided in paragraph (b) (2) above, the Exhibitor may nevertheless exercise such privilege by paying the license fee of each motion picture excluded with the notice of its exclusion. In such case, such payment shall be credited against such tenth or succeeding tenth motion picture, as the case may be, which the Exhibitor would otherwise be privileged to exclude as provided in paragraph (b) (2) above.

If the only or last group licensed is less than ten (10) and more than five (5) motion pictures, the privilege to exclude shall apply provided the Exhibitor has paid for all motion pictures but one of such group.

(c) Upon the failure or refusal of the Exhibitor to comply with any term or condition of such license agreement, or to comply with any arbitration award in respect thereto, the privilege of exclusion forthwith shall be revoked and the Exhibitor shall be liable for and pay to the Distributor the license fees of all motion pictures theretofore excluded.

(d) If the license fee of any feature motion picture specified in the license agreement is to be computed in whole or in part upon a percentage of the receipts of the Exhibitor's theatre, such license fee (for the purpose of computing the average license fee of all of the motion pictures licensed) shall be determined as follows:

(1) Average the license fees of all of the Distributor's feature motion pictures exhibited upon a percentage basis at the Exhibitor's theatre, during the period of one year prior to the term of such license agreement.

(2) If none of the Distributor's feature motion pictures were exhibited upon a percentage basis at such theatre during said period, average the license fees of all feature motion pictures exhibited upon a percentage basis at such theatre during the said period.

(e) If the rental of any motion picture excluded is to be computed in whole or in part upon a percentage of the receipts of the Exhibitor's theatre, the sum to be paid by the Exhibitor as provided in paragraph (b) (3) hereof shall be determined as follows:

(1) Average the gross receipts of all the Distributor's feature motion pictures exhibited at the Exhibitor's theatre during the ninety (90) day period preceding the Exhibitor's notice of exclusion, and apply to such average the percentage terms specified in the license agreement for the picture excluded.

(2) If no feature motion pictures of the Distributor were exhibited at the Exhibitor's theatre during said ninety (90) day period, average the daily gross receipts of the Exhibitor's theatre for the period of thirty (30) operating days preceding the Exhibitor's notice of exclusion and apply to such average the percentage terms specified in the license agreement for the picture excluded.

(f) In computing the number of feature motion pictures which may be excluded hereunder, fractions of more than one-half (½) shall be regarded as one (1).

(g) Upon the exclusion of each feature motion picture, the license therefor and all rights thereunder shall terminate and shall revert to the Distributor.

(h) The Optional Standard License Agreement referred to in PART 1 hereof shall be deemed amended by substituting in place of Article FIFTEENTH of such contract the provisions of this PART.

ARTICLE VI

PART 1. CLEARANCE AND ZONING BOARDS

Section 1. To provide against clearance of unreasonable length and/or area in any exchange territory, fair, just, reasonable and equitable schedules of clearance and zoning may be prescribed by a Local Clearance and Zoning Board created for such territory.

Section 2. Each such Board shall be appointed by the Code Authority and shall consist of two representatives of Distributors, one of whom shall be a National Distributor with theatre affiliations and one of whom shall be a Distributor without circuit theatre affiliations; two representatives of first-run theatres located in such territory, one of whom shall be an affiliated Exhibitor, if there be one, and one of whom shall be an unaffiliated Exhibitor; and two representatives of subsequent-run unaffiliated theatres operating within such territory; and one person approved by the Administrator who shall have no direct or indirect affiliation with any branch of the motion picture industry who shall be regarded as the impartial representative of the Code Authority and who shall vote on any question before the Board only in the case where the Board is deadlocked. There shall be a Chairman of each Board, selected by a majority vote of the members of the Board. Any vacancy in the Board shall be filled from the class of members in which the vacancy occurred.

Section 3. Each Local Clearance and Zoning Board shall, promptly after its creation, and prior to January 1, 1934, and prior to January 1st of each year thereafter, formulate, prescribe and publish for its territory, schedules of clearance as in Section 1 above described, for the season next ensuing. Such schedules may classify theatres by zones or other classifications suited to local conditions, but for the sole purpose of fixing the maximum clearance in length of time and area after the conclusion of the prior runs of such theatres. Each Board may after fair and reasonable notice and hearing to interested parties change, modify or vary any part of the schedule set up by it, provided that any such change or modification shall not in any wise apply to, affect or modify any exhibition contract made subject to or in reliance upon or pursuant to any such schedules, without the prior written consent of the parties to such contract.

Section 4. Each Board when making any classification of theatres or when fixing the maximum period or area of clearance in respect of any theatre shall, among other things, consider and give due regard to the following factors:

(a) that clearance to a very considerable extent determines the rental value of motion pictures;

(b) that exhibitions of the same motion picture within the same competitive area at too short an interval after the conclusion of a preceding run or runs thereof by unduly restricting the competitive

HIGH STANDARD OF ETHICS PLEDGED

area in which clearance is limited, depreciates the rental value of motion pictures; and

(c) that all such depreciations of the rental values of motion pictures tend to reduce the number of motion pictures produced, discourages the production of motion pictures of quality involving large investments of capital, labor, skill and enterprise and thereby tend to reduce employment.

(d) that unreasonable clearance to a considerable extent affects the value of motion pictures for subsequent-run theatres.

(e) that unreasonable clearance depreciates the potential return from motion pictures to subsequent-run theatres.

(f) that unreasonable clearance as to time and area diminishes the potential revenue to Distributor and subsequent-run Exhibitor.

Section 5. The decision of each Board upon any question shall be determined by a majority vote, but in case the Board is evenly divided, such question shall be submitted for determination to the impartial representative of the Code Authority, who is provided for in Section 2 of this PART. The decision of the Board and/or the impartial representative, as the case may be, shall be in writing.

Section 6. It shall be the duty of each such Board to promptly publish the schedules formulated by it, and file a copy thereof immediately with the Code Authority.

Section 7. (a) Any party aggrieved by the schedules shall promptly and not later than thirty (30) days after publication thereof, file a protest in writing with the Board issuing them. Thereupon such Board shall promptly convene and give reasonable notice of hearing to all parties concerned or having an interest in the proceeding and hear them and accept from them all papers and evidence. The Board shall have power to make reasonable rules respecting notice of the time, place and manner of hearing. The Board shall make its decision within fifteen (15) days from the filing of the protest, or within three (3) days after the parties shall have been fully heard, whichever date is sooner. Any party aggrieved by the decision shall have the absolute right to appeal therefrom to the Code Authority, provided such appeal be filed or mailed by registered mail or delivered in writing not later than five (5) days after the decision of the Local Board is rendered, in which case the protest, with all evidence taken before the Local Clearance and Zoning Board, shall be referred to the Code Authority.

(b) All persons interested in the decision shall have the right to appear before the Code Authority and present additional evidence. The Code Authority, after investigating such protest and reviewing the evidence theretofore taken and considering the additional evidence, if any, shall promptly render its decision, and not later than fifteen (15) days from and after the date of the hearing upon the appeal. The requirement as to the various steps herein prescribed shall be mandatory in order to give full relief before the buying season commences.

Section 8. (a) The schedules presented and/or decisions made by any Local Clearance and Zoning Board and/or decisions of the Code Authority upon any appeal to it, shall be binding upon all Distributors and Exhibitors in the territory affected.

(b) Pending the final determination of any dispute or controversy, all existing contracts between the disputants shall continue to be performed in every respect.

Section 9. The jurisdiction of the Local Clearance and Zoning Board shall be limited as herein specifically provided and such Board shall hear no questions other than those pertaining strictly to clearance and zoning matters.

PART 2. GRIEVANCE BOARDS

Section 1. The complaint of any Exhibitor that a competing Exhibitor has committed any of the acts set forth in the following paragraphs (a), (b), (c) and (d) with the intention and effect of depriving, without just cause, the complaining Exhibitor of a sufficient number of motion pictures to operate such Exhibitor's theatre, shall be referred for determination to a Local Grievance Board constituted as hereinafter provided:

(a) The licensing of more motion pictures than are reasonably required.

(b) The adoption of an unfairly competing operating policy of unnecessary and too frequent changes of motion pictures.

(c) The exaction without just cause of an agreement from any Distributor as a condition for entering into a contract for motion pictures that such Distributor refrain from licensing its motion pictures to the complaining Exhibitor.

(d) The commission of any other similar acts with the intent and effect of depriving without just cause the complaining Exhibitor of a sufficient number of motion pictures to operate such Exhibitor's theatre.

Section 2. Each such complaint shall be in writing and made immediately after the commission of the act or acts complained of, or in cases where an act or acts is threatened, immediately after notice thereof, and the Local Grievance Board after a fair and impartial consideration of all of the facts presented, a full, expeditious and complete hearing of all the parties concerned, including the Exhibitors directly involved, the Distributors having contracts with the Exhibitor complained against, and Exhibitors having contracts for runs subsequent to each of the Exhibitors directly involved, and if it deems it necessary, an independent investigation of the facts, shall make a prompt determination of each complaint submitted to it.

Section 3. The Local Grievance Board shall determine whether or not any Exhibitor complained of has committed any of the acts specified in paragraphs (a), (b), (c) and (d) of Section 1 of PART 2 hereof, and shall make findings of fact in such regard. The Local Grievance Board upon the facts found shall make an award (a) dismissing the complaint, or (b) granting such relief as the Local Board may deem appropriate. The Local Grievance Board shall not have power to award damages. No award shall be made in favor of a complaining Exhibitor unless the Local Grievance Board shall find as a fact that the complaining Exhibitor is able, ready and willing to fully carry out and comply with all of the terms and conditions which may be fixed by the Local Grievance Board as a condition for making the award, which terms and conditions shall in no event be less favorable to the Distributor concerned than those contained in the license contract of the Exhibitor complained of, including the Distributor's loss of revenue, if any, resulting from the elimination of or reduction of revenue from any subsequent run or runs made necessary by such award, and such other terms and conditions as the Local Grievance Board may prescribe.

Section 4. All complaints and grievances of exhibitors and distributors concerning provisions of this Code or otherwise, and not specifically designated to be heard or passed upon in the first instance by the Code Authority or by arbitration or by the Local Clearance and Zoning Board shall be heard by the Local Grievance Board, and if such Local Board by a majority vote of the representatives thereon shall deem that any such complaint or grievance shall be certified to the Code Authority for determination, it shall be so certified, and the Code Authority shall consider and determine the same; otherwise such complaint or grievance shall be dismissed with a right of appeal from such dismissal to the Code Authority. Such proceedings before the Local Grievance Board and before the Code Authority shall be within the periods of time hereinafter prescribed in Sections 6 and 7 hereof.

Section 5. Each Distributor shall have the right to license all or any number of the motion pictures distributed by such Distributor for exhibition at theatres affiliated with such Distributor, and no Local Grievance Board shall have jurisdiction to hear or determine any complaint by any Exhibitor based upon the fact that a Distributor has licensed the motion pictures distributed by it for exhibition at theatres affiliated with such Distributor.

Section 6. (a) There shall be established a Local Grievance Board, appointed by the Code Authority, in each exchange territory. Each such Board shall consist of two representatives of Distributors, one of whom shall be a National Distributor with theatre affiliations and one of whom shall be a Distributor without circuit theatre affiliations, and two representatives of Exhibitors, one of whom shall be an affiliated Exhibitor, if there be one, and one of whom shall be an unaffiliated Exhibitor, and one person who shall have no direct or indirect affiliation with any branch of the motion picture industry, who shall be approved by the Administrator, who shall be regarded as the impartial representative of the Code Authority, and who shall vote on any question before the Board only in the case where the Board is deadlocked. There shall be a Chairman of each Board, selected by a majority vote of the members of the Board. Any vacancy in the Board shall be filled from the class of members in which the vacancy occurred. No member of such Board shall sit on any matter involving his own or his company's interest.

(b) The decision of each Local Board upon any question submitted to it shall be determined by a majority vote, but in case the Board is evenly divided, such question shall be submitted for determination to the impartial representative of the Code Authority, as provided in paragraph (a) of this Section. The decision of the Board and/or the impartial representative, as the case may be, shall be in writing. All decisions of the Local Board shall be made within fifteen (15) days from the filing of the protest, grievance, or complaint, or within three (3) business days after the parties shall have been fully heard, whichever date is earlier.

Section 7. (a) Any party aggrieved by any decision of the Local Board shall have the absolute right to appeal therefrom to the Code Authority, provided such appeal be filed or mailed by registered mail or delivered in writing not later than five (5) days after the decision of the Local Board is rendered, in which case the grievance or complaint, together with all the evidence taken before the Local Board shall be referred to the Code Authority.

(b) Pending the determination of such appeal, the determination order or other action of the Local Grievance Board shall be stayed.

(c) Any party aggrieved shall have the right to appear before the Code Authority and present additional evidence. The Code Authority, after investigating the complaint or grievance and reviewing the evidence theretofore taken, and considering the additional evidence, if any, shall promptly render its decision not later than fifteen (15) days from and after the date when the parties have been fully heard on appeal.

Section 8. No Exhibitor or Distributor shall be entitled to file any complaint under this or any other ARTICLE of this Code unless such Exhibitor or Distributor shall have duly executed this Code in its entirety within forty-five (45) days after it is signed by the President of the United States, and/or forty-five (45) days after engaging in the motion picture industry, and shall have thereby agreed to comply with all the requirements of the National Industrial Recovery Act. Evidence of such compliance shall be filed with the Code Authority.

PART 3. All members appointed to serve on respective Clearance and Zoning Boards and Local Grievance Boards shall be persons of good repute and of good standing in the industry, and shall upon acceptance of appointment subscribe and file with the Administrator an oath to fairly and impartially determine whatever issue is presented to the Board to which such member has been appointed. No such Board shall contain in its membership more than one representative of any Distributor or Exhibitor.

PART 4. If a member of any board provided for by this Article VI ceases to belong to the class he represents upon such board, his membership shall terminate and the Code Authority shall fill the vacancy so caused by designating a representative of the same class.

ARTICLE VII
GENERAL TRADE POLICY PROVISIONS

PART 1. The industry pledges its combined strength to maintain right moral standards in the production of motion pictures as a form of entertainment. To that end the industry pledges itself to and shall adhere to the regulations promulgated by and within the industry to assure the attainment of such purpose.

PART 2. The industry pledges its combined strength to maintain the best standards of advertising and publicity procedure. To that end the industry pledges itself to and shall adhere to the regulations promulgated by and within the industry to assure the attainment of such purpose.

ARTICLE VIII
MISCELLANEOUS PROVISIONS

PART 1. Any Exhibitor forwarding or delivering to another Exhibitor a print of a motion picture at the request or upon the order of the Distributor thereof, shall, but only for such purpose, be deemed to be the agent of such Distributor.

PART 2. (a) Wherever in this Code arbitration of any matter is provided for, other than arbitration as provided in the Optional Standard License Agreement (1933) or as may be otherwise specifically provided for, such matter shall be submitted for determination to an Arbitration Board. Such Arbitration Board shall consist of four (4) members. Each of the groups concerned in such matter shall appoint two of such members. In any such case where arbitration is to be used as provided in this Code, upon the written request of either group to the dispute or controversy the group making such request shall name therein two arbitrators, stating the business address and business or business connection of each, and shall designate therein the date, time and place of the hearing of such controversy. The date of such hearing shall not be earlier than seven (7) days from the date of the sending of such notice, unless it shall be claimed in such notice that irreparable injury will result unless there is a speedy determination of such controversy, in which case such hearing may be designated to be held earlier than the said seven-day period.

(b) Within five (5) days from the mailing of such request for arbitration, or within twenty-four (24) hours, if the date of such hearing shall be earlier than seven (7) days from the date of the sending of such notice, the group upon whom such request is made shall name two arbitrators in a written notice mailed or delivered to the other party, stating therein the business address and business or business connection of each arbitrator. If either group fails or refuses to name the arbitrators as herein provided, or if any arbitrator so named shall fail or refuse to act, or be unable to serve, or shall be challenged, and others are or another arbitrator qualified and then available to act is not appointed, others or another arbitrator may be appointed by the other group as the case may be.

(c) No member of an Arbitration Board shall hear or determine any controversy in which he has an interest, direct or indirect, and any member having such interest shall be disqualified to act.

(d) If the arbitrators or a majority of them are unable to reach a decision, they or a majority of them shall immediately select an umpire who shall not be engaged in the motion picture business. In such case, the hearing before the umpire shall be at such time and place as the umpire shall designate and shall be had before the umpire alone, the arbitrators not to be permitted to attend the hearing

(*Continued on following page, column* 1)

THE CODE

(Continued from preceding page)

before the umpire. If the arbitrators or a majority of them are unable to agree upon the selection of an umpire, the Administrator shall upon request make such selection.

PART 3. Nothing in this Code shall be deemed to apply to the production, distribution or exhibition of motion pictures on film of recognized sub-standard widths, or to slide films, or to non-theatrical motion pictures designed primarily for educational, scientific, industrial, commercial, advertising, selling or other non-theatrical purpose, or to television of motion pictures, provided that the commercial production, distribution or exhibition of such films shall be subject to investigation by the Code Authority to determine whether such production, distribution or exhibition of such films is unfair competition to an established motion picture theatre or theatres. If found to be unfair competition, the Code Authority shall promulgate rules and regulations governing such unfair competition.

PART 4. The provisions of this Code shall be separable.

ARTICLE IX
MANDATORY AND AMENDING PROVISIONS

PART 1. This Code and all the provisions thereof are expressly made subject to the right of the President, in accordance with the provision of Clause 10 (b) of the National Industrial Recovery Act, from time to time to cancel or modify any order, approval, license, rule, or regulation, issued under Title I of said Act, and specifically to the right of the President to cancel or modify his approval of this Code or any conditions imposed by him upon his approval thereof.

PART 2. Such of the provisions of this Code as are not required to be included therein by the National Industrial Recovery Act, upon the application of the Code Authority approved by the Administrator and with the approval of the President, may be modified or eliminated as changes in circumstances or experience may indicate. It is contemplated that from time to time supplementary provisions to this Code or additional codes will be submitted for the approval of the President to prevent unfair competition and other unfair and destructive practices and to effectuate the other purposes and policies of Title I of the National Industrial Recovery Act consistent with the provisions hereof.

Dietz Heads Committee On Code Ad Conformity

Howard Dietz, advertising, publicity and exploitation director for MGM, has been named chairman of a committee of three to administer the advertising clause in the industry code signed this week by President Roosevelt. S. Charles Einfeld of Warner and John Flinn, representing the Associated Motion Picture Advertisers, are the other members. Meetings have already been held at the Hays office in New York with J. J. McCarthy, representing the MPPDA.

Memphis Mayor Forbids Standing Room Ticket Sale

Mayor Overton of Memphis has issued an order to all local theatres, forbidding them to sell tickets on the basis of standing room, when all seats are sold. Tickets may be sold only when there is sufficient provision for standing in a lobby. The ruling came as a result of the crowds which thronged the Warner for the first night of "Footlight Parade." The theatre indicated the ruling cut heavily into its second day's receipts.

Michigan Allied Annual Session Due December 12

The Allied organization of Michigan will hold its annual convention at Grand Rapids on December 12-13, when election of officers and directors will be held, and consideration given to action on the industry code, signed this week by President Roosevelt. The meeting had been postponed to await signing of the code, and was originally to have been held at Flint.

UFA MAINTAINS LEVEL IN YEAR'S TURNOVER

Gross Income Drops Only 3 Per Cent Despite Severe Test of General Business; 20 German Films Made, 18 Are Foreign

by J. K. RUTENBERG
Berlin Correspondent

In the face of a serious year for the motion picture business of Europe in general, Ufa has succeeded in maintaining close to the same level of turnover as in the 1931-32 period. The amount was reichsmarks 28,048,724 as against 29,011,587, a decline of only 3 per cent in total income. A dividend will not be paid, however, the decision being instead to continue the policy of filling up the sinking fund. In the previous year 4 per cent was paid.

The German industry was subjected to severe trial during the year, what with the decrease of theatre attendance due to steadily growing unemployment, the insane competition which resulted, the depreciated foreign currencies, the exchange restrictions, and the quota regulations. The Government is going on with reconstruction of the business as undertaken by the Spitzen-organization and now a part of the program of the State Film Chamber.

20 German Films, 18 Foreign

The production of Ufa features in 1932-33 amounted to 20 German films and 18 in foreign languages. Besides 19 German and 20 foreign educational films, 10 short features and 201 newsreels were made by Ufa. The production of industrial and advertising films was increased. The turnover of this department showed an upward trend.

The various Ufa studios have been used for 66 per cent of their total capacity. The same percentage was reached in 1931-32, compared with 83 per cent in 1930-31. The use of the studios was higher in the first six months of the year (75 per cent). In the first month of the current year it decreased, due to the smaller number of German producers. The number of subsidiaries was diminished, being 73 in 1931-32 compared with 64 in the current year. The reduction of turnover in distribution amounted to 8 per cent. Overhead expenses and service charges were reduced.

Following were the attendances at Ufa cinemas in Germany in the last three years, including Danzig and the Saar territory: 1932-33, 28,412,409; 1931-32, 30,669,787; 1930-31, 29,333,967.

Admission Prices Reduced

Production of income of the theatres was greater than the decrease in attendances, owing to a lowering of the admission prices.

Ufa increased its theatre circuit with the following cinemas: Universum Dresden, seating capacity 1,067; Phoebus Palast Munich, seating capacity, 2,175; Ufa Palast Nuremberg, 2,041; Königstadt Berlin, seating capacity $1,200; Gloria Palast Harburg, seating capacity 1,189; Ufa Palast Krefeld, seating capacity 923. Three other cinemas have been turned over to competitive companies.

The Ufa circuit (including the Free State Danzig and the Saar territory) on May 31, 1933, amounted to 97 halls with a total seating capacity of 106,302, compared with 97 theatres with 103,299 seats on May 31, 1932.

Although the depreciation of foreign currencies and the quota regulations affected the foreign business, the turnover of the Ufa in foreign countries for the months June, 1932, to January, 1933, amounted to reichsmarks 6,100,000 compared with reichsmarks 6,000,000 in the same months of the preceding year. A boycott of the German film by several countries after Jan. 31, 1933, resulted in a reduction of the income from the foreign market, but failed to weaken the position of the company in other countries.

Following are highlights of the Ufa statement:

	1932-33	1931-32	1930-31
	(in million reichsmarks)		
Nominal capital	45.	45	45
Reserves	0.263	0.164	0.014
Funds	0.999	....	0.984
Debentures	15.474	15.474	14.737
Mortgages	3.112	1.66	2.097
Creditors	13.008	11.916	11.409
Balance	79.12	78.757	80.001
Properties	20.802	18.855	19.389
Participations	16.36	19.47	20.793
Films completed	18.969	18.595	16.706
Films not completed	3.652	3.162	3.442
Claims	8.47	3.855	4.225
Banking account	4.132	6.263	7.535

Assets, in reichsmarks, were as follows:

Estates without buildings, value	5,405,460
	5,976,101
Buildings (offices and cinemas) in Berlin	892,001
Buildings in the Reich	3,829,100
Factories and other buildings	3,978,362
Reconstruction on houses and theatres	1,959,019
Machines and power stations	2,884,069

Ufa disposed of 196 patents and specifications. The film represented a value of reichsmarks 21,339,323 compared with 21,746,647 in the preceding year.

Ufa controlled 64 subsidiaries in Germany and foreign countries and was represented with reichsmarks 16,360,642 in these various enterprises.

The unfinished and finished but not yet shown pictures represent a value of reichsmarks 3,652,305.

Liabilities towards bank amounted to reichsmarks 7,443,323. For increased production, especially for the production of foreign feature films in the summer months, an agreement was effected with the "Treuhand-Verwaltung für das Deutsch-Holländische Finanzabkommen G.m.b.H. Berlin," which originally was to run until Dec. 31, 1934, and involving the sum of three million Dutch florins. This credit has been extended to Nov. 30, 1936. Up to May 31, 1933, reichsmarks 4,428,393 equal to 2,599,585 Dutch florins were used out of this fund.

Castle Films Opens New Chicago Producing Branch

Castle Films, pioneer among producers of commercial films, plans the opening of a complete production unit in Chicago on January 1. Headquarters of the company is in the RCA Building, Rockefeller Center, New York. The Chicago branch will be located in the Wrigley Building. Walter A. Rivers will be in charge of Chicago production.

The company in the future will use RCA Victor-Photophone equipment, and is using 16mm. sound-on-film equipment. J. Alexander Leggett has been named sales manager for the Middlewest, and Charles Charlton will supervise the servicing division.

We move on, in a changing world, to a new understanding of human rights and human helpfulness.

●

Aloft the Blue Eagle soars, symbol of a common determination by a people that none shall hunger in a land of plenty and, that as Man's genius frees Man from soul-crushing toil, so shall Man forever free himself from the slavery of his own creations . . . that by distribution of wealth we increase wealth, as grains planted in fertile soil bring forth their harvest.

●

By these acts we acknowledge that Man's leisure as well as Man's toil is for the earth's enrichment and that culture, recreation, happiness . . . that books, music, drama, motors, the radio, motion pictures and all that make for a fullness of life are the worthy fruits of his labor.

●

The code of our industry has been signed, an instrument, like all our President's works, aimed for the greatest good of the greatest number.

●

Because ours is an art and industry born of this modern age that does not live by bread alone, it becomes our obligation and privilege to foster the ideals and hopes of NRA and by full-hearted example help bring to fulfillment the great work of reconstruction.

●

To this end, this company pledges its faith and strength.

RKO
Radio
PICTURES

WHERE DOES THE

As you read this the hands of millions of people are shoving their money through the box-office grilles of hundreds of theatres throughout the country in the greatest day-and-date presentation in show history!

Millions of dollars are being exchanged for joyful hours! "Little Women" has made this a real Thanksgiving for the showmen of America.

Where does the money come from? . . . it's the "earmarked" money we told you about! . . . the money reserved, set aside by its owners for this show and this show alone, for no other picture has had such magic to play divinely upon the heart strings of young and old.

That is why attendance records in every city are being broken, why runs are being extended, why doors are being opened earlier and extra shows given to accommodate the crowds.

It's the money "earmarked" for "Little Women" that is coming in!

★

HELD OVER FOR THIRD WEEK RADIO CITY MUSIC HALL

First time in the history of the Show Place of the Nation
More than 300,000 Attendance first Two Weeks!

★

NRA MEMBER U.S. WE DO OUR PART

RKO Radio PICTURES

RKO RADIO'S THANKSGIVING

MONEY COME FROM?

Katharine

HEPBURN

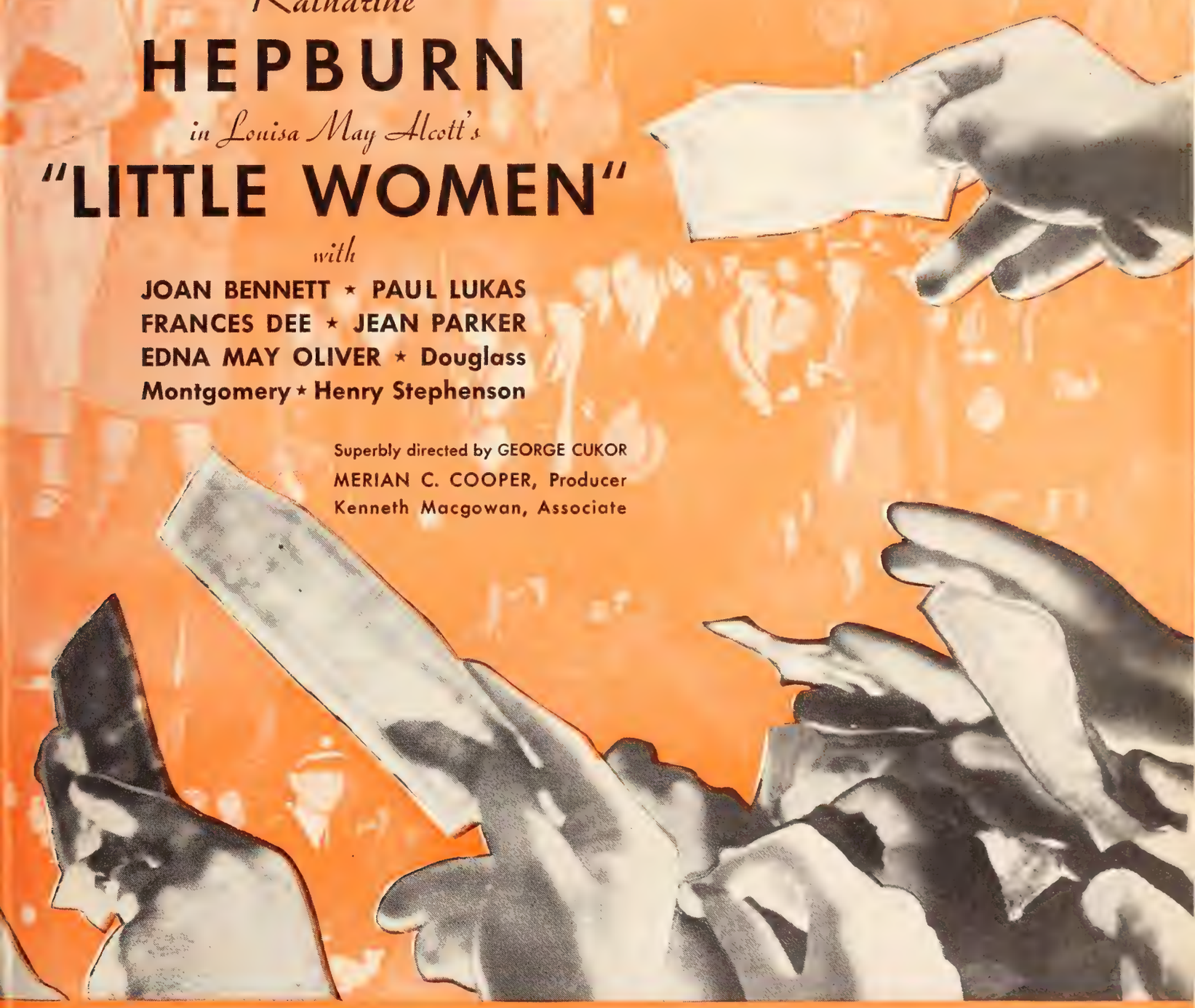
in Louisa May Alcott's

"LITTLE WOMEN"

with

JOAN BENNETT ★ PAUL LUKAS
FRANCES DEE ★ JEAN PARKER
EDNA MAY OLIVER ★ Douglass Montgomery ★ Henry Stephenson

Superbly directed by GEORGE CUKOR
MERIAN C. COOPER, Producer
Kenneth Macgowan, Associate



GIFT TO ALL THE WORLD

AND HERE'S YOUR

FL

TOO BEAUTIFUL FOR WORDS

MUSIC BY
VINCENT YOUMANS

LYRICS BY
GUS KAHN...EDW. ELISCU

DIRECTED BY
THORNTON FREELAND

MERIAN C. COOPER
EXECUTIVE PRODUCER

LOUIS BROCK, Associate

CHRISTMAS PRESENT

YING DOWN TO RIO

SO THEY ET IT TO MUSIC

TOO BIG FOR THE WORLD

SO THEY STAGED IT IN THE CLOUDS

with

DOLORES DEL RIO

GENE RAYMOND
RAUL ROULIEN
GINGER ROGERS
FRED ASTAIRE

COLUMBIA'S QUARTER EARNINGS $241,778

Equals $1.36 a Share on 169,359 Common Shares, After All Charges, Against $1.23 for Same Period Last Year

Earnings of Columbia Pictures Corporation for the three months ended Sept. 30, 1933, continued on an upward trend, totaling $241,778, which, after all charges, preferred dividends and provision for federal income tax, is equal to approximately $1.36 a share on 169,359 common shares outstanding. This compares with $220,027, or $1.23 a share on the common, for the same quarterly period last year.

Typical of a similar situation in other companies, Columbia's current report to stockholders indicated that an analysis of the returns for the third period, and the subsequent profit, shows a substantial increase in earnings from the foreign field, because of the greater value of foreign currencies in terms of the dollar. (The foreign currency situation and its relation to foreign distribution activities of American companies are analyzed in detail on page 11.)

Columbia's consolidated balance sheet as of September 30 showed total current and working assets of $4,881,294, and current liabilities of $953,214. Total assets were $6,668,942.

Included in current assets were: Cash, $960,224; advances to outside producers and accounts receivable, $782,509, and released and completed productions, film stock, advertising accessories, scenarios, $3,138,560.

The company listed investments of $186,313 in, and advances to wholly-owned subsidiaries and branches abroad.

Fixed assets were $1,294,136, after reserves of $795,881 for depreciation. The company had prepaid $173,414 of expenses.

Consolidated statement of operations for the three months ended September 30, including operations in foreign countries, follows:

Net profit before amortization of film, interest charges and federal income tax*..		$1,445,114.20
Deduct: Amortization of film..	$1,190,178.43	
Interest charges	1,018.73	
		1,191,197.16
		$253,917.04
Other income		28,864.98
Net profit before federal income tax.....		$282,782.02
Provision for federal income tax.....		41,003.39
Net profit carried to surplus.....		$241,778.63

**After deducting $7,042.05 depreciation of furniture and fixtures in head office and branches charged to profit and loss.*

Depreciation of studios and studio equipment during the period amounting to $38,710.92 has been capitalized as production cost and is being written off as film amortization.

Following is Columbia's earned surplus account for the third quarter of 1933, also embracing operations of foreign branches:

Balance, July 1, 1933.....	$1,984,938.58
Deduct: Preferred dividends.....	12,945.75
	$1,971,992.83
Add: Net profit for the three months to September 30, 1933.....	241,778.63
Balance, September 30, 1933, carried to balance sheet	$2,213,771.46

Principal liabilities were: Current, $953,214; mortgages and purchase contracts payable after one year, $218,136; deferred income, $230,986; reserves for contingencies, $400,411; capital surplus, $61,917; earned surplus, $2,213,771, and capital stock of $2,069,196, divided as follows:

Columbia also reported the following combined statement of assets and liabilities of foreign subsidiary companies and branches, as of August 26, 1933:

ASSETS:		
Cash in banks and on hand.....	$109,110.45	
Notes receivable	46,494.52	
Accounts receivable, less reserve	44,573.31	
Inventories	22,141.79	
Furniture and fixtures, after depreciation	10,297.41	
Prepaid expenses	3,495.94	
Total assets		$236,113.42
LIABILITIES:		
Accounts payable and accrued expenses	$29,500.89	
Customers' deposits	20,299.29	
Total liabilities		49,800.18
Net assets of foreign subsidiary companies and branches as per balance sheet.....		$186,313.24

Tubercular, Actors' Benefit At Imperial on December 17

The regular annual theatrical benefit for the Milk and Egg League, this year combined with the benefit for the Actors' Fund, will be held at the Imperial theatre, New York, Sunday evening, December 17. Lee Shubert is donating the house, and the Warner Artists Bureau, under Steve Trilling, is arranging talent.

The Milk and Egg Fund is a charitable organization devoted to the care of tubercular people, and operates a sanitarium near Burbank, Cal. No benefit performer receives compensation and all publicity, advertising and similar service is donated.

Warner Contract Personnel Is 156

Operating at top speed on their production schedule, the associated Warner and First National companies have reached the highest personnel figure in their history, with 156 players, directors, writers and associate producers now under contract.

This figure includes 17 stars, 33 featured players, 11 junior stars, 40 contract players, 18 directors, 30 writers and five associate producers, in addition to the production executives and general studio manager.

Spanish Films at Fox

Production of Spanish pictures has been resumed at the Fox Coast studio, after an interval of several weeks. Two have gone into work, the first with Jose Mojica in "Conquistador." Catalina Barcena will be featured in the second, "Cardboard City."

Use Scenario in Book

Part of the scenario of Paramount's "Cradle Song," starring Dorothea Wieck in her first American film, has been used in a new book, "The System of Basic English," by C. K. Ogden, to be published in February of next year by Harcourt, Brace.

IN THE NEWS

GENERAL ELECTRIC declared the regular quarterly dividends of 10 cents on common and 15 cents on special stock, both payable January 25 to stock of record December 29.

▽

TEXAS GUINAN, star of motion picture and night club, left her entire estate, formally valued at "more than $10,000," to her mother.

▽

ALEXANDER PANTAGES has established a presentation studio in Hollywood with JACK LESTER in charge.

▽

MAX LEO, retired clothing manufacturer and father-in-law of William Fox, died Thursday in Lakewood, N. J.

▽

CONQUEST ALLIANCE CO., INC., of New York, has contracted with Allied Broadcasting Co., Inc., of Hollywood, to act as exclusive Eastern representative, the contract also carrying radio representation of a number of motion picture artists.

▽

JAMES E. PLUNKETT, 50, brother of Joseph Plunkett, and former Keith booking agent, died last week at Southern Pines, N. C.

▽

DR. HUGO RIESENFELD has composed a suite entitled "Canine Moods," for Salient Pictures' "Mating Time," and is supervising the recording of the musical background in Hollywood.

▽

JOHN E. MARTEN, 77, former stage and screen actor, died in New York last week.

▽

PROGRESS FILM COMPANY, Chicago, is completing a two-reel picture dramatizing the moving of man, mail and merchandise through the skies. Morris A. Epstein is managing director.

▽

JOHN M. CRINNION'S Amity Pictures has purchased "Puss in Boots," Picture Classics featurette, for immediate release throughout the United States.

▽

Distribution of all Radio pictures throughout South America is arranged by a contract signed by PHIL REISMAN, general manager of RKO Radio export department, with MAX GLUCKSMAN.

▽

ARTHUR GREENBLATT has acquired New York and northern New Jersey rights to Exploitation Pictures' "Enlighten Thy Daughter."

▽

Many radio stars of England are appearing in British Lion's radio musical comedy, "On the Air," just completed. DAVY BURNABY, REGINALD PURDELL and BETTY ASTELL have the leads.

▽

College Art Association, touring the original drawings of WALT DISNEY'S Mickey Mouse and Silly Symphonies, will exhibit them further as follows: Currier Gallery of Art, Manchester, N. H., Dec. 3 to 23; Society of Fine Arts and History, Evansville, Ind., Jan. 2 to 20; Milwaukee Art Institute, Jan. 29 to Feb. 24; Cincinnati Art Museum, March 5 to 31; Smith College, Northampton, Mass., April 9 to 21; Art Gallery of Toronto, May 7 to June 2; Toledo Museum of Art, in September.

Dowd Named Advertising Publicity Head for RKO

RKO has promoted John A. Dowd to the post of advertising and publicity head of the circuit. He succeeds A. P. Waxman, who resigned recently. Robert Sisk will continue to handle Radio City advertising. Elliston Winson, who has been manager of the Scollay Square, Boston, is joining the company to handle general advertising and publicity.

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

The big show staged by William Fox at Washington for the senators who are digging into Wall Street's motion picture manipulations, was at least successful from the standpoint of bulk press notices, getting more space for Mr. Fox than the biggest super-epic of the old Theda Bara days.

Mr. Fox even tried to promote a bit of press agentry on the witness stand for the Fox book which Upton Sinclair compiled.

Asked to tell the story of his transactions with the bankers, Fox attempted to place in the record a copy of his book. But Ferdinand Pecora, senatorial counsel, objected. If he hadn't, the newspapers would have had to run it as a fiction serial in the magazine sections.

Replying to Mr. Pecora's objection, Fox said: "Well, I can't tell the story, then, because I brought the wrong grip and left all my papers at home." Which would seem to indicate that Mr. Fox's memory was not up to par.

"Tell us the best you can from memory," Pecora urged. And without any hesitancy, Mr. Fox then proved that his mental retentiveness for names, dates and places is most trustworthy. Several dozen newspaper pages proved that.

One of the hundreds of newspaper pieces about the Washington situation was written by Louis Gannett for the New York *Herald-Tribune*. Said Mr. Gannett:

> **"'Upton Sinclair Presents William Fox' reads the title of a book that appeared last spring; and some of us wondered how Sinclair dared publish it, in view of all the violent reflections it contained upon names great in downtown New York. There were weird stories about the book, too: rumors that Fox had contracted with Sinclair to write it for him, and then made his peace with the wolves of Wall Street, leaving Sinclair to finance the venture alone. And now the newspapers are writing a book singularly like it, in the testimony coming out in Washington; but this time the title seems to read 'Ferdinand Pecora Presents William Fox'."**

▽

In a telegram from her home at Beverly Hills, Sylvia Sidney asked her attorney in New York to proceed speedily with the suit of her father, Victor Kosow, who, after many years, seeks to annul her adoption by Dr. Sigmund Sidney, her foster-father. Miss Sidney told the attorney that she needed "peace of mind," without which, she added, her new Paramount picture, "involving an investment of $400,000 to my employers," would be in jeopardy.

We have a vague recollection of Miss Sidney having abandoned work last August in "The Way to Love," despite the pleas and entreaties of her employers and fellow workers. Retakes finally cost the company a neat $100,000.

▽

Mr. Hal Horne, personally, does not believe in the principles of the NRA labor provisions. He frequently arrives at United Artists' advertising-publicity sanctorum at seven in the morning—which is practically the middle of the night for most of New York's film executives.

▽

Spokesmen for the girl performers in burlesque urged the NRA to set a $30 a week minimum for the chorines on the ground that under the present low wages, dancers are in constant exposure to a "life of shame." Are we to assume, then, that a burlesque dancer cannot be saintly without a $30 guarantee?

THINGS WHICH PEOPLE WERE THANKFUL FOR ON THANKSGIVING DAY

ADOLPH ZUKOR—*Uncle Sam's $7,250,000 tax refund to Paramount.*
MERLIN AYLESWORTH—*"Little Women" and Katharine Hepburn.*
WASHINGTON NEWSPAPERMEN—*William Fox.*
WILLIAM FOX—*Washington newspapermen.*
SOL ROSENBLATT—*Ed Kuykendall.*
HARRY COHN—*Apples.*
WILMINGTON LAWYERS—*Sound-film suits.*
JOE BREEN—*To be back in Hollywood.*
UNITED ARTISTS—*Sam Goldwyn, Eddie Cantor, Darryl Zanuck and "The Three Little Pigs."*
STUART WEBB—*Pathe's 49 per cent interest in DuPont Film.*
MR. VOGEL *of the "Managers' Round Table"—The hyphen in A-Mike.*
LEE TRACY—*Getting out of Mexico.*
LOUIE MAYER—*Getting Tracy out of Mexico.*
WILL HAYS—*The "morality clause" worked in Mexico.*
SAMUEL ROTHAFEL—*Harold Franklin's new headquarters.*
TERRY RAMSAYE—*A trip to sunny California, away from Connecticut breezes.*
PENNSYLVANIA RAILROAD—*Colvin Brown and Frank Walker.*
ANNA STEN—*Sam Goldwyn.*
JACK WARNER—*A Democratic California.*
CHARLIE PETTIJOHN—*A Democratic Administration.*
RAW STOCK MANUFACTURERS—*Eisenstein's "Thunder Over Mexico" (175 reels).*
LEO MEEHAN—*The Gene Stratton Porter story properties.*
J. C. JENKINS—*Letters from exhibitors.*
DAVE SELZNICK—*Louie Mayer.*
EDDIE CANTOR—*An automobile ride along the countryside at Warm Springs.*
JOE SCHENCK—*Ditto.*
RKO'S RECEIVERS—*Those disaffirmed theatre leases.*
RAY JOHNSTON—*A code without a double bill clause.*
THE MOTION PICTURE INDUSTRY—*A code—at last.*

The editorial desks of the nation are flooded every morning by printed copies of codes from Washington. Most of them are long, dreary affairs, showing the precision and verbosity of lawyers. Typical is the motion picture code—85 pages, 14,000 words. A pleasing exception is the code of the American Association of Master Locksmiths—12 clauses covered in a total of only 182 words.

▽

The "luck of the Irish" also applies to Sam Goldwyn.

Mr. Goldwyn took a licking to the tune of $300,000 when he junked Anna Sten's "Nana" and started all over. But he has gotten that back, and more, as a result of appreciation of the pound sterling, which has accounted for improved rental profits in England for "Kid From Spain."

In order to build up the grosses in England, Mr. Goldwyn followed his theory that "nothing ventured, nothing gained," and took $25,000 from his own pockets for a special advertising campaign in British newspapers.

Captain Volney Pfeiffer, the distinguished animal expert of William R. Ferguson's MGM exploitation staff, was invited to appear at the last Sunday evening gathering of the Catholic Actors' Guild in New York, and to bring with him the two penguins which Mr. Ferguson imported from the Antarctic, or some place, as exploitation subjects for "Eskimo."

The captain was demonstrating the gentility of his trained rock-hoppers, and, holding one in his arms, said: "Kiss poppa, baby." Apparently something went wrong. The great auk opened its beak and fastened itself securely to Mr. Pfeiffer's schnozzola, doing great damage.

After the performance, Mr. Gerald Griffin, president of the Guild, and other high dignitaries, rushed to the stage and congratulated the captain. They thought it was a great trick. But Volney thinks that he has on his hands a couple of "jackass" penguins of the genus Spheniscus.

▽

Elias is the sturdy back-country middle name of Carl ("Governor" to intimates) Milliken, sixty-six-year-old secretary of the Hays organization, former chief executive of the first prohibition state of Maine, father of eight children, twice a member of the Maine house of representatives, three times a state senator, ex-president of the Katahdin Farmers Telephone Company and former collector of customs and New England lumber manufacturer.

▽

Almost any day we expect to hear of a wholesale migration of writers from Hollywood to Russia—which might be a good thing—now that Columbia's Lewis Milestone has returned from Moscow with stories about fabulous authors' salaries in the Soviet. He says they are paid 30,000 gold rubles a month, which, at the current rate of exchange—about 86 cents—would approximate $25,800, or $309,600 a year. That makes those enormous salaries of Hollywood—over which the Administration seems to be annoyed—appear like the weekly stipend of a child laborer working part time in a New England textile mill.

However, we might warn our ambitious Hollywood writers who contemplate making a trip to the Russian paradise for the literati, that there is a catch or two to Russia's rubles. The money cannot be taken out of the country. And after amassing a pile, the Soviet will probably "borrow" it.

▽

A sign in the antique and property place of William Bradley Studios, on West 43rd Street, New York, announces to an interested world:

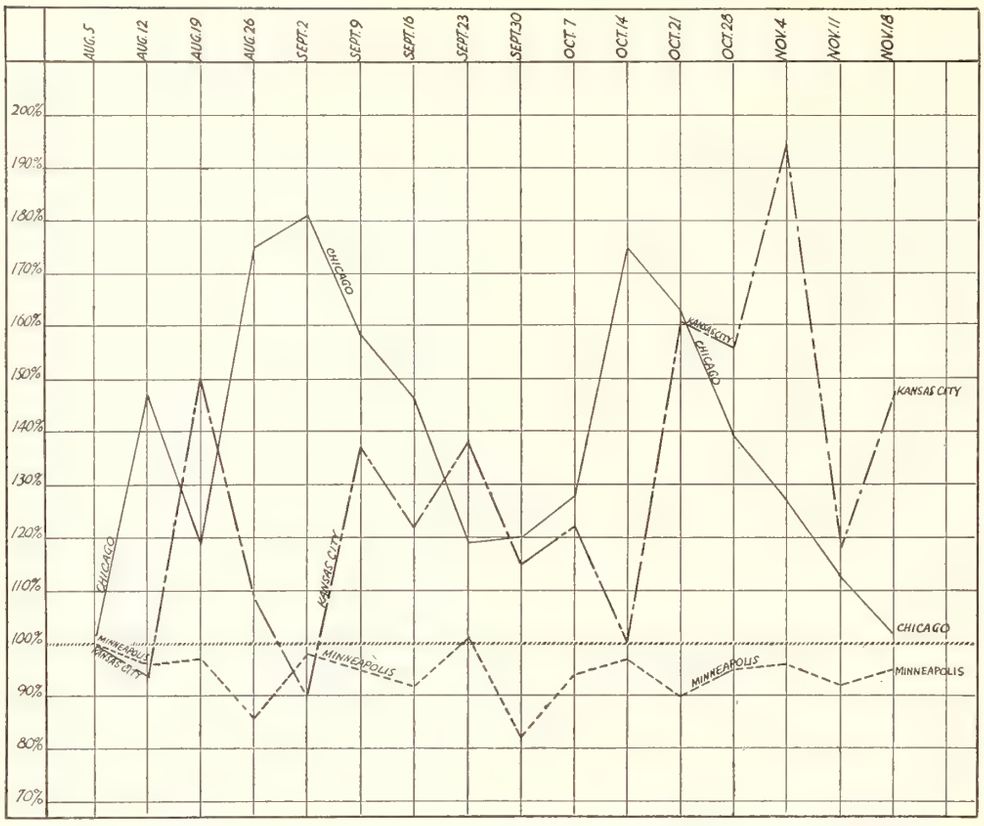
BARGAIN SALE
OF
HUSBANDS

And carrying the "Buy Now" movement a bit further, a funeral parlor down the street, near the Paramount Newsreel building, is conducting a sale on caskets, displaying in its windows four of the latest models, at special cut rates.

▽

To the popular tune of "Hollywood fascinates me," nineteen-year-old Janet Snowden, heiress to oil millions, arrived at the front gates to the studios the other morning to try a career in motion pictures, traveling incognito and with a matronly guardian. What an approach!

Young Janet got herself some page one publicity in August when she married and abandoned, all within five days, one of Italy's young princes, Don Francisco di Sirignano Caravita. The wealthy Miss Snowden said her husband deceived her as to his financial standing.



The subject of this graph is the business done in three Midwestern cities—Chicago, Minneapolis and Kansas City—for the sixteen-weeks period from August 5, 1933, to November 18. The receipts in each city for the first week of this period, the one ended August 5, are taken as 100 per cent for that city.

INCORPORATED

The following motion picture, amusement and radio companies filed charters in the state department at Dover, Del., during October:

Warner Bros. First National Pictures (Philippines), Inc., listing capital of $10,000, to deal in motion pictures of all kinds. Incorporators: C. S. Peabbles, L. H. Herman and Walter Lenz of Wilmington.

Poli-New England Theatres, Inc., to conduct theatres and other places of amusement, listing capital of 5,000 shares, no par value. Incorporators: Walter T. Margetts, Daniel James and Leslie B. Soper, New York City.

Tri-States Theatre Corporation, to carry on business of theatrical proprietors, listing capital of $10,000. Incorporators: C. S. Peabbles, L. H. Herman and Walter Lenz of Wilmington.

Evans Theatre Corporation, to carry on business of theatre proprietors, listing capital of 100 shares, no par value. Incorporators: C. S. Peabbles, L. H. Herman and Walter Lenz of Wilmington.

Superior Amusement Corporation, to operate theatres, listing capital of 2,000 shares, no par value. Incorporators: Franklin L. Mettler, M. E. Mettler and P. M. Gilkey of Wilmington.

Kludas Electric-Mechanical Devices, Inc., to deal in amusement devices of all kinds, listing capital of $100,000. Incorporators: D. B. Hilliard, H. A. Boehm and R. M. Hilliard of Wilmington.

Wilmington Drama League, Inc., to stimulate public interest in drama, music, literature and allied arts, listing no capital stock. Incorporators: S. L. Abrams, T. R. Hanley and C. M. Spargo of Wilmington.

General Service Studios, Inc., to carry on business of motion picture service studio, listing capital of 10,000 shares, no par value. Incorporators: C. S. Peabbles, L. H. Herman and Walter Lenz of Wilmington.

Spanish Radio Garden, Inc., to manufacture radios, radio accessories, listing capital of 200 shares, no par value. Incorporators: D. B. Hilliard, E. P. Crawford and R. M. Hilliard of Wilmington.

Associated Theatres Productions, Inc., changed its name to Talisman Pictures, Inc.

Only One City Prohibits Sunday Shows in Buffalo Area

There are 263 theatres operating in the Buffalo, N. Y., territory, of which only one city actually prohibits Sunday showings. MOTION PICTURE HERALD inadvertently reported last week that five theatres in this territory did not open on Sundays. There are five towns which do not have Sunday showings, although four of them could have this extra day if they so desired. The one town which prohibits Sunday exhibition is Owego, the other four being Marathon, Union, Sherman and Clifton Springs.

Theatre Men To Meet

The annual winter meeting of the Theatre Owners of North and South Carolina will take place December 10 and 11 at the Charlotte Hotel, Charlotte, N. C. Ed Kuykendall, president of the Motion Picture Theatre Owners of America, will conduct an open forum on the motion picture code.

William Oldknow Dead

William H. Oldknow, 64, pioneer theatre man of the south, and father of Oscar S. Oldknow, president of the National Theatre Supply Company, died last week at his home in Atlanta, Ga.

Film Board Moves

The San Francisco Film Board of Trade, of which Miss Rowena Foley is secretary, has moved into new quarters in the Golden State Theatre Building.

TRAVELERS . . .

CARL LESSERMAN, recently appointed assistant to GRADWELL, SEARS, Warner Western district sales chief, left New York for a trip through the western exchanges.

GREGORY RATOFF left New York for Hollywood.

CHARLOTTE HENRY, Paramount's "Alice in Wonderland," will be in New York Dec. 8, on a personal appearance tour.

HARRY and ALBERT WARNER left New York for a short vacation.

CHARLES PERRY, United Artists exploiteer, was in New York from his Philadelphia headquarters.

MOE SILVER returned to New York from Milwaukee.

JOAN CRAWFORD and FRANCHOT TONE planned to leave New York for Hollywood this week.

JOHN FLINN is due back in New York from the Coast Dec. 7.

ROBERT Z. LEONARD arrived in New York from Hollywood.

SIDNEY R. KENT arrived in New York from Europe.

IRVING ASCHER sailed from England for New York.

JACK OAKIE is en route for a Honolulu vacation.

BENJAMIN GLAZIER arrived in Hollywood from New York.

JOE MCCONVILLE, supervisor of Columbia sales, returned to New York from a business trip in the Middlewest.

SYDNEY TOWELL returned to New York from a vacation cruise.

SAMUEL J. BRISKIN sailed from New York for Europe.

JOSEPH S. BARKEY, Warner manager in Chile, arrived in New York from South America.

CHARLES BARON returned to New York from Buffalo.

COURTNEY RYLEY COOPER, author, returned to New York from a southern cruise.

ROBERT "Believe It Or Not" RIPLEY arrived in New York from Europe.

ENRIQUE BAEZ, United Artists' general manager in Brazil, arrived in New York.

JOHN K. BALDERSTON, playwright, returned from Europe.

STUART WALKER, Paramount director, is in New York.

JOSEPH M. SCHENCK returned to New York from Warm Springs, Ga.

HERMAN WOBBER and JOHN D. CLARK are in Detroit.

WERA ENGELS, Radio star, is in New York.

L. J. SCHLAIFER returned to New York from Chicago.

JACOB WILK leaves for Hollywood this week.

SOL. G. NEWMAN, managing director of Radio Pictures, Ltd., London, arrived in New York on business.

FRED QUIMBY is in Hollywood.

MARY PICKFORD leaves Hollywood for New York next week.

GILBERT MILLER sailed for Europe on the *Ile de France*. Other passengers were LOUIS DREYFUS, STANLEY SCOTT and CAMILLE F. WYN.

MIKE LEWIS, HUGH BRALEY, OSCAR MORGAN and WILLIAM ERBB, Paramount district managers in California, Denver, Atlanta and Boston, respectively, left for their headquarters after conferences in New York with NEIL AGNEW and STANLEY WAITE.

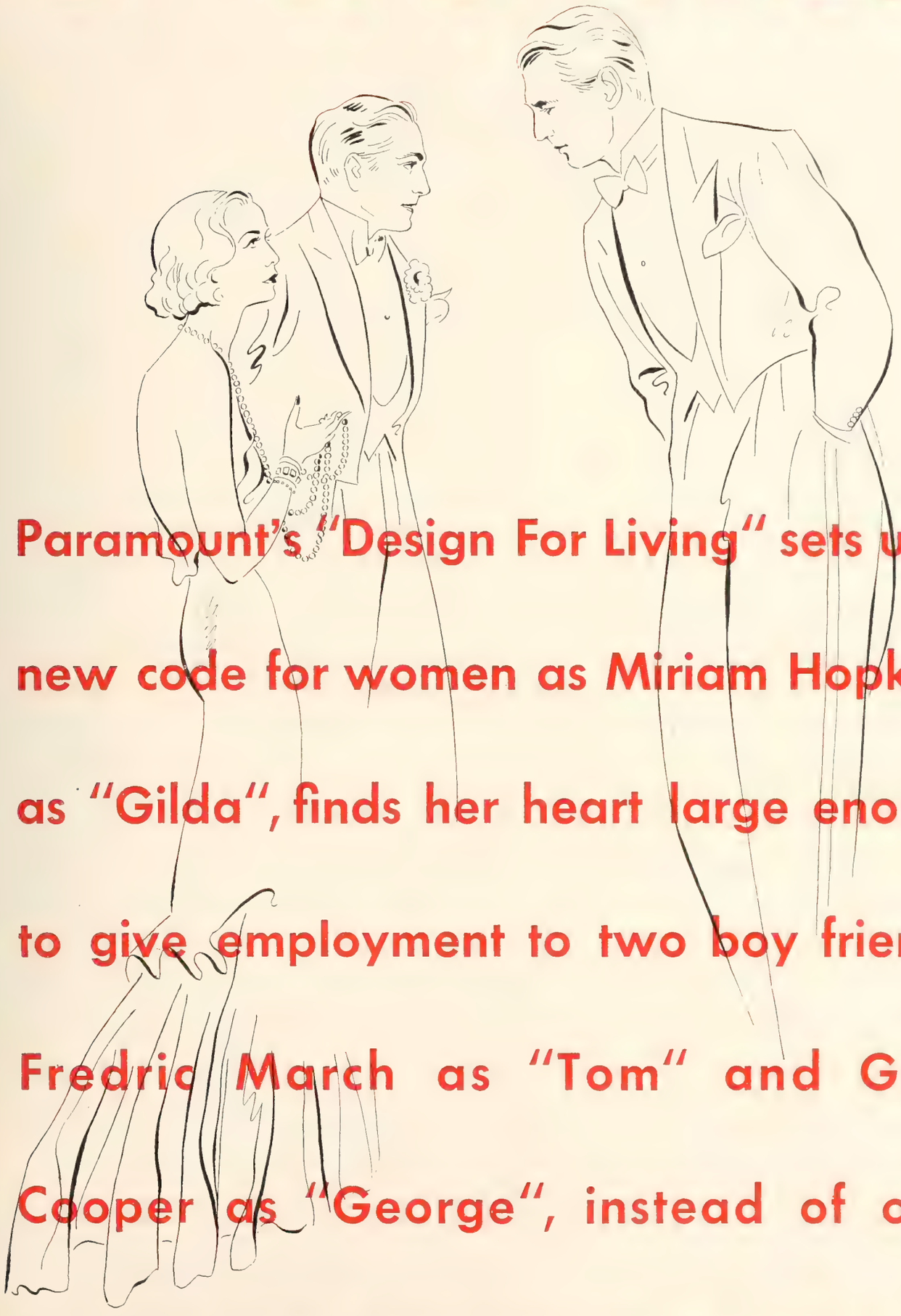
Work Named to Two Houses

Cliff Work has been assigned in charge of the Golden Gate in San Francisco and the RKO Hillstreet in Los Angeles, both RKO houses.

Darst St. Louis Manager

James E. Darst, who was manager of Fox News, the silent newsreel, is to be manager of the Municipal Auditorium in St. Louis.

A New Code!



Paramount's "Design For Living" sets up a new code for women as Miriam Hopkins, as "Gilda", finds her heart large enough to give employment to two boy friends, Fredric March as "Tom" and Gary Cooper as "George", instead of one.

Noel Coward's **"DESIGN FOR LIVING"** Fredric March, Gary Cooper, Miriam Hopkins, Edward Everett Horton. An Ernst Lubitsch Production

FOLLOWING THE PATH

BLAZED BY OTHER

PARAMOUNT HITSI

NOEL COWARD'S

"DESIGN FOR LIVING"

FREDRIC MARCH · GARY COOPER · MIRIAM HOPKINS · EDWARD EVERETT HORTON

An ERNST LUBITSCH PRODUCTION

A PARAMOUNT PICTURE

FREDRIC MARCH-GARY COOPER-MIRIAM HOPKINS
IN PARAMOUNT'S HIT "DESIGN FOR LIVING"
DIRECTED BY ERNST LUBITSCH - TWICE DAILY

CRITERION
THEATRE
"DESIGN FOR LIVING"

FRANK WILSTACH DEAD; IN THEATRE ALL HIS LIFE

Handled Press Relations in M. P. P. D. A. Office Five Years; Compiled 'Dictionary of Similes,' Wrote 'Wild Bill Hickok'

Frank Jenner Wilstach, handling press relations and assistant to Will H. Hays in the Motion Picture Producers and Distributors of America, died in Manhattan Hospital, New York, on Tuesday after an illness of four weeks. He was 68 years of age.

Frank J. Wilstach

The funeral was to be private, by desire of Mrs. Wilstach. Interment was to be from W. J. Dargeon Chapel, on Friday afternoon, to be followed by cremation, in accordance with Mr. Wilstach's expressed desire.

For more than five years Mr. Wilstach was attached to the New York office of the MPPDA. He was well known to reporters of the New York trade and newspaper press; to "leg-men" and dramatic critics throughout the country; to many in every walk of theatrical life.

Entered Film Business in 1923

His entire life was devoted to the theatre—even after his entrance into motion picture affairs back in 1923, when he joined Famous Players, which subsequently became Famous Players-Lasky, and later Paramount Publix. His wide knowledge and data of things theatrical kept his telephone at the Hays office constantly buzzing.

Born in Lafayette, Ind., in 1865, he studied at Purdue University from 1879 to 1881. In 1889 he married Edith May Hudnall of San Francisco.

Embarking on his theatrical career the same year, he was business manager for De Wolf Hopper for two years. From 1902 to 1908 he managed Viola Allen, and subsequently handled the theatrical affairs of William Faversham, Mrs. Leslie Carter, E. H. Sothern and Julia Marlowe, Weber and Fields, Lillian Russell, Mrs. Patrick Campbell, Frank Daniels and many others. For years he was advance publicity man for the Shuberts, and, following this, was general press representative for Sam E. Harris.

Re-discovered Surtees

Mr. Wilstach also has been credited with re-discovery of the English novelist, Robert Smith Surtees, whose stories of a cockney grocer are believed to have suggested a basis for the "Pickwick Papers" of Charles Dickens. Mr. Wilstach's newspaper articles on Surtees 25 years ago caused considerable comment throughout the literary world.

Mr. Wilstach had collected similes for more than 20 years, and his "Dictionary," published in 1916 and revised in 1924, is said to be the most complete standard work of its kind in the world. Classical as well as modern writers have been represented in this work, which was supplemented each year by the best similes the author and his friends could gather from current periodicals, books and newspapers. In his "Best Similes of 1932," Mr. Wilstach observed that "sports writers, columnists and motion picture critics were becoming prolific simile collectors."

The story of how Frank Wilstach happened to pick similes as the object of a collection is as strange as any.

The Story of "Wildfire"

Many years ago, while working on a Boston newspaper, he found three different newspapers on his desk, all of them using in their first paragraphs on a state house story the identical phrase, "The news spread like wildfire." This upset Mr. Wilstach.

"Wildfire," he said, "is erysipelas. Look it up. Wildfire is a disease which sheep get. Furthermore, wildfire is a bolt of sheet lightning, unaccompanied by thunder. So I said to myself: 'I'm going to end this wildfire business.' And that's how I started out collecting similes."

Mr. Wilstach's collection grew and grew, until he found it feasible to have them published in dictionary form. Among those who contributed and augmented his collection were Benjamin De Casseres, Arthur "Bugs" Baer, Jim Tully and H. L. Mencken, all of whom were great personal friends.

An exceedingly accurate description of Frank Wilstach was offered this week, as follows:

"Tall, erect, with silvered hair, a florid face and a persistent habit of peering over the top of his spectacles, Mr. Wilstach had acquaintances in every part of the country. His one boast was that there was not a city or village with more than 2,000 population in which he had not stayed overnight at some time during his career as press agent. In later years this resulted in his most notable eccentricity, the habit of constantly glancing at his watch during conversations as if he had to catch a train. His friends never could make him realize that he no longer was on the road. . . ."

Hays Pays Tribute

Few men have had a wider acquaintance among authors, actors and producers in the entertainment business. He had an encyclopaedic knowledge of the theatre, and many notable figures of the American stage were helped in their rise to fame by the exploitation campaigns conducted by him.

"Kindly, sympathetic, able, his loss will be felt deeply by the many thousands that came in contact with Frank J. Wilstach, both in business as well as in social life," said Mr. Hays Tuesday. "He was a man of sterling character."

Mr. Wilstach will be recalled as the author of "Wilstach's Dictionary of Similes," and "Wild Bill Hickok, The Prince of Pistoleers." He was a member of the Lambs Club in New York.

He is survived by his wife, a son, John, and a brother, Paul, also a theatrical manager.

Poli-Sagal Take Fox New England

S. Z. Poli and Louis M. Sagal this week resumed operation of the former Fox New England circuit when the houses reverted to Poli-New England. Originally it was contemplated that the 18 houses would pass into the hands of Mr. Poli and Mr. Sagal on November 15, but because of delays in reorganization, final negotiations were put off until November 29.

The two veteran theatre men will enter into a three-year management contract with Poli-New England Corporation, in accordance with the reorganization plans. Several deals for the theatre circuit have been under way for many months, Loew's and Harry C. Arthur having been reported as offering $10,000 weekly rental for the group.

Within the next month Halsey, Stuart & Company will issue a list of new securities for the corporation, with an issue of $7,074,200 in first mortgage five per cent bonds, due 1958; $7,084,200 in general mortgage five per cent income bonds, due 1983; $600,000 in five per cent unsecured income notes, due 1958, and 5,000 no par value common stock. Meanwhile in Bridgeport, Conn., Federal Judge Edwin S. Thomas authorized payment of $195,603 for fees and disbursements in connection with legal services by the receivers of Fox-New England. The receivers are Benjamin Slade, Thomas J. Spellacy and Samuel Spring.

Feature on Catholic Church To Have Premiere This Week

"Through the Centuries," a feature picture produced by Beacon Films, Inc., will have its world premiere on Friday evening, December 1, at the Warner theatre, New York, before an invited audience. This engagement will be limited to two weeks.

The story, written by Francis X. Talbot, S.J., tells of the growth and missionary adventures of the Catholic Church from the crucifixion of Christ to the present day.

Rita C. McGoldrick supervised the film. Mrs. McGoldrick is chairman of the Motion Picture Bureau of the International Federation of Catholic Alumnae. Pedro de Cordoba, past president of the Catholic Actors' Guild, did the narration.

Kent Returns From Europe Accompanied by Mark Ostrer

Sidney R. Kent, president of Fox Film, returned to New York from a European business trip Tuesday. He was accompanied by Walter J. Hutchinson, managing director of Fox in England, and Mark Ostrer, managing director of Gaumont-British.

Mr. Kent probably will remain in New York, pending organization activities of the code authority, his appointment to which was officially confirmed Tuesday.

Universal to Move

Universal's home office will be moved from 730 Fifth Avenue, New York, to Radio City around the first of the year, if lease negotiations are consummated within the next few days. Universal's 10-year lease on its present quarters expires May 1, 1934.

Double Bill Ban Lifted in Germany

The unexpected relaxation of the German government's film policy, permitting the practice of doube-featuring among the nation's exhibitors, will have little beneficial effect on American companies importing films into Germany. The permission to run more than single-feature programs carries with it a proviso that the second feature must not be more than 1,600 meters in length. Few American features could possibly be cut down in conformity and still retain any semblance of entertainment.

Berlin film leaders anticipate the single feature policy will be restored within a few months, according to George R. Canty, American trade commissioner at Berlin. A feature initially of the Film Chamber's recovery program was the elimination of double bills, but the order to that effect was almost wholly ignored by the rank and file of German exhibitors, seeking to safeguard their investments. The Film Chamber, following the special election, seems suddenly anxious to appease the provincial theatre owners, and consequently rescinded the ban on double bills.

During September, 1933, it is reported, there were 381 theatres operating in Berlin, with an attendance total of 4,148,783, and total receipts of 3,257,206 marks. Corresponding figures for September, 1932, showed 379 theatres, an attendance total of 4,502,872, and receipts aggregating 3,486,-140 marks.

Tri-Ergon Wins Injunction Against Eastern Theatres

An injunction restraining Wilmer & Vincent Corporation theatres and Altoona Publix Corporation from making further use of sound equipment allegedly infringing patents held by the American Tri-Ergon Corporation and Tri-Ergon Holding, A.G., of St. Gall, Switzerland, was granted Monday in United States district court, Scranton, Pa., by Judge Albert W. Johnson.

The ruling also requests an accounting of profits. William Fox is the owner of the American rights of Tri-Ergon sound patents, and several suits, involving similar charges, are pending in state and federal courts against large producers, exhibitors, RCA Victor and Electrical Research Products, Inc.

The American Society for the Protection of the Motion Picture Theatre last week issued a warning to exhibitors as a result of the Scranton decision, stating that the decision establishes the American Tri-Ergon Corporation's right to collect damages from all exhibitors of sound motion pictures for their unauthorized use of these patents.

Sam Jacobson Resigns Universal Studio Post

Sam Jacobson, Universal production executive, resigned last week as a result of disagreements over salary, according to reports from Hollywood. Carl Laemmle, Jr., has accepted the resignation. It is understood Mr. Jacobson has received an offer to return to New York, where he formerly edited Universal's newsreel, to take charge of eastern production for a major producer.

IN MEMORIAM

KANE OF PROHIBITION OFF ON BIG TRIP

Robert T ("Bob") Kane, of the Prohibition Film Corporation, is leaving New York within the next few days on an extended tour of the United States and Canada for the purpose of closing contracts which are being held in abeyance for territorial rights on his company's big feature, "Prohibition." Mr. Kane will make practically every important motion picture trade

"BOB" KANE

centre in the country, going south to the Gulf of Mexico and west to the Pacific Coast.

The Prohibition people have been quite successful in their campaign with the big feature and are in possession of satisfactory offers for practically all available territory. Just as soon as the contracts have been signed the prints of the feature which the various territorial rights buyers wish to buy will be delivered and the picture will be released throughout the country.

Mr. Kane announces that just as soon as "Prohibition" is in the hands of the territorial rights men, another big feature even more timely in its subject matter will be produced, the same capital promoting it.

Casting about in our imperishable memory for an item suitable for the signalization of the end of the Noble Experiment, we came upon a merry glimmering that sent us, bent like a beagle to the trail, into the archives of Quigley Publications, from which we emerged in dusty glee with this choice item pertaining to the career of handsome Bob Kane, the only producer who looks exactly like a matinee idol. It was in Motion Picture News of July 25, in the far away year of 1915, that Mr. Kane's yeoman service to the cause of Art and Prohibition was thus recorded. It is perhaps fitting to remark, without prejudice, that a lot of water and seltzer have gone over the dam since the days when Mr. Kane went out to sell "Prohibition."

Wisconsin Group Opposes Doubles

The MPTO of Wisconsin, in the final session of its annual convention at Milwaukee last Thursday, declared double featuring an uneconomic practice, and voted its elimination by the establishment of regional districts. In addition was voted a plan seeking the cooperation of distributors in setting back release dates to at least six months in order to discourage duals among those exhibitors who insist on maintaining the policy.

Fred S. Meyer, who was re-elected president of the organization, agreed that it cannot compel exhibitors to discard double billing, but indicated his belief that delayed release dates will be an important factor. The board of directors, now numbering 21, will determine the breakup of the state into districts. Regional vice presidents are to be appointed to handle enforcement of the program.

The unit went on record in strong opposition to salacious advertising, and voted for strong enforcement of the morality code, support of the NRA and an industry code. A decision was reached to fight, through the MPTOA, the music tax of 10 per cent per seat under the present copyright law. A suggestion, proposed by Mr. Meyer, was adopted, making the MPTOA the criterion as to what is and is not non-theatrical competition. The organization voted to increase the membership dues from five to 10 cents per seat. A check showed 137 members paid up. The by-laws were amended to permit exchange and union men to hold office.

Officers elected, in addition to Mr. Meyers, were as follows: Jack Sillıman, Appleton, vice-president; W. L. Ainsworth of Fon du Lac and Ernest Langemack of Milwaukee, secretary and treasurer, respectively. H. S. Gallup of Marquette, Mich.; George Huebner of Oconomowoc, and Max Krofta of Racine were dropped as directors, but the following were re-elected: Mr. Ainsworth, A. C. Berkholtz, West Bend; H. C. Buchanan, Superior; Frank Koppelberger, LaCrosse; Martin Thomas, Iron Mountain, Mich.; L. F. Thurwachter, Waukesha, and the following from Milwaukee: Earl and George Fischer, H. F. Fitzgerald, J. S. Grauman, Mr. Gutenberg, Mr. Langemack, Paul Lengheinrich, Jr., Mr. Meyer and David E. Weshner. New directors are: William Roob, Port Washington; Robert Buiterman, Manitowoc; Mr. Silliman, Appleton; Ross Baldwin, A. D. Kvool and Johnny Jones of Milwaukee.

Butterfield Closing Eight

The Butterfield circuit of Michigan, with headquarters in Detroit, will close eight houses December 2, though all are expected to reopen after the holidays. Included are: Bijou, Battle Creek; Palace, Flint; Capitol, Jackson; Gladmer, Lansing; Strand, Pontiac; Desmond, Port Huron; Franklin, Saginaw; Martha Washington, Ypsilanti.

James M. Brennan Dead

James M. Brennan, 60, theatre builder and operator in Jersey City, died last week at his home there following a heart attack. He owned three local houses.

Universal Rings The Bell Again!

Close on the heels of those two smash hits, "Only Yesterday" and "The Invisible Man," comes the third one. Whoopee! Three in a row!

Says Hollywood Reporter:

"Universal, with 'Counsellor at Law,' steps right to the fore with a Class A picture for all classes. This one is full of the stuff that all audiences not only understand, but like . . . Universal has spared not a thing to make it a top-notch attraction . . . should do big things in your theatre."

Says Daily Variety:

"Exceptionally fine blending of superb performances, direction and presentation, with John Barrymore leading an array of attractive names, makes 'Counsellor at Law' a box-office natural. Appeal should be as strong for men as for women . . . Sock, comedy, dramatic buildup and theme values of the play have been retained."

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with

BEBE DANIELS

DORIS KENYON

ONSLOW STEVENS, ISABEL JEWEL, MELVYN DOUGLAS, THELMA TODD, MAYO METHOT. Produced by Carl Laemmle, Jr., from the sensational stage success by ELMER RICE. Directed by William Wyler. Presented by Carl Laemmle.

JOHN BA

COUNSELL

RRYMORE

OR AT LAW

COPELAND JOINS INDUSTRY DEFENSE AT SENATE QUIZ ON CRIME CONTROL

Milliken Reopens Attack on Research Council Findings As Short and Forman Testify; Dr. Simon Hits Censorship

That oft-refuted charge that motion pictures contribute to child delinquency came in for heated repetition and rebuttal at hearings conducted in New York last week by the United States Senate sub-committee on crime control. The two-day session, which closed Friday, was at the Bar Association building in New York, where the first Motion Picture Code hearings by Sol. A. Rosenblatt, deputy administrator, were conducted in June.

Highlights of the argumentation and concomitant developments were:

Rev. William Short, director of the Motion Picture Research Council, charged that "motion pictures as now shown induce strongly to crime."

Henry James Forman, compiler of a summary of the nine-volumed report of the Council, financed by the Payne Foundation, declared that studies at Yale had indicated that children who attended motion pictures regularly had lower deportment records, lower study grades and a lower spirit of cooperation than other children.

These arguments were challenged by Carl E. Milliken, secretary of the Motion Picture Producers and Distributors of America; Gabriel L. Hess, of counsel for the MPPDA; Anthony Muto, representing the Film Boards of Trade, and Dr. Carleton Simon, who told the subcommittee that statistics "actually indicate that crime among youths was more prevalent formerly than at present."

Senator Royal S. Copeland said he believed the industry was working to improve itself and added: "I am opposed to official censorship because in the last analysis the public must decide what it wants."

In the November issue of the Parents Magazine, George J. Hecht, publisher, proposed local ordinances throughout the nation which would designate that at least one afternoon and one evening performance a week be limited exclusively to family audience pictures so adjudged by a local motion picture commission.

Former Governor Milliken, a leader of the defense of the motion picture business at the hearings, declared the investigators had used improper "technique" in their researches, charging that their questions had been directed to abnormal children, that "leading" questions had been given, and that case histories of the children had not been submitted.

Mr. Milliken said the producers for years had been working with thousands of groups to effect improvement. To his assertion that members of the advisory board of the Council itself were not familiar with the findings of its own investigators, Mr. Short replied that the conclusions had been withheld so that those conducting the work would not be open to accusations that they had been influenced from the outside.

The testimony of Rev. Mr. Short, Mr. Forman and Prof. Paul G. Cressey of New York University was interrupted at times by the representatives of the industry. This prompted editorial observations by the New York *Herald-Tribune*, which, while decrying any form of censorship, said:

"The industry must show an honest concern for the fact that its output is not only diversion for jaded adults, but a big part of young America's educational environment. . . . Such tactics as the film company spokesmen employed not only rouse the curiosity of all sober Americans in the charges against 'crime films,' but predispose each and all of us to suspect that they may be valid."

The way was paved for the film defense at the hearing when Dr. Simon launched an attack on censorship, basing his remarks on his "experience during 35 years of contact with the criminal underworld in my researches as criminologist and my close association with the police department in the City of New York and other organizations elsewhere."

Crime cannot be suppressed by suppressing news of crime, Dr. Simon said, yet "allegedly scientific conclusions drawn from studies of delinquent children are becoming the vehicles for a new wave of propaganda directed against the freedom of speech, the freedom of the press, and free expression through the radio and on the screen." He warned that if these "studies" were correct as to conclusions, newspapers could not justifiably publish details of a train wreck, a suicide, a baseball game or even congressional debates.

"To the minds so constituted or warped," said the speaker, "there is more suggestive nudity in the statues and paintings of the Metropolitan Museum of Art than even in the most sophisticated of motion picture productions."

Dr. Simon referred indirectly to the Research Council report, which was treated in detail in the June 10 issue of MOTION PICTURE HERALD and answered the Council's findings with quotations from the report of the British Commission on Educational and Cultural Films, "The Film in National Life," published last year.

Fewer Youthful Criminals

With statistics from New York state prisons—Sing Sing, Clinton and Auburn—Dr. Simon showed that 50 years ago the percentage of youthful criminals was greater than that of older age, but that comparisons with criminality of 35 years ago proved that "we had more serious crime formerly than at present."

The Research Council's investigations also were referred to by the publisher of *Parents' Magazine*, but as having "proved conclusively the harm being done to the juvenile mind." With the caution that "censorship is no solution," Mr. Hecht proposed that certain times be provided, by local legislation, for the showing of "family audience" type pictures. He suggested enactment of local ordinances "in as many communities as possible" providing for licensing of motion picture theatres on condition that on at least one afternoon and evening, on Friday or Saturday or Sunday, and at as many additional performances as the exhibitor might desire, "there shall be exhibited only those films which have been approved as being suitable for family audiences by a local motion picture commission."

Under the terms of the "model ordinance," children under 10 years of age would not be admitted to motion picture theatres except at the "family audience" performance, and then only if accompanied by a parent, teacher or guardian. Those in the age group 10 to 17, inclusive, would be admitted to the "family audience" performance unaccompanied, but to other showings only with guardian, teacher or parent.

HE'S PAID FOR SWATTING STARS

Many a person may have had an impulse to swat a screen star, on occasion. It may have been a director when the sequence has gone wrong, or perhaps even a patron. But here's a man who gets paid for it.

Universal Newsreel in its current issue tells all about it, and shows Ed Keyes going about his duties.

It all has to do with house flies and the filming of feature pictures. Mr. Keyes is privileged to strike anyone, anywhere, if there's a Musca Domestica *buzzing about. Directors and supervisors say thousands of dollars have been lost each year when flies, attracted by heat and the lights in the studio, have landed on the faces of featured players working in front of the cameras.*

After many expensive devices had been tried out, and found wanting, Ed Keyes solved the problem. Before going to work he massages his head with molasses and arms himself with a fly swatter. He roams about the set, getting close to players as possible and attracting flies to himself.

Publisher Proposes Local Ordinances Designating Family Audience Performances and Limiting Juvenile Attendance

Seattle Operators Get $68.33 Per Week, Not $50

Operators in downtown Seattle theatres get $68.33 per week instead of the $50 reported by MOTION PICTURE HERALD'S correspondent in that territory in the October 21 issue. Reports for the salaries of stage hands also were inaccurate, according to O. M. Jacobson, IATSE representative in Tacoma. Stage hands receive $11 per day and not $6, as the article reported.

Powers Color Cartoons Going on Market Soon

P. A. Powers' Celebrity Productions soon will place on release a new series of musical cartoons in color, based on fairy tales and folklore, called "ComiColor Cartoons." First will be "Jack and the Beanstalk."

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

King for A Night

(Universal)

Comedy-Drama

Many things in this show besides the basic prizefighter angle should prove selling points. Predominantly a composite character study, it offers a different romantic twist, has several unusual comedy situations, rises to many exciting points and concludes with a stark dramatic finale. Because of the subject treated and the characters woven in, as well as their achievements and disappointments, human interest is strongly maintained.

The title being practically meaningless and quite apt to suggest something else, story content and personalities seem to be the important factors in drawing attention. The fact that it is not a picture likely to arouse spontaneous enthusiasm calls for energetic application of the values at hand.

The story concerns a minister's son and daughter, small towners. Bud knows how to use his dukes and he and his sister are pals in pulling the wool over their father's eyes. Eventually belting over a pug in the local club, a fact which straight-laced brother John calls to the reverend's attention, Bud casts aside all sham and under the guidance of a couple of managers embarks on a fight career. In New York, as a soda jerker, fights being few and far between, he meets Evelyn a second time, and as comedy situations intervene, she introduces him to Douglas, big shot promoter. In the meantime, sister Lillian has come to town and with Evelyn's assistance has obtained a night-club job. Douglas becomes interested in her and she, realizing that being nice to the promoter will insure Bud a short cut to success, strings along. Several bits of fight atmosphere interluding, Bud is in line for a shot at the Champ. The day of the battle he learns about the Douglas-Lillian relationship. He arrives in the promoter's apartment just as Lillian has shot Douglas.

Back home the Reverend Gloves family listens to the radio broadcast of Bud's thrilling win as the event is shown on the screen. Next morning they read that the new champion has been arrested for murder. Covering his sister, Bud confesses and is sentenced to death. Reverend Gloves rushes to his son's side. A dramatic, tear-stirring father and son sequence precedes Bud's death march. He bravely spurns his father's offers of consolation as the dimming lights indicate the switch has been thrown to snuff out his life, a sacrifice for a crime he did not commit, a martyr that his sister's honor might be spotless.

Finely done as is the finale, it nevertheless is the sad ending that always constitutes a showmanship problem. It creates a situation that makes the picture difficult to sell. Getting around it resolves itself into a question as to how well you understand your audiences. Morris handles the part expertly, which suggests that his name and picture character be given considerable attention. Play up the minister son angle, the boy who had his hour of glory know that no matter how tough his ring battle had been, he still had a sterner one to fight. There's quite a moral lesson in the picture, with which to appeal to men and women, supplemented by the fight action for the men and the father-son angle for the women.—McCarthy, Hollywood.

Produced and distributed by Universal. Directed by Kurt Neumann. Produced by Carl Laemmle, Jr. Associate producer, E. M. Asher. From original story, "Kid Gloves," by William Anthony McGuire. Continuity by Scott Pembroke. Photographed by Charles Stumar. Film editor, Phil Cahn. Art director, Danny Hall. Sound supervision, Gilbert Kurland. Running time, 78 minutes. Release date, Oct. 30, 1933.

CAST

Bud (Kid) Gloves ..... Chester Morris
Lillian ..... Helen Twelvetrees
Evelyn ..... Alice White
Douglas ..... John Miljan
Reverend Gloves ..... Grant Mitchell
Hymie ..... George E. Stone
John Gloves ..... George Meeker
Dick ..... Frank Albertson
Goofy ..... Warren Hymer
Merkle ..... Harlan Tucker
The Champ ..... Harry Gallfund
Whistler ..... Clarence Wilson
Dora ..... Dorothy Granger
Boy ..... George Billings
Manny ..... John Sheehan
McCue ..... Wade Boeteler
Heavyweight ..... Maxie Rosenbloom

Lady Killer

(Warner Bros.)

Comedy

Comedy is the keynote as "Lady Killer" takes a broad satirical dip into the inside workings of crookdom and slips behind the scenes of a motion picture studio. Action is fast and exciting, dialogue punchy and full of lines that can be interpreted in many ways. Both generate lots of fast, furious fun. Cagney wallops the dames again. In turn he gets pushed around himself a bit.

Covering a wide range of activities, the fun motif predominating, semi-episodic treatment makes possible many diverse audience-interesting angles. Drama, topically colored, features the early inside crook-working sequences. Farcical foolishness, love interest, together with pointing light ridicule at Hollywood, feature the in-between action. These scenes are laugh-riots as Cagney, his own fan mail army, plots himself into stardom. Melodrama, in which comedy is not ignored, is the vein of the wind-up scene wherein the two distinct stories are merged.

The show makes no pretense to be anything else than every-day entertainment, and besides the grown-ups, there's lots of laugh content for the youngsters.

Dan, made a sucker by the Myra-Spade gang, gets wise, cuts himself in on their penny ante racket and turns it into big business. Things getting hot after Mrs. Marley is victimized, Dan and Myra land in Los Angeles. Picked up by the cops, Dan is in the cooler as Myra blows with his dough. Hired as an extra, there's lots of fun as Dan, falling in love with Lois, the studio's prize beauty, gets hep to the racket of how stars are made and by writing himself bales of letters makes himself a star.

Sitting pretty, Dan and Lois get a shock when Myra is found in his bed. The gang is back and it's up to Dan to be the finger man again, or else. Buying it off, Spade, Myra and Duke double-cross by looting Lois' apartment. On his past association Dan is picked up. Turning melodramatic, Myra bails Dan out, before Lois can, with the idea of knocking him off. But Dan smells a rat and has a carload of cops follow Myra's car as well as the one carrying his old playmates. The anti-climax is a shoot-'em-up affair, with screen heroics transferred to realism, and Dan is rehabilitated with his bosses and the world of fans as the true story is told.

Title not so significant, particularly in connection with the pugnacious Cagney character, cast and story values should carry the exploitation load. With inside crook and Hollywood atmosphere to work with, ballyhoo ideas should suggest themselves. Cagney's letter-writing gag can be adapted in scores of different ways, such as post cards signed with his name inviting his fans to see the show. Also there might be lobby displays of phoney fan mail letters and wires all laudatory to Dan, the ex-usher who became a star. Might be a good idea to turn your theatre into a Hollywood post office and put up prizes for the best letter writers. Aim all your activities toward the point that the whole thing is a lot of straightaway fun with a host of little things rather than one big sensation to amuse the greatest number.—McCarthy, Hollywood.

Produced and distributed by Warner Bros. Screen play by Ben Markson and Lillie Hayward. From the original story by Rosalind Keating Shaffer. Supervisor, Henry Blanke. Photography by Tony Gaudio. Film editor, George Amy. Directed by Roy Del Ruth. Art director, Robert Haas. Gowns by Orry-Kelly. Running time, 73 minutes. Release date, Dec. 9, 1933.

CAST

Dan ..... James Cagney
Myra ..... Mae Clarke
Lois ..... Margaret Lindsay
Duke ..... Leslie Fenton
Spade ..... Douglas Dumbrille
Pete ..... Raymond Hatton
Ramick ..... Henry O'Neill
Brannigan ..... Robert Elliott
Smiley ..... Russell Hopton
The Escort ..... George Blackwood
Mrs. Marley ..... Marjorie Gateson
Conroy ..... Willard Robertson
Williams ..... William Davidson
Jones ..... Douglas Cosgrove
Kendall ..... John Marston
Thompson ..... George Chandler

Sitting Pretty

(Paramount-Rogers)

Musical Comedy-Drama

A combination musical comedy, light romance drama that steps out of the back-stage cycle and builds its story in a music publishing office and a Hollywood motion picture studio. Following the girl-glamour spectacle trend, the finale is an elaborate interpretation of the Sally Rand fan dance. Mirrors are used to accentuate the illusion that the set is filled with hundreds of girls and to heighten the kaleidoscopic effect of the geometrically patterned dance arrangements. The idea is novel and eye-filling and at the same time provides a talk-about asset in contrast with current climax spectacles.

The story centers on Parker and Pendleton, a couple of song writers, victims of the Tin Pan Alley depression, who thumb their way to Hollywood and as a result of Parker's gall eventually crash the gates. Parker, tantalized by the vampy siren star, Gloria, goes Hollywood in a big way, walking out on his partner. Then comes the downfall as the siren airs him after the studio has washed him up. Old friendship asserts itself as the "in right" Pendleton stays in Parker's corner, and an accidental meeting with a director, Davidson, productive of much fun, gets them another audition before Clarke, the producer, and Agent Tannenbaum. Their song number is the basis for the picture's

STEP OUT
WITH
UNIVERSAL

A

CLASS

picture with

SMASH

attraction value!

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ELISSA LANDI
PAUL LUKAS
NILS ASTHER

in

BY CANDLELIGHT

With Esther Ralston, Melvyn Douglas, Dorothy Revier, Frederic Burton, Lawrence Grant, Lois January. From the Broadway stage success by Harry Graham. Produced by Carl Laemmle, Jr. Directed by JAMES WHALE. Presented by Carl Laemmle.

big finale and Parker, restored to grace, is glad to find that his pal has married Dorothy, the girl he passed up for Gloria.

Song numbers, of which "Meandering With Miranda," "Good Morning Glory," "Lazy Liza" and "Did You Ever See a Dream Walking" are outstanding, assume more importance as entertainment assets than the basic story. Put across by Oakie, Haley, Jarrett, the Pickens Sisters and the chorus ensemble, they possess that rhythmic click that patrons will remember to whistle and hum.

In this era of musicals, the different environment of "Sitting Pretty" should be emphasized. Song titles easily can be tied with the title to concoct a tricky, curiosity-inveigling advance campaign. Add to this suggestions plucked from the dialogue and situations and it should not be too difficult to convince patrons that the show is different and interesting enough to merit their support.

A concentration on the light human interest comedy, with broad suggestions of what happens to a dumb smart guy when he goes Hollywood and a promise that they will see something when they see the spectacular finale, looks to be the best medium of exciting patron attention. Names are adequate, with Oakie, Ginger Rogers, Thelma Todd, Gregory Ratoff and the broadcasting Pickens Sisters in the cast. In Jack Haley, who shares the lead with Oakie, there is a new personality to talk about.—McCarthy, Hollywood.

Distributed by Paramount. A Charles R. Rogers production. Directed by Harry Joe Brown. Screen play by Jack McGowan, S. J. Perelman and Lou Breslow. Suggested by Nina Wilcox Putnam. Lyrics and music by Mack Gordon and Harry Revel. Dance ensembles by Larry Ceballos. Art director, David Garber. Photographed by Milt Krasner. Sound, Jack Goodrich. Running time, 80 minutes. Release date, Nov. 24, 1933.

CAST

Chick Parker ..... Jack Oakie
Pete Pendleton ..... Jack Haley
Dorothy ..... Ginger Rogers
Gloria Du Val ..... Thelma Todd
Tannenbaum ..... Gregory Ratoff
Jules Clark ..... Lew Cody
Buzz ..... Jerry Tucker
Vinton ..... Hale Hamilton
George Wilson ..... Walter Walker
Norman Lubin ..... Kenneth Thomson
Director ..... William Davidson
Assistant Director ..... Lee Moran
The Pickens Sisters, Arthur Jarrett, Virginia Sale.

Mam'zelle Nitouche

(Protex)

Operetta

Light and entertaining, musically pleasing, "Mam'zelle Nitouche," or "Miss Touch-Me-Not," is a gay adaptation of a French operetta, done in an attractive fashion, of no particular consequence as to story, yet contriving, chiefly by reason of the work of the leading players, to be amusing and lively.

It is easy to follow the development of the story, despite the complete use of the French dialogue. This is partly accounted for by the employment of English subtitle translations of certain important bits of dialogue, and partly by the extreme simplicity of the story itself. Yet the average exhibitor faces a problem in selling the feature to his patronage, unless he is in a French community. The most adaptable theatre for the showing of this picture, then, is the smaller, intimate type of house in the large, metropolitan center, where foreign films will draw a certain patronage almost without regard to their origin.

The smaller exhibitor might engage the attention of the school authorities, offering special performances for French classes and the like. This should awaken interest, with the promise of an easily understood, amusing yarn, woven with bright and wholly engaging melody. The names, of course, mean absolutely nothing in American theatres.

Star pupil in a convent is Janie Marese, possessed of an extremely attractive voice. Unknown to the stern mother superior, the convent's organist and music teacher, Raimu, the film's amusing comedian, has composed an operetta, going under one name at the convent, under another at the theatre. Mlle. Marese discovers his secret, and incidentally memorizes the libretto. She learns of arrangements for her engagement to a young man whom she never has seen, and that she is supposed to go to Paris to prepare for the wedding. Meanwhile, the major, brother of the mother superior, finds Raimu at the theatre in the arms of the leading woman, of whom he is more than fond.

Despite Raimu's premiere, he is supposed to accompany Mlle. Marese to Paris, but parks her in a hotel while he conducts the orchestra. She escapes, accidentally meets the young man she is to marry at the theatre, and when the leading lady turns temperamental, takes the part—and "puts it over." Then, as the major charges after him, the two escape, back to the convent, where the story comes out and the girl and her fiance, whom she had not recognized during their encounters, are married.

Play up the light, gay, musical entertainment qualities and remember the schools.—Aaronson, New York.

Produced by Braunberger-Richebe. Distributed by Protex Pictures Company. Directed by Charles David. Adapted from the French operetta by Melhac and Milhaud. Music by Herve. Release date, November 18, 1933. Running time, 90 minutes.

CAST

M. Celestin (Floridor) ..... Raimu
Denise de Flavigny ("Mlle. Nitouche").. Janie Marese
Lt. Champlatreux ..... Jean Rousselhere
The Mother Superior ..... Alida Rouffe
The Major ..... Alerme
Corinne ..... Edith Mera

From Headquarters

(Warner)

Mystery

Here's a one-hour lesson in the application of scientific knowledge and apparatus to the detection of crime, "From Headquarters." The exhibitor does not have for sale a very mysterious mystery, however, and, concomitantly, not all the rapid-fire action of the police variety that might be expected. Nevertheless, the exhibitor may well promise a highly interesting production that goes more deeply into crime detection from headquarters than have most of its predecessors.

It is, by the same token, perhaps the sort of thing which is much more readily apt to appeal to the masculine than the feminine patrons. The film may be sold most particularly to the vast host of mystery readers who find their best reading enjoyment in perusal of the ratiocinative type of mystery story. Graphically are pictured the methods of deduction employed with the aid of mechanical and scientific appliances.

The microscope, the bullet, the autopsy, the medical examiner, the ballistics expert with his testing apparatus are virtually the heroes of the piece, providing the larger amount of interest. From the marquee standpoint, concerning the human element, there are George Brent, Margaret Lindsay, Eugene Pallette, and Hugh Herbert for comedy relief, all familiar names. The obvious lack of important box office name strength would indicate the necessity of making the mystery and the method of deduction the most important selling angles. The title gives opportunity for police department tieups, with the lobby use of the apparatus of crime detection, which is almost certain to attract a goodly amount of pedestrian attention.

When the suicide of a wealthy, eccentric gun collector suddenly turns out to be murder, the clever lieutenant, Brent, and his constant competitor, the confident sergeant, Pallette, go to work. Pallette accepts the obvious, places the guilt upon Miss Lindsay, show girl, one time sweetheart of Brent and friend of the victim, and upon her brother, Theodore Newton. Brent works deductively from the laboratory, with the aid of the medical examiner, and establishes the complicity of Robert Barrat, supposed rug dealer, actually implicated with the dead man in a blackmail racket.

Hugh Herbert as the headquarters bail-bond fixer is amusing, and action is packed into the closing minutes when a general alarm is sounded and the building is sealed by armed guards, riot guns at ready.

Put the emphasis on the picture's clear explanation of how detectives work at headquarters, a view behind the scenes in the homicide bureau. The film is, in its field, entertaining, but more than that, it contains a definite amount of general interest in its picturization of police methods. There's much for the youngsters, boys especially. Make the most of the show girl phase for feminine appeal.—Aaronson, New York.

Produced and distributed by Warner Bros. Directed by William Dieterle. Story by Robert N. Lee. Adaptation by Robert N. Lee and Peter Milne. Photographed by William Reese. Film editor, William B. Clemens. Release date, December 2, 1933. Running time, 65 minutes.

CAST

Lieutenant J. Stevens ..... George Brent
Lou Ann Winton ..... Margaret Lindsay
Sergeant Boggs ..... Eugene Pallette
Manny ..... Hugh Herbert
Dolly White ..... Dorothy Burgess
Inspector Donnelly ..... Henry O'Neill
Anderzian ..... Robert Barrat
Jack Winton ..... Theodore Newton
Muggs ..... Hobart Cavanaugh
Mac ..... Ken Murray
Waters ..... Murray Kinnell
Dr. Van de Water ..... Edward Ellis
Bates ..... Kenneth Thomson
Sergeant-Orderly ..... Robert Homans
Manly ..... Frank Darien

Farewell to Love

(Madison)

Drama with Music

The exhibitor is confronted with several selling problems in attempting to merchandise "Farewell to Love" to his patronage. The film is an English version of a recent German picture, and was made in England, though the setting is confined to a locale centered in Naples and the Island of Capri. The scenery is consequently of unusual quality, which adds a certain effective background to the film as a whole.

The cast presents a curious combination. In the lead is the splendid-voiced tenor, Jan Kiepura, European player who was starred in "Be Mine Tonight." Sharing the feminine lead are Heather Angel, growing in popularity in American films, having been imported recently from England, and Betty Stockfield, exclusively an English performer, and quite unknown in this country. The rest of the cast is English. Kiepura's previous role, especially if the exhibitor has played "Be Mine Tonight," is a selling wedge for him. Miss Angel's current work is good support for her name.

Due partly to poor sound reproduction, or recording, or both, but only partially, the language, at least of the English performers, is almost indistinguishable on numerous occasions. In addition, pronounced English inflection of the speakers presents an obstacle to the exhibitor. Of the singing of Kiepura the exhibitor may talk much in his selling. It becomes virtually his best angle, since the story is elderly in theme and in no way unusual in its development. Kiepura, a guide in Naples, is in love with Miss Angel, who keeps house for Philip Easton, English sculptor. Miss Stockfield, wealthy visitor, is captivated by the voice of Kiepura, and he in turn becomes infatuated with her. She persuades him to go to London with her to study, where he is extremely jealous of her masculine friends. The evening before his concert, he learns she has financed the engagement, and leaves suddenly for Naples and Miss Angel, who forgives him in approved and expected fashion. A return to the early incongruities of sound pictures is permitted to intrude when, about to sing for Miss Stockfield in the center of a vast Italian ruin, Kiepura is suddenly accompanied by a full symphonic orchestra, coming from no discernible source.

The exhibitor is virtually compelled to rely upon the voice of Kiepura, his appearance in the earlier picture, and the name of Heather Angel for his selling approach. The English

origin of the picture might better not be emphasized to any extent, while the theme, of the infatuated singer who learns his error and returns to his first love, probably will add comparatively little to the campaign. It is an adult attraction exclusively.—AARONSON, New York.

Produced by the Associated Sound Film Industries. Distributed by Madison Pictures. Directed by Carmine Gallone. Release date, November 24, 1933. Running time, 66 minutes.

CAST

Giovanni Gavalloni ..... Jan Kiepura
Claire Winter ..... Betty Stockfield
Roddy Fielding ..... Hugh Wakefield
Carmela ..... Heather Angel
John Barlow ..... Philip Easton
Chi ..... Francesco Maldaccea

By Appointment Only

(Chesterfield)

Drama

A certain amount of novelty of story situation removes something of the showmanship problem of the exhibitor. Though there are a few familiar names, the cast as a whole offers little opportunity for marquee pull of its own accord. Lew Cody and Aileen Pringle share the lead, though the heroine is more accurately Sally O'Neill, who supposedly a girl of 14 in the earlier sequences, is not as convincing as she might be.

Cody is a successful surgeon, drawing large fees from neurotic, wealthy women who border on the hypochondriac, and treating poor folk without charge. He is in love with the socially ambitious Miss Pringle, his fiancee, but sees rather little of her. A woman dies of heart disease in his office, and the orphaned daughter, Miss O'Neil, is befriended by Cody. He takes her to his home, and calls upon Miss Pringle for advice. She is at the moment troubled by the actions of her brother, Edward Morgan, infatuated with a girl who is finally bought off by Cody. Miss Pringle refuses to have anything interfere with Cody's career, and arranges for the girl to attend a school, while Cody undertakes advanced practice on the Continent. He is away three years and returns to find the child developed into a woman, with whom Morgan is in love.

He refuses to permit them to marry, and in a stormy scene Morgan accuses Cody of himself being in love with Miss O'Neil. Miss Pringle breaks their engagement. Miss O'Neil meets Morgan, and a wild automobile ride results in a crash and injury to Miss O'Neil. Cody saves her life on the operating table and she is apparently about to marry him. A somewhat unexpected conclusion brings the marriage of Morgan and Miss O'Neil instead and the reconciliation of Cody and Miss Pringle.

The best selling angle probably will be a playup of the situation which finds an eminent surgeon befriending a young orphan girl, falling in love with her several years later, and then giving her up to the younger man who is in love with her as well.—AARONSON, New York.

An Invincible Picture. Distributed by Chesterfield. Directed by Frank Strayer. Story by Frank Strayer and Robert Ellis. Photographed by M. A. Anderson. Release date, July 7, 1933. Running time, 67 minutes.

CAST

Dr. Travers ..... Lew Cody
Diane ..... Aileen Pringle
Judy ..... Sally O'Neil
Dick ..... Edward Morgan
Phelps ..... Edward Martindel
Gwen ..... Pauline Garon
Mrs. Carol ..... Claire McDowell
Helen ..... Gladys Blake
Withers ..... Wilson Benge

Havana Widows

(First National)

Comedy

Two quick-witted burlesque girls-about-town, off to Havana to snare themselves a millionaire and running into complications innumerable, should give the exhibitor plenty of opportunity for some real laugh ballyhoo. It is all nothing but comedy, fast moving, active and amusing, with a half-dozen comedy players who handle their dialogue and situations in such a manner as to bring out all the fun.

There is plenty of cast material for the marquee. Good ballyhoo can be woven around the names of Joan Blondell, Glenda Farrell, Guy Kibbee, Allen Jenkins and Frank McHugh, in a comedy of high feminine financial chiseling in Havana, with Guy Kibbee as the "chiselee."

Miss Blondell and Miss Farrell suddenly drop their burlesque jobs to catch a millionaire and some easy dough in Havana. Their boarder, Jenkins, gunman-bodyguard for Ralph Ince, is talked into collecting $1,500 for them, though he does a little matter of forging to get it from Ince. He promises to return it in 30 days. His girl, Miss Blondell, is supposed to be visiting a sick aunt in Kansas. In the Havana hotel, the pair of "diggers" hit upon Kibbee as a likely proposition, and connect with the perpetually inebriated and highly amusing McHugh, lawyer who specializes in such breach of promise suits as will collect for him and his "clients."

They set the stage for Kibbee, but in the meanwhile Jenkins learns where they have gone and Ince learns of the forgery, and Jenkins hot-foots it for Havana. McHugh ruins the first play for Kibbee by showing up not only drunk, but also with Jenkins. To make it worse, Miss Blondell falls for Kibbee's son, Lyle Talbot. The next move is to lure Kibbee to a deserted house, have some of his clothing taken and photograph him with Miss Blondell pursuing—her advantage. That becomes complicated when a riot starts outside the house, and Ince appears suddenly on the scene. Jenkins lights out from there, with Ince after him, while a chance photographer shoots the frantic Kibbee in underwear pursued over the roof by the two girls. All arrested, the judge orders them out of Havana, and aboard a boat, Miss Blondell and Talbot seem to be getting along quite well, while Miss Farrell is married to Jenkins, a fact which pleases Ince mightily.

It is straight comedy from first to last, and is to be sold as such. Tieups with local women's wear shops, for the clothes displays, are ready to hand, as are deals with luggage stores on traveling equipment. Make the most of the marquee possibilities in the cast, and bring in all the laugh angles suggested by the situations in the yarn. The dialogue is fast and amusing and, the whole film, not by any means brilliant, is still good program material of the amusing, diverting kind. It may be played almost any time in the week.—AARONSON, New York.

A First National Production. Distributed by Warner Bros. Directed by Ray Enright. Screen play by Earl Baldwin. Dialogue director, Stanley Logan. Cameraman, George Barnes. Film editor, Clarence Kolster. Art director, Esdras Hartley. Release date, November 18, 1933. Running time, 62 minutes.

CAST

Mae Knight ..... Joan Blondell
Sadie Appleby ..... Glenda Farrell
Deacon Jones ..... Guy Kibbee
Bob Jones ..... Lyle Talbot
Herman Brody ..... Allen Jenkins
Duffy ..... Frank McHugh
Mrs. Jones ..... Ruth Donnelly
Mr. Otis ..... Hobart Cavanaugh
Butch O'Neill ..... Ralph Ince
Mrs. Ryan ..... Maude Eburne
Mullins ..... George Cooper
Timberg ..... Charles Wilson
Wheelman ..... Gary Owen

Girl Trouble

(Vitaphone)

Good Musical

One of the Vitaphone series of musical short subjects in Technicolor, this is definitely a good one, amusing, entertaining, colorful. Featured are Mitchell and Durante, the slap-around comedians, who are diverting in their knock-down-and-drag-out comedy antics. The perpetually drunken playboy is taken to a supposed deserted resort in the West, only to find a chorus rehearsing for a show. With good music, the girls go through their routines, interspersed with vocal efforts, and the work of Mitchell and Durante. Amusing and entertaining material, with the color adding to the effectiveness.—Running time, 23 minutes.

Motor Mania

(Fox)

Thrills

There is a hair-raising thrill for young and old in this number of the Adventures of the Newsreel Cameraman series, with the camera trained to the last crash on the demons of the motor track. Recorded are the thrill highlights from the newsreels, as the camera shoots from Ulster, Ireland, to Brooklyn, England, and the death of Clive Dunfee; the Rhone Valley, Berlin, Monte Carlo, Pike's Peak, Daytona Beach, dirt track racing and the smash finale at Indianapolis, topped off with a crash of six speeding racers piling one on the other. Is it smashing, breath-taking thrill stuff, done to the accompaniment of rapid-tempoed dialogue by Lew Lehr. It is worth special billing.—Running time, 9 minutes.

March of the Years

(Columbia)

Weak

Considering the material which presents itself in such a short subject series as is indicated by the title, the resulting concoction, meant to be a pictorial record of notable incidents of the near or distant past in the country, is done in a manner highly ineffectual. Too artificial and theatrical in its presentation, it falls far short of what might readily have been expected. Audiences, in all likelihood, will find it disappointing.—Running time, 10 minutes.

Mild West

(Vitaphone)

Fair

A fair number with a musical touch, opening in a saloon of the west, where with guns and song, Gentleman Jim cleans up and Jeanette Reade, as the proprietress, "gets her man," despite the efforts of Olive Borden to beat her to it. Then some years later Miss Borden, still young, takes him away from the elderly Miss Reade. On the warpath, Miss Reade goes to the big town, has herself rejuvenated, and wins back her man as she sings in a night club With a bit of song and dance, in a theatrical appearing set, the subject is fairly entertaining material.—Running time, 21 minutes.

Kennel Kings

(Paramount)

Interesting

Especially interesting to the hosts of dog lovers, who are everywhere, and of general appeal to almost anyone, is this number of the Grantland Rice Sportslights series, wherein are pictured, with the addition of Mr. Rice's explanations, fine specimens of some of the most noted breeds of dogs. Cocker spaniels, Dalamatians, greyhounds, seen racing; the giant St. Bernard and Great Dane, Scotties, English bulls and the keen pointers and setters, making an appealing picture as they flush quail in the brush. A popular subject, interestingly handled. —Running time, 10 minutes.

Gem of the Sea

(Fox)

Excellent

Into its new group of the Margic Carpet of Movietone series of shorts, Fox has injected a moderate amount of dialogue, which serves to inject a certain aspect of personality into the travel subjects. In this instance the Emerald Isle, Ireland, is focussed by the camera, with much of its enchanting scenery and the homely activity of the inhabitants recorded. Predominantly characteristic of this and the other of these subjects is the brilliant photography, in clarity and angle effect unsurpassed. Ed Thorgensen does well with the dialogue rendition. General appeal and interest makes this a worthwhile subject.—Running time, 9 minutes.

Now that it's signed

Here's some Recovery Action. FOX manpower ready . . . as usual . . . with six releases . . . brimming with box-office . . . brilliant with stars . . . sparkling with entertainment. Swell samples of the consistent hits FOX has been turning out...month after month. Lead the upswing in your town . . . under the FOX banner.

• *A million red-blooded Americans have read and thrilled to the adventures of "Smoky"... a four-hoofed fury to his enemies ... but the most loyal friend man ever knew ... bringing romance to a pair of lovers.*

WILL JAMES'

SMOKY

VICTOR JORY
IRENE BENTLEY
WILL JAMES

Directed by Eugene Forde

Released December 8

• *Teaming Will and ZaSu as an auto-caravaning couple with their brood...on the highways, in the auto camps of the U.S.A. A carload of romance and homespun humor.*

WILL ROGERS

as

MR. SKITCH

with

ZASU PITTS

Rochelle Hudson, Florence Desmond, Harry Green
Eugene Pallette

Based on the story "Green Dice" by Anne Cameron

Directed by James Cruze

Released December 22

JOIN THE UPSWING WITH FOX

....LET'S GO!

• *Lilian Harvey at her captivating best... 3 sensational revue numbers ...gorgeous girls... ecstatic romance ... 3 smash songs... plus a unique surprise in the Teatro dei Piccoli puppets, an audience sensation.*

I AM SUZANNE!

with

LILIAN HARVEY

GENE RAYMOND
LESLIE BANKS

Podrecca's Piccoli Marionettes

Directed by Rowland V. Lee

Jesse L. Lasky production

Released January 5

• *Snappy story of a p. a. and his s. a. girl friend. Loads of merry excitement... with song numbers that are red-hot numbers.*

JIMMY AND SALLY

with

JAMES DUNN
CLAIRE TREVOR

Music: Jay Gorney Lyrics: Sidney Clare

Directed by James Tinling

Released November 24

• *The one and only Clara in a sizzling performance alive with drama and romance. How that Brooklyn Bonfire burns the film.*

CLARA BOW *in* HOOPLA

with

Preston Foster, Richard Cromwell,
Herbert Mundin, James Gleason,
Minna Gombell

From the play "The Barker" by John Kenyon Nicholson.
Stage play produced by Charles L. Wagner.

Directed by Frank Lloyd

Al Rockett production

Released November 30

• *Delightful romantic comedy by the author of "When Ladies Meet." A wife who took a fling in Europe... met her Paris playmate in Dubuque... and tried to explain to hubby.*

AS HUSBANDS GO

with

WARNER BAXTER

HELEN VINSON
WARNER OLAND
Catharine Doucet

From Rachel Crothers' stage hit

Directed by Hamilton MacFadden

Jesse L. Lasky production

Released December 29

In the Cutting Room

advance outlines of productions nearing completion

by GUS McCARTHY
of MOTION PICTURE HERALD'S *Hollywood Bureau*

JOE PALOOKA

United Artists-Reliance

Bringing to the screen realism the famous Ham Fisher cartoon character, the whimsical pug, Joe Palooka, it's the story here of a country boy, son of an old-time champ, with a yen for the ring, who comes under the wing of a smart promoter and is pushed into a championship. Comedy is the basis for everything, the story being an out-and-out travesty on the fight game. The screen play is by Gertrude Purcell, Jack Jevne and Arthur Kober, who did "Make Me a Star," a similar character picture in which Irwin also starred. Ben Stoloff, adept at handling topical stories, is directing.

Jimmy Durante and Stuart Irwin head the cast, which is of all-star proportions with Lupe Velez, Marjorie Rambeau, Robert Armstrong, Mary Carlisle, Thelma Todd and Bill Cagney (Jimmie's brother) making his screen debut. For atmospheric tinges to the sporting world-night club background, Gus Arheim and his orchestra will be seen and Franklin Ardell, noted oldtime vaudevillian, is included. Several music numbers by Berton Lane and Harold Adamson, one of which is sung by Durante and another by Miss Velez, are featured.

Erwin's character, as a poor dumb, believe-anything guy, is reminiscent of his "Make Me a Star" role which had lots of people sad and glad for him. Durante is the unstoppable manager who dug up the son of a famous father phenom. Rambeau is the mother who took her boy away from the bruising Bob Armstrong. Velez is the night club torch singer, hot for Durante's ballyhooed champ. Mary Carlisle is Palooka's country girl sweetheart. Thelma Todd is the vamp who played heck with Armstrong's fight career.

Production runs all the way from the small town fight clubs to Madison Square Garden and Broadway's bright lights. While there is a definite trend of human interest, broad comedy precludes any seriousness. Besides cast and title, the story is full of situations that are natural ballyhoo and exploitation. The dialogue is fast and slangy, amply counterbalanced by nicely tempoed rapid fire action.

MR. SKITCH

Fox

It looks like the best material Will Rogers has had to work with in a long time. A rollicking auto tour of the western country gives the topical philosopher a chance to dissect national life hilariously by cross sections. Based on a *Saturday Evening Post* story by Anne Cameron, author of the homely auto camp sagas, the screen play is by Ralph Spence, who collaborated on "Warrior's Husband," and Sonya Levien, whose other previous Rogers contributions are "They Had to See Paris" and "Connecticut Yankee." A glance at the cast, which tabs Zasu Pitts, Harry Green and Eugene Pallette immediately below Rogers, means there will be plenty of laughs. Rochelle Hudson, recently in "Walls of Gold" and Charles Starrett, remembered for his cocky-boy part in "Lady and Gent," carry the romantic roles. Florence Desmond, noted mimic of screen and public celebrities, is the newcomer who rounds out the credited names.

Production values in the see-America auto tour of good cheer yarn are exceptionally important, bringing in as they do stops in Yellowstone Park for glimpses of many of its natural wonders, including Old Faithful, the geyser. Rides through the Rocky Mountains as well as over the prairies from Missouri to the Coast include stops at the Grand Canyon, the notorious Nevada gambling resorts and other famous spots on the tin can tourist trail.

Essentially a comedy in which all participants play up to their established characters and one giving Rogers ample opportunity for timely ad-libbing, it nevertheless combines education with entertainment in a novel manner.

JIMMY AND SALLY

Fox

A comedy romance of youth here is pepped up with plenty of music and excitement. The story and screen play are by William Conselman and Marguerite Roberts. James Tingling is directing. James Dunn and Clair Trevor, whose role in "The Mad Game" stamps her as very promising, have the leads. Principal supporting roles feature Lya Lys; Jed Prouty, of considerable stage fame; Harvery Stephens, the school master of "Worst Woman in Paris," and Joseph Sauers. In line with the Fox policy of introducing new names in strong parts, Gloria Roy, William Pawley, Alma Lloyd, John Arledge and Matt McHugh have important roles. Musical numbers, three outstanding, were written by Jay Gorney and Sidney Claire, who have been credited with the melodies and lyrics of scores of hits.

In story Dunn and Trevor are mutual admirers. Dunn, a publicity man for a meat packing company, sees his bid for fame crash when a store window radio broadcast goes haywire and an elephant wrecks Broadway. Mobsters enter the film when Dunn, shooting for a new publicity job, gets a snooping radio broadcaster to tip the world that a certain gangster is gaga about Lya Lys, night club prima donna. About a dozen big shots think they're the guys. But the gunmen realize they've been made butts of a publicity stunt and Dunn leaves town as Miss Trevor's love cools. After a tough couple of months, he returns to New York. Prouty is glad to have him back, the gangster stunt popularized the night club and enabled him to get rid of Miss Lys. He gets back to the meat packer crowd, and even though Stephens has the inside track on Miss Trevor, he's clever enough to change her mind.

Fast moving, snappy entertainment, production values open the door wide to timely exploitation. A big-idea boy story with Dunn singing "It's the Irish in Me" and Miss Lys "You're My Thrill," showmen have much besides names and title to talk about.

SIXTEEN FATHOMS DEEP

Monogram

Based on the *American Magazine* story of the same title by Eustace Adams, which has been adapted by B. A. Barringer and Norman Houston, "Sixteen Fathoms Deep" is a romance-tinged action drama of a young sponge diver. Localed among the sponge reefs, practically all the action takes place on and below the sea. Direction is by Armand Schaefer.

Leads are assigned to Sally O'Neal, who recently made her re-entry into pictures in Universal's "Ladies Must Love," and Creighton Chaney, son of the famous Lon, who has been seen in "Bird of Paradise" and "Lucky Devils." The supporting cast includes George Regas, Maurice Black, Constantine Romanoff, Jack Kenney, Lloyd Ingram, George Nash, Si Jenks and Eugene Gehrung.

In story, Chaney is a sponge diver in love with Sally. Buying a boat on borrowed money, he embarks for a cleanup. Villainy inspired by the heavies Regas and Black, supplementing the thrill action of sponge-harvesting, with all its attendant dangers, is made more dramatic as a raging storm, the murderous attempts at high-sea robbery by a mutinous crew, an attack by pirates and a thrilling rescue from the bottom of the sea, give the story plenty of punch. Many authentic sea and underwater sequences add greatly to the color of the story.

Action predominates over dialogue. Production background being quite different from the ordinary sea story set-up, one thrill situation follows another, each permitting the development of the expected climax.

Monogram Lines Up Studio Work Under Raised Budget

First to leave the starting line under the augmented Monogram production budget will be "Woman's Man," "Beggars in Ermine," "Manhattan Love Song" and "Mystery Liner." With two others in the cutting room, the company will have seven completed by this weekend, said L. L. Ostrow, executive producer. Now editing are "Sixteen Fathoms Deep" and "He Couldn't Take It."

H. Staunton Wallach will handle Monogram product in South America, under a deal made by Ritchey Export Corporation, foreign distributors for Monogram. Mr. Wallach's headquarters will be in Buenos Aires. Oscar Hanson's Empire Exchange will handle Monogram product in Canada. W. Ray Johnston, Monogram president, was in Toronto conferring with Mr. Hanson.

Novarro To Produce Play

Ramon Novarro, MGM player, plans the production of his own stage play in London next year, titled "It's Another Story." The play will not be performed in this country. Mr. Novarro is to be producer, director and star, as well as author.

Muni Makes College Award

Paul Muni, Warner star, has established a "Paul Muni Award" on the Coast for cinema excellence at the College of Cinematography at the University of Southern California. The award will go annually to the student showing greatest proficiency in motion picture study.

Forms London Producing Firm

A production company, Ensign Productions, headed by W. G. Douglas Hutchinson, M. P., has been formed in London. Distribution will be through Butcher's Flm Service. Norman Walker will direct the first, "Shepherd's Warning."

Your First Xmas Gift

HAIL COLUMBIAS A MANS CASTLE STOP DID NOT BELIEVE YOU COULD DUPLICATE SUCCESS OF LADY FOR A DAY BUT A MANS CASTLE NOW TOPPING THAT MARVELOUS HIT STOP POSITIVE SENSATION STOP YOU DESERVE THANKS AND CONGRATULATIONS FROM ENTIRE INDUSTRY

ORPHEUM THEATRE
NEW OREEANS LA

A MANS CASTLE TEST ENGAGEMENT TERRIFIC STOP HELD OVER FOUR EXTRA DAYS STOP CONGRATULATIONS ON ANOTHER OUTSTANDING HIT A MANS CASTLE WILL PLAY TO AT LEAST TWENTY FIVE PER CENT OF CITYS POPULATION

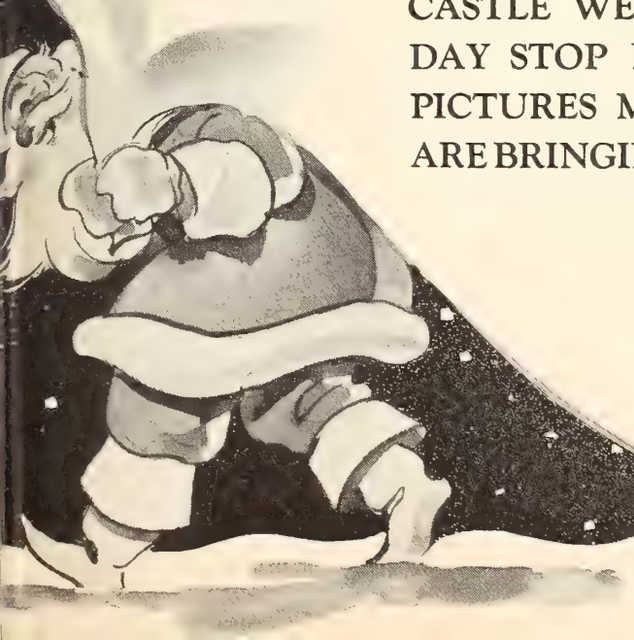
MORT H SINGER
IOWA THEATRE CEDAR RAPIDS IOWA

CONGRATULATIONS TO COLUMBIA FOR ANOTHER GREAT PICTURE STOP A MANS CASTLE OPENED SATURDAY TO BIG BUSINESS AND STILL HOLDING ITS OWN STOP WONDERFUL COMMENTS BY AUDIENCES LOOKS LIKE A HOLDOVER

RIALTO THEATRE
ATLANTA GEORGIA

CONGRATULATIONS TO COLUMBIA STOP A MANS CASTLE WEEK END BUSINESS BEATS LADY FOR A DAY STOP EXHIBITORS WHO BOUGHT COLUMBIA PICTURES MADE A GOOD INVESTMENT STOP THEY ARE BRINGING BACK PROSPERITY TO OUR THEATRES

E M LOEW
LOEWS HARTFORD THEATRE
HARTFORD CONN



Columbia
COLUMBIA PICTURES

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended November 25, 1933, from 119 houses in 19 major cities of the country, reached $1,296,109, an increase of $45,877 over the total for the previous calendar week, ended November 18, when 122 theatres in 19 cities reported an aggregate gross of $1,252,232.

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Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1933.)	
Boston			Picture	Gross	Picture	Gross		
Boston 2,900	25c-50c		"Chance at Heaven" (Radio).....	21,000	"Aces of Aces" (Radio).....	22,000	High 11-18 "Ace of Aces".....	22,000
							Low 3-11 "Topaze"	11,000
Fenway 1,800	30c-50c		"I'm No Angel" (Para.)..... (2nd week)	10,000	"I'm No Angel" (Para.)..... (1st week)	10,500	High 1-14 "Island of Lost Souls" and "Billion Dollar Scandal"	15,000
							Low 7-29 "She Had to Say Yes" and "Arizona to Broadway"	6,000
Keith's 3,500	30c-50c		"Berkeley Square" (Fox)	19,000	"Only Yesterday" (U.).....	19,000	High 1-7 "No Other Woman".....	21,000
Loew's State 3,700	35c-50c		"Christopher Bean" (MGM).....	22,500	"The Chief" (MGM).....	21,500	Low 3-11 "When Strangers Marry"....	12,000
							High 1-7 "Strange Interlude"	23,000
Metropolitan 4,350	30c-65c		"Duck Soup" (Para.).....	38,500	"Female" (F.N.)	37,000	Low 3-11 "Men Must Fight".....	11,000
							High 11-4 "I'm No Angel.....	44,500
Paramount 1,800	30c-50c		"I'm No Angel" (Para.)..... (2nd week)	12,000	"I'm No Angel" (Para.)..... (1st week)	12,000	Low 3-11 "King of the Jungle".....	26,500
							High 2-25 "Dangerously Yours" and "Deception"	17,000
							Low 8-12 "Mary Stevens, M.D." and "Flying Devils"	8,000
Buffalo								
Buffalo 3,500	30c-55c		"The Way to Love" (Para.).....	21,000	"Ann Vickers" (Radio).....	14,000	High 2-25 "State Fair"	24,800
							Low 3-25 "Our Betters".....	9,800
Century 3,000	25c		"Ever in My Heart" (W. B.).....	6,900	"Bureau of Missing Persons"..... (F. N.)	5,400	High 8-12 "Forgotten Men" and "Easy Millions"	8,000
							Low 5-13 "Grand Slam" and "Past of Mary Holmes"	4,200
Great Lakes 3,000	25c-40c		"Footlight Parade" (W. B.)..... (2nd week)	11,000	"Footlight Parade" (W.B.)..... (1st week)	15,000	High 11-4 "I'm No Angel".....	27,200
Hippodrome 2,100	25c-40c		"Broadway Thru a Keyhole" (U.A.)	8,700	"Beauty for Sale" (MGM)	9,800	Low 4-15 "Rome Express"	5,400
							High 6-24 "Gold Diggers of 1933".....	16,100
Hollywood 300	25c-40c		"Night and Day" ..... (Gaumont-British)	400	"Waltz Time" (Gaumont-British). (2nd week)	500	Low 8-26 "Moonlight and Pretzels"....	5,100
							High 1-7 "Goona Goona".....	2,600
Lafayette 3,300	25c		"Master of Men" (Col.).....	6,200	"Worst Woman in Paris?" (Fox)	5,500	Low 11-25 "Night and Day".....	400
							High 9-23 "Lady for a Day".....	10,000
							Low 10-14 "Saturday's Millions"	5,000
Chicago								
Chicago 4,000	35c-68c		"Take a Chance" (Para.).....	30,000	"Berkeley Square" (Fox).....	35,000	High 9-2 "Goodbye Again".....	75,000
							Low 4-29 "Central Airport".....	22,000
McVicker's 2,284	30c-60c		"The World Changes" (F. N.)....	7,500	"Female" (F. N.)	10,000	High 10-14 "Too Much Harmony".....	20,000
							Low 7-1 "The Woman I Stole".....	5,000
Oriental 3,940	30c-60c		"Footlight Parade" (W. B.).....	26,000	"I'm No Angel" (Para.)..... (6th week)	15,000	High 10-14 "I'm No Angel".....	50,000
							Low 10-7 "The Power and the Glory"..	10,000
Palace 2,509	35c-75c		"Right to Romance" (Radio).....	19,500	"The Invisible Man" (U.).....	24,500	High 9-9 "Morning Glory".....	37,000
							Low 5-27 "Below the Sea".....	14,000
Roosevelt 1,591	25c-50c		"I'm No Angel" (Para.).....	9,500	"My Weakness" (Fox).....	9,300	High 10-14 "Penthouse"	16,000
							Low 3-4 "Luxury Liner"	6,200
United Artists .. 1,700	30c-60c		"Emperor Jones" (U. A.).....	8,500	"Broadway Thru a Keyhole"..... (U. A.) (2nd week)	10,000	High 1-21 "The Kid From Spain".....	27,000
							Low 3-18 "Perfect Understanding".....	6,800
Cleveland								
Allen 3,300	25c-40c		"Private Life of Henry VIII".... (U. A.) (3rd week)	3,500	"Private Life of Henry VIII".... (U. A.) (2nd week)	4,000	High 11-11 "Private Life of Henry VIII"	12,000
							Low 3-4 "Infernal Machine" and "Exposure"	1,800
Hippodrome 3,800	25c-40c		"The World Changes" (F. N.).... (4 days) (30c-44c)	4,000	"Flying Devils" (Radio).....	7,000	High 10-21 "East of Fifth Avenue"....	30,000
RKO Palace 3,100	30c-75c		"Right to Romance" (Radio).....	20,000	"The Invisible Man" (U.).....	8,500	Low 6-10 "Circus Queen Murder".....	2,900
							High 11-4 "Walls of Gold"	24,500
State 3,400	30c-44c		"Christopher Bean" (MGM).....	11,000	"Bombshell" (MGM)	7,500	Low 8-19 "No Marriage Ties".....	4,200
							High 8-19 "Tugboat Annie".....	26,000
Stillman 1,900	25c-40c		"Take a Chance" (Para.) and.... "Day of Reckoning" (MGM)	4,200	"Stage Mother" (MGM) and..... "Hell and High Water" (Para.)	2,500	Low 6-24 "The Eagle and the Hawk"	5,000
							High 10-28 "I'm No Angel".....	9,000
							Low 11-18 "Stage Mother" and "Hell and High Water"	2,500
Warner's Lake .. 800	30c-44c		"Kennel Murder Case" (W.B.)....	3,300	"College Coach" (W. B.).....	2,000	High 10-28 "Footlight Parade".....	10,000
							Low 8-5 "Heroes for Sale".....	1,500
Denver								
Aladdin 1,500	25c-50c		"Footlight Parade" (W. B.)..... (2nd week)	4,250	"Footlight Parade" (W. B.)..... (1st week)	7,500	High 2-25 "Cavalcade"	10,000
							Low 4-8 "Smoke Lightning" and "Broadway Bad"	2,500
Denham 1,500	25c-40c		"Duck Soup" (Para.).....	11,000	"Torch Singer" (Para.).....	9,100	High 10-28 "I'm No Angel".....	16,000
							Low 6-3 "Mussolini Speaks," "Night of Terror" and "Soldiers of the Storm"	1,950
Denver 2,500	25c-50c		"Christopher Bean" (MGM).....	8,500	"Footlight Parade" (W. B.).....	12,000	High 8-12 "Tugboat Annie".....	14,600
Orpheum 2,600	25c-40c		"The Chief" (MGM)	9,000	"Bureau of Missing Persons" (F.N.)	10,500	Low 9-30 "Beauty for Sale".....	3,500
							High 3-4 "42nd Street"	18,500
Paramount 2,000	25c-40c		"Wild Boys of the Road" (F.N.) (3 days)	1,000	"My Lips Betray" (Fox)..... (4 days)	1,600	Low 6-10 "Zoo in Budapest"	3,750
							High 4-1 "The Kid From Spain".....	7,000
			"Day of Reckoning" (MGM)..... (4 days)	1,800	"Worst Woman in Paris?" (Fox) (3 days)	1,000	Low 7-8 "The Barbarian"	2,000
Detroit								
Downtown 2,750	25c-50c		"Only Yesterday" (U.)..... (15c-40c)	6,200	"Worst Woman in Paris?" (Fox). and "Midshipman Jack" (Radio)	5,100	High 10-14 "No Marriage Ties".....	16,500
							Low 6-10 "The Woman I Stole".....	3,700
Fisher 2,700	15c-40c		"College Coach" (W. B.).....	4,100	"Kennel Murder Case" (W. B.)....	5,600	High 1-28 "Silver Dollar".....	15,400
							Low 3-18 "Secret of Madame Blanche"..	3,100
Fox 5,100	15c-50c		"Hoopla" (Fox)	24,100	"Only Yesterday" (U.).....	21,200	High 9-16 "Sing, Sinner, Sing".....	32,300
							Low 5-15 "After the Ball" and "Afraid to Talk"	5,400
Michigan 4,000	25c-50c		"Ever in My Heart" (W. B.).....	16,300	"The Prizefighter and the Lady" (MGM)	17,300	High 1-21 "Tonight Is Ours".....	23,700
							Low 7-1 "College Humor"	7,300
State 3,000	25c-50c		"Duck Soup" (Para.).....	15,300	"Footlight Parade" (W. B.)..... (2nd week)	6,700	High 10-14 "I'm No Angel" (5 days)....	24,100
							Low 9-30 "To the Last Man".....	4,400
United Artists .. 2,000	25c-50c		"Christopher Bean" (MGM).....	11,600	"Private Life of Henry VIII".... (U. A.) (2nd week)	5,100	High 2-11 "The Kid From Spain".....	17,400
							Low 3-25 "The Sign of the Cross".....	4,100

ERNEST TRUEX GOES 'NUDIST'; 'CAN'T TAKE IT' IN "MR. ADAM"

Getting Down to Bare Facts, Famous Comedian's Kidding of "Strip" Cult is One of the Most Hilarious Comedies of This or Any Other Season.

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"The cops are coming, we're saved"

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"POPPIN' THE CORK," a Musical Comedy with Milton Berle, just at the right moment for its new hit songs, "Poppin' the Cork" and "Here's Lookin' At You" Produced by Jack White.

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1933.)	
			Picture	Gross	Picture	Gross		
Hollywood								
Chinese	2,500	50c-$1.65	"I'm No Angel" (Para.) (6th week-4 days)	5,928	"I'm No Angel" (Para.) (5th week)	16,500	High 9-9 "Dinner at Eight"	36,656
							Low 4-1 "King Kong"	14,600
Pantages	3,000	25c-40c	"Stage Mother" (MGM)	8,500	"Only Yesterday" (U.)	12,750	High 1-7 "Handle With Care"	13,000
							Low 2-18 "Vampire Bat" and "Devil's Playground"	4,100
W. B. Hollywood	3,000	25c-55c	"Footlight Parade" (W. B.) (2nd week)	11,000	"Footlight Parade" (W. B.) (1st week)	20,000	High 3-25 "42nd Street"	26,000
							Low 4-15 "Grand Slam"	8,975
Indianapolis								
Apollo	1,100	25c-40c	"My Lips Betray" (Fox)	2,000	"After Tonight" (Radio)	2,000	High 2-18 "State Fair"	7,000
							Low 11-25 "My Lips Betray"	2,000
Circle	2,800	25c-40c	"Duck Soup" (Para.)	6,000	"Right to Romance" (Radio)	4,000	High 8-19 "She Had to Say Yes"	12,000
							Low 3-4 "The Sign of the Cross" (2nd run)	2,500
Indiana	3,300	25c-55c	"College Coach" (W. B.)	6,000	"Kennel Murder Case" (W. B.)	6,000	High 3-25 "Parachute Jumper"	15,000
							Low 6-10 "Below the Sea"	3,500
Lyric	2,000	25c-40c	"Only Yesterday" (U.)	5,000	"The Mayor of Hell" (W. B.)	4,500	High 7-22 "College Humor"	9,500
							Low 11-11 "Saturday's Millions"	3,000
Palace	3,000	25c-40c	"Christopher Bean" (MGM)	5,500	"The Prizefighter and the Lady" (MGM)	6,000	High 8-12 "Tugboat Annie"	11,000
							Low 7-22 "Storm at Daybreak"	3,500
Kansas City								
Mainstreet	3,049	25c-60c	"After Tonight" (Radio) (7 days and Sat. midnite show)	15,000	"Aggie Appleby, Maker of Men" (Radio) (7 days and Sat. midnite show)	19,700	High 10-28 "Ace of Aces"	21,000
							Low 5-20 "Sweepings"	4,000
Midland	4,000	25c	"Christopher Bean" (MGM) (7 days and Sat. midnite show)	14,250	"Bombshell" (MGM) (7 days and Sat. midnite show)	13,000	High 1-7 "Strange Interlude"	30,000
							Low 4-15 "Perfect Understanding"	4,900
Newman	1,800	25c-40c	"Cradle Song" (Para.) (7 days and Sat. midnite show)	4,000	"Footlight Parade" (W. B.) (2nd week—7 days and Sat. midnite show)	6,000	High 10-21 "I'm No Angel"	17,500
							Low 5-27 "Picture Snatcher"	2,800
Uptown	2,000	25c-40c	"Sweetheart of Sigma Chi" (Monogram)	3,900	"Walls of Gold" (Fox)	2,800	High 2-11 "State Fair"	7,000
							Low 7-1 "Lilly Turner"	1,600
Los Angeles								
Criterion	1,610	25c-40c	"Forgotten Men" (Jewel)	2,700	"Midshipman Jack" (Radio)	3,500	High 11-11 "Beauty for Sale"	3,800
							Low 7-29 "The Devil's Brother"	1,850
Filmarte	850	40c-50c	"Emperor Jones" (U. A.)	3,950	"Bitter Sweet" (U. A.) (3rd week)	2,000	High 11-25 "Emperor Jones"	3,950
							Low 9-9 "The Rebel"	1,800
Loew's State	2,416	25c-40c	"Meet the Baron" (MGM)	12,300	"Penthouse" (MGM)	15,500	High 8-19 "Tugboat Annie"	28,300
							Low 3-11 "Dangerously Yours"	8,000
Los Angeles	3,000	15c-25c	"East of Fifth Avenue" (Col.) and "Hold the Press" (Col.)	4,800	"Broken Dreams" (Monogram)	4,800	High 7-22 "Kiss of Araby" and "Samarang"	6,200
							Low 9-2 "Important Witness" and "Doubled and Redoubled"	2,200
Orpheum	2,220	25c-35c	"Turn Back the Clock" (MGM)	3,900	"Worst Woman in Paris?" (Fox)	3,900	High 9-23 (since Sept.) "The Devil's in Love" and "Before Dawn"	4,850
							Low 10-7 "India Speaks" and "Ladies Must Love"	3,350
Paramount	3,596	25c-40c	"Duck Soup" (Para.)	17,750	"Cradle Song" (Para.)	14,250	High 1-7 "No Man of Her Own"	30,000
							Low 3-18 "King of the Jungle"	10,000
RKO	2,700	25c-40c	"The Invisible Man" (U.)	4,300	"Right to Romance" (Radio)	3,300	High 1-7 "Animal Kingdom"	11,600
							Low 9-30 "Brief Moment"	1,700
United Artists	2,100	25c-40c	"Blood Money" (U. A.)	9,000	"Broadway Thru a Keyhole" (U.A.) (2nd week)	13,000	High 10-21 "The Bowery"	21,000
							Low 1-28 "Hello, Everybody"	3,900
W. B. Downtown	3,400	25c-55c	"Footlight Parade" (W. B.) (2nd week)	12,000	"Footlight Parade" (W. B.) (1st week)	15,000	High 3-25 "42nd Street"	19,000
							Low 8-19 "She Had to Say Yes"	9,000
Minneapolis								
Lyric	1,238	20c-25c	"Stage Mother" (MGM)	1,500	"The Mad Game" (Fox)	1,400	High 4-1 "20,000 Years in Sing Sing"	3,000
							Low 11-11 "I Loved a Woman"	1,000
Minnesota	4,000	25c-40c	"Duck Soup" (Para.)	8,500	"Footlight Parade" (W. B.)	8,500	.....	.....
RKO Orpheum	2,900	20c-40c	"Chance at Heaven" (Radio)	6,500	"After Tonight" (Radio)	5,500	High 1-7 "Animal Kingdom"	14,000
							Low 3-11 "Cynara"	3,000
State	2,300	25c-40c	"The Way to Love" (Para.)	6,000	"I'm No Angel" (Para.)	7,000	High 4-29 "Cavalcade"	8,000
							Low 3-11 "King of the Jungle"	3,500
World	400	25c-75c	"Vi Som Gar Koksvagen" (Scandinavian)	1,000	"The Good Companions" (Fox) (3rd week)	1,100	High 4-22 "Be Mine Tonight"	2,400
							Low 11-25 "Vi Som Gar Koksvagen"	1,000
Montreal								
Capitol	2,547	25c-75c	"Ann Vickers" (Radio)	12,000	"I Was a Spy" (British)	9,500	High 11-4 "I'm No Angel"	13,000
							Low 7-15 "The Silver Cord" and "Professional Sweetheart"	7,500
Loew's	3,115	25c-75c	"My Weakness" (Fox)	11,500	"Solitaire Man" (MGM)	10,500	High 1-21 "The Mask of Fu Manchu"	14,500
							Low 9-30 "Turn Back the Clock" and "Emergency Call"	7,500
Palace	2,600	25c-75c	"Penthouse" (MGM) and "Rafter Romance" (Radio)	10,000	"Footlight Parade" (W.B.)	11,000	High 2-18 "The Sign of the Cross"	15,500
							Low 11-4 "Night Flight" and "Facing the Music"	9,000
Princess	2,272	25c-65c	"What Price Innocence?" (Col.) and "Saturday's Millions" (U.)	6,500	"Bitter Sweet" (U. A.) and "His Grace Gives Notice" (British)	5,500	High 1-7 "The Kid From Spain" and "Speed Demon"	12,000
							Low 8-12 "Whoopee" and "Virtue"	5,000
New York								
Cameo	549	25c-40c	"Eat 'Em Alive" (Real Life) (3rd week)	2,126	"Eat 'Em Alive" (Real Life) (2nd week)	4,795	High 1-28 "Maedchen in Uniform"	9,200
							Low 8-5 "King of Jazz"	1,064
Capitol	4,700	35c-$1.65	"The Prizefighter and the Lady" (MGM) (2nd week)	40,031	"The Prizefighter and the Lady" (MGM) (1st week)	52,950	High 8-12 "Another Language"	64,000
							Low 9-30 "Solitaire Man"	21,210
Hollywood	1,543	25c-85c	"The World Changes" (F. N.) (4th week)	9,122	"The World Changes" (F. N.) (3rd week)	10,603	High 9-1 "Voltaire"	25,868
							Low 10-21 "Ever in My Heart"	8,296
Mayfair	2,300	35c-85c	"Midshipman Jack" (Radio) (8 days)	6,500	"Sweetheart of Sigma Chi" (Monogram) (8 days)	11,000	High 1-7 "The Half Naked Truth"	24,750
							Low 6-3 "When Strangers Marry"	4,900
Palace	2,500	25c-75c	"I'm No Angel" (Para.)	12,294	"Ace of Aces" (Radio)	13,150	High 2-4 "Animal Kingdom"	16,150
							Low 4-15 "Parole Girl"	4,500
Paramount	3,700	35c-99c	"Cradle Song" (Para.)	35,000	"The Way to Love" (Para.)	30,500	High 10-21 "I'm No Angel"	83,450
							Low 2-4 "Hello, Everybody"	15,600
Rialto	2,200	40c-65c	"White Woman" (Para.) (11 days)	17,500	"Tillie and Gus" (Para.)	10,000	High 5-20 "Forgotten Men"	22,500
							Low 4-15 "Destination Unknown" and "The Fighting President"	5,800
Rivoli	2,200	35c-99c	"Duck Soup" (Para.)	30,600	"Blood Money" (U. A.)	17,300	High 10-7 "The Bowery"	45,000
							Low 8-5 "The Rebel"	7,200
RKO Music Hall	5,945	35c-$1.65	"Little Women" (Radio)	109,000	"Only Yesterday" (U.)	75,069	High 11-25 "Little Women"	109,000
							Low 6-17 "Ann Carver's Profession"	44,938
RKO Roxy	3,700	25c-55c	"I'm No Angel" (Para.)	16,458	"After Tonight" (Radio) (4 days) "Ace of Aces" (Radio) (3 days)	10,827	High 1-7 "Animal Kingdom"	71,267
							Low 7-1 "Adorable" and "Supernatural"	7,592
Roxy	6,200	25c-55c	"The Invisible Man" (U.)	42,000	"The Mad Game" (Fox)	19,000	High 11-25 "The Invisible Man"	42,000
							Low 1-28 "Air Hostess"	9,100
Strand	3,000	25c-$1.10	"From Headquarters" (W. B.) (6 days) "Havana Widows" (F. N.) (1 day)	12,000	"College Coach" (W. B.) (6 days)	9,788	High 10-14 "Footlight Parade"	55,190
							Low 8-5 "She Had to Say Yes"	10,590

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[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week: Picture	Gross	Previous Week: Picture	Gross	High and Low Gross (Tabulation covers period from January, 1933.)	
Oklahoma City								
Capitol	1,200	10c-41c	"My Weakness" (Fox)	3,000	"Broadway Thru a Keyhole" (U.A.)	3,000	High 11-11 "Penthouse"	4,000
							Low 3-11 "From Hell to Heaven"	1,350
Criterion	1,700	10c-56c	"Bombshell" (MGM) (10c-41c)	5,000	"College Coach" (W. B.) (10c-75c)	11,000	High 11-18 "College Coach"	11,000
							Low 3-11 "Clear All Wires"	1,800
Liberty	1,500	10c-36c	"Hell and High Water" (Para.) (4 days)	1,800	"Worst Woman in Paris?" (Fox) (3 days)	800	High 9-2 "Gold Diggers of 1933"	3,900
			"King for a Night" (U.) (3 days)	1,200	"Master of Men" (Col.) (4 days)	1,200	Low 3-18 "The Death Kiss" and "The Fourth Horseman"	1,100
Midwest	1,500	10c-56c	"Paddy, the Next Best Thing" (Fox)	5,000	"Footlight Parade" (W. B.)	7,500	High 2-25 "State Fair"	8,500
							Low 3-11 "Employees' Entrance"	1,400
Victoria	800	10c-26c	"No Marriage Ties" (Radio) (3 days)	700	"Her Bodyguard" (Para.) (3 days)	400	High 7-1 "King of Jazz"	1,800
			"Captured" (W. B.) (4 days)	500	"Voltaire" (W. B.) (4 days)	800	Low 11-25 "No Marriage Ties" and "Captured"	1,200
Omaha								
Brandeis	1,200	20c-40c	"Double Harness" (Radio) and "Bureau of Missing Persons" (F.N.)	4,750	"One Man's Journey" (Radio) (25c-50c)	10,750	High 11-18 "One Man's Journey"	10,750
							Low 11-25 "Double Harness" and "Bureau of Missing Persons"	4,750
Orpheum	3,000	25c-40c	"Private Life of Henry VIII" (U. A.) and "College Coach" (W.B.) (6 days)	6,000	"Day of Reckoning" (MGM) and "Female" (F. N.)	6,500	High 6-24 "I Loved You Wednesday"	16,500
							Low 4-29 "Sweepings"	5,000
Paramount	2,900	25c-50c	"Duck Soup" (Para.)	7,250	"Footlight Parade" (W. B.)	9,000	High 7-22 "Gold Diggers of 1933"	13,250
							Low 6-10 "Reunion in Vienna"	5,800
World	2,500	25c-35c	"Ever in My Heart" (W. B.) and "Circus Queen Murder" (Col.)	4,850	"Tillie and Gus" (Para.) and "Solitaire Man" (MGM)	4,500	High 6-3 "Peg O' My Heart" and "Perfect Understanding"	7,500
							Low 11-18 "Tillie and Gus" and "Solitaire Man"	4,500
Philadelphia								
Aldine	1,200	40c-65c	"Private Life of Henry VIII" (U. A.) (6 days)	11,400	"Broadway Thru a Keyhole" (U. A.) (2nd week-5 days)	4,800	High 10-21 "The Bowery"	12,000
							Low 9-30 "Bitter Sweet"	4,800
Arcadia	600	25c-50c	"Rafter Romance" (Radio) (3 days)	850	"Night Flight" (MGM) (8 days)	3,100	High 1-14 "Red Dust"	4,000
							Low 5-27 "From Hell to Heaven"	1,500
Boyd	2,400	40c-65c	"Christopher Bean" (MGM) (6 days)	10,500	"Only Yesterday" (U.) (7 days)	11,000	High 9-2 "Tugboat Annie"	21,000
							Low 8-5 "Mary Stevens, M.D."	8,000
Chestnut	1,500	55c-$1.65	"Dinner at Eight" (MGM) (4th week-6 days)	5,000	"Dinner at Eight" (MGM) (3rd week-6 days)	8,000	.....	
Earle	2,000	40c-65c	"Meet the Baron" (MGM) (6 days)	11,000	"Love, Honor and Oh, Baby!" (U.) (6 days)	11,500	High 1-7 "Breach of Promise"	29,000
							Low 10-21 "Saturday's Millions"	10,000
Fox	3,000	35c-75c	"Jimmy and Sally" (Fox) (6 days)	15,500	"Sweetheart of Sigma Chi" (Monogram) (6 days)	13,500	High 4-22 "Cavalcade"	29,000
							Low 8-5 "F. P. 1"	13,000
Karlton	1,000	30c-50c	"Footlight Parade" (W. B.) (6 days)	3,700	"Bombshell" (MGM) (6 days)	3,500	High 4-8 "42nd Street"	7,700
							Low 8-12 "Ann Carver's Profession"	2,500
Keith's	2,000	25c-40c	"Curtain at Eight" (Majestic) (6 days)	6,000	"Worst Woman in Paris?" (Fox) (6 days)	4,500	High 1-7 "Self Defense"	11,500
							Low 11-18 "Worst Woman in Paris?"	4,500
Stanley	3,700	40c-65c	"I'm No Angel" (Para.) (6 days)	32,500	"Footlight Parade" (W. B.) (3rd week-4 days)	9,000	High 11-25 "I'm No Angel"	32,500
							Low 6-10 "The Silver Cord"	9,000
Stanton	1,700	30c-55c	"Ace of Aces" (Radio) (6 days)	6,000	"Hell and High Water" (Para.) (6 days)	6,000	High 6-3 "The Little Giant"	10,000
							Low 7-14 "I Love That Man"	4,500
Portland, Ore.								
Broadway	1,912	25c-40c	"Female" (F. N.)	4,500	"This Day and Age" (Para.) (3 days)	2,000	High 1-21 "Frisco Jenny"	11,000
					"The Chief" (MGM) (4 days)	3,700	Low 3-11 "What! No Beer?"	3,500
Liberty	1,800	25c-40c	"I'm No Angel" (Para.) (2nd week)	6,000	"I'm No Angel" (Para) (1st week)	12,300	High 11-18 "I'm No Angel"	12,300
Music Box	3,000	25c-40c	"Only Yesterday" (U.)	4,000	"Footlight Parade" (W.B.) (2nd week)	6,500	Low 2-11 "Central Park"	1,000
							High 7-8 "Gold Diggers of 1933"	12,000
Oriental	2,040	25c-35c	"Footlight Parade" (W. B.)	3,500	"College Coach" (W. B.)	1,600	Low 5-13 "No More Orchids"	1,600
							High 10-14 "Rafter Romance"	14,000
Pantages	1,700	25c-40c	"Big Executive" (Para.)	4,000	"Sweetheart of Sigma Chi" (Monogram)	8,000	Low 11-18 "College Coach"	1,600
							.....	
Paramount	3,008	25c-60c	"My Weakness" (Fox) (25c-50c)	4,000	"The Way to Love" (Para.)	12,000	.....	
United Artists	945	25c-40c	"The Prizefighter and the Lady" (MGM)	4,000	"Private Life of Henry VIII" (U.A.)	4,800	High 8-19 "Tugboat Annie"	8,500
							Low 3-11 "Madame Butterfly"	1,600
San Francisco								
Columbia	1,200	50c-$1.50	"Private Life of Henry VIII" (U. A.) (3rd week)	9,000	"Private Life of Henry VIII" (U. A.) (2nd week)	9,300	.....	
El Capitan	2,900	10c-40c	"Penthouse" (MGM)	7,000	"Tugboat Annie" (MGM)	10,000	High 7-1 "Out All Night"	13,000
							Low 11-25 "Penthouse"	7,000
Fox	4,600	10c-35c	"Man of Sentiment" (Chesterfield) and "Picture Brides" (Allied)	10,600	"Lady for a Day" (Col.)	12,000	High 4-8 "Should a Woman Tell?" and "Speed Demon"	15,500
							Low 9-9 "Important Witness" and "Sensation Hunters"	7,000
Golden Gate	2,800	25c-65c	"Only Yesterday" (U.) (25c-40c)	12,000	"The Invisible Man" (U.)	11,500	High 2-11 "The Mummy"	25,500
							Low 10-21 "My Woman"	8,000
Orpheum	3,000	15c-40c	"Worst Woman in Paris?" (Fox) and "College Coach" (W. B.)	7,500	"Myrt and Marge" (U.) and "South of Panama" (Allied)	7,000	.....	
Paramount	2,670	25c-75c	"Duck Soup" (Para.)	17,500	"Footlight Parade" (W. B.) (2nd week)	12,000	High 10-28 "I'm No Angel"	40,000
							Low 9-30 "I Loved a Woman"	9,000
United Artists	1,200	25c-50c	"Blood Money" (U. A.)	7,000	"Broadway Thru a Keyhole" (U. A.) (2nd week)	7,000	High 1-7 "The Kid From Spain"	16,000
							Low 8-26 "The Wrecker"	4,000
Warfield	2,700	25c-90c	"Hoopla" (Fox)	26,000	"The Prizefighter and the Lady" (MGM)	21,000	High 11-25 "Hoopla"	26,000
							Low 5-27 "Story of Temple Drake"	10,000
Seattle								
Blue Mouse	950	25c-55c	"Kennel Murder Case" (W. B.) (25c-50c)	3,750	"After Tonight" (Radio)	3,500	High 2-4 "The Kid From Spain"	6,500
							Low 8-19 "The Rebel"	2,500
Fifth Avenue	2,750	25c-55c	"Bombshell" (MGM)	6,500	"My Weakness" (Fox)	7,000	High 8-5 "Tugboat Annie"	19,250
							Low 3-18 "From Hell to Heaven" and "Secret of Madame Blanche"	5,000
Liberty	2,000	10c-25c	"Police Car 17" (Col.) and "Avalanche" (S. R.)	4,000	"The Avenger" (Monogram) and "The Last Trail" (Fox)	4,000	High 7-29 "What Price Innocence?"	5,500
Metropolitan	1,800	20c-40c	"Worst Woman in Paris?" (Fox) (25c-40c)	2,000	"There Goes the Bride" (Gaumont-British) (6 days)	2,500	Low 6-24 "Uptown New York"	3,000
							.....	
Music Box	950	25c-55c	"Footlight Parade" (W. B.) (3rd week) (25c-50c)	4,000	"Footlight Parade" (W. B.) (2nd week)	5,500	High 11-11 "Footlight Parade"	8,000
							Low 11-4 "Ever in My Heart"	3,250
Orpheum	2,500	25c-50c	"Headline Shooter" (Radio)	5,500	"Tillie and Gus" (Para.)	6,000	.....	
Paramount	3,050	25c-55c	"Meet the Baron" (MGM) (25c-50c)	5,500	"I'm No Angel" (Para.) (2nd week)	4,500	High 1-7 "A Farewell to Arms"	9,500
							Low 9-23 "F. P. 1" and "Aniakchak"	4,000
Roxy	2,275	25c-50c	"My Woman" (Col.)	4,500	"Above the Clouds" (Col.)	6,500	High 10-28 "Ladies Must Love"	14,000
							Low 8-26 "The Devil's in Love"	4,000

'GREAT POSSIBILITIES AS SMASH-HIT'

Says DeCasseres of "Eight Bells"; Calls "Her Master's Voice" Also First-rate Program Stuff

by BENJAMIN DE CASSERES

EIGHT BELLS

A. C. Blumenthal's production of "Eight Bells," a London hit, written by Percy G. Mandley, while it does not make the grade as a stage play—because so much of importance takes place off stage—has great possibilities as a smash-hit melodrama in pictures. In fact, it is all classical picture stuff—when the scenarist shall have put on the film what we do not see on the boards of the Hudson Theatre.

Locale: On board a full-rigged British ship lying becalmed about five hundred miles off Rio de Janeiro. There is a motley crew of Britishers, Germans, Greeks and Swedes. Time: August, 1914.

There is only one woman on board, the captain's handsome young wife (Colin Clive and Rose Hobart). He's a drunken brute; she is a gentlewoman. There is a romance developing between her and the first mate (romantic type).

The captain suspects. He and the first mate are having a terrific fistic battle in the captain's cabin when biff-bang boom!—a vessel heaves in sight with the news that England has declared war on Germany!

The Germans among the crew demand to be taken to Rio and put ashore. "You'll stick—you — — — —!" bawls the British captain.

Mutiny. The Germans capture the ship. One square-head makes for the captain's wife. She is protected by the new German captain, a sailmaker (Sydney Rumann), who also calls down the British first-made for love-making.

Finally, the Britishers get a pistol. Both the British captain and the German sailmaker-captain are murdered (grand picture stuff here—we do not see it on the stage).

The British get command of the ship again, the first mate has the captain's wife for keeps, while what is left of the crew set about taking the Cumbermere to port (a terrific tropical storm, during the battle, having given them a breeze).

Picture value, 100 *per cent.*

HER MASTER'S VOICE

Roland Young and Laura Hope Crews, who are so notably good on the screen, are no less so on the stage. They appeared in a peppy domestic little comedy by Clare Kummer, and there is nothing for it but to lift up the impeccable and suave Roland and the racy Laura, carry them to Hollywood and have them do this play for our twenty million or so picture addicts.

Homewood, N. J., is the locale of this incredible opus. There we have the Farrars. Ned Farrar (Roland Young) is just a quiet, every-day husband to a wife who is itchy about her voice and her health. Lives with them Mrs. Farrar's mother, who is a real home-town, not too oppressive mother-in-law (comic type).

Blows in the rich Aunt Min (Laura Hope Crews), who is sister to mother-in-law. Ned has just lost his job as secretary to the local banker, a good fellow, crazy about singing and who subsequently falls in love with mother-in-law.

Ned is doing the housework. Aunt Min takes him for the hired man, and when she persuades her niece, Mrs. Farrar, to take a rest cure in her swanky country home, she hires the husband as her gardener, without the knowledge of either wife or mother-in-law.

Big comic scene in third act when the husband crawls into bed, believing his wife is there—on the porch—and finds he is really in bed with Aunt Min. Big rumpus; but all is smoothed out, and Roland Young becomes the chief crooner at the town radio station.

This is all neat, clean and amusing. Nothing to go crazy about in pictures, but a perfect vehicle for the Young-Crews combination. Good dialogue. First-rate program stuff.

Picture value, 80 *per cent.*

THE SCHOOL FOR HUSBANDS

George Arliss having done Disraeli, Voltaire and Alexander Hamilton, I'd like to see him do Molière.

And here's an excellent chance for that superb actor in "The School for Husbands," Molière's comedy done over for the modern trade by Arthur Guiterman and Lawrence Langner.

Sganarelle, the oldish fellow who has a young ward whom he's training to be his wife (and the way she fools him and finally marries, by an old-fashioned but always amusing trick, her young and going lover!), was Molière's favorite part—and, Egad!, Osgood Perkins, who played Sganarelle, made up to look like the immortal French actor-playwright. He was very good—but I was thinking of Arliss all the time in this part. It's costume; but for that matter so is his "Voltaire."

There are plenty of action, color, sex-sports, merriment and sophisticated romance in this naughty, mocking comedy. It was the second Theatre Guild production of the season.

Mon cher producers: There are other classics besides the Bible.

Picture value (with Arliss), 70 *per cent.*

THE CURTAIN RISES

This clever but somewhat softish comedy by B. M. Kaye signaled the appearance on the stage of Jean Arthur. But so far as the legit. goes, it will take more than Miss Arthur to sock it over.

Scene: Dear old Vienna. Elsa Karling has taken an apartment. Elsa yearns for romance, but she isn't hep to "the game."

She has an actor idol. He scorns her. You see by now that Elsa wants to act. The Great Actor, however, has the cute idea of sending his understudy, Franz, to Elsa to "teach her" acting—and this and that.

Elsa gets her first kiss from the understudy. As they both have been practicing things from the Great Actor's plays, Elsa doesn't know whether she loves the understudy or the big matinee bozo of Vienna.

This is the way she finds out: The Famous Actor's leading lady falls ill and Elsa in a rush order takes the part of Juliet. When she kisses the Great Romeo (both off and on the stage) she finds she loves the understudy.

This sounds like a Janet Gaynor buy.

Picture value, 30 *per cent.*

SPRING IN AUTUMN

Is there anybody out in Hollywood—a middle-aged lady star, preferably—who can stand on her head and sing Puccini? Blanche Yurka does it in "Spring in Autumn," a comedy adapted from the Spanish of Sierra.

This amiable little play is not much to report for the picture trade, although, the central character being a famous operatic star, there may be room to throw in a performance of "Martha" or "Trovatore," or what have you?

The star's daughter is going to be married. So the Great Song Bird thinks it proper to return home to hubby and child to give the thing an air of conventionality.

Well, well, she finds that she loves the hub. that she deserted, and the girl finds out that the fellow she loved wasn't quite the thing. But papa *do* love mamma!—that's the story.

This is a nice unimportant thing without any rowdy happenings and with a ladylike dialogue.

Picture value, 30 *per cent.*

THREE AND ONE

Here's a French girl who is made the target of three kinds of approaches by three different kinds of men, all brothers by the same mother, but whose fathers were flitterwees of the artistic featherdom, for the mother is a dancer, something of the Isadora Duncan type, maybe, who, as you know, was a kind of pagan in her California way.

That is the nerts and kernel of "Three in One," from the French of Denys Amiel, done into English, and put on by William Harris, Jr.

The three sons that mamma sics on the girl she has brought home are a pugilist, a concert artist and a bond-and-mortgage hound. Each one makes love to the girl in his own style.

Now, this is somewhat amusing as an idea, but the pace is slow. Charles, the prize-fighter, finally wins, leaving Art and the Bourse flat on their roundhouses.

The less we have of this sort of tripe on the screen the better for real pictures.

Picture value, 10 *per cent.*

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

Answer to Question No. 194

Bluebook School Question No. 194 *was: (A) Give us your views regarding the use of rheostats, mercury arc rectifiers, transformers and motor generators when the supply is A. C. When it is D. C.*

I was agreeably surprised at the number of answers displaying competent understanding of this whole matter, save and except in the matter of mercury arc rectifiers. Many seem to know but little about them, which is perhaps at least partly excusable, since they for the most part say "none have been used in my territory," or words to that effect. The following made good: C. Rau and S. Evans; G. E. Doe; P. Gaeth; L. Van Buskirk and E. Kroll; W. Ostrum; B. Doe; T. Van Vaulkenburg; H. H. Menefee; J. Wentworth; H. Edwards; D. Goldberg and L. Hutch; L. M. Oglesby and Son; S. Carberry; R. MacDonald; D. Holler and D. R. Peters; H. D. Schofield; O. L. Daris and M. Simms; S. Neilson; J. H. Rathburn and D. Little; D. L. Howard; D. U. Granger; C. D. Carmody; A. Sarno and H. G. Roth; E. Harlon and G. Garrison; E. V. Samuels; P. L. Lathrop, S. Peterson and D. R. Bainbridge; J. N. and T. H. Williams; G. Johnson and N. T. Kane; D. L. Sinklow; N. C. Abrams and E. F. Griffin; B. Diglah and P. Jackson; W. and S. F. Love; K. Irwin; T. Kelley and C. Cummings; G. Wayne and L. D. Stellegos; G. H. Henderson and P. H. Harrison; T. R. Richards and H. Schontz; J. T. Ballinger and D. L. Mason; E. Rymer and B. L. Tanner; D. C. Coates; H. C. Lake; O. L. Evans; L. H. Danville and R. H. Patterson; M. Scully and P. L. Wheeler; R. S. Conrad, H. E. Daniels, R. K. Hart and L. Biello; T. N. Williams and R. S. Allen; G. Farmann; F. T. Darnella; B. Ilers; G. Tinlin; H. Jamesson and W. Tolman; L. Jones, B. L. Banning and T. D. Miranda; R. Wheeler and R. Suler; L. G. Lamb and R. D. Lynn; T. L. Oxley; A. DeFlora; G. S. Bowers; J. T. Scully; H. Cogen and G. C. Cottrel; P. R. Dual; L. O. Brown; C. F. Davis and P. Conforti; R. LeRoy and T. L. Albert; G. Bagby; T. L. Edwards; H. May and D. N. Anderson; C. Carlton.

(A) Take a slant at this answer to Section A by our friends, J. T. Ballinger and D. L. Mason. Only the answer of G. E. Doe approaches it in completeness:

"When current supply is A. C. the use of resistance to break down line voltage to arc voltage is wasteful in proportion to the difference in the two," wrote Ballinger and Mason. "All voltage between that of the line and arc must be broken down, or, in other words, consumed—turned into heat—in the rheostat or rheostats. It therefore is wasted, except for the fact that some proportion of such waste has value in stabilizing the arc, causing it to burn steadily. Ten to fifteen volts will be ample for this, however, so that the rest represents pure waste, which of course is registered on the meter and must be paid for. Taking A. C. current through rheostats also provides an A. C. arc, which is unstable except at high amperage—say in excess of sixty of seventy—because of the very, very small craters; also the light is harsh and 'cold' in tone. It is not nearly so pleasing to the eye as is light from a D. C. arc.

"The transformer has, however, the advantage of low first cost as compared with motor generators or mercury arc rectifiers, and low break-down waste. A well planned transformer delivers better than 90 per cent of its primary intake to its secondary output and the arc. It lasts indefinitely and ordinarily costs little or nothing for upkeep.

"The mercury arc rectifier is an instrument employed, for two purposes, in so far as has to do with projection, namely: (a) it transforms the line A. C. to D. C. at the arc; (b) it delivers D. C. at arc voltage. It is not expensive, either in first cost or in upkeep, if handled carefully and intelligently, without subjecting it to overload. Usually its only replacements are bulbs, which are rather expensive, but last a long while unless abused. They have been known to last three to four years, used daily, though I believe that may be considered quite unusual. From what I know about it, I believe a year is more like the average tube life.

"The rectifier delivers slightly pulsating D. C. to the arc. The pulsations are, however, too slight to be noticeable. They are, in fact, reduced to almost nothing by the auto transformer which is an integral part of the device. As compared with the transformer, the first cost and cost of operation is somewhat greater, but except for shaking the bulb at starting, little attention is required. They are so made that by different auto transformer connections the amperage, within certain limits, may be changed at will of the projectionist. Two rectifiers may be connected in parallel, but so far as I know, not in series. The voltage reduction break-down waste is not high, or perhaps it would be more correct to say its efficiency of operation is excellent, though not so high as that of a good transformer.

"I could write pages on motor generators. Unquestionably they are the best we have in the matter of transforming A. C. to D. C. and delivering it to the arc at arc voltage. They cost much more than rheostats, transformers or M. A. rectifiers, and are more expensive in operation. But all that is justified, and, in my opinion, much more than justified by superior excellence in results, dependability and just about everything else. They are highly flexible in the matter of current delivery, having ability to stand even as much as 100 per cent overload for a short space of time, though such abuse should not be tolerated except strictly in case of emergency. They permit change-over without visible evidence of the act upon the screen. They may be had to operate projection arcs either in parallel or series. The current supplied the arc is as close to true D. C. as can be produced by machinery.

"As to the D. C. arc, the transformer and rectifier are 'out,' since there is no need for current rectification. As to rheostats and motor generators, which is the better depends upon what the line voltage is. If 110, as is usual, the rheostat is probably best for several reasons, as follows: (a) First cost of rheostats far less. (b) Upkeep very little as compared with considerable upkeep expense attached to motor generators. (c) Rheostats waste or 'consume' difference in line and arc voltage, but motor generators seldom operate at higher than 55 to 60 per cent efficiency when it comes right down to brass tacks. They probably all will show up considerably higher in laboratory tests, but as our Bluebook and Brother Richardson in his MOTION PICTURE HERALD department many times have pointed out, this will not hold good except when everything is in the very pink of condition, and the 'very pink of condition' is not always found after the machine has been in the hands of some 'machine operator' (of which there still are unfortunately a few among those present) for a period of time.

"If, then, we first consider cost, cost of upkeep and losses inherent in each device, it may be confidently said that the rheostat will be the better if the line voltage be not appreciably in excess of 110 volts, and that the motor generator will be the better if the supply voltage be 220 or more. At the higher voltage the cost of lowering to arc voltage is not in the least increased. In fact, there probably will be a little gain, since high voltage motors are usually claimed to operate at higher efficiency than their lower voltage 'brothers.' On the other hand, the rheostat would waste all the great difference between line and arc voltage, which in watts will be equal to difference between line and arc voltage multiplied by the number of amperes used."

Gentlemen, I compliment our friends, J. T. Ballinger and D. L. Mason. It is one of the best, most complete answers received on any important question in all the years this "school" has been in existence.

Union Sues Theatres, Charging NRA Violations

Charging violations of the President's re-employment agreement, Local 306 of the International Alliance of Theatrical Stage Employees and Motion Picture Machine Operators Tuesday filed suit in New York supreme court for $1,000,000 damages against the owners of 420 independent theatres in Greater New York.

The suit, filed on behalf of the union by its president, Harry Sherman, names 150 persons and corporations as defendants. Mr. Sherman charged that the defendants signed the re-employment agreement to better business conditions by hiring more men, increasing wages and cutting working hours to 35 a week, but actually, he declared, they cut staffs in half, reduced wages and increased working hours to 52 per week.

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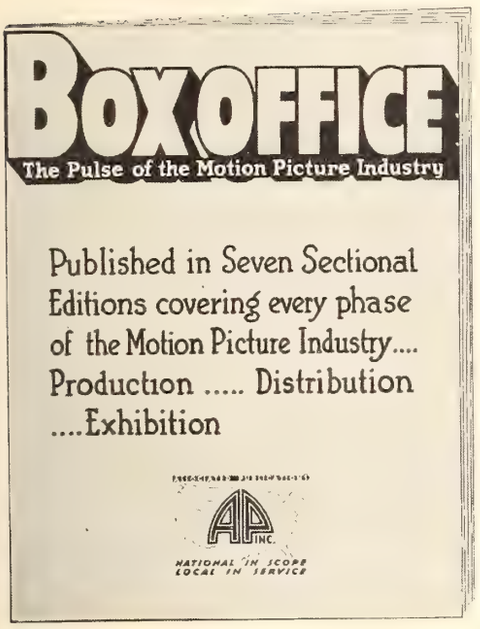
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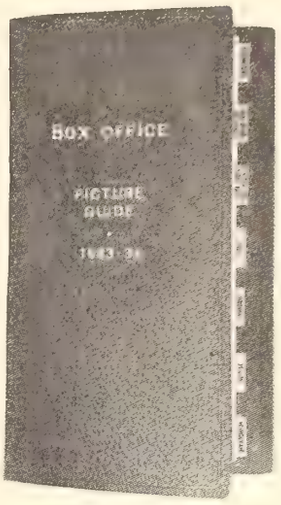

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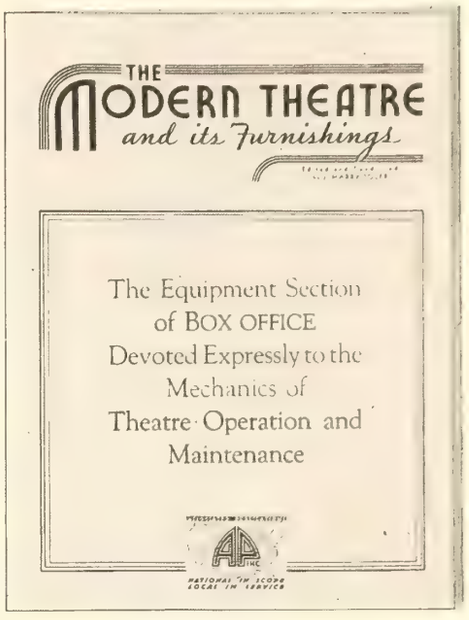
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PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
ANGELUS PRODS.			
"Dancing Man"	Story by Beulah Poynter. Director: Al Ray.	Judith Allen, Reginald Denny, Natalie Moorhead, Robert Ellis, Huntley Gordon.	Shooting
COLUMBIA			
"No Cannons Roar"	Story by Ferenc Molnar. Director: Frank Borzage.	George Breakston, Frankie Darro, Jackie Searl.	Shooting
"Night Bus"	Story by Samuel Hopkins Adams. Director: Frank Capra.	Clark Gable, Claudette Colbert, Walter Connolly.	Shooting
"Once to Every Woman"	Story by A. J. Cronin. Director: Lambert Hillyer.	Fay Wray, Walter Connolly, Walter Byron, Georgia Caine, Mary Foy.	Shooting
"Ninth Guest"	Story by Owen Davis. Director: Roy William Neill.	Donald Cook, Alan Dinehart.	Shooting
"Air Devils"	Original screen play by Horace McCoy. Director: Otto Brower.	Tim McCoy, Evalyn Knapp, Billy Bakewell, Vincent Sherman.	Shooting
FOX			
"I Am Suzanne!"	Screen play by Edwin Mayer. Director: Rowland V. Lee.	Lilian Harvey, Gene Raymond, Leslie Banks.	Shooting
"Carolina"	Story by Paul Green. Director: Henry King.	Janet Gaynor, Lionel Barrymore, Robert Young, Henrietta Crosman, Richard Cromwell.	Shooting
"Heir to the Hoorah"	Story by Paul Armstrong. Director: Malcolm St. Clair.	George O'Brien, Mary Brian, Herbert Mundin, Roger Imhof, Betty Blythe.	Shooting
"Coming Out Party"	Story by Gedky Gardiner and Gladys Unger. Director: John Blystone.	Gene Raymond, Frances Dee, Nigel Bruce, Harry Green, Marjorie Gateson.	Shooting
"Woman and the Law"	Story by Judith Ravel and Lowell Brentano.	James Dunn, Claire Trevor.	Shooting
MASCOT			
"The Mystery Squadron" (Serial)	Original screen play by Sherman Lowe, Al Martin and Barney Sarecky. Directors: Bud Clark and David Howard.	Bob Steele, Big Boy Williams, Jack Mulhall, Lucille Brown, J. Carrol Naish, Crauford Kent, Purnell Pratt.	Shooting
MAJESTIC			
"Divorce Bed"	Story by Theodore Irwin. Director: Hobart Henley.	Edward Arnold, John Miljan, Dorothy Libaire, Walter Catlett, Esther Muir.	Shooting
METRO-GOLDWYN-MAYER			
"Tarzan and His Mate"	Story by Edgar Rice Burroughs. Director: Cedric Gibbons.	Johnny Weissmuller, Maureen O'Sullivan, Neil Hamilton, Paul Cavanaugh, Doris Lloyd, Frank Reicher.	Shooting
"The Hollywood Party"	Story by Edmund Goulding and Howard Dietz. Director: Richard Boleslavsky.	Marie Dressler, Joan Crawford, Jean Harlow, Jimmy Durante, Lupe Velez, Jack Pearl, Charles Butterworth, Jean Hersholt, Albertina Rasch Ballet, Eddie Quillan, Polly Moran, Ben Bard, Richard Carle, George Givot.	Shooting
"Going Hollywood"	Story by Donald Ogden Stewart and C. Gardner Sullivan. Director: Raoul Walsh.	Marion Davies, Bing Crosby, Fifi D'Orsay, Ned Sparks, Ted Healy	Shooting
"Transcontinental Bus"	Story by Ferdinand Reyer and Frank Wead. Director: Richard Boleslavsky.	Robert Montgomery, Madge Evans, Nat Pendleton, Gladys Hulette, Ted Healy.	Shooting
"Viva Villa"	Novel by Edgcumb Pinchon. Director: Howard Hawks.	Wallace Beery, Spencer Tracy, Katherine DeMille, Irving Pichel, George E. Stone, Mona Maris, Noah Berry, Jr., Donald Reed.	Shooting
"Laughing Boy"	Novel by Oliver LaFarge. Director: W. S. Van Dyke.	Ramon Novarro, Lupe Velez.	Shooting
MONOGRAM			
"West of the Divide"	Director: R. N. Bradbury.	John Wayne, Virginia Brown Faire.	Shooting
PARAMOUNT			
"Catherine the Great"	Story by Manuel Komroff. Director: Josef von Sternberg.	Marlene Dietrich, John Lodge, Olive Tell, Louise Dresser, Gavin Gordon, C. Aubrey Smith.	Shooting
"Miss Fane's Baby Is Stolen"	Story by Rupert Hughes. Director: Alexander Hall.	Dorothea Wieck, Baby LeRoy, Alice Brady, Alan Hale, Jack LaRue, Dorothy Burgess.	Shooting
"Search for Beauty"	Play by Schuyler E. Grey and Paul Q. Milton. Director: Erle Kenton.	Buster Crabbe, Ida Lupino, Toby Wing, James Gleason, Robert Armstrong, Lona Andre, Gertrude Michael, Roscoe Karns.	Shooting
"Death Takes a Holiday"	Original by Alberto Casella. Director: Mitchell Leisen.	Fredric March, Evelyn Venable, Kathleen Howard, Kent Taylor, Gail Patrick, Sir Guy Standing.	Shooting
PREMIER PRODS.			
"She Was His Gal"	Story by Adele Buffington. Director: Sam Neufield.	Sally O'Neill, Hardie Albright, Barbara Bardondess, J. Farrell MacDonald, George Grandee.	Shooting
RKO-RADIO			
"Dark Sunlight"	Story by Don Totheroh. Director: Elliott Nugent.	Jean Parker, Tom Brown, Zasu Pitts.	Shooting
"Trigger"	Play by Lulu Vollmer. Director: John Cromwell.	Katharine Hepburn, Robert Young, Ralph Bellamy.	Shooting
"Hips, Hips, Hooray!"	Original story and screen play by Harry Ruby and Bert Kalmar. Director: Mark Sandrich.	Bert Wheeler, Robert Woolsey, Dorothy Lee, Ruth Etting, Thelma Todd, George Meeker, Phyllis Barry.	Shooting
RELIANCE			
"Joe Palooka"	Director: Ben Stoloff.	Jimmy Durante, Stuart Erwin, Lupe Velez, Marjorie Rambeau, Robert Armstrong, Thelma Todd.	Shooting
TWENTIETH CENTURY			
"Trouble Shooter"	Story by Joe Bren. Director: William Wellman.	Spencer Tracy, Constance Cummings, Jack Oakie, Arline Judge, Judith Woods, Morgan Conway.	Shooting
UNIVERSAL			
"The Poor Rich"	Original screen play by Dale Van Every, Ebba Havez. Director: Edward Sedgwick.	Edward Everett Horton, Edna May Oliver, Leila Hyams, Andy Devine, Andre de Berenger.	Shooting
"Two Clucks"	Original screen play by Dale Van Every, H. M. Walker, Henry Myers and Clarence Marks. Director: William Seiter.	Slim Summerville, Zasu Pitts, Mickey Rooney, Clarence Wilson.	Shooting
WARNER BROS.-FIRST NATIONAL			
"As the Earth Turns"	Novel by Gladys H. Carroll. Director: Alfred E. Green.	Jean Muir, Donald Woods, William Janney, Arthur Hohl, Dorothy Peterson, David Landau.	Shooting
"Hell's Bells"	Screen play by Warren Duff and Sidney Sutherland. Director: Ray Enright.	Joan Blondell, Pat O'Brien, Allen Jenkins, Ned Sparks, Gordon Westcott, Hobart Cavanaugh, Henry O'Neill.	Shooting
"Wonder Bar"	Play by Karl Farkas and Geza Herczeg. Screen play by Earl Baldwin. Director: Lloyd Bacon.	Al Jolson, Dick Powell, Ricardo Cortez, Dolores Del Rio, Warren William, Glenda Farrell, Hugh Herbert, Guy Kibbee, Kay Francis, Ruth Donnelly.	Shooting
"Fashion Plate" (Tent.)	Based on the story by Warren Duff and Harry Collins. Director: William Dieterle.	William Powell, Bette Davis, Frank McHugh, Verree Teasdale, Dorothy Burgess, Gordon Westcott, Reginald Owen, Henry O'Neill.	Shooting
"Heat Lightning"	Play by Leon Abrams and George Abbott. Director: Mervyn LeRoy.	Aline MacMahon, Ann Dvorak, Lyle Talbot, Glenda Farrell, Allen Jenkins, Preston Foster, Theodore Newton, Ruth Donnelly.	Shooting
"Journal of Crime"	Play by Jacques Deval. Director: William Keighley.	Ruth Chatterton, Adolphe Menjou, Philip Reed, Claire Dodd, George Barbier, Henry O'Neill.	Shooting
"Gambling Lady"	Story by Doris Malloy. Director: Archie Mayo.	Barbara Stanwyck, Pat O'Brien, Joel McCrea, Claire Dodd, C. Aubrey Smith.	Shooting

RAISED 10 MILLIONS BY 'MIRACLE'

(Continued from page 16)

Albert Wiggin had played on important part in the whole transaction, that he was the Santa Claus, or that the Chase National Bank was."

When the crash came, Mr. Fox said, he failed to obtain further loans from Halsey, Stuart, to which he owed $12,000,000, or from Western Electric, to which he was indebted some $15,000,000.

He asked Mr. Clarke for money, and made a "house-to-house canvass" of the principal banks, in order to raise $7,000,000 in addition, to prevent brokers from selling 260,900 shares of Loew's stock that was undermargined.

A "sort of miracle" happened at this juncture, he related, when, at the suggestion of Albert Greenfield, of Philadelphia, he raised $10,000,000 by selling to Warners 25,000 of First National Pictures, which Fox Film previously had received as a "bonus."

Mr. Fox said he distributed the $10,000,000 to the brokers to correct the undercollateralized condition of the 260,900 shares of Loew stock.

In December, 1929, said Mr. Fox, he had no doubt he "would be able to raise all the money and get out of the difficulty," but then the Harriman Bank, and others which made up the loans of $7,000,000, ordered the company's balances in their banks to be applied to the Fox loans.

Hughes Brought into Case

After that, the witness testified, Messrs. Otterson and Stuart indicated they had reached the conclusion that Fox Theatres and Fox Film were bankrupt, and demanded he give them power of attorney to "run these two companies from now on."

Charles Evans Hughes was then brought into the case as a "big lawyer" to represent Mr. Fox.

Having told his complete story to Mr. Hughes, Mr. Fox said, he later was urged by the lawyer to agree to a voting trust with Mr. Stuart and Mr. Otterson, "as the easiest way out." Immediately, he said, a meeting of the trustees was held, at which $490,000 which he had just borrowed on his $6,000,000 life insurance "found itself in the pool to support the Fox stock, stripping me of every dollar that I owned in the world."

Prior to the time the voting trust was set up, Mr. Fox said, Mr. Hays called and told him he had a friend, Harley L. Clarke, of Chicago, who wanted to relieve Mr. Fox "of all this trouble," and that then Mr. Clarke offered him $33,000,000 for his voting shares, which, the witness added, were worth $100,000,000.

Meanwhile, continued Mr. Fox, he had been informed confidentially that there was going to be a "raid" on the Loew stock which would push down the price so far that the margin would be insufficient and his shares of Loew stock would "go overboard."

This caused Mr. Fox to ask Eastman Kodak Company to buy 140,000 shares of the Loew stock for about $45 a share, and while his attorney was en route to Rochester, Mr. Clarke was said to be traveling to New York from Chicago under an alleged promise to pay $33,000,000 for Fox's voting shares in his companies, he testified.

Four minutes before the Stock Exchange opening bell rang on the morning the raid was supposed to have been staged, Mr. Fox said, $6,400,000 was deposited to his account in Bankers Trust, and the brokers were told to deliver the stock to the bank and be paid in full. The raid, then, did not occur.

Mr. Clarke finally arrived on the scene in New York, according to the testimony, prepared to buy Fox's voting shares.

"Let me tell you what the proposal was and see how near jail I was if I listened to Clarke very long," Mr. Fox told the committee. "It was drawn to pay $33,000,000. It was a lot of money in those times. But, of course, there was just a little bit of crookedness to it—not much, just a teeny-weeny little bit. All I was supposed to do if I got $33,000,000 from it was, first, to arrange that Fox Theatres sold to his nominee the 660,900 shares of Loew's stock for $33,000,000. And please bear in mind that within four months later Fox Film paid the theatres company $75,000,000 for those same 660,900 shares, under a plan that Clarke himself arranged.

"All I had to do was listen to his proposal that way and pass the resolutions that would be necessary, selling him this thing that we paid $75,000,000 for, for $33,000,000, and taking $33,000,000 for myself for doing it."

Fox Clashes With Clarke

The Fox testimony brought a clash between the witness and Mr. Clarke at the noon recess on Thursday.

"You gave me the greatest run-around any man ever got," Mr. Fox shouted at Mr. Clarke, "and I'm going to read every damn word into the record."

Mr. Fox was called specifically before the Senate committee to testify regarding the payment of $2,000,000 to him by Mr. Clarke for alleged claims in the Mitchell Camera invention.

The $15,000,000 loan made by Western Electric to Mr. Fox to aid in purchasing the Loew family shares, was granted because the telephone company was in a controversy with Warner Brothers and would rather have Fox obtain the Loew stock than Warners, who also wanted it, according to Mr. Fox's testimony.

Mr. Fox said the Fox Theatres never exercised its control over Loew's. Asked why he wanted Loew's, Mr. Fox told the committee that Loew's was the only theatre company to make money during the depression, and during the last four years had made upwards of $50,000,000.

Details of the payment of $1,000,000 to Samuel Untermyer and $520,000 to Charles Evans Hughes, for legal services, also were heard. However, General Theatres made the payments, by the terms of the agreement made with Mr. Fox when he sold out.

Referring to the Mayer incident, Mr. Fox added that Mr. Mayer had a contract with Loew's and was wondering about its future under the Fox management, if and when a merger was effected. Fox said Mayer indicated he should have participated in the profits from the Loew sale, and when Mayer finally arrived in New York, he told Mayer, "I have reached the conclusion that it is but fair for you to share in the profits. What I would like to say is this: If and when the companies are merged, I will see that the companies pay you $2,000,000 in cash, which would have been fair in the beginning."

Late Thursday afternoon, the senate committee ordered a recess and told Mr. Fox to be on hand Friday morning to continue his story.

Fox Says Wiggin Rebuffed Hoover

Probably the most sensational piece of testimony by Mr. Fox on Friday, the second day of his appearance before the senate finance sub-committee at Washington, was his charge, under oath, that the Hoover Administration tried to arrange a loan, through Claudius Huston, with Mr. Albert Wiggin, and Mr. Huston allegedly was told by Wiggin to "tell the President to mind his own business."

Mr. Wiggin was also quoted by Mr. Fox as saying that he "resented Mr. Hoover's interference in the matter."

Mr. Fox said that he considered Huston to be the agent of the President.

"The last thing the President wanted," Fox testified, "was for a corporation with assets of $300,000,000 to be plunged into receivership."

Resuming the dramatic story of his "sell-out," Mr. Fox said that he had learned that Clarence Dillon, of Dillon, Read and Company and Mr. Wiggin, had "discussed the capture of the Fox companies."

"Bear in mind," Mr. Fox told the committee, "these men in 1929 were almighty."

When he told of asking aid from Richard Hoyt, of Hayden, Stone and Company, which previously had done some Fox financing, and received an unsympathetic reply, Mr. Fox said he told Mr. Hoyt:

"Perhaps you would like to cut out one of my kidneys."

"I would like to cut both of them out," Fox quoted Hoyt as replying.

Charges "Conspiracy" Through Law Suits

Mr. Fox charged on Friday that, in harmony with the alleged "conspiracy" to "strip" him of his properties, 25 lawsuits were brought against the Fox companies in 1929 to embarrass them financially.

Mr. Fox went into considerable detail about his efforts to obtain the effective aid of President Hoover, through Mr. Huston, in "saving his properties." Mr. Huston, said Fox, suggested that he go along with a modification of the voting trust, but "he soon found that it was not possible." Next, according to the witness, Mr. Huston "tried various things to adjust this matter, having conferences with several persons," among them Clarence Dillon. "He knew all of these bankers down there."

After relating the details of concluding conversations with Mr. Huston, after the socalled "President's agent" informed him that he could do nothing with the bankers, Mr. Fox told of a luncheon which he gave at his home, in December, 1929, to his lawyers, among them, Joseph Hartfield. Mr. Fox said that he lost his temper and threatened to shoot Mr. Hartfield, who, he said, evidently was "not representing my companies nor me, and I charged him with it."

"I called this man all the vile, filthy, dirty names that it was human for one person to call another," he said.

It was in January, Mr. Fox testified, that he engaged Samuel Untermyer to represent him, offering him the same proposal of a fee of $1,000,000 if he could save the companies from going into receivership. Mr. Untermyer was engaged because the Wall Street crowd was "afraid" of him, Fox said.

At this point in the testimony, Mr. Fox discussed at great length the participation in the Fox financing of Mr. Aldrich and others, as it pertained to Mr. Aldrich's knowledge of what had transpired in 1929. Mr. Aldrich pointed out that he had no connection with the Chase Bank during that period.

Before concluding his testimony, Mr. Fox

PRINCIPALS DENY FOX'S CHARGES

charged on Friday that $15,000,000 had "mysteriously" disappeared from the treasury of Fox Theatres since he sold control, and said that Fox Film had not earned a dollar since then. He said that no effort had been made to account for the $15,000,000 allegedly missing.

"Nobody knows where it went to," he added. "There has never been any effort to say where it went, but 1,300 or 1,400 honest people paid $25 or $30 a share for the stock of the company."

Mr. Fox indicated that about two years ago he received a letter saying that $500,000 yearly salary, under the "sell-out" deal to General Theatres, was being discontinued.

At this point, Chairman Fletcher announced that the hearing was "concluded as far as Mr. Fox is concerned," and that the General Theatres inquiry would be resumed on Monday.

During Friday's testimony by Mr. Fox, several of his charges were denied by principals named in the financing activities.

Mr. Clarke, in brief testimony, near the end of the day, said that Mr. Fox was suffering from "conspiracy hallucinations."

In a statement issued later, Frederick W. Gehle, press representative of the Chase interests, read into the record a denial of the Fox episode referring to Mr. Wiggin and President Hoover. The statement read:

"Following the testimony of Mr. Fox this morning, I talked with A. H. Wiggin on the telephone with reference to Mr. Fox's statement that Mr. Wiggin had said to Claudius Huston that he resented President Hoover's interference in Fox Flm matters, indicating that he would thank the President to mind his own business.

"Mr. Wiggin has authorized me to say that this incident can exist only in Mr. Fox's imagination, the statement being wholly untrue.

"Mr. Huston has never been in Mr. Wiggin's home; as a matter of fact, Mr. Wiggin recalls having met him only once in his life at a large dinner at the University Club in New York City."

As Mr. Fox had pinned his story on Mr. Huston during Friday's testimony, the Senate members of the committee were left somewhat in the dark. They decided to invite anyone who had information concerning Mr. Fox's loss of his properties to appear voluntarily and testify.

Untermyer Defends Fee

Meanwhile, in New York, Samuel Untermyer issued a statement describing as "entirely reasonable" the fee he and his associates received in the Fox Film litigation. Mr. Untermyer disclosed that the amount he received was not, as stated, $1,000,000, but $570,000. Lawyers associated with him in the litigation received the balance, the statement indicated. Mr. Untermyer said that the Fox situation covered a "series of the most heated, intense and widely ramified litigations in the federal and state courts during the brief history of their duration."

Before Mr. Fox concluded his testimony last Friday, it was indicated at the hearing that records of Fox companies will be subpenaed to determine whether the bankers had entered into a conspiracy to take control of the film enterprises away from Mr. Fox, as he charged before the committee.

When Senator Couzens said that Mr. Fox should produce proof of allegations that banks "grabbed" Fox bank deposits to apply against Fox loans before they matured, Mr. Fox said he was unable to prove his allegations, because he would need the assistance of the committee inasmuch as he no longer had charge of any books. Counsel Pecora said the committee would assist Fox if he would furnish the committee with an idea of where to get the proof. Fox listed a dozen New York banks in which he said his companies had loans and deposits.

After reading a letter which Fox said he wrote to the banks asking leniency on the loans, Senator Couzens remarked that it showed that the loans were demand loans and that therefore they were not being called ahead of maturity.

"So charging it off against your balance was legitimate," Senator Couzens said. "This does not agree with your testimony yesterday," he added.

Fox's Charges Stir Senate

Chairman Fletcher on Saturday said that Counsel Pecora had been asked to subpena William Thompson, formerly in the anti-trust division of the Department of Justice, to testify on charges of William Fox that department records had been changed during the Hoover Administration in connection with the Loew stock purchase by Fox.

Later Senator Adams demanded that Louis B. Mayer, be summoned to comment on Fox's testimony. Mr. Fox had said that Mayer told him he had caused the record to be changed from consent to restriction in Fox's purchase of 400,000 Loew shares, and that he would try to have it changed back to approval.

Said Senator Adams:

"I think Pecora should follow up this charge that Department of Justice records were changed. I think he should call Mayer, Thompson and O'Brian. A charge of irregularity in the Government Service ought not to be ignored. It is a serious charge."

Senator Fletcher said he doubted Mr. Mayer had anything to do with the record, and added he did not believe Mr. Mayer would be subpenaed.

It was indicated Saturday that the committee was moving gingerly to check up Fox's testimony. Mr. Pecora later issued a blanket invitation to all persons mentioned by Mr. Fox to appear if they so desired. This included former President Hoover.

Senator Gore demanded that the committee follow up Mr. Fox's charges of a banker's "conspiracy."

Says Financing Saved Fox Film

Continuing, last Wednesday, the interrogation of Murray W. Dodge, former vice-president of Chase Securities Corporation during the time of the Fox financing, Ferdinand Pecora, counsel for the Senate banking committee, brought out the testimony that, through financing of more than $103,000,000 of Fox Film and Fox Theatres and General Theatres Equipment stocks in April, 1930, the failure of the Fox companies was averted. Through this financial operation, control of the two companies passed from William Fox to General Theatres, organized and operated by Harley L. Clarke, president of Utility Power and Light Company, Chicago.

Indicating the Chase interests were responsible for acquisition of the Fox companies by Mr. Clarke and General Theatres, Mr. Dodge testified that the Chase bank and Winthrop Aldrich, its president, stood behind the operations "to the limit."

Mr. Dodge reiterated previous testimony that General Theatres paid William Fox some $15,000,000 cash, plus "other considerations" which amounted to $6,000,000, or a total of $21,000,000, for his control of Fox Film and Fox Theatres, which, according to Mr. Dodge, were confronted at the time with $90,000,000 of obligations falling due. These also were assumed.

Sale of Fox Film "A" stock at $30 a share to a banker group by General Theatres, when the market price was more than 40, brought profits of $3,941,000 in a trading pool managed by Pynchon and Company, in April, 1930, according to the testimony.

In order to finance General Theatres' venture into the Fox and Loew companies, Mr. Wiggin, of Chase, obtained $117,718,750 through sale of various blocs of stock or debentures to syndicates and trading groups. In addition to acquiring the Fox companies, the financing paid to shift control of Loew's, Inc., from Fox Theatres to Fox Film.

Bankers Eager to Participate

Mr. Pecora early last Wednesday sprung a surprise when he revealed confidential memoranda which emphasized the struggle between rival banking houses of Wall Street over the financing which followed acquisition by General Theatres of the Fox companies and Loew's.

Some indicated that Harold L. Stuart, of Halsey, Stuart and Company, who had been the bankers for Mr. Fox, felt they were being crowded out of the picture.

In one of his notes to Mr. Wiggin, Mr. Dodge said: "With Halsey, Stuart out it is possible for me to discuss the whole financing with Kuhn, Loeb again, a thing that I am loath to do unless necessary, as the split-up of the gravy would hurt my feelings."

Later, Mr. Dodge testified he did not intend to convey the impression that he was using the word "gravy" in the accepted sense, but that "prestige" was really what he had meant.

The $117,718,750 of financing used to gain control of the Fox companies and of Loew's, included issuance of $30,000,000 General Theatres debentures; 50,000 shares of General common to Pynchon and Company, for $13,125,000; 133,500 shares of common General Theatres stock and 200,000 shares of Fox Film A, to Halsey, Stuart, for $11,006,250; 103,500 shares of General common to Halsey, Stuart, for $5,625,000; 240,000 shares of Fox Film A to Pynchon for $7,200,000, and $55,000,00 for one-year Fox Film gold notes at 97¾, for $53,762,500.

Mr. Pecora then questioned Mr. Dodge about the numerous and highly complicated financing activities of the various Wall Street groups which participated in the Fox and Loew purchase, and the profits which the various groups earned in the handling of the stock and debenture issues during the financing which resulted in actual purchase of the Fox and Loew companies in 1930, and also in the refinancing of $55,000,000 one year later.

The testimony at this point centered almost exclusively in Wall Street.

The senate banking committee was told, last Wednesday afternoon, about an "inside" memorandum to Mr. Wiggin, dated Feb. 7, 1931, at the time the $55,000,000 Fox Film refinancing was being considered, and in which Mr. Dodge

ALDRICH CLASHES WITH COUZENS

indicated ill feeling existed among certain of the banking groups. Mr. Dodge's note follows:

"We are doing everything to prevent a fight (among the banking groups), as the Lord knows this financing is difficult enough without being torpedoed by Harry Stuart (of Halsey, Stuart, who had said his firm was being 'crowded out'). He is evidently bent on getting control of the management of the company through John Otterson (president of Electrical Research Products) and will use the same methods that the two of them used against Fox to obtain their ends.

"It would be a very profitable and advantageous thing for Stuart and Otterson," continued Mr. Dodge's note, "now that they know they will not have our (Chase) backing in throwing Clarke out of Fox, to make this financing for himself and so obtain control of the Loew stock and of the company for $55,000,000."

Halsey Stuart and Electrical Research previously had participated in Fox financing, before control passed from William Fox, and were trustees—through Harry Stuart and John Otterson, and along with Mr. Fox, in the operation of the companies early in 1930, before Mr. Fox sold out.

Halsey-Stuart, Bank of America, Blair and Company, Lehman Brothers, Dillon Read and Company and Chase Securities handled the original $55,000,000 Fox Film issue of one-year gold notes, issued in April, 1930 for the purchase of the companies, and it was for the refinancing of these notes, due in April, 1931, that Mr. Dodge's communication to Mr. Wiggin, already mentioned, referred.

Mr. Dodge later testified that Halsey, Stuart "finally withdrew from the business entirely and the financing was then definitely in the laps of the Chase Securities Corporation." Mr. Dodge was referring to the refinancing of the issue, and added, "we then had to work fast to see if there was not some possible way of meeting this $55,000,000."

Chase's Film Loss $69,572,180

Enormous Chase write-offs of Fox and General Theatres loans were described Wednesday afternoon by Winthrop W. Aldrich, president of Chase National.

Chase Bank and Chase Securities loaned a total of $89,330,047 to the companies, of which $69,572,180 has been written off and $19,757,866 is now carried on the Chase books, Mr. Aldrich testified. These investments were made during the regime of Albert Wiggin, former chairman of the Chase board, and were revealed when Mr. Aldrich laid before the senate committee a tabulated report showing the status of the Chase interest as of Oct. 1, 1933 (see chart on following page).

This showed that the bank had written off $55,510,588, and Chase Securities, now Chase Corporation, $14,061,591. Chase Corporation now carries only $9,524 on its books. Both write-offs took place some time ago.

Chase Bank bought $29,618,639 of Fox Film Class "A" common stock and wrote off $19,082,076 of this amount. Investments in Wesco Corporation were $18,822,300, of which $14,432,300 has been written off. Total loans and investments in General Theatres Equipment were $21,375,784, of which $21,100,000 has been written off. Out of a total of $2,988,357 in General Theatres stock syndicate loans, $896,211 was written off. Investments in Film Securities Corporation two-year notes of $4,352,994 still are being carried by the bank. General Theatres stock syndicate loans and liabilities of the Chase Securities subsidiary totaled $12,375,073 and all this has been written off, or taken care of by reserves.

Other investments of Chase Securities totaling $1,696,042 in Fox Film, Wesco, General Theatres and Film Securities have been written off to the extent of $1,686,517.

Clarke Again on Stand

Harley L. Clarke, late Wednesday, was recalled to the stand to testify on a $100,000 claim of H. E. Van Duyne, of Los Angeles, said to have been an outgrowth of the purchase of Mitchell Camera Company. Mr. Clarke said the Van Duyne obligation was his own personal obligation, and revealed that Mitchell Camera was bought by him in his own right, and not in the interest of Grandeur, Inc., or General Theatres Equipment.

He testified that Mitchell, of California, was acquired for $1,475,000, but the net worth of assets was shown by Pecora's records to be $250,000. The company's assets later were bought by Mitchell Camera, of Delaware, a corporation formed by Mr. Clarke to take over the patents.

Grandeur was formed by Mr. Clarke and purchased Mitchell Camera of Delaware for $3,100,000. William Fox was said to have been given $2,000,000 of the $3,100,000, which sum Mr. Fox used, according to testimony, in the purchase of Grandeur stock.

Says Fox Dividends Paid, Despite Losses

Causing an uproar at the resumption of the hearings in the General Theatres investigation Monday morning, Chairman Winthrop Aldrich, of the Chase National Bank, and Senator Couzens, clashed violently over revelations that in 1931 Fox Film had paid dividends of $4,104,035, while reporting losses of $5,560,304.

The clash took place after it had been revealed that Chase had lent in 1930 to General Theatres, some $6,000,000—still unpaid—which enabled General to conduct a market operation in Fox Film stock, and after Vice-president Herman Place, of Chase, had testified about the dividends.

The committee returned Harley Clarke to the stand Monday and he testified that the directorate of General Theatres, of which he was then president, had voted him a credit of $228,925 in liquidation of old claims on February 2, 1932, just two days before the corporation went into receivership. Mr. Clarke was then dismissed by the committee so that he might sail for Europe on Wednesday.

The clash between Senator Couzens and Mr. Aldrich followed an attempt by Mr. Aldrich to explain that Mr. Place, the Chase vice-president, who became a director of Fox Film in connection with its reorganization last summer, was not a Fox Film director in 1931, when it paid the $4,104,035 dividend.

Mr. Couzens had remarked during the examination of Mr. Place that the evidence "seems to show a very close affiliation between General Theatres and the Fox Film management, because it will be observed that at the time they were paying these dividends there were notes payable to others of $2,812,000 and there were accounts payable and current expenses of $4,255,000."

"I do not think it safe to say that concerns of that financial standing have been paying dividends during these times," he added.

Senator Couzens remarked that the Fox Film surplus would have been wiped out if the current debts had been paid, but Mr. Place did not think that payment of the debts would have affected the surplus at all.

"That was as far as any available cash to pay dividends was concerned?" asked the Senator.

"Yes," replied Mr. Place.

"In other words," said Senator Couzens, "when you were paying the dividends you were owing the banks and current debts much in excess of any accumulated surplus."

Aldrich Offers Information

Meanwhile, Mr. Aldrich had edged his way to the front and voluntarily took the witness stand, sitting down between Senator Couzens and the witness.

"May I say at this point that Mr. Place was not on the board of the Fox Film at this time, and when you say"—

"Just a minute, Mr. Aldrich," exclaimed Senator Couzens. "I am questioning Mr. Place. I am making some observations with respect to the trial balance, and I am not charging the Chase Bank, or you, at this particular time. And I do not expect to have any interposition of your statement while I am commenting on the trial balance." His face crimson, Senator Couzens declared the hearing will be "run without dictation from Aldrich or anyone else."

Protesting he was only trying to explain, Mr. Aldrich returned to his seat with the remark, "I apologize if I am intervening improperly."

The Chase National's interests in Fox Film at the time of Fox's reorganization in July, 1933, Mr. Place testified, was $31,683,600 face value of debentures and bank loans for the Fox Film Corporation. The bank at that time was also sole owner of $15,000,000 of two-year notes of the Wesco Corporation, which operates a chain of Pacific Coast theatres. Mr. Place testified that Wesco was in default on the notes, which matured April 1, 1933.

"The Wesco situation," he said, "is being dealt with through the medium of certain bankruptcies and reorganizations of the subsidiary groups of theatres. We are consequently very much interested in the outcome."

He said that the Fox Film Corporation and its wholly owned subsidiaries operated at a loss of $16,954,498 during the fifty-three weeks ended Dec. 31, 1932.

Mr. Place admitted that as a result of the reorganization effected last Summer the Fox Film Corporation came "practically not only into the control but into the ownership of the banking syndicate headed by the Chase Securities Corporation."

Mr. Place said the General Theatres Equipment, Inc., had been in receivership since February, 1932, and that Senator Hastings of Delaware was the receiver.

Before concluding his testimony, Harley Clarke on Monday told the committee that the receipts of the motion picture business had been cut in half since 1929.

"The peak of this business was in 1929," he said, "when the theatre receipts throughout the United States were $1,300,000,000. In 1930 those receipts dropped to $1,100,000,000; in 1931 to $900,000,000, and in 1932 to slightly over $700,000,000, a little over half the 1929 peak.

"The first six months of 1933, I am informed, the total revenue in the motion

(Continued on following page, column 1)

SUMMARY OF CHASE INTEREST IN FILMS

Following is a summary of the status of the interests of Chase National Bank and Chase Securities Corporation (now Chase Corporation, including Chase Harris Forbes Corporation) in Fox Film Corporation and General Theatres Equipment, Inc., and related companies as of Oct 1, 1933, and as submitted to the Senate market inquiry at Washington by Winthrop W. Aldrich, president of the Chase bank. The summary showed Chase interests had placed $89,330,047.10 in the film venture and after allowing $69,572,180.44 for reserves or write-offs, now carried this holding at $19,757,866.66. Chase National Bank, according to the summary, wrote off $55,510,588.67 from a total of $75,258,930.83, the amount now being carried at $19,748,342.16; Chase Securities Corporation wrote off $14,061,591.77 from $14,071,116.27, making its final amount $9,524.50.

CHASE NATIONAL BANK.

A. Investments. and Loans.	Par.	Cost or Amount.	Reserves or Writeoffs.	Now Carried At.
Fox Film Corporation:				
Contingent obligation	$693,000.00	$693,000.00	.....	$693,000.00
Class A com. stock (no par)	*1,749,507.00	29,118,639.82	$19,082,076.70	10,036,563.12
		$29,811,639.82		$10,729,563.12
*Shares received for $31,683,600 face amount of debentures and bank loans.				
Wesco Corporation:				
Two-year note	$15,000,000.00	$14,400,000.00	.....	.....
Direct bank loans	32,300.00	32,300.00	14,432,300.00	.....
Subsidiary bank loans	4,390,000.00	4,390,000.00	.....	$4,390,000.00
	$19,422,300.00	$18,822,300.00		
General Theatres Equipment, Inc.:				
Bank loans	$19,700,000.00	$19,700,000.00	$19,700,000.00	.....
Receiver's certificates	251,903.33	251,903.33	.....	$251,903.33
Ten-year convertible debentures	1,678,000.00	1,423,881.25	1,400,000.00	23,881.25
	$21,629,903.33	$21,375,784.58		
Film Securities Corp.:				
Two-year notes	*4,570,240.50	4,352,994.46	.....	4,352,994.46
Totals	$46,315,443.83	$74,362,718.86	$54,614,376.70	$19,748,342.16
*Original face amount $5,003,000.				
P. G. T. E. Stock Syndicate loans:				
Loan to G.T.E. pfd. stck. syndicate 11/11/30*		$1,468,661.01	.....	$1,468,661.01
Loan to G.T.E. orign. grp. pfd. stk. syndicate 11/28/30*		623,484.83	.....	623,484.83
Loan to G.T.E. orign. grp. trad. acct. 5/3/30		896,211.97	896,211.97	.....
Totals		$2,988,357.81	$896,211.97	$2,092,145.84
Grand totals		$77,351,076.67	$55,510,588.67	$21,840,488.00
*Payment is guaranteed by Chase Securities, which has set up full reserves.				

CHASE SECURITIES CORPORATION, NOW CHASE CORPORATION.

A. Investments.	Par.	Cost.	Writeoffs or Reserves.	Now Carried At.
Fox Film Corp.:				
Class A common stock (no par)	824 shares	$10,373.60	$849.10	$9,524.50
Wesco Corp.:	.....	.....	.....	.....
*Film Securities Corp.:	.....	.....	.....	.....
General Theatres Equipment, Inc.:	.....	.....	.....	.....
Ten-year convertible debentures	$866,500.00	748,884.01	748,884.01	.....
†Ten-year convertible debentures in trading accounts	1,057,000	936,784.70	936,784.70	.....
Totals	$1,923,500.00	$1,696,042.31	$1,686,517.81	$9,524.50

*$7,125 has been paid for share of common stock.

†$1,939,000 debentures are in this account at a cost of $1,718,472.59. After deducting Halsey, Stuart & Co.'s liability for $882,000 of debentures at a cost of $781,687.89, the interest of Chase Securities is as above stated.

B. GTE Stock Syndicate Loans and Liabilities.

	Amount.	Writeoffs or Reserves.	Now Carried At
*Direct participation in syndicates	$3,021,302.98	$3,021,302.98	.....
Payments on preferred stock syndicate loans	6,531,529.64	6,531,529.64	.....
Reserves for preferred stock syndicate..	†2,092,145.84	2,092,145.84	.....
Advances to Pynchon & Co., West & Co. and Hammons & Co. in conversion account	730,095.50	730,095.50	.....
Total	$12,375,073.96	$12,375,073.96	.....
Grand totals	$14,071,116.27	$14,061,591.77	$9,524.50

*Now represented by voting trust certificates for 48,537 2-3 shares of preferred stock and 1,136 shares of common stock of General Theatres Equipment, Inc. †This item for which a full reserve has been set up is the balance still due to Chase National Bank on account of GTE stock syndicate loans, the payment of which is guaranteed in full by the Chase Corporation to the bank and which items are consequently carried at full value by the bank. In a consolidation of the total loans are investments of both the bank and the corporation this item of $2,092,145.84 should appear only once.

RECAPITULATION OF INTERESTS OF CHASE NATIONAL BANK AND CHASE SECURITIES CORPORATION (NOW CHASE CORPORATION) IN FOX FILM AND GENERAL THEATRES EQUIPMENT, INC. AND RELATED COMPANES.

Corporation.	Total Cost or Amount.	Total Reserves or Writeoffs.	Total Now Carried At.
Chase National Bank	$77,351,076.67	$55,510,588.67	$21,840,488.00
Less sum due from Chase Securities Corporation (now Chase Corporation) on account of its guarantee of GTE stock syndicate loans and which has been fully reserved for by Chase Corporation schedule under reserves for preferred stock syndicate	2,092,145.84	.....	2,092,145.84
	$75,258,930.83	$55,510,588.67	$19,748,342.16
Chase Securities Corporation (now Chase Corporation)	14,071,116.27	14,061,591.77	9,524.50
Consolidated total	$89,330,047.10	$69,572,180.44	$19,757,866.66

MAYER AND WIGGIN CONTRADICT FOX

(Continued from preceding page)

picture business was about $275,000,000, and on the basis of the increased revenue in the last quarter of this year about three months—not the calendar quarter but the last three months—it is estimated that the last three months will bring the total for the half year up to about $425,000,000, which, added to the first six months, will make something over $700,000,000, a most rapid rise, if it is maintained."

Mr. Dodge placed in the record a statement regarding the Chase financing of Fox Film Corporation in April, 1931, showing that it amounted to $70,897,500, from which the Fox Film Corporation received $27,665,000 for the sale of $30,000,000 of debentures at 92, and $28,800,000 for the sale of 660,000 shares of Loew's, Inc., common stock, while the Wesco Corporation received $14,432,500 for the sale of $15,000,000 of its two-year notes at 96.

Only a little more than $1,791,300 of the $30,000,000 debenture offering, however, was taken by the public, Mr. Dodge testified. As a result of this unsuccessful public offering, the Chase Securities Corporation took up the $30,000,000 of debentures for $20,465,000, including accrued interest, he said.

Mr. Pecora received a telegram Monday from Louis B. Mayer, denying testimony by William Fox that Mr. Mayer had claimed to have caused Department of Justice records to be changed from approval to disapproval of the Fox-Loew film merger.

"Mr. Mayer cannot in this fashion controvert sworn testimony given before this committee," said Mr. Pecora. "If he wants to testify, he will be heard."

Tuesday of this week found Albert Wiggin, the former chairman of Chase, on the stand. Mr. Wiggin flatly denied that he had sent word to President Hoover to "mind his own business." He said that Mr. Fox's story was "absolutely and entirely false."

Mr. Wiggin also presented testimony Tuesday that the Shermar Corporation, his personal company, lost more than $2,000,000 in pool transactions in the stock of Fox Film and General Theatres. However, there were $161,011 profits from pool operations in other General subsidiaries, principally International Projector and National Theatre Supply.

Besides the payment by Shermar and Chase Securities of $1,000,000 in settlement for the defaults of bankrupt members of the pool, Mr. Wiggin's Shermar company lost $1,572,752 in General Equipment operations, but this was offset partially by profits of $332,410 in Fox Film stock activities.

Mr. Pecora then questioned Mr. Wiggin about loans made by the Chase bank to pools operating in the stock of General Theatres and Fox Film, and admitted, after considerable questioning, that, "In the eyes of 1933 we wouldn't have done it. I certainly agree now we shouldn't have made those loans."

Komer Named to Head Detroit Independents

Charles Komer was elected president of the Independent Theatre Owners of Detroit at a meeting of that organization Tuesday. The board of directors include Adrian D. Rosen, attorney; John O'Dell, Joseph Portell, William Schulte and Al Ruttenberg.

The Detroit organization, which is newly formed for the purpose of aiding exhibitors and cooperating with the government in the administration of the code, will hold bimonthly meetings. New officers will be elected at the next meeting.

ON BROADWAY

Week of November 25

CAPITOL
Beauty and the Bus.....MGM
Children of the Nile.....Perfection

CRITERION
Around the Calendar.....Paramount

HOLLYWOOD
Eddie Duchin and Orchestra.Vitaphone
I Got to Sing a Torch Song.Vitaphone
Exploring the Pacific.....Vitaphone

MAYFAIR
In the Zoo.....Universal
Broadway Gossip .....Beverly Hills
Hot Daze .....Columbia

PARAMOUNT
Parade of Wooden Soldiers.Paramount
Cold Turkey .....Paramount

RIALTO
Parade of Wooden Soldiers.Paramount
Umpa .....Columbia
Screen Souvenirs No. 4....Paramount

RIVOLI
Giant Land .....United Artists
Three Knaves and a Queen.RKO Radio
A Day in Tokio.....Fox

ROXY
Million Dollar Melody.....Educational
Building a Building.....United Artists

STRAND
Pugs and Kisses.....Vitaphone
Laughs in the Law.....Vitaphone
Girl Trouble .....Vitaphone

Glenn Griswold Now McGraw-Hill Executive

Glenn Griswold, first business manager of the Chicago *Journal of Commerce* and later its editor, has been appointed publishing director of Business Week. Mr. Griswold was vice-president of Fox Film Corporation during 1931-32. In his earlier experience he was financial editor of the Chicago *Examiner* and the Chicago *Tribune,* and was western representative of Dow-Jones and Company.

Invalid Ordinance Will Permit New Richmond House

A new theatre will be constructed in Richmond, Va., as the result of a ruling by the city attorney that a theatre ordinance is invalid. The ordinance had been the cause of delay in issuing a permit for the construction of the house. The Venetian Amusement Corporation is behind the move, and Frank Ponton will be manager.

The Roosevelt, another new theatre, opened this week, bringing the total seating capacity in theatres of the city to 14,000.

Mae West To Broadcast

Mae West has signed for a series of radio broadcasts sponsored by a lotion manufacturer, at a reported $6,600 per week. She will begin at the completion of her current Paramount picture.

Edwards General Manager

M. A. Edwards has been named general manager of the newly reopened Park theatre, 600-seat house at Coplay, Pa.

THE WEEK ON WABASH AVENUE

CHICAGO

Majestic Pictures officially opened its new local exchange Tuesday with an auspicious house warming attended by several hundred exhibitors. Percy Barr, local manager, and Dave Brill from the home office spent a busy afternoon as hosts. The Majestic force already is hitting the ball with "Sing, Sinner, Sing" opening at the State-Lake December 10. George Taif has been placed on the sales staff to cover the country territory, while Charles Miller will work in the city.

▽

An impromptu luncheon was staged here Thursday for Sol A. Rosenblatt, deputy administrator for the industry code, on his return East from the Milwaukee MPTO meeting. It was a quick affair with Barney and John Balaban, Jack Miller, Eddie Silverman, Aaron Saperstein, Henry Herbel and Alan Usher breaking bread with the official.

▽

Walter Branson, Jack Osserman and the rest of the RKO staff are all keyed up over "Little Women." The prediction is freely made that it is going to be the box office sensation of this or any other season. Arrangements are being made for placing some 20,000 copies of the Alcott book in the hands of exhibitors.

▽

Al Sobler is handling publicity on "Elysia" for Johnny Mednikow. The picture is playing at the Adams in Detroit, but locally is having difficulty with the censors.

▽

Milt Kruger is now getting out into the country for Henri Ellman of Capitol Film Corporation while Ralph Bradford is covering the city territory.

▽

Over-average business on "The Sweetheart of Sigma Chi" at various theatres throughout the Middlewest is reported by Irving Mandel and Harry Lorch of Security Pictures.

▽

Carlos Moore has signed for the state of Pennsylvania for the forthcoming A. L. Rule war film, "The Death Parade."

▽

Warner Brothers open the Oakland Square theatre on December 3.

▽

Henri Ellman has signed for 18 pictures produced by George Batcheller and Murray Cohen of Chesterfield and Invincible Pictures. The producers were in town screening some of the product last week.

▽

Carl Laemmle stopped off at the local exchange Monday to say "hello" to the boys on his way to warmer climate on the West Coast.

HOLQUIST

Florida Refuses to Waive Fees for Itinerant Shows

Operators of itinerant shows and expositions from other states are subject to state and county license fees in Florida, even though they appear under the auspices of a civic or fraternal organization, State Comptroller James M. Lee has decided.

In Jacksonville last week, Colonel Lee clarified the situation following requests from women's groups and American Legion posts that the license fee be eliminated in certain instances. Colonel Lee declared such action on his part would amount to discrimination against operators of shows in continuous operation throughout the year, the reference being particularly to motion picture theatres.

Phil Meyer Acquires Two

Phil E. Meyer, president of General Pictures Exchange, New York, has acquired distribution rights to "Hell on Earth," and also "The Film Parade," made by J. Stuart Blackton. Exploitation campaigns on both are already in work.

CUT THE COST OF DELAY

Use Air Express

Costly delays while waiting for needed supplies or props can be reduced to a minimum by using Air Express. 23½ hours from Los Angeles to New York is typical of the speed with which this fastest shipping service links 85 principal cities by air. Fast rail connections supplement this service in reaching 23,000 other Railway Express Agency points. Low rates make your shipping dollars go farther and include pick-up and delivery service in leading towns. Duplicate receipts safeguard all shipments every step of the way. Call your Railway Express Agent for details on rates and time schedules.

AIR EXPRESS
Division · Railway Express Agency, Inc.

J. C. Jenkins--His Colyum

Neligh, Nebraska

AN OPEN LETTER TO LYLE TALBOT

Dear Lyle:

We always supposed that the beans and sowbelly, together with the plum pudding and huckleberry pie, et cetera, that our wife used to feed you, would eventually develop you into quite a man, but when we saw you last night in "College Coach," and Pat O'Brien sloughed you one on the jaw for disobeying rules and you stood for it, it made us wonder if you were still in the adolescent stage or that our wife's diet had failed to bring the desired result.

When they called signal "33" for you to make a forward pass and you grabbed the ball and dove through the line and went over for a touchdown and won the game for old Calvert, we wanted to pat you on the back, but when Pat caught you making love to his wife and he slapped your ears down we wanted to pat him on the back also.

A Challenge to Pat

You can tell Pat that, while we consider him one of the swellest actors on the screen, yet we object to him slapping our friend around simply for disobeying instructions, and that when we come out there we will take him on, provided our health will permit and provided he does not have a family dependent upon him for support.

One way of "Going Hollywood" is to imagine that the sun, moon and stars revolve around one common center, and too many screen luminaries imagine that they are the "center." This is especially true of the female gender, otherwise known as women, although some men are afflicted in the same way, but we are glad to note that the wheels of your gourd are too well balanced to permit of such an attitude, and we are expecting you to climb up the ladder of screen fame until you sit on the top rung with our good friend Pat O'Brien, at which time we will expect you and Pat to be good friends, but whatever you do don't monkey with another man's wife unless you are positive that her Hubby has gone to Reno.

The next time we come out there we want you to get Pat and the three of us will go down to the "Brown Derby" or the "Tode-In-The-Hole" and have a feed of liver smothered in onions. How does that listen to you, old kid?

Very truly yours.

▽

And just as we finished writing the above the postman brought us a batch of letters, among which we find the following:

Hollywood, Nov. 9th, 1933.

Dear Pa Jenkins:

Have been going to write you ever since I heard you were sick. I just got out of the hospital a couple of weeks ago, where I had been after a very serious auto accident. I am quite well now and have been working in a new picture, "Mandalay," with Kay Francis. Henry B. Walthall was up to see me last week and we were talking about you, Henry is looking fine. Dad and Mother are out here now. They send their love. When you come out you must look me up. You will do this, won't you?

Sincerely,

LYLE TALBOT

There, how's that for a quick response to an open letter that had not been published yet? Some Hollywood folks are not so prompt.

▽

There are spots out here in the corn belt where they have plucked the feathers off of that blue eagle until he looks like he had been run through a dry cleaner.

▽

No, No, Gus Harms!

We have a letter from our old friend, Gus Harms. Gus is the sales manager for the Scott-Ballantyne Co. of Omaha, who handle the Largen sound equipment and cooling device. Gus says he wants us to hurry and get well enough to come down to Omaha and we will go down to Dick's basement and have a Dutch lunch. Can't do it, Gus, can't do it. The Doc won't even let us look at a Schlitz or Budweiser label, and the Doc knows darned well that we seldom look at 'em anyhow. Gus tells us that Bill Bowker has leased his theatre at Dunlap, Iowa, for four years and that he is now a gentleman of leisure. That means that the fish in Minnesota won't stand any more show next summer than a snowball in Yuma, Arizona.

▽

The press and radio tell us that if we want to bring back prosperity we must "buy now." That's no doubt good advice, but what we'd like for them to tell us is what we will use for money.

▽

Estee on the Code

P. G. Estee of Parker, S. D., writes us that the boys up there are hoping we have a speedy recovery. Thanks, boys; we agree with you.

He says that the picture code reads to him like a joke book and that each good clause is nullified by another one. He probbably means that 2 plus 2 equals 4 and 4 minus 4 equals nothing. But that isn't correct. There are some good points in the code provided you can find what they are. We've quit looking. Thanks for your letter, P. G.

▽

Frank Morgan and Alice Brady gave a very delightful performance in "Broadway to Hollywood." We don't know what this picture will do in the cities, but it ought to be thoroughly satisfactory to the smaller communities. Eddie Quillan, the grandson, who was in the picture at the finish, is not only a good actor but he can bowl some, too, we know, for he cleaned us once.

▽

Speaking of Labels

And now comes a letter from E. B. Conant from away down east in Lincoln, N. H. You know that Vermont and New Hampshire is where they have the wooden nutmegs and basswood hams. E. B. says: "You know we cannot get along without your Colyum, so I hope the Doc straps you down until that bad eye can read the label on a bottle, and read it correctly, 10 feet away." Say, boy, who said you couldn't get along without our Colyum? We are not missing Al Capone much, are we?

E. B. says he wants us to come down there, that the fishing and hunting is fine and that there are a lot of swell exhibitors, but why didn't he go on and tell the whole story; tell us about the good buckwheat cakes smothered in maple syrup; the big clam bakes we could have down on the beach; the hazelnuts, the Northern Spy apples and those pretty New Hampshire gals. Oh, Boy; Oh, Boy.

At the top of his letterhead is the word "Charkarohen" and that darned word has kept us awake of nights trying to figure out whether it comes from the Pequod Indian language or is the password of some lodge; anyhow, it keeps our mind off these flowers on the wallpaper. Thanks for your good letter, E. B., and we wish it were possible for us to visit you. Maybe some day; maybe. Anyhow, we wish you the best of everything.

▽

And Those Crooners!

The other night we saw a two-reel subject in which a couple of crooners tried to imitate Russ Columbo. If Russ can't sing any better than those two guys, we will take limburger cheese smeared with asafoetida for ours.

▽

If you have never tried to write a colyum when your mind was foggy and your head sounded like some guy was pounding a bass drum in each ear and your orthography, etymology and syntax was all out of plumb, then don't try it or people may think you are crazy.

COLONEL J. C. JENKINS,
The Herald's Vagabond Colyumnist

SPEAKING OF HOUSE RECORDS

The great god Record having to be served in all accuracy, it has been pointed out that not all Radio City records at the Music Hall are currently being broken by Radio's "Little Women," now playing there. Some weeks ago Fox's "Cavalcade" played that same Music Hall for two weeks and succeeded in drawing through the portals during the first of those weeks some 172,535 patrons, while "Little Women" in its first week drew 165,845. In its second week "Cavalcade" brought 172,064. The second week of "Little Women" is yet to be recorded in full. At least with respect to attendance, "Cavalcade" is still ahead.

WHAT THE PICTURE DID FOR ME

IN this, the exhibitor's own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me

MOTION PICTURE HERALD
1790 Broadway, New York

Columbia

COCKTAIL HOUR: Bebe Daniels, Randolph Scott—This picture seemed to please the few that came to see it. Running time, eight reels. Played Nov. 17.—J. A. Verchot, Opera House, Abbeville, S. C. Small town patronage.

LADY FOR A DAY: May Robson—As good a picture as you would care to look at. Drew a good house first night but didn't do so well on second night. No fault of picture, as it is a sweet piece of merchandise. Believe we ran it too hot. No one had ever heard of it, but there should have been two good nights.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

STATE TROOPER: Regis Toomey—Good action picture. Pleased all patrons. Played Friday and Saturday to average business.—Don R. Stevenson, Star Theatre, Williamson, N. Y. Small town patronage.

THRILL HUNTER, THE: Buck Jones—Pretty good program picture. Jones too windy in this one, and not enough action. Running time, 65 minutes.—P. G. Held, New Strand Theatre, Griswold, Ia. General patronage.

WHAT PRICE INNOCENCE: Willard Mack Jean Parker—A simple story told without suggestiveness about the danger to a young, trusting girl who has not been told what may happen to her if she loves unwisely. The bit of the cat and the canary is quite outstanding. I would not class this as a sex picture. I believe that parents should make a special effort to see that their children get to see this. Drawing power above average.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

WOMAN I STOLE, THE: Jack Holt, Fay Wray—A very good little picture and one that the average person will enjoy. Plenty of atction for the men and a little romance for the women. The setting is the African desert, where bandits are attacking the oil company's settlement. Just the type of picture for a one-day showing. We played this one day to a good business and satisfied patrons. Running time, 63 minutes. Played Nov. 17.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

WOMAN I STOLE, THE: Jack Holt, Fay Wray—Here is a good picture, splendid recording, and it drew well. Holt has a following that won't give him up. Good acting by all the players and it was liked here. It's a he-man story.—Russell C. Dey, Reedville Movies, Reedville, Va. General patronage.

Empire Films

LETTING IN THE SUNSHINE: Renee Gadd—This would be a splendid picture for a children's show, and I believe would be well liked by the unsophisticated, but it is too silly for the sophisticated. It is a combination of the Marx Brothers, Charlie Chaplin and Harold Lloyd style with a strong dash of Lupino Lane slapstick. There are some very clever slapstick and some excellent dancing, but too many dragged-out scenes. The fifteen who came on opening night either walked out or panned it, and if it had not been for the Armistice holiday I would not have grossed expenses. Running time, 70 minutes.—B. R. Johnson, Orpheum Theatre, Kerrobert, Can. Rural patronage.

LOOKING AT THE RIGHT SIDE: Gracie Fields—Gracie herself was very good, but the story and supporting cast was decidedly weak. While this show seems to have done big business in all other situations it was not liked here, and flopped badly at the box office.—B. R. Johnson, Orpheum Theatre, Kerrobert Can. Rural patronage.

First National

CENTRAL AIRPORT: Richard Barthelmess—An air story that pleased almost 100 per cent. Barthelmess always goes over in this town, and coupled up with Sally Eilers makes it a wow. Personally think they could have picked someone else for Tom Brown's part that would have been better—just my opinion. Running time, 75 minutes. Played Nov. 10-11.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town and coal mining patronage.

ELMER THE GREAT: Joe E. Brown—Fairly good comedy which flopped very badly. Joe gets tiresome, and he certainly has worn out his welcome here.—B. R. Johnson, Orpheum Theatre, Kerrobert, Can. Rural patronage.

I LOVED A WOMAN: Edward G. Robinson—A great picture for the older people, but the young did not care for it. Did not draw, but all the same it is a big picture. Running time, 90 minutes. Played Nov. 10-11.—J. E. Weber, Princess Theatre, Chelsea, Mich. Town and country patronage.

MIND READER, THE: Warren William, Constance Cummings—A fairly good comedy romance that packs much entertainment. Principally comedy with a romantic twist and a dramatic climax that should make it very interesting. William as the crystal gazing mind reader is good, as are Cummings and Allen Jenkins. Good entertainment for the whole family. Played one day to a good business. Running time, 68 minutes. Played Nov. 15.—J. J. Medford, Orpheum Theatre, Oxford, S. C. General patronage.

Fox

ARIZONA TO BROADWAY: James Dunn—Good crook story and will fill up a bargain night date.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

BEST OF ENEMIES: Buddy Rogers and Marian Nixon—Entertaining picture but no drawing power. Business below average. Played Friday and Saturday. Running time, seven reels.—Don R. Stevenson, Star Theatre, Williamson, N. Y. Small town patronage.

BEST OF ENEMIES: Marian Nixon, Buddy Rogers—Put this on for a school benefit. They filled the theatre two nights. I make the selections for the benefit shows, and when I pick them they must be okay. This was no exception to the rule, and the large audiences were well pleased—also the school faculty, and that is something to crow about. Played Oct. 31.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

CHARLIE CHAN'S GREATEST CASE: Warner Oland—Did standout business on ten cent night. Will draw on any other night and please a lot better than most specials at a much higher price. Buy it, and don't be afraid. It will back you up.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

DEVIL'S IN LOVE, THE: Victor Jory, Loretta Young—The Fox salesman told me this was the picture with a lot of comedy—a very fine show. Perhaps I expected too much, for when I saw it I felt as if I would collapse. The old foreign desert stuff. No good, terrible and everything else that shows disgust. Moral: Never believe a salesman when he is asking for dates. Reaction of audience: Beligerant. Puzzle: Where was I when the show was over? Running time, 75 minutes. Played Nov. 4.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

DOCTOR BULL: Will Rogers—We did a very good business with this picture and it is the kind that our patrons enjoy. Used some extra advertising, but don't think it was necessary, because our monthly calendars covered the country in a big way and they all picked out this show as one they were going to see. Don't be afraid of it. Step on it and it will deliver.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

HOLD ME TIGHT: James Dunn, Sally Eilers—A type of picture just suiting the style of these two stars. A real good, entertaining picture. Has everything it takes to make a picture. Business fair. Running time, 70 minutes. Played Nov. 6-7.—William A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

LAST TRAIL: George O'Brien—Very good western, as are most of Fox's. This Zane Grey story drew them in and they went out pleased and told me so.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

LIFE IN THE RAW: George O'Brien—A little tame, but a good picture for western fans. Played Nov. 18.—J. A. Verchot, Opera House, Abbeville, S. C. Small town patronage.

LIFE IN THE RAW: George O'Brien—Another good Zane Grey western. O'Brien is well liked here, and with Zane Grey writing and George acting you have a real show. Running time, 64 minutes. Played Nov. 12.—Albert S. Raim, Queen Theatre, Dallas, Tex. General patronage.

LIFE IN THE RAW: George O'Brien—We ran into the first snowstorm of the season and business was away off. However, the show gave good satisfaction. Played Nov. 11.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

LIFE IN THE RAW: George O'Brien—A good action picture with a pleasing star. George is a real "he-man" and some horseman. Zane Grey stories are an asset. Drew the average attendance, but pleased. Running time, 63 minutes. Played Oct. 28.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

MY WEAKNESS: Lilian Harvey, Lew Ayres—It is a light comedy story, but oh, boy, it has class. Big draw second and third nights, and they did come the fourth night and called for it. Running time, 74 minutes.—Walter Odom and Sons, Dixie Theatre, Durant Theatre, Durant, Miss. General patronage.

MY WEAKNESS: Lilian Harvey—Pleasing picture, made with good cast. Two or three tuneful songs with a lot of comedy. Drew just ordinary business and didn't hurt or help the cause.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

PADDY, THE NEXT BEST THING: Janet Gaynor, Warner Baxter—Considering the unfavorable weather, this picture drew exceptionally well. Patrons liked it, and so did I. Gaynor is the outstanding Fox actress in this community. Running time, 76 minutes. Played Nov. 8.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

PADDY, THE NEXT BEST THING: Janet Gaynor—A good picture that will get you some extra business and not only get them but satisfy. Warner Baxter and Walter Connolly do good work and their help puts this over for Janet, who isn't in need of it, but who realizes that she can't make them by her lonesome.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

PADDY, THE NEXT BEST THING: Janet Gaynor, Warner Baxter—Well, I noticed this picture has been worthy of the three star class. I just do not know how to class it. Those two stars, Gaynor and Baxter, we all know they are class stars, and have billing power for any theatre. I do not believe Warner Baxter has ever failed to please at my theatre in any picture they have ever put him in. But, just Gaynor, while she is full grown, puts me in mind of a mere child. She is too wonderful to be cast as a star in an old Irish story toting pigs around in a basket. She is good in most any picture, but we all know she is too intelligent and well learned in society to be a leading star in such a picture. Put her in a picture where she belongs, and where she can never again see a spark of country life, and where she can never see a shabbily dressed man or a woman. We have had several pictures where she runs the leading part in an old farm plantation, and I have had lots of her admirers tell me this. I do wish she would not play in pictures like this. Take her back to "Daddy Long Legs" and "Sunny Side Up." Give her a new start, and it won't be long till our box office will be smiling like a Hallowe'en pumpkin. We exhibitors do our part. I am doing everything to keep my theatre equipped with the newest and best to please my picture patrons. It is a pleasure to give them the best entertainment they can see no matter where they go. This we have done, and we are now asking cooperation from the producers. Running time, 76 minutes.—Walter Odom and Sons, Dixie Theatre, Durant, Miss. General patronage.

PILGRIMAGE: Henrietta Crossman—A great pity that we had so few people in for this one. It certainly is not the fault of the picture. The depression in this community is much blacker than ever before. There are about ten pictures every year that will force the bread money to go for pictures. Unfortunately, "Pilgrimage" is not that kind. Some will object to the heroine yelling, "Don't go away, I'm going to have a baby." Running time, 96 minutes. Played Nov. 15.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

PILGRIMAGE: Henrietta Crossman, Marion Nixon, Norman Foster—A good picture. Not a special

but will satisfy generally. Give it to the Legion Auxiliary for a benefit and they'll get you some extra business and help their treasury.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

STATE FAIR: Will Rogers—Strand Theatre says: "Sorry we did not screen and eliminate the one objectionable scene in this. Otherwise splendid picture." Well, that's just what we did. Had a good house and folks went out saying: "For clean fun and a lot of common sense, we'll take a Will Rogers picture every time." We said, "Oh, yes, always," and looked like the cat that had just swallowed the canary, without batting an eyelash. Some other films that have risque innuendos could be improved thusly.—Mary Hayes Davis, La Belle Theatre, La Belle, Fla. Family patronage.

STATE FAIR: Will Rogers—Did a good business on Friday and Saturday on a return and had quite a number come to see it the second time. It will do better than some you'll have to run and please a lot more.—Mayme F. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

TESS OF THE STORM COUNTRY: Janet Gaynor—Did fair on a return and was glad that I traded this for some of the new flops with English dialogue. Good print and pleased better than average program.——Mayme P. Musselman, Princess Theatre, Lincoln Kan. Small town patronage.

WARRIOR'S HUSBAND, THE: Elissa Landi, David Manners—A regular goofy comedy feature that will keep the audience in laughter the whole time. Some gorgeous staging and excellent directing makes this a good show. Fair business. Running time, 72 minutes. Played Nov. 6-7.—William A. Crute, Vancouver, B. C. Neighborhood patronage.

WHILE PARIS SLEEPS: Victor McLaglen—A good picture. A little old but you'd better trade one of the new punks for it like I did.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

MGM

ANOTHER LANGUAGE: Helen Hayes, Robert Montgomery—A good family picture, but where were my patrons? Theatre was lonesomely empty. I'll swear it was not the fault of the picture. The several who saw it were very well pleased, and went out of their way to tell me so. Played Nov. 6.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

BEAUTY FOR SALE: Otto Kruger, Madge Evans—This picture is long on footage, but short on entertainment. We were disappointed here. Not much business. Running time, nine reels. Played Nov. 13-14.—J. A. Verchot, Opera House, Abbeville, S. C. Small town patronage.

BEAUTY FOR SALE: Madge Evans, Alice Brady—This picture reeks with sexy situations. Otherwise a very nicely acted picture. Did not draw at the box office despite a good title and cast. With everybody out of work, and prices rising, nothing but an extremely popular star or an outstanding production can possibly get them in. Played Nov. 13.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

BEAUTY FOR SALE: Otto Kruger, Madge Evans—There's a lot of wise-cracks in this picture and they get the laughs. Drew ordinary business but believe that a tieup with a beauty parlor would help plenty.—Mayme P. Musselman, Princess Theatre, Lincoln. Kan. Small town patronage.

BROADWAY TO HOLLYWOOD: Alice Brady, Frank Morgan, Eddie Quillan—A great picture. The acting of Brady and Morgan was wonderful. Quillan made a hit, and patrons were glad to see Quillan back on the screen. Looking forward for the next Quillan picture.—Christ Fourgis, Grand Theatre, Mt. Pleasant, Pa. General patronage.

BROADWAY TO HOLLYWOOD: Alice Brady, Frank Morgan—This is a very fine little show. Has everything the average patron can wish for. Good for any night of the week. Comedy, music and romance. Why do we not have Eddie Quillan more often? The younger set like him. Morgan is quite an actor. The whole cast is "A number one." No adverse criticism by the patrons. Business average. Played Oct. 24.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

BROADWAY TO HOLLYWOOD: Alice Brady, Frank Morgan—Good show but it didn't draw rental. Some very good acting and full of entertainment but something went wrong. One very big ensemble number in color that drew a few oh's and aw's.—Mayme F. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

HOLD YOUR MAN: Jean Harlow, Clarke Gable—Good. Was criticized by some, but the young folks liked it, and they are the ones who are keeping the small town theatre on the map. I consider this a much better production than "Red Dust." Running time, 89 minutes. Played Nov. 4-5.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

HOLD YOUR MAN: Jean Harlow, Clark Gable—Played this one rather late. but that seemed no hindrance. Drew above average, and pleased. Anyone who knocks this one is positively perverse. Running time, 89 minutes. Played Oct. 17-18.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

FIVE MORE REPORT IN THIS ISSUE

You are adding the reports of five more contributors to "What the Picture Did for Me" in your filing of the comment in this issue. They are:

Don R. Stevenson, Star Theatre, Williamson, N. Y.; C. A. Pratt, Texas Theatre, Smithville, Texas; Albert S. Raim, Queen Theatre, Dallas, Texas; Christ Fourgis, Grand Theatre, Mt. Pleasant, Pa.; Mary Hayes Davis, LaBelle Theatre, LaBelle, Fla.

NIGHT FLIGHT: Helen Hayes, Clark Gable—Oh, boy, what a dud this is! and such a wonderful aggregation of splendid stars. John and Lionel Barrymore, Helen Hayes, Robert Montgomery and Clark Gable will get them in by their past performance. Expecting something, but what a terrible disappointment. No story. A lot of trick photography. Nothing for such stars to do. Should have been made in five reels instead of nine, and run only one day anywhere, if at all.—C. A. Pratt, Texas Theatre, Smithville, Tex. Small town patronage.

NUISANCE, THE: Lee Tracy—A fast moving comedy packed with laughs. Tracy at his best with good support from Madge Evans and the entire cast. Kept them laughing from start to finish. Running time, 80 minutes. Played Nov. 1-2.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

NUISANCE, THE: Lee Tracy, Madge Evans—Tracy's name kept many away. His more or less nasal tone is not pleasing to the ear. Did not draw the average business. Those who commented said the picture was all right, but would have enjoyed it more with a handsome actor opposite Evans. Played Oct. 21.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

PEG O' MY HEART: Marion Davies—A wonderful Irish story that should pack them in. However, we didn't get film rental out of it. Played it Sunday afternoon to the smallest crowd that we have had, and it didn't please only 50 per cent, and what that other 50 per cent did to the picture won't do to print. Running time, 85 minutes. Played Nov. 12-13-14.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town and coal mining patronage.

PENTHOUSE: Warner Baxter, Mae Clarke—This is truly a good picture. Title poor and without pull. Baxter and Myrna Loy wonderful. It will send them away boosting for your theatre. What we need now is more pictures like this.—C. A. Pratt, Texas Theatre, Smithville, Tex. Small town patronage.

PENTHOUSE: Warner Baxter, Myrna Loy, Nat Pendleton—A swell picture from every angle. Again this Baxter comes through with a swell performance. Loy is good too. There is a lot of clever dialogue, especially with Baxter and Loy. Baxter draws well when he has a picture, but Fox almost ruined him with a couple that they had. Myrna has put on a little weight, and is highly becoming. Frankly, I think the public are going Mae West. They seem to like the girls that are not just silhouettes. I may be wrong, but in the last Katharine Hepburn picture that we had she looked drawn and ghastly or else it was the way the picture was lighted. Anyway, I know that the public remarked about the hollows in her cheeks in the picture.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

SOLITAIRE MAN: Herbert Marshall, Elizabeth Allan—Here is one of the most complete flops of the season. Absolutely nothing to it. Patrons walked out on it until at the end there were but a few left to walk. If you have it bought pay for it and don't use it.—C. A. Pratt, Texas Theatre, Smithville, Tex. Small town patronage.

STAGE MOTHER: Alice Brady—A delightful picture that you can recommend for the entire family. Pleased young and old. Running time, 87 minutes. Played Nov. 19-20.—J. E. Weber, Princess Theatre, Chelsea, Mich. Town and country patronage.

STRANGER'S RETURN: Lionel Barrymore, Marian Nixon—The answer to the small town exhibitor's prayer. The best picture for the farming communities I have seen for a long time. Barrymore at his best with Stuart Erwin a close second. A picture that sends them away smiling, and the exhibitor does not have to take to the alleys to avoid meeting them the next day. Played Nov. 11-12.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

TUGBOAT ANNIE: Marie Dressler, Wallace Beery—This picture is okay. The stars are well known, and that helps lots. But went best the first night, second night fair and third night not much. Running time, 88 minutes.—Walter Odom and Sons, Dixie Theatre, Durant, Miss. General patronage.

TUGBOAT ANNIE: Marie Dressler, Wallace Beery—A natural for any small or large town theatre. Dressler and Beery both much better than in "Min and Bill." Wonderful at box office. Running time, 87 minutes. Played Nov. 10-11.—H. E. Newbury, Y. M. C. A. Theatre, Ware Shoals, S. C. Small town patronage.

TURN BACK THE CLOCK: Lee Tracy—A picture that is different, and real good. If you can get the people in at the beginning of the feature, they will enjoy it much better. Tracy good drawing card here with his never ending line of fast chatter. Running time, 79 minutes. Played Nov. 15-16.—H. E. Newbury, Y. M. C. A. Theatre, Ware Shoals, S. C. Small town patronage.

TURN BACK THE CLOCK: Lee Tracy—A good picture that my patrons didn't seem to care for. The business was not so hot.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

WHEN LADIES MEET: Robert Montgomery—Fine production. Recording excellent and the picture was generally liked. Good business on second night. Ann Harding absolutely steals the whole picture, and why not. Run it. It's good.—Russell C. Dey, Reedville Movies, Reedville, Va. General patronage.

WHISTLING IN THE DARK: Ernest Truex, Una Merkel—Starts out as a gangster story but gradually develops into a good comedy. A real good entertaining picture. Holds the audience interested the whole time. Fair business. Running time, 78 minutes. Played Nov. 3-4.—Don. R. Stevenson, Star Theatre, Williamson, N. Y. Small town patronage.

Monogram

FIGHTING TEXANS: Rex Bell—According to the attendance at my theatre I feel that the independent westerns are okay. They equal any other company's westerns, and Bell is above the average oldtime actors in looks. The younger element do not pass the remark, "Ah, he is too old." Running time, 59 minutes. Played Oct. 20.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

SWEETHEART OF SIGMA CHI: Mary Carlisle, Buster Crabbe—True to their proclamation, Monogram has taken its successive step in their progressive campaign to compete with the foremost productions contributed by the leaders in motion picture entertainment. Visualizing the most famous of all fraternity songs, Monogram has produced a most entertaining photoplay with rich comedy and music, which, in standard, will rival if not surpass the popularity of the song itself. Romancing is chiefly around that petite blonde, Mary Carlisle, perfectly selected as to suitability of the role as the sweetheart of the fraternity who renders her performance of a rollicking co-ed with the perfection of a skilled fraternity gal. Buster Crabbe, sharing male honors, is rapidly acquiring popularity as a result of his successful performance with traces of his versatility as an actor already coming into appearance. Ted Fiorito and his internationally famous orchestra supply throughout the three outstanding hits which will become popular with all music lovers around the country. The most famous of all college athletic events is the varsity crew race which brings up the closing events of the program. Other prominent stars included are Charles Starret and Sally Starr with comedy supplied by Eddie Tamblyn and Florence Lake. With the shedding of all traces of amatuerism, Monogram has opened a clear road toward a year of successful showmanship. Treat it the same as other specials. Sky is the limit. Running time, 76 minutes. Played Nov. 19-20-21-22.—William Dabb, Lyric Theatre, Shenandoah, Pa. General patronage.

Paramount

COLLEGE HUMOR: Bing Crosby—Played this too late, but it drew well. Liked by everyone. Crosby is the whole show. Play it, it will make you money.—Russell C. Dey, Reedville, Movies, Reedville, Va. General patronage.

COLLEGE HUMOR: Jack Oakie, Richard Arlen—Great. Did a nice business considering was late in getting a date on this, and that might have hurt. Will please the younger patrons and would be a swell picture for a school night or pep rally. Some good football shots and some clever songs.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

EAGLE AND THE HAWK, THE: Gary Grant, Fredric March, Jack Oakie—A good picture with comedy, drama and action. Drew good and pleased the men folks.—Played Nov. 10-11.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

FAREWELL TO ARMS, A: Gary Cooper—Ran this on Armistice Day. It's a great picture, and will please any time. Running time, 78 minutes. Played Nov. 11.—Albert S. Raim, Queen Theatre, Dallas, Tex.

GOLDEN HARVEST: Chester Morris, Genevieve Tobin—This is a natural for the small towns. It has everything. While it is a little preachy about the

troubles of the farmer, it is all too true of their state and therefore it is a picture that you can lay to. It has comedy supplied by Roscoe Ates, and there are some clever wisecracks by one of the other principals with Ates as the foil.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

HER BODYGUARD: Edmund Lowe, Wynne Gibson—This picture is mighty good, and yours is a goofy bunch if they fail to like it. It has class, and plenty of everything to put it over. Not too heavy and not too light. It's a darn good picture.—Ned Pedigo, DeLuxe Theatre, Garber, Okla. General patronage.

I LOVED THAT MAN: Edmund Lowe—Lowe, as the confidence man, is great. Nancy Carroll does some good acting as his girl. Running time, 75 minutes. Played Nov. 13.—Albert S. Raim, Queen Theatre, Dallas, Tex. General patronage.

INTERNATIONAL HOUSE: W. C. Fields, Stuart Erwin, Sari Maritza—Good show, but you will find plenty of kicks for hall of them cannot follow the picture. It changes too fast for the average patron, and when it is through they do not know what it all was about. Well, that is the point. Just a time passer that is good, we say. Recording is excellent and we think it is well worth playing. Some smut should not be there.—Russell C. Dey, Reedville Movies, Reedville, Va. General patronage.

MAMA LOVES PAPA: Charles Ruggles, Mary Boland—A corking good comedy which for some unaccountable reason attracted small business. Played Nov. 8-9.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

ONE SUNDAY AFTERNOON: Fay Wray, Gary Cooper—Called this a clever romantic drama. The new girl, Frances Fuller, fine, and will be heard from further. Picture clean and entertaining. Played Nov. 12-13.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

SONG OF SONGS: Marlene Dietrich, Brian Aherne—Goodbye Dietrich if they give many more like this one. The thinnest story that has ever been incorporated into a picture. The mixer must have gotten mixed up, when she sings, for her voice was poor. She should keep on talking, and not attempt to sing. This Aherne has that cockeyed stilted accent that is a pain in the neck to the corn belt. The only saving grace was Alison Skipworth comedy. My guess from experience is that it will be a washout in the small towns. It just isn't what they want to see. A long way from being the picture "Morocco" was. They build them up, and then tear them down with poor pictures.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

SUNSET PASS: Randolph Scott—Zane Grey westerns can't be beat, and this one is one of his best. Running time, 65 minutes. Played Nov. 4.—Albert S. Raim, Queen Theatre, Dallas, Tex. General patronage.

SUNSET PASS: Randolph Scott, Tom Keene—Average westerns don't do any too well here but usually Zane Grey means extra business. Paramount don't make them like they did not so long ago, but they still can make them good enough. Will draw a little better than some of the westerns that you will run.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

THIS DAY AND AGE: Charles Bickford, Judith Allen—This is unquestionably a sensational and courageous picture. However, it is a little too far fetched for the average theatregoer. It is a daring topic, young America, high school youths, taking the law into their own hands. Good entertainment for the whole family, but it will not go over in the small towns. Played one day to average business. Running time, 82 minutes. Played Nov. 16.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

THIS DAY AND AGE: Richard Cromwell, Judith Allen—We considered this an exceptional production, but ran into cold, stormy weather. Poor business was the result. Played Nov. 15-16.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

THREE CORNERED MOON: Richard Arlen, Claudette Colbert—Goofy, but interesting. Just a happy family gone bughouse carrying people through a depression. Not so hot. Poor attendance on second night. Running time, 75 minutes. Played Nov. 13-14.—H. E. Newbury, Y. M. C. A. Theatre, Ware Shoals, S. C. Small town patronage.

TO THE LAST MAN: Randolph Scott, Esther Ralston—Best of the Zane Grey stories pictured. Drew extra business, and pleased. Played Nov. 10-11.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

TO THE LAST MAN: Randolph Scott, Esther Ralston—A typical Zane Grey story which will satisfy the average western fan. Was not up to the average Zane Grey story. They kill 'em all but one boy and girl. Those who like lots of shooting and good outdoor scenery, will enjoy this one.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Small town and rural patronage.

RKO

BED OF ROSES: Constance Bennett—I cannot give you any good dope on this one. I lowered my admission, and they did not get much out of the picture. They also did not lose much. Running time, 67 minutes.—Walter Odom and Sons, Dixie Theatre, Durant, Miss. General patronage.

BED OF ROSES: Constance Bennett, Joel McCrea—This is better than the average program picture. Very interesting. Pert Kelton steals the picture. Running time, 67 minutes. Played Nov. 4-5.—J. E. Weber, Princess Theatre, Chelsea, Mich. Town and country patronage.

BEFORE DAWN: Stuart Erwin, Dorothy Wilson—Played this on my serial night. The kids got very much excited—so much that they would go into the lobby for several seconds, shudder, say how spooky it was, and then go back into the auditorium again for another eyeful. They still seem to fall for the mystery style pictures. Not only kids, but the grownups, too. I think they're awful. Played Nov. 3.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

DELUGE: Peggy Shannon, Lois Wilson—The spectacular part of this picture is marvelous. I put out 75 per cent more advertising on this one. Tabloids with "world doomed" in big headlines created quite some talk and interest, but with all this advertising campaign the receipts were not much above average. The picture is different, and the patrons seemed to appreciate a departure from the usual style of pictures. Running time, 70 minutes. Played Nov. 18.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

DIPLOMANIACES: Wheeler and Woolsey—These two clever comedians well liked here. "Diplomaniaces" no better no worse than "So This Is Africa."—Ned Pedigo, DeLuxe Theatre, Garber, Okla. General patronage.

DOUBLE HARNESS: William Powell, Ann Harding—People seemed to like the picture, but it failed to draw an average business. Both Harding and Powell very clever, but the sister to Ann should have kept right on picking her cotton. She simply hasn't got It.—Ned Pedigo, DeLuxe Theatre, Garber, Okla. General patronage.

DOUBLE HARNESS: Ann Harding, William Powell—It is full of disappointments, and did not click for me. Running time, 74 minutes.—Walter Odom and Sons, Dixie Theatre, Durant, Miss. General patronage.

DOUBLE HARNESS: Ann Harding, William Powell—A fine Sunday picture. Excellent entertainment. Running time, 74 minutes. Played Nov. 12-13.—J. E. Weber, Princess Theatre, Chelsea, Mich. Town and country patronage.

DOUBLE HARNESS: William Powell, Ann Harding—A trifle heavy. Okay for the sophisticated audiences or where these stars are well liked, but may prove a little boring for the small town patrons. Used it on my midweek bill. Average business. Running time, 69 minutes. Played Nov. 8-9.—William A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

HEADLINE SHOOTER: William Gargan, Frances Dee—Just the same old cut and dried stuff that leaves the patrons dead in the head, and the exhibitor dead in the box office. Running time, 60 minutes. Played Nov. 11.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

KING KONG: Robert Armstrong—Plenty of action. We need more like this one. Running time, 100 minutes. Played Oct. 15.—Albert S. Raim, Queen Theatre, Dallas, Tex. General patronage.

RAFTER ROMANCE: Ginger Rogers, Norman Foster—Just a program picture, but drew a wonderful crowd, and pleased 100 per cent. George Sidney brings many a laugh as usual. More pictures of this type, and the exhibitors will be better off. Running time, 70 minutes. Played Nov. 17-18.—H. E. Newbury, Y. M. C. A. Theatre, Ware Shoals, S. C. Small town patronage.

SO THIS IS AFRICA: Wheeler and Woolsey—Played this one pretty late but in spite of this, business was excellent. Consider this picture better than "Diplomaniacs" although ending was rather odd. Played Friday and Saturday. Running time, seven reels.—Don R. Stevenson, Star Theatre, Williamson, N. Y. Small town patronage.

United Artists

I COVER THE WATERFRONT: Claudette Colbert, Ben Lyon—This is a wonderful picture. Expertly directed and the acting is perfect. The picture is based on the personal experiences of a waterfront reporter. It is a romantic drama, and contains thrills, excitement, novelty and human interest. One of the best pictures of the season and should prove a box office attraction. Played two days to a good business. Running time, 75 minutes. Played Nov. 13-14.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

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KID FROM SPAIN, THE: Eddie Cantor—We were late playing this one, but it does not matter how late you play it. It will pull them in for you, especially the second and third nights.—Walter Odom and Sons, Dixie Theatre, Durant, Miss. General patronage.

YES, MR. BROWN: Jack Buchanan—An enjoyable picture with music and comedy. Good for any night of the week. My patrons liked it and so did I. Drew the average business for one night, but strong enough for two nights. A great relief from newspaper, underworld and all talking pictures. Played Oct. 27.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

Universal

ALL AMERICAN: Richard Arlen—Very good picture. Drew a big crowd on Saturday. Running time, 83 minutes.—P. G. Held, New Strand Theatre, Griswold, Ia. General patronage.

BIG CAGE, THE: Clyde Beatty—It is a big animal picture full of thrills, and I did okay on this one. Runtime, 75 minutes.—Walter Odom and Sons, Dixie Theatre, Durant, Miss. General patronage.

DON'T BET ON LOVE: Lew Ayres—A good program picture and swell for a double bill. Had a little comedy and some action. Seemed to please. Didn't do much on Friday and Saturday, due, no doubt, to the title.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

HER FIRST MATE: Slim Summerville, Zasu Pitts—These two never fail to register head and shoulders above anything we get. Just signed the new contract and I can say it out loud now.—Ned Pedigo, DeLuxe Theatre, Garer, Okla. General patronage.

KING OF JAZZ: Paul Whiteman and Band—It is one of the most beautiful color pictures ever shown, but no story. Plenty of music and songs. Running time, 63 minutes.—Walter Odom and Sons, Dixie Theatre, Durant, Miss. General patronage.

KING OF JAZZ: John Boles, Paul Whiteman and Band—A very beautiful picture, but just another flop at the box office. Never again will we play a reissue. They are a losing proposition. Running time, 70 minutes.—P. G. Held, New Strand Theatre, Griswold, Ia. General patronage.

KING OF THE ARENA: Ken Maynard—This is the first Maynard picture that I have shown since this star left Warner Brothers, and I was rather surprised that this drew more than average amount of adults. The kid attendance was way above average. It is worth the admission price just to see that boy ride. This is a good all around action and thrill drama.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

KING OF THE ARENA: Ken Maynard—A fairly good action picture that pleased the regular serial night fans. Played Nov. 10.—A. H. Edwards, Orpheum Theatre. Orwigsburg, Pa. Small town and rural patronage.

LADIES MUST LOVE: June Knight—Not so hot. They walked out on this one. It seems as if it just missed being a good picture. Took an awful nosedive at the box office.—P. G. Held, New Strand Theatre, Griswold, Ia. General patronage.

LADIES MUST LOVE: June Knight, Sally O'Neil—This was not a good Saturday night attraction. We did not expect normal business. We were not surprised. The show seemed to please. Played Nov. 18.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

SECRET OF THE BLUE ROOM, THE: Lionel Atwill, Gloria Stuart—Filled the house with this on ten cent night. Heard one little boy say that it sure was scary. Seemed to please the bargain hunters but don't know how the picture would draw on some other night.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

Warner

CAPTURED!: Leslie Howard, Douglas Fairbanks, Jr.—We consider this a good picture of its kind. Yes, it's rough—so is war. Have a carnival in town and of course did not do much business. Running time, eight reels. Played Nov. 15-16.—J. A. Verchot, Opera House, Abbeville, S. C. Small town patronage.

GOLD DIGGERS OF 1933: Warren William—Return date for this one, but on account we played this several weeks ago, we must have got them all on the first dates we showed it. That is why we did not do much on it this time. Running time, 102 minutes.—Walter Odom and Sons, Dixie Theatre, Durant, Miss. General patronage.

GOLD DIGGERS OF 1933: Dick Powell, Ruby Keeler—A real picture with a great bunch of stars. No small town can afford to pass this one at any price. It gives your patrons a great treat. Much better than "Forty-second Street." Running time, 98 minutes. Played Nov. 15-16.—J. E. Weber, Princess Theatre, Chelsea, Mich. Town and country patronage.

LIFE OF JIMMY DOLAN, THE: Douglas Fairbanks, Jr.—Plenty of action in this story of a prize fighter and a dumb detective. Guy Kibbee does well with his little bit. Ran an Owl Show and filled her

up. It must have been what they wanted.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

LITTLE GIANT: Edward G. Robinson—Robinson is well liked here. Although this is not up to standard, business was very good. Running time, 74 minutes.—Albert S. Raim, Queen Theatre, Dallas, Tex. General patronage.

MAN FROM MONTEREY, THE: John Wayne—An extra good western that drew above average business.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

MARY STEVENS, M.D.: Kay Francis—It seems that our patrons wanted to see the romance of a woman doctor. The story covers considerable ground, and holds the interest all the way. I might object to the fact that the unwed mother theme is here treated so casually, as a matter of course, but it seems to be the thing in so many pictures these days. Drawing power above average.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

MAYOR OF HELL, THE: James Cagney—The best Cagney had made up to date. Women will go for this one because of the kids. Running time, 80 minutes. Played Oct. 28.—Albert S. Raim, Queen Theatre, Dallas, Tex. General patronage.

MAYOR OF HELL, THE: James Cagney—A very good picture and with an exceptionally good cast. You don't have to wait for the action and this will make you a good picture for any night but Sunday. Drew extra business. And how they liked it! Even the chewers and spitters up in the balcony gave out some favorable comments.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

ONE WAY PASSAGE: William Powell, Kay Francis—Well liked here, but as I had a western with it, and the country people could not get it, the program did not gross expenses. By itself I think "One Way Passage" would have drawn very well.—B. R. Johnson, Orpheum Theatre, Kerrobert, Can. Rural patronage.

PARACHUTE JUMPER: Douglas Fairbanks, Jr.—Ran this one as a gangster picture, and had a good Sunday crowd. They all liked it. Running time, 72 minutes. Played Oct. 22.—Albert S. Raim, Queen Theatre, Dallas, Tex. General patronage.

PICTURE SNATCHER: James Cagney—Swell. It got them in and they liked it. Jimmy has just begun to get a following and he deserves it. There isn't another bad boy like him and he sure fit this role. If all the pictures were as good as this one, then we would have a fairly consistent gross.—Mayme P. Musselman, Princess Theatre, Lincoln, Kans. Small town patronage.

SOMEWHERE IN SONORA: John Wayne—Very good western. Did not do so well at the box office. Wayne does not seem to go over very well. Played Nov. 8-9.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

World Wide

BETWEEN FIGHTING MEN: Ken Maynard—Just another bunch of rodeo boys waiting for the season to open.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

BETWEEN FIGHTING MEN: Ken Maynard—Nothing new as a western but good entertainment with some good action throughout. Ken Maynard and the Wonder Horse are the whole thing of course. Business only fair. Running time, 60 min. Played Nov. 3-4.—Don. R. Stevenson, Star Theatre, Williamson, N. Y. Small town patronage.

BETWEEN FIGHTING MEN: Ken Maynard—Good western, excellent for Friday and Saturday runs. Business was average. Running time, six reels.—Don R. Stevenson, Star Theatre, Williamson, N. Y. Small town patronage.

Short Features

Columbia

AMONG DANCING NATIONS: Laughing With Medbury—Rather interesting, but pretty raw in some spots. Running time, one reel.—Don R. Stevenson, Star Theatre, Williamson, N. Y. Small town patronage.

PROSPERITY BLUES: Krazy Kat Kartoons—Fair cartoon. Good for tieups with a "back to prosperity show." Running time, one reel.—Don R. Stevenson, Star Theatre, Williamson, N. Y. Small town patronage.

Educational

ACES WILD: Tom Howard—Good single reel, but recording very harsh and uneven.—Don R. Stevenson, Star Theatre, Williamson, N. Y. Small town patronage.

ALWAYS KICKIN': Eugene Pallatte—Little or no comedy in this one. More like a football sport reel. Running time, two reels.—Don R. Stevenson, Star Theatre, Williamson, N. Y. Small town patronage.

BIG SQUEAL: Andy Clyde—Two reels of tragedy with funny Andy Clyde. Is that a laugh?—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

DORA'S DUNKING DOUGHNUTS: Andy Clyde—The kids and their orchestra saved this for Andy. Who ever told that guy he was funny?—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

DORA'S DUNKING DOUGHNUTS: Andy Clyde—A little old, and very good comedy. That got a few laughs. Running time, two reels.—J. A. Verchot, Opera House, Abbeville, S. C. Small town patronage.

DORA'S DUNKING DOUGHNUTS: Andy Clyde—A funny comedy, and the audience laughed. Running time, 20 minutes.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

DOWN ON THE LEVEE: Terry-Toons—Fairly good cartoon. Running time, one reel.—Don R. Stevenson, Star Theatre, Williamson, N. Y. Small town patronage.

FARMERS' FATAL FOLLY: Moran and Mack—A good comedy that certainly pleased. Running time, 19 minutes.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

GRAND UPROAR: Terry-Toons—Can't say much.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

HERE COMES THE CIRCUS: Well, you get to see them unload, eat, and then the parade. Takes you back to your last circus.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

HOT HOOFS: Moran and Mack—These boys are funny with a line all their own. Running time, 20 minutes.—Albert S. Raim, Queen Theatre, Dallas, Tex. General patronage.

KNIGHT DUTY: Harry Langdon—Langdon is a good comedian, but not so hot in this one. Running time, 20 minutes.—Albert S. Raim, Queen Theatre, Dallas, Tex. General patronage.

LEAVE IT TO DAD: Mermaid Comedies—Good comedy, I mean of the present run.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

PAIR OF SOCKS: Moran and Mack—Got a few laughs with his pancakes.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

STATIC: Tom Howard—A comedy with a lot of old gags, but just the same it is far from tiresome. A comedy of the better kind. Running time, 19 minutes.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

TALE OF A SHIRT: Terry-Toons—Not so hot. In fact it's tiresome. Running time, one reel.—Don R. Stevenson, Star Theatre, Williamson, N. Y. Small town patronage.

TECHNO-CRAZY: Monte Collins—Good slapstick comedy. Went over big with the kids. Running time, two reels.—Don R. Stevenson, Star Theatre, Williamson, N. Y. Small town patronage.

TORCHY TURNS TURTLE: Ray Cooke—Better than this series are.—Don R. Stevenson, Star Theatre, Williamson, N. Y. Small town patronage.

Fox

FOR THE MAN SHE LOVED: Movie Tintype Series—Another story from the long ago and if you can remember when, you'll get a kick out of them.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

LURE OF THE ORIENT: Magic Carpet Series—Just like the rest of the Magic Carpets. You get a ride down the Main Stem.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

SLANDER'S TONGUE: Movie Tintype Series—This is the first one of this series that I ran. It brought out some pretty hearty laughs. If the other Tintypes are as good as the first one, there will be no kick. Running time, ten minutes.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

WHERE'S MY WANDERING BOY?: Movie Tintype Series—Get a little kick out of this old stuff. Can't say much for their voice on the side.—Mayme P. Musselman. Small town patronage.

MGM

ARABIAN TIGHTS: Charley Chase—Believe there were two or three laughed at this but I'm not sure.—Mayme P. Musselman. Small town patronage.

BARGAIN OF THE CENTURY: Pitts-Todd—Two more reels of film gone blooie.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

BEAUTY AND THE BUS: Thelma Todd—A comedy that will win laughs. Those who saw it enjoyed it very much. MGM has the comedies. Running time, 20 minutes.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

BEER AND PRETZELS: Colortone Musical Revues—Expected more music in this one. Nevertheless, it has its funny moments, and got plenty of laughs. Running time, 19 minutes.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

BETTY BOOP'S HALLOWEEN PARTY: Talkartoons—Better than the average Betty Boop. Good short for any program. Running time, one reel.—H. E. Newbury, Y. M. C. A. Theatre, Ware Shoals, S. C. Small town patronage.

BRING 'EM BACK A WIFE: Taxi Boys—The usual weak sister from the Taxi Boys. How they ever got into the movies is the ninth wonder of the world. Just wasted film. Running time, two reels.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

CALL HER SAUSAGE: Taxi Boys—A laugh just now and then, here and there.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

FISH HOOKEY: Our Gang—A good fast moving comedy. Real entertainment for both young and old. Running time, 19 minutes.—William A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

HAPPY WARRIORS: Oddities—This will do on any program. Running time, nine minutes.—J. E. Weber, Princess Theatre, Chelsea, Mich. Town and country patronage.

HOT SPOT: Taxi Boys—Just another comedy. Contains about four laughs. The supposed star in these comedies is too stereotyped. Has the same gags in all his comedies. Running time, 19 minutes.—William A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

MAIDS A LA MODE: Pitts and Todd—Beautiful girls. Plenty of fun. Slapstick. Running time, 18 minutes.—Albert S. Raim, Queen Theatre, Dallas, Tex. General patronage.

ME AND MY PAL: Laurel and Hardy—You can count on Laurel and Hardy for a laugh. Running time, 22 minutes.—Albert S. Raim, Queen Theatre, Dallas, Tex. General patronage.

RUMMY, THE: Taxi Boys—Will give these boys credit for making one funny comedy and this is half of it.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

SHERMAN SAID IT: Charley Chase—It seems good to get a comedy of that kind after having so many poor ones the past year. Running time, 18 minutes.—J. E. Weber, Princess Theatre, Chelsea, Mich. Town and country patronage.

SWING HIGH: Sport Champions—Very interesting. Makes a welcome change on any bill. They like it. Running time, nine minutes.—William A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

THROTTLE PUSHERS: Sport Champions—Plenty of thrills and excitement.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

TWICE TWO: Laurel and Hardy—A comedy that could have been put in one reel, and then would have been too long. Running time, two reels.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town and coal mining patronage.

Paramount

BARBER, THE: W. C. Fields—Very good comedy. Running time, 19 minutes.—Albert S. Raim, Queen Theatre, Dallas, Tex. General patronage.

BOO, BOO, THEME SONG: Screen Song—Clever song. Running time, eight minutes.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

I HEARD: Talkartoons—Another good cartoon. Running time, one reel.—J. A. Verchot, Opera House, Abbeville, S. C. Small town patronage.

I LIKE MOUNTAIN MUSIC: Four Eton Boys—Harmony that will please. Cartoon sketches with it that are rich. Running time, eight minutes.—H. E. Newbury, Y. M. C. A. Theatre, Ware Shoals, S. C. Small town patronage.

MARCH OF THE CHAMPIONS, THE: Grantland Rice Sportlights—A sport reel that is varied enough to please any kind of audience. Pleased 100 per cent here. Running time, 11 minutes.—H. E. Newbury, Y. M. C. A. Theatre, Ware Shoals, S. C. Small town patronage.

RHUMBA RHYTHM: Headliners—A good band act. Colored band, and hot.—C. L. Niles, Niles Theatre, Anamosa, Ia. General patronage.

ROADHOUSE QUEEN: Sennet Comedy—A good two-reel subject comedy.—C. L. Niles, Niles Theatre, Anamosa, Ia. General patronage.

RUBINOFF AND BAND: Melody Masters—A very high class band act. Play this on your best nights. Wonderful music.—C. L. Niles, Niles Theatre, Anamosa, Ia. General patronage.

SAILORS BEWARE: Eugene Pallette, Walter Catlett—Good slapstick that drew plenty of laughs. Running time, two reels.—P. G. Estee, S. T. Theatre, Parker, S. D., Small town patronage.

SING SISTER SING: Three X Sisters—Good. Running time, one reel.—R. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

SONG SHOPPING: Ethel Merman—Excellent.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

THREE LITTLE SWIGS: Leon Errol—Good slapstick comedy. Brought quite a few laughs. Running time, 18 minutes.—H. E. Newbury, Y. M. C. A. Theatre, Ware Shoals, S. C. Small town patronage.

UNCLE JAKE: Joan Marsh—One of the best comedies this year. Running time, 20 minutes.—Albert Raim, Queen Theatre, Dallas, Tex. General patronage.

WHEN YUBA PLAYS THE RUMBA: Mills Brothers—Real entertainment. More like this will help bring the small town theatres out of the red. Running time, 9 minutes.—H. E. Newbury, Y. M. C. A. Theatre, Ware Shoals, S. C. Small town patronage.

RKO

FATAL NOTE, THE: King Cartoon—A lot of rubbish that did not get even a titter from anyone. Running time, nine minutes.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

KICKING THE CROWN AROUND: Clark and McCullough—A little while longer with RKO and this team of aces will be through. Running time, 20 minutes.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

KNEE DEEP IN MUSIC: Ruth Etting—Good singing in this one, and it pleased the patrons. Running time, 20 minutes.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

PRIVATE WIVES: Headliner Comedies—Above average comedy.—B. R. Johnson, Orpheum Theatre, Kerrobert, Can. Rural patronage.

QUIET PLEASE: Edgar Kennedy—Better than the usual Kennedy stuff. At times it is real funny and the audience is heard in response. Running time, 19 minutes.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

SLIP AT THE SWITCH, A: Chic Sale—Above average comedy.—B. R. Johnson, Orpheum Theatre, Kerrobert, Can. Rural patronage.

United Artists

BIRDS IN SPRING: Silly Symphonies—Very clever and while it wasn't so funny, it certainly pleased.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

FATHER NOAH'S ARK: Silly Symphonies—Here is a short that will make them like it and talk about it for the next two weeks, until they see another one. This is really good and the color is perfect.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

KING COLE: Silly Symphonies—Excellent, and drew many who otherwise would not have come.—B. R. Johnson, Orpheum Theatre, Kerrobert, Can. Rural patronage.

KING NEPTUNE: Silly Symphonies—Another good cartoon comedy in color from United Artists. This is one of the most colorful cartoons we have played in our theatre and certainly hope there are many more as good as this one. Running time, ten minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

KLONDIKE KID: Mickey Mouse—Good enough cartoon.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

MICKY'S GOOD DEED: Mickey Mouse—Got a lot of laughs and pleased generally. Something for the kids when the feature isn't to their liking.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

MICKEY'S NIGHTMARE: Mickey Mouse—One of the best Mickey Mouse cartoons made.—B. R. Johnson, Orpheum Theatre, Kerrobert, Can. Rural patronage.

PET SHOP, THE: Mickey Mouse—A dandy cartoon. Mickey Mouse and Silly Symphonies get the highest rentals, but like everything else in this world, you get what you pay for. Running time, nine minutes.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

SANTA'S WORKSHOP: Silly Symphonies—Clever and if you can possibly book it for Christmas week, it will knock 'em over.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

NIGHT ATHLETICS AND BLUE SUNDAYS!

How would you like to run into the competition of night open-air athletics, while the town council bars Sunday showings? Or have you? That's the problem of Ray and Mayme P. Musselman and their Princess theatre at Lincoln, Kansas. Any suggestions would be welcomed at the Princess. Here's the way Mayme Musselman puts it:

"I feel like a heel sitting back and reading the other boys' reports; so here are mine, up to date.

"Have been fighting some stiff competition in night baseball. The town took up collection enough for the lights and the council is donating the field and current. However, with a friendly board of directors, we got the playing time cut to three nights a week, two hours a night. It wouldn't be so bad if the council would allow us to open on Sunday, but they chase all the patrons out of town, nine shows being available within a radius of forty miles. It's tough!"

THREE LITTLE PIGS: Silly Symphonies—Excellent. The color Symphonies are good. The only shorts that pay their board.—B. R. Johnson, Orpheum Theatre, Kerrobert, Can. Rural patronage.

YE OLDEN DAYS: Mickey Mouse—The best Mickey Mouse of the new U. A. group. Something different, and much better sound than the old ones.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

Universal

I KNOW EVERYBODY AND EVERYBODY'S RACKET: Walter Winchell—Only fair comedy. Recording did not seem so good.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

WARREN DOANE BREVITY: We can use more shorts of this nature. A swell vaudeville show with master of ceremonies. Each act the best of its kind. Fast, snappy and funny. A welcome addition to any program.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

WARREN DOANE BREVITY: Very good. One of the best, but I think that it is the only one that Universal has. The balance of their comedies are very mediocre.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

WARREN DOANE BREVITY: Best two-reeler played in a long time. Patrons call for clean entertainment like this. Too many of the comedies are smutty.—Mrs. N. Monte Gill, Strand Theatre, Montpelier, Vermont. General patronage.

Warner Vitaphone

BOSKO, THE MUSKETEER: Looney Tunes—Just a fair cartoon. It seems as if Warner is not improving these cartoons as much as they should to keep up with the time. Running time, seven minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa.—General patronage.

BOSKO, THE MUSKETEER: Looney Tunes—A good average cartoon. Running time, one reel.—J. A. Verchot, Opera House, Abbeville, S. C. Small town patronage.

BOSKO'S MECHANICAL MAN: Looney Tunes—An excellent cartoon in which Bosko makes a mechanical man. Pleased.—C. L. Niles, Niles Theatre, Anamosa, Ia. General patronage.

BUDDY'S DAY OUT: Looney Tunes—A real good cartoon. Running time, ten minutes.—J. E. Weber, Princess Theatre, Chelsea, Mich. Town and country patronage.

FIFI: Broadway Brevities—From "Mlle. Modiste." Beautiful singing and excellent all the way through. For the better class audiences.—C. L. Niles, Niles Theatre, Anamosa, Ia. General patronage.

HOW'S TRICKS: Melody Masters—A real good band number with several stunts interspersed that made it enjoyable. Running time, one reel.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town and coal mining patronage.

HOW'VE YOU BEAN? Fatty Arbuckle—Too bad this fellow had to die as this seemed to draw and was great.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

NAME IS FAMILIAR, THE: Melody Masters—Good musical number.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

"NO" MAN, THE: Broadway Brevities—Another good one from the Broadway Brevity Series. These subjects are all good, and many of them excellent. The color subjects are the best on the market, and should be run in all good theatres.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

NORTHERN EXPOSURE: Broadway Brevities—Good. Running time, 19 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

NOTHING BUT THE TOOTH: Jack Haley—This is a fairly good two-reel comedy, full of laughs and should prove good entertainment to any audience. Better than the last Haley comedy, but there is still lots of room for improvement. Running time, nine minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

ONE STEP AHEAD OF MY SHADOW: Merry Melodies—Nothing wrong with this, but the length. Good music and everything that goes to make a good short. Running time, one reel.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town and coal mining patronage.

RAMBLING ROUND RADIO ROW: Pepper Pot—We think these one-reelers are fine. A credit to any program. Running time, one reel.—R. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

RAMBLING ROUND RADIO ROW No. 3: Pepper Pot—Just average. Too many of this type on the market. With block booking you get so many you have to run them too close together.—C. L. Niles, Niles Theatre, Anamosa, Ia. General patronage.

RAMBLING ROUND RADIO ROW NO. 3: Pepper Pot—This is a musical review of the radio stars, introducing such favorites as the Lombardo Brothers and Baby Rose Marie. Not as good as the last one, but as a whole it is good entertainment and should please the average audience. Running time, ten minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

RAMBLING ROUND RADIO ROW NO. 6: Pepper Pot—This is another good musical review of the radio stars, showing such favorites as the Pickens Sisters and some of Paul Whiteman's boys and several others. Very amusing and good entertainment. Running time, 10 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

SEEING SAMOA: Pepper Pot—This is a musical travelogue, showing many scenes of beauty and methods of living on the island of Samoa. This is much better entertainment than some of the previous numbers of this series. Running time, 10 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

STUCK, STUCK, STUCCO: Pepper Pot—A very poor one-reel subject.—J. A. Verchot, Opera House, Abbeville, S. C. Small town patronage.

THAT GOES DOUBLE: Broadway Brevities—Pretty good. Running time, 18 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

TOP OF THE WORLD: World Adventure—A very interesting one-reeler, showing scenes in Norway, Iceland and Greenland. This is very educational and interesting. The scenes in the land of the Midnight Sun are beautiful and this should satisfy any audience.—J. J. Medford, Orpheum Theatre, N. C. General patronage.

20,000 CHEERS FOR THE CHAIN GANG: Broadway Brevities—This is only a fair two-reel act. Running time, two reels.—J. A. Verchot, Opera House, Abbeville, S. C. Small town patronage.

WHALE OF A YARN, A: Pepper Pot—This is just another one-reeler of the Pepper Pot series. Only fair entertainment, showing scenes on a whaling boat and how the whales are caught. I sure will be glad when this series is completed and then for some good shorts. Running time, ten minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

Serials

Mascot

FIGHTING WITH KIT CARSON: Noah Beery, John Mack Brown—This serial started out with a bang and keeps holding its own. Serial fans like it and keep coming.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

THREE MUSKETEERS, THE: John Wayne, Ruth Hall—We have run four episodes of this and it has the necessary action and mystery. We believe it is going to be allright, although the acting and direction could certainly be improved.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

MASSES ARE TAKING TO THE ARTISTIC

INTELLECTUAL FILMS AND INTERESTING, TOO

To the Editor of the Herald:

A few years ago it was considered a step in pioneering but bad box office judgment, for a producer to give the public an intellectual picture. Then a producer appeared on the horizon who had the courage, vision and dash for box office indifference to produce an intelligent picture from an intelligent story. Did the producer become a bankrupt as a result of his bold venture? He did not. Neither did the other producers who quickly followed his example by such fine pictures as "Strange Interlude," "Arrowsmith," "Cavalcade" and "The Emperor Jones."

It was once contended that the masses "couldn't take it" as regards anything artistic in the way of films. Well, the masses are taking it, and liking it. And incidentally, the intellectual type of picture has brought a new recruit to the box office; the intellectual and studious type of person. Let's have more of these educational and vastly entertaining pictures.—William Shelby, 185 Florence Ave., Arlington, Mass.

AND WHAT ABOUT PRODUCTION COSTS

To Editor of Motion Picture Herald:

Had Mr. Hart of Hart, Schaffner & Marx publicly declared "our suits and overcoats do cost the wearers a lot of money," or had Mr. Heinz publicly stated that "our products do cost the users a good deal of money," it would have been no more astounding than the remarkable declaration of Irving Thalberg on Page 10 of the *Saturday Evening Post* of November 4th that

"MOTION PICTURES DO COST A GOOD DEAL—AT THE BOX OFFICE."

This statement would be highly amusing if it were not for the fact that approximately ten million people read the *Post* every week, and I for one cannot see how it can do our business any good for one of its high executives to publicly declare that we are getting too much for our merchandise.

After reading through Mr. Thalberg's article the second time I have come to the conclusion that he is convinced of the futility of continuing this business unless we simply produce the pictures and dispense with their distribution and exhibition. This is a new thought and it might be in order that it be given serious consideration by those gentlemen in Hollywood who agree with Mr. Thalberg.

I have considerable respect for Mr. Thalberg as a production executive, but when he attempts to step outside his sphere of operation, he, like all of the other gentlemen who have spent most of their lives in Hollywood, takes on more than he can handle. As an evidence of this I point out his fantastic statement on page 83 that "there are several theatre chains of more than one thousand theatres which can be sold at one time." Every one outside of Hollywood is perfectly familiar with the fact that even during the hey-day of chain operation there was only one circuit which operated around one thousand theatres.

I can very well appreciate that to one who has lived the last 15 years in Hollywood and New York, box office prices in a few first-run houses in those two cities appear to be high, but if Mr. Thalberg will glance at a map of the United States he will quickly learn that there are quite a few communities scattered over the country between these two points. And if, during the past 15 years, Mr. Thalberg would have taken the time to investigate, he would have ascertained that, on the average, motion picture entertainment has been and is being sold by the theatre owner at a price to place it within the reach of all classes.

Mr. Thalberg's charge that box office prices are high because of the extravagance of the distributors is quite amusing when one considers that, in so far as all of the larger companies are concerned, the production and distributing departments are practically synonymous. Our merchandise is not made by one company and jobbed by another; it is manufactured and distributed by the same entity, and if, in his opinion, it is costing too much to distribute pictures, this excess cost can be very easily adjusted by Mr. Thalberg and his co-producers.

In the old days it was the practice of the producers to lead the public to believe that we were putting out a pretty good line of merchandise, but during the past couple of years, due to some strange influence—either the depression, prohibition or the NRA—it seems that this has all been changed: It is now stylish to break into print by informing the public how "lousy" our pictures are and will continue to be. This new style is ably and beautifully set forth in Mr. Thalberg's statement on page 85 . . . "selling expenses of pictures which nobody wants to see."

Mr. Thalberg seems quite certain that there is very little wrong with the production end of the business. Never having had any experience in this division of the industry, I feel incapable of arguing this point with him. However, from time to time we have seen certain criticisms directed against the high cost of pictures, but who knows, perhaps this criticism was ventured by some one who had as little knowledge of the production end of the business as Mr. Thalberg seems to have of the exhibition end of the business.

Perhaps in the future Mr. Thalberg might be tempted to write a second chapter on "Why Motion Pictures Cost So Much." If so, I am taking the liberty to suggest that the opening paragraph begin by a true statement of fact—"Motion Pictures Do Cost a Good Deal—to Produce."—P. J. Wood, Business Manager, MPTO of Ohio.

ANOTHER JOB FOR THE NRA?

To the Editor of the Herald:

I would like to call your attention to a problem that is confronting many men and myself at the present time.

I am a commercial artist, employed in the art department of one of the major movie companies in New York. I am working there for the past four years, earning the salary of twenty dollars per week, which is ridiculously low for this type of labor. (I was earning forty-five dollars in an advertising agency before the present position.)

The art director is very pleased with my work but seems powerless to do anything for me, as far as salary is concerned. We've discussed this many times, but to no avail. He claims he just can't "pull any wires" with the "big shots." They wouldn't listen to him. Now there are other men in the department doing exactly the same type of work, but earning very much more than I do. It isn't fair. The director admits my work is satisfactory and could be compared with anybody else's. He explains it is not the fault of my work that calls for the low salary. It is because the company "can't be bothered" to look into the affair. Or possibly they realize that it is difficult for anyone to get another position in these times and are taking advantage of the opportunity to save a few dollars. It is all a huge joke when you stop to consider the enormous salaries paid to the stars and executives.

The minimum wage for artists in the movie industry, which includes layout men, letterers, illustrators, etc., should be from thirty-five to forty dollars per week. The NRA should do something about this situation. It is not only my misfortune to be in these circumstances. I am acquainted with many artists that are employed by movie companies, earning more than half more than they should be receiving, at the end of the week.

Something should be done to better these conditions. I have written you, in the hope that you might forward this letter to the proper persons of the NRA who may look into the matter and perhaps do something about it. If they do, it would be working under much happier conditions, creating fairness in the business, and an eagerness to go on living and working for the future.—Hopefully yours,

"Underpaid."

New Educationals Ready

"Song of Vienna" is being released by Educational as one of its Treasure Chest series of shorts. Another, third of the group, is "Shorts," an American adaptation of one of Maurice Chevalier's early films. William K. Wells wrote the dialogue, with original music by James Hanley and Benny Davis.

Saenger Takes Warner Product

Saenger Amusement Company, southern circuit, has closed a deal for the complete Warner-First National lineup of 1933-34 shorts and features. The deal, involving about 40 theatres, was closed by Gradwell Sears, sales manager, who returned last week from a trip through the south.

O'Donnell Shamrock Sales Head

Joe O'Donnell, formerly with Master Art Products, has been named sales manager of Shamrock Pictures Corporation. The appointment was made by B. C. Fassio, president.

Brown With Supply Company

George H. Brown, former western supervisor of construction for RKO theatres, has joined Guercio & Barthel Company, Chicago, equipment supply dealers, who recently moved to 908 South Wabash avenue.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

THE CODE IS INCOMPLETE

The code is signed. Everybody gets a break. Yes, everyone—but those managers who are still forced to labor from morn to midnight, seven days a week, every week. All branches of the industry are now protected against the selfishness of inconsiderate employers, but not the neglected manager.

We can conceive of no greater error in the picture business than this most grievous indifference to the welfare of so important a part in the exhibition machine. As has been stressed time and again, the theatre is the beginning and the ending of the industry, and upon the showmen in charge of theatres, from deluxe operations to shooting galleries, is placed the responsibility of keeping those doors open.

Something must be done to strengthen the manager's initiative and enthusiasm, most vital to the box office success of the motion picture. The crushing burden of 75 to 85 hour weeks marks a return to the worst conditions of sweatshop labor. It's all wrong, and we intend to keep battling until the manager receives the same consideration given to every other code-protected worker in the industry.

The motion picture code cannot be called complete until this is done.

▽ ▽ ▽

THOSE PRICE WARS

Like a plague of locusts, with the rapidity of a fever outbreak, comes another outburst of price slashing as independents and chains tangle in a bitter, short-sided, gross-damaging and morale destroying battle for business. A pretty sight, indeed.

Of all the ways to further bleed the anemic body of already too weakened show business, no more effective and never failing method has yet been devised by the industry's greatest minds than the futile, ridiculous and infantile practice of price warring. It seems amazing that the lesson never will be learned for every experience has definitely ended in disaster, with all concerned grimly holding a piece of the bag.

Nobody wins and everyone loses.

Drastic admission surgery has yet to register one puny, infinitesimal victory. With conditions as they are today, those concerned should endeavor to strengthen the position of the theatre, instead of wasting precious time and effort on waterfront tactics and fishwife recriminations that have never yet decided any box office battle.

If exhibitors must war upon each other, skilled showmanship applied to adequate entertainment at fair prices might better be their weapons.

But perhaps we are asking too much.

SILVER LININGS

Speaking for the membership, we extend the heartiest good wishes to those Round Tablers whose fortunes in the past few days, we are proud to state, have been advanced.

Congratulations to Bunny Bryan on his being selected as the first publicity director for famed musicman Guy Lombardo. To Joe Kinsky on his elevation to the position of field representative of 27 Tri-State houses. To Harry Moore for being the first two time winner of the main prize in the Fox Midwesco Rocky Mountain business drives. And to all the managers in that division, for well deserved salary raises.

Here are further indications, contrary opinions notwithstanding, that even in these parlous times, managerial ability and perseverance find ready rewards. And here are concrete proofs of changes for the better, of those happier days that may yet be just around the legendary corner.

Managers seeing naught but dark clouds in the sky will be heartened by these actual manifestations of the elusive silver linings.

▽ ▽ ▽

STARS WHO LISTEN

The successful picture star, in most instances, carries a pretty level business head. Or maybe it should be the other way around. However, what brings this thought to mind is the acumen displayed by Mae West who maintains personal contacts with exhibitors and managers in the field, seeking their opinions and ideas through constant correspondence.

Eddie Cantor is also wise enough to listen. For as he tells it, on the advice of theatremen who had previewed his forthcoming "Roman Scandals," a fresh batch of money was spent on the picture to incorporate in it another song by the star.

Some issues back, we had occasion to comment editorially on the advisability of consulting with the showman on the firing line for first hand reactions that might guide the studio-ites in the production of better selling pictures. The above artists evidently, and to their profit, think along the same lines.

Self satisfied producers, slipping stars and fumbling directors might profitably analyze some of the reasons for the continued popularity of Mae and Eddie.

A. Mike Vogel

SHOWMEN'S LOBBY LAFFS!

Doubtless, the answer to this is; if it is a football picture, the "gent" will stay away.

Outdoor Screen Features Hart's "Missing" Stunts

Casting about for some idea different from those he had been using, City Manager Ed M. Hart, Oxford and Paramount Theatres, Plainfield, N. J., used the old time outdoor election screen sheet idea to introduce a fresh note into his campaign on "Bureau of Missing Persons" at the Paramount. The sheet was erected on the side wall of the theatre, slides and teaser copy being projected from a hotel window opposite, the cost being contributed by various merchants who ran advertising slides (see photo).

Another street bally was a bannered unbalanced Ford with trick wheels that made the car go up and down, the gag attracting lots of attention as it had not been used locally for a number of years. This was also "no cost" as an auto dealer advertising sign on the radiator paid all charges.

A week previous to the opening, Hart distributed masks to the children at a Saturday matinee, announcing that those returning the masks on the following Saturday, the opening date of the picture, would be given free souvenirs in addition to being appointed members of the "Missing Persons Secret Service Club." As a result, a long line of youngsters was waiting at the box office on the announced date.

Front page newspaper teaser ads were also planted in which rewards were announced for information regarding local missing persons, actual names being used, the theatre and picture being mentioned.

Screen on Side of Building

Local Paper Carries Fair Contest Story

Some time ago we requested that members receiving certificates of honorable mention in our recent World's Fair contest forward any local newspaper stories announcing these awards. A bit tardily perhaps, but nevertheless warmly welcome, is the clipping sent on by that charming show-woman Mrs. Edith Fordyce Princess Theatre, Selma, La., which tells of the contest in detail and mentions Mrs. Fordyce prominently.

This is very good publicity, indeed, especially since the story finishes on the following high note—"Her shining personality and her untiring interest in her work have certainly put the Princess Theatre on the map."

For which the lady in question is entitled to an extra bow and a request from Club headquarters for more detailed reports on her recent activities.

Round Tabler Wins First Drive Prize

By winning the big award in the recent "New Show Year" Drive, put on by the Fox West Coast Rocky Mountain Division, Manager Harry R. Moore, Egyptian Theatre, Delta, Colo., has the proud distinction of being the first to win two consecutive business drives conducted in the theatres of that division.

In addition to fulsome local newspaper mention of this outstanding feat, Harry also received the swellest kind of a letter from his chief, Rick Ricketson, besides, of course, a fat check for bringing home the good old bacon.

Other Round Tablers who finished in the money are: E. C. O'Keefe, Babcock, Billings, Mont.; George Paper, Longmont, Longmont, Col.; Don Sheedy, Rio Grande, Las Cruces, N. M.; William Powers, Jr., West, Trinidad, Col.; Fred Bezold, Lotus, Sheridan, Wyo., and Ed Marquard, America, Ft. Collins, Col.

Chet Miller, Cheyenne, Wyo., city manager, won a silver loving cup for the best advertising campaign, and E. K. Taylor, Wilma, Missoula, Mont., was awarded a wrist watch for the best theatre maintenance record.

Swell work, members, and now, how about sending in some of those campaigns that won the prizes?

Manager Supplies Outfit For Poor Youngster

That a certain Pennsylvanian youngster is now happily attending school well clad is due to the efforts of Manager Bill G. Serrao, Columbia Theatre, Kittanning, Pa., who contributed the wardrobe from a percentage of the receipts on his showing of "Mayor of Hell." Bill previewed the picture and the thought struck him that it would be a fine gesture to do something for a local youngster whose circumstances might be akin to those of the boy in the picture.

He took the idea to his newspapers and local welfare workers who concurred heartily and assisted Serrao in digging up a worthy youngster. The newspapers of course ran human interest stories of the proceedings in which the theatre and picture were mentioned. On the day before his opening, Bill staged a parade of his local boy scouts and newsboys headed by the high school band, with the fortunate above mentioned youngster marching at the head of the procession.

This member used a number of other practical gags in his campaign, but the above two netted him the most in returns in addition to a three-day newspaper crossword puzzle contest.

Leave It to Sedge

Wherever there are possibilities of extending the fame of the Paramount, Staten Island, N. Y., you may be sure to find the skilled hand of Sedge Coppock, head man of that deluxe house. A recent instance of this is a two-column story in the local high school paper in which Sedge spoke at length about the opportunities in the motion picture business, the theatre of course receiving generous mention in the story.

Manager Promotes Free Trolley Trips

Contributions from that sterling showman, Joe Kinsky, Capitol Theatre, Sioux City, Iowa, are always welcome, and we are therefore pleased to pass on some of the box office builders he has been using recently.

To publicize a special stage attraction, Joe advertised that he would give to every person attending the show on the opening day two street car tokens providing they presented a street car transfer issued on that day at the box office. The theatre paid $100 for $300 worth of tokens, and ran screen advertising, the service company obtaining extra patronage from persons who paid fares on the street car to come to the theatre to take advantage of the offer.

Single fares on Sioux City street cars are 10 cents or three tokens for 25 cents, so the cash value of the free rides offered by the theatre was computed to be 15 cents at the least. A line of patrons extending halfway down the street gathered an hour before opening time attests to the success of this idea. Unfortunately, Joe neglected to send along the photo of the crowd he speaks of in his letter.

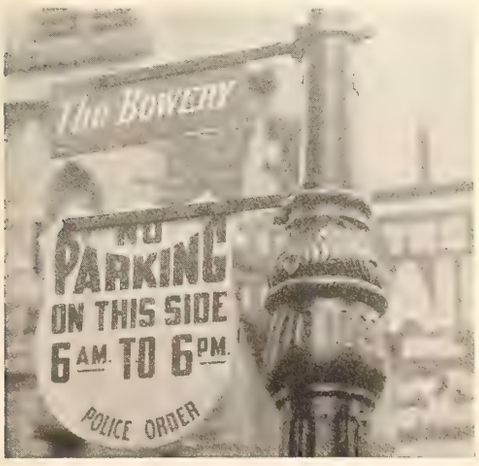
Two recent newspaper contests were also productive of good returns, the first requesting a slogan for the Capitol netted almost 100 inches of free publicity in one paper, and the second a classified tie-up returned more than a full page of free display advertising for the 150 passes contributed by the theatre. To obtain these free admissions, readers were required to insert a paid want ad over a period of two certain days.

Since writing the above story, we have received the good news that Joe Kinsky has been promoted to field representative for Tri-State, of Des Moines, overseeing 27 houses. Incidentally, another of the Kinsky operation forms will appear in an early issue.

Managers Still Scoring On "Bowery" Plugs

Round Tablers continue to strut their stuff in various campaigns that cover many different angles of exploitation on "The Bowery," and from the many received a number of the stand-out stunts from various spots are chronicled.

In Baltimore, Md., a hotbed of high-speed showmanship, Manager E. A. Steinbuch, Loew's Stanley Theatre, got himself some



Caldwell's Street Signs

HONOR ROLL . . .

Below are the names of some of the theatre circuits, independent and chain, granting their managers a day off each week. The list obviously is far from complete, and the names of others will be published in later issues as they are received. Managers receiving a day off, whose employers have not been mentioned, are invited to send in this information for inclusion in future Honor Roll lists.

Lee Ochs, New York City
Randforce, Brooklyn, N. Y.
Loew, New York City
Skouras, New York City
Leo Brecher, New York City
Manhattan, New York City
Consolidated, New York City
Elkhart Amusement Co., Elkhart, Ind.
Shea, New York State
Meco, Binghamton, N. Y.

very sweet newspaper breaks both in publicity and tieup ads. He promoted a long forgotten bar which was planted in the lobby and hooked in with one of his local brewers to supply plenty of free brew and free lunch.

The result was a half-column story in one of his papers, in addition to which the

Reaver's Brewery Truck

brewers took a seven-column ad announcing the free-beer stunt which was illustrated with a production still of Wallace Beery imbibing an old-time schooner of suds, in addition to another cut of Pert Kelton around which tieup copy was written. Another paper used a three-column institutional flash plugging their "apartment for rent" ads, and this, too, was illustrated with a production still of Beery and Raft, properly credited.

Wally Caldwell sold the Toledo, Ohio, Director of Safety on the idea of using labelled street signs for the date at Loew's Valentine in that city. This gag was put over with four porcelain enameled street signs, labeled "The Bowery," which graced the four corner trolley poles at the intersections of the two main streets, and remained up during the entire engagement.

The brewery truck idea was employed by Manager Vernon Reaver, Poli Palace, New Haven, as the highlight of his showing on the picture. A local brewer was hooked in to furnish an old-fashioned horse-drawn truck with a load of beer barrels.

Sock Police Lobby For "Headquarters"

In line with the previous effective lobbies on pictures with police backgrounds, the New York Strand drew continuous crowds on the showing of "From Headquarters" with exhibits of police riot and shotguns, tear gas, bombs and hand grenades, machine guns, handcuffs, leg irons and other "playthings" used to break up riots and capture criminals. Incorporated in the flash were blow-ups of actual police circulars offering cash awards for information on wanted men.

Near the box office was installed a teletype machine promoted from Western Union, on which a continuous tape message was printed similar to that used by the police. From time to time these were clipped and pasted to regular sending blanks and distributed as heralds. A Hooven automatic typewriter with a continuous sheet on which was typed typical police criminal messages was also planted in the lobby, and these messages were torn off and also distributed to the passersby.

An additional crowd stopper was a complete finger printing outfit illustrating the new stainless method now employed, and patrons so desiring took away their finger prints on a special slip headed with picture advertising. First aid apparatus, including oxygen machines and other paraphernalia used by the police, were also shown and blinking red, yellow and green traffic lights with the traditional green police station lamps also conveyed the official background of the story.

An out of the ordinary giveaway consisted of thousands of copies of a popular detective story magazine with stickers on the covers tying in the magazine copy to the name of the picture. These above stunts with others suggested in the Warner press book should aid managers in other spots in executing a well rounded campaign on this feature.

National Advertisers Tied In for Ace Displays

Elmer H. Brient, from down in Richmon (Va.), at Loew's State, has worked out an arrangement with the promotion manager of his local paper to take on any tie up of nationally advertised products, as follows:

Elmer pays for the printing of window streamers, in which merchandise tie-in copy is illustrated with scenes from the picture he is advertising. Stars, picture title and theatre are given a big break on the streamer which the newspapers paste on the windows of the many local stores selling the advertised product.

The only expense to the theatre is the printing and cost of cuts. Not only are the best spots in town secured without difficulty, but best of all, these windows are obtained without the necessity of issuing a single pass. No matter how tough a merchant may be on theatre displays in his windows, he certainly should go for this clever gag to sell more goods.

This is an idea that many other members would no doubt like to put over, and to those we suggest getting in touch with Brient for sample streamers and more dope on the stunt.

ROUND TABLE XMAS PARTY

Members in New York District Declare Managers' Round Table Club Holiday "Get Together"

Hey, youse guys, remember the swell shindig last August at the Brass Rail? As Schnozzola would say, "thata wuz a party!" And it sure was. Everyone present had the time of his lily white young life; so much so, that the boys in these parts have decided to put on another as good—or better And right soon.

Therefore, on behalf of the committee, we are pleased forty ways to announce the first of the season's Managers' Round Table Club social doings in this district, the Big Christmas Party, to be held:

Thursday, December 21, at the Brass Rail Restaurant, 49th Street and Seventh Avenue, New York. Starts midnight. Price: One dollar ($1.00).

If you were at the last Club Get-Together, you're not going to miss this one. The same good fellowship, the same conviviality, even better brew, eats and souvenirs, plus plenty of swell entertainment. And last, but not least, the same informality we all enjoyed so much last time.

And you fellows who missed the other party, certainly won't want to pass up this one. In fact, the committee anticipates an even larger attendance and for this purpose has arranged for much larger quarters in one of the commodious banquet halls on an upper floor of the Brass Rail Building.

The same spot has again been selected, as everyone agrees that for the modest sum of One Buck, the Brass Rail folks certainly put out pah-lenty of good food and brew. And that pah-lenty goes double, for they are going to try and outdo themselves for this big get-together.

Right now, we are not able to tell you more of what the committee is planning. But it's to be a swell Christmas Party, with a tree, and nice presents for everyone. A flock of souvenirs and other gifts that you can take home with you.

Stars and celebrities who will be in town at that time will be there, and nothing is to be left undone to make it a time that we will all remember. So take that One Dollar bill right now, fill out the blank at the bottom of this page, and send it to Club headquarters, 1790 Broadway, New York City.

Make up a party or come alone. You'll have a swell party either way. Independent as well as circuit managers will be represented, and, of course, non-members will be just as welcome.

Remember the date: Thursday Night, Dec. 21. The Place: Brass Rail. Admission, One Small Dollar. Send it in now.

Star Poses with Springfield Paper

It seems that when Edward G. Robinson was about to make "I Loved a Woman" he wrote to various managers in the "Insull Empire" requesting copies of newspapers containing stories and editorials that had to do with the financial collapse of the public utilities operator.

Manager Mike Chakeres, State Theatre, Springfield, Ohio, ever on his toes for new slants to put over his attraction, not only complied with Robinson's request, but succeeded in having the well known star pose reading a copy of the Springfield paper. Naturally, the publishers of the "Daily" went for it with a two-column cut and story (see photo), and as it was planted a few days in advance of his "Woman" date, helped to build up the gross.

Star Reads Mike's Paper

Add the above to the legion of ideas from the fertile minds of fast-thinking theatre men in answer to that often-asked question, "What's showmanship?"

The above photo shows the excellent and attractive front that Louie Charninsky, manager of the Capitol Theatre, Dallas, Texas, turned out for "Elmer the Great." Nobody made a mistake and walked into Joe's mouth, instead of the entrance, did they? That's Louie standing at the box-office with a smile as wide as Joe's.

McManus Keeps K.C. Hot With Ace Gags

Planting a mail box in his lobby for the convenience of patrons sending congratulatory letters to Marie Dressler on her recent publicized birthday, was one of the recent stunts put over by the fast moving John McManus, Loew's Midland, Kansas City, Mo. Though it took a lot of manoeuvering to obtain the necessary permission, nevertheless John convinced the postmaster, resulting in an out of the ordinary lobby idea and much publicity in the papers.

The very conservative Star gave Mac a further break with editorial mention of the star's birthday, and other papers carried accounts of the actual Hollywood celebration of that event in addition to a feature story.

John put over a neat idea with tieup on "Turn Back the Clock" by planting a cut of Lee Tracy in a photographer's ad, plugging bargain priced sittings, and a jeweler went for a window contest in which prizes were given to those guessing nearest the exact time an eight-day clock would stop running. Appropriate picture copy and stills were of course part of the display. For a street stunt on this one, a 1902 bannered Cadillac was used to good effect.

Helen Hayes, herself, was used in advance of "Night Flight" in a tieup with a coast-to-coast broadcast by the star on the Ipana hour, and McManus promoted some nice free display ads from the toothpaste people in addition to publicity breaks in the papers. Air stuff included cutouts at the Municipal airport and a banner flown from the tail of an airplane on the opening day.

Ties In Star To Ad Page

Mindful of the possibilities of newspaper institutional breaks John netted the theatre a three-column ad in which the newspaper plugged the classified bicycle column with a cut of Jean Harlow and her pet bike, selling the benefits of bike riding for reducing, caption under the cut including mention of the coming of "Bombshell."

Spotlight stunts on "The Bowery" included a number of street stunts. The old reliable 24-sheet bannered street car was used to cover the downtown section during the rush hours, and two beer distributors were promoted to decorate their delivery trucks with theatre advertising. Of course, McManus put on the costume party with a "Bowery Nite" at one of the leading ballrooms, this stunt being played up in all papers with the dance people breaking large display ads plugging the event and the picture.

Here's The Dollar!

Please mail me my ticket for the Round Table Xmas Party, to be held on Thursday, December 21, at the Brass Rail, Seventh Avenue and 49th Street, New York.

NAME .....

THEATRE .....

CITY & STATE .....

Charlie Chaplin Made Her Famous Overnight

VIRGINIA CHERRILL

became an international figure as the leading lady in "City Lights"—now she's a favorite in her own right playing opposite

RAY WALKER

MONOGRAM'S NEW STAR

IN

"HE COULDN'T TAKE IT"

GEORGE E. STONE *and* **STANLEY FIELDS**

A W. T. Lackey Production — Directed by William Nigh

Story and Screen Play by Dore Schary

TWO PICTURES MADE WALKER A STAR

His work in "Devil's Mate" and "Skyway" made Columbia grab him for one picture and now Monogram has signed him for a series.

MONOGRAM PICTURES

McLEOD'S POLICIES CLICK

Former Advertising Executive Describes Methods Adopted To Put Over Unsuccessful Theatre

by J. W. LEIGH
New Orleans Correspondent

After remaining dark for years, the St. Charles, New Orleans, La., has been reopened as a first-run picture house and its success has been a marvel among picture men who freely predicted that no one could make the house pay after its long change of owners and unsuccessful policies, such as stock in its several varieties, tab and other varieties of amusement enterprises.

HARRY McLEOD

Harry McLeod, age 40, a native of New Orleans, the present manager, originally an advertising promotion man, relates the reasons for the current success and policies of the theatre.

"When we opened the old St. Charles, it had been closed for four and a half years. It is situated four and a half blocks from Canal Street and 10 squares from our theatrical center. The neighborhood had gone down with the closing house, so naturally the 'opening' of the old house was considered by most film and show people a foolish venture and destined to failure.

"Briefly, the house has been successful since that first week a year ago. Flu epidemics, bank closings and depression could not stop it, and now the Managers' Round Table editor is asking me to tell why and 'how come.'

"When it was decided to open the house, A. Miles Pratt, our president (he is commissioner of finance for the City of New Orleans), cooperated to the fullest in letting me carry out a definite policy.

Outstanding House Staff

"This policy can be set forth in a few words—'The best entertainment in first-class surroundings at the least cost to the patron.'

"We picked the personnel from 550 applicants.

"The 31 people working at the St. Charles know only one rule—'The patron is king.' They are all theatre people of training; they have their own club; their own Loan Society with their own stockholders. They all love the St. Charles and 28 of the 31 have been with us since opening. Mr. and Mrs. Patron get five welcomes at the St. Charles—the footman, the cashier, the doorman and the chief of service and from me. I mention this staff first because I believe they rank first in the list of reasons why the St. Charles succeeded.

"As for the show itself, we were forced to use sluff pictures, those rejected by the large chain theatres of New Orleans and naturally some were not so good, but if the picture was weak, we gave a strong program of short subjects, sometimes as many as five subjects beside the feature.

"The St. Charles is an 1,800-seat house. The equipment contains the finest projection and sound, and there is no distortion on screen from side seats.

"Service: Eight ushers, maid and porters on duty at all peak hours all week, parking for 10 cents in a neighboring garage with theatre stub, 'quiet' signs throughout house and employees trained to whisper, split-up groups all reseated together by ushers, and old patrons helped up and down steps.

"Advertising: Pictures of merit get the following: Newspapers, radio, two programs a week, sound truck, taxi cabs, window cards and easels for hotels, one sheets, occasionally 24 sheets and heralds for parked cars. Better Films Committee tie-ups covering schools and clubs. We spare no expense on our fronts, using an extra big lobby every three weeks.

Screens Every Picture

"We have spent over $600 to operators for screening pictures we did not buy, as I personally screen every feature and short. We allow no bad prints, and the feature always starts between 8:10 and 8:30 P. M.

"Summing up the reasons for our success this first year, I would list them as follows: A 'smash' opening, staff full of enthusiasm and each one a showman, the best sound with perfect acoustics, and a price of 10, 15 and 25 cents.

"Also, a good show with top-notch shorts, very few sex pictures, a great many family pictures, a personal endorsement of good pictures in ads and large campaigns, and constant watchfulness for small details in handling the public, including watching the fader.

"In addition, 'Quiet, Please' requests, polite telephone answers, prompt performances, feature going on at convenient hours, politeness, pleasant welcomes and 'come agains' from the entire staff, and an attractive front and spotless house."

All of which proves that New Orleans appreciates the St. Charles.

Sock Ballys Build Sugarman Box Office

Manager Harry M. Sugarman, Egyptian Theatre, Hollywood, Cal., tops all recently reported gags on the "Three Little Pigs" by not only planting the porkers in his lobby as an advance plug, but also dug up a stuffed wolf, thereby completing the entire cast of this popular short subject. In addition, Harry "neglected" (?) to secure the door of the pen with the result that the porcine campaigners made their escape and roamed about the streets until they were captured. Not before, however, the newspapers were advised of the occurrence, which of course resulted in the publicity that Sugarman expected.

Sugarman's Robot Man

As a feature of his stage presentation of "Alice in Wonderland," Harry promoted an engineer to construct without cost a miniature railroad in his expansive lobby, upon which a miniature train carried youngsters for free rides. All the necessary "props" that go with railways were included, such as crossings, danger signals, etc., and of course gathered eager crowds as can be seen from the accompanying photo.

A "robot man" idea was another of the crowd stoppers that this ingenious showman recently put on with the aid of a performer specializing in this field of work. A small building was constructed with wires and buzzers attached to sockets and to the robot, and he would do his stuff as though guided by the electric impulses.

These are some of the snappy samples of showmanship that Sugarman is stressing to keep his theatre in the public eye, and his statement that intelligent ballyhoo is vital in today's show business is evidently proven by the profitable business now being done by the Egyptian under his leadership.

The above smart lobby poster on "Moonlight and Pretzels" was executed by Jack Alger, art department head of Alger's Theatres, Peru, Ill., and forwarded by Round Tabler J. J. Greene, general supervisor of operations. Note the clever arrangement of the framed stills.

MORE ON DECEMBER IDEAS

Additional Dope on Campaigns Managers Are Now Planning to Hold Up Pre-Holiday Business

In last week's issue, we compiled a number of ideas from various members in the field on what they are doing to keep up their December business. Here are other slants from managers, including Louis Orlove, Milwaukee; Bill Hendricks, Memphis, and George Henger, Oklahoma City:

Tie-in Advertising (Continued)

Theatre stickers will be used by many merchants on every outgoing package and Christmas mailing shopping lists. In this case, sticker copy contains message from stars on shopping early, or tie-in copy, such as "Shop early at Blank's, and attend the matinees at the Strand." Cost of stickers are being promoted for screen ad.

Imprinted sticker tape for securing packages is another smart device being utilized by theatres, one side of tape containing theatre copy and store. This will be used widely, being a definite merchandising service, the cost of which will be undertaken by the theatre or merchant, or split.

The "18 more shopping days to Christmas" idea is being used in windows and other store locations, theatres furnishing posters with name at top and attraction at bottom, shopping copy in center. Posters are constructed so that each card designating number of days can be changed daily, and attraction copy is handled in the same manner. This slant should land locations otherwise difficult for the theatre to obtain.

Transportation Tieup

Recently a member made street car tieup which could be adopted for the holiday period. He advertised two free street car tokens to anyone attending the show and presenting a street car transfer issued that day at box-office. The theatre paid $100 for $300 worth of tokens and ran a screen ad for the car line company, who figured the gag worthwhile, as many paid their way on the cars to the theatre to get tokens.

Special Fashion Shows

This angle is being plugged strongly in various spots with stores going for fur and winter style shows in theatres. This is always recommended providing it is put on in the same manner as any other big time stage presentation. Properly sold, cooperating merchants will go big for all manner of advertising without expense to the theatre. Quite a few managers have reported this as one of their outstanding December campaigns.

Festival Week

These are being arranged as follows: In one instance, as a "revival" in advance of which manager is planning to re-run year's biggest pictures selected from a group to be voted on by patrons. Another idea is the "Pre-Xmas Festival" in which manager is fighting the slump by booking in the biggest pictures available in weeks before the holiday and is spending a lot of money to sell the idea to shoppers. The voting can be put over by distributing cards containing certain pictures with patrons asked to check those they prefer seeing.

Group Nights

For nearby factories, mills or corporations employing many people, managers are arranging for special holiday nights in the week before Christmas to be paid for by company heads, and given as a Xmas bonus or gift, if business does not warrant anything better. Price reductions are being arranged and extra features put on by company personnel.

Group nights are also being put on with local fraternal organizations, lunch clubs, etc., to plug the "shop locally" campaigns, with membership attending in a body, pep talks by leading citizens, and extra entertainment from lodge and club members. Newspapers, of course, will go for this heavily to build up local shopping business.

Various local amateur glee clubs and male choruses composed of many leading prominent citizens are being used, the appearance of these organizations of course almost guaranteeing extra revenue from club members, other friends and relatives. Good will parties are also set between theatres, newspapers and women's clubs.

Miscellaneous

Many managers will go for the usual studio stills showing stars in holiday poses, which papers always demand. They will also be planted in windows, and in holiday programs. Xmas jingle newspaper contest with prizes for filling in best last lines is an idea for co-op pages. Cooking tieup with domestic science classes for lobby or mezzanine exhibit, will also be used. Holiday telegrams from stars with plug for coming pictures, for lobbies, are also being arranged.

Leading Portland (Ore.) department store furnished above six lookers, dressed in blouses, shorts and shoes, to walk from store to Music Box Theatre as part of Manager Andrew Saso's campaign on "Morning Glory." Newspapers ran the shot and story, store putting in window with blow-up of above picture and production stills.

Auto Giveaway Brings Largest Crowd

A car giveaway that, according to the local papers, brought out the largest crowds in years was one result of Manager Abe Cohen's campaign at Schine's Massena, Massena (N. Y.) The stunt was put on in conjunction with 22 local merchants who underwrote the cost of the car, and in return were given coupon chances which were distributed with all sales.

A lot of advertising was done to publicize the stunt and in addition to full page ads, Abe put out a co-op herald, in which every merchant participating took space to further plug the stunt. As the rules required that the winner be present at the drawing, the winning number was also announced to the throngs outside who could not gain admission. In appreciation of the work done by the local police in keeping the crowds in order, Abe threw a party for the entire force which is our idea of a swell good will builder.

Cohen's Front and Bally

The accompany photo gives a flash of Cohen's front on "Moonlight and Pretzels," and the bannered cut out trailer which was driven around town and the neighboring villages. This is the first report we have had from this member in some time, but Abe explains that the work necessary on putting over his campaigns has kept his nose to the grindstone, and that he expects to keep in closer touch in the future.

"Lady" Stunt Put Over With Co-op Page

Manager Ralph Crabill, Winter Garden Theatre, Jamestown, N. Y., is another of the many showmen who have wisely adapted the local "Lady For a Day" idea in their campaigns on the picture of the same name. Tying in with the evening paper, the gag was inaugurated with a series of publicity stories requesting that needy local women apply for the spot.

Auto dealers, hotels, women's stores and restaurants were hooked in in the usual manner, and Crabill went a bit further by promoting a page of coop ads, among those merchants who participated in the stunt, the paper coming across with a half column story with a streamer head calling attention to this exploitation.

Crabill has been putting across some interesting campaigns recently, among them being an apple pie baking contest in which over 100 luscious specimens were entered by the good cooks in that section. A committee of local prominence selected the winners, and Ralph secured some extra prestige by donating all the entries to the Salvation Army for distribution among the needy.

Promotes Big Air Hour For "Keyhole" Plug

A $2,000 broadcast on the leading New England station, promoted without any expense to the theatre, was the highlight of "Broadway Thru a Keyhole" campaign at the Poli Capitol, Hartford, Conn., put over by Manager Charles Brennan, with the able assistance of U. A. Exploiteer Charles E. Moyer and Assistant Lou Cohen.

It seems that one of the most important broadcasts in that section is the "Travelers" hour, on which have appeared well known symphony orchestras and operatic stars. James Clancy, station operating head, a former showman, happens to be a personal friend of Moyer, and the set-up was made for a presentation of music and drama based on "Keyhole" to take place on the above air time. The best of talent was employed and a special 35-piece orchestra also engaged. The other theatres in the circuit were advised of the hookup, and advertised it to plug their advance campaigns on this picture.

Every night club and hotel orchestra plugged the picture's hits, these also being "aired" through all their broadcasting connections, and another music gag that attracted attention was a Russ Colombo impersonator who sang that star's numbers through loudspeakers rigged up over the marquee. A number of different stores on the main streets were tied in to elaborate window displays that took the form of "Keyhole" windows, through which passersby were invited to peep at the theatre displays and special items sold in connection.

Postal telegraph cooperated with all florists in the city with special cards, tying in with orchid displays, further advertised with the Winchell "Orchids for You" window ad. Among the many other effective angles put over were college throwaways made up especially for the students of two nearby universities and announcements placed on every bulletin board in the school buildings. A host of other practical slants were effected, all turning in a gratifying response that marked up a high score for the efforts of these fast-moving showmen.

Novel Angles Stressed On "Footlight" Dates

Chalk up another smart idea to the credit of Charlie Smakowitz, Warner zone ad chief, and Manager Leo Rosen, Troy Theatre, Troy, N. Y., who put over an unusual co-op ad page on "Footlight Parade." Radio dealers in town were sold on the idea of offering a late model in a contest participated in by six stores, each of which ran ads containing cuts of the girls in the picture. The prize was awarded for the one cutting out the pictures of the girls and arranging them in a most artistic and original manner. Free tickets were also offered as other prizes, these being the only cost to the theatre. In addition, the title was mentioned in an eight column headline, besides which the theatre also received a free ad at the bottom of the page.

The Switow Brothers, operators of the Mary Anderson, Louisville, Ky., featured their campaign with a strikingly animated window display tying in the song hits. The accompanying photo illustrates the flash, representing a miniature stage, six feet long by five feet high. The colored cutout figures were twelve inches high and traveled on an endless belt moving across the stage.

Another animated display on this attraction is Jack Hodges' excellent lobby idea at the Tampa Theatre, Tampa, Fla., which was fifteen feet high and twenty feet

Switow's Animated Window

wide (see photo). Two color wheels focussed on the silver metallics on the face of the display which revolved slowly, creating a striking effect. In the back, on steps of different heights, were placed fifteen-inch colored cutout enlargements of the girls, and along the inside, further lighting was secured by red and blue strip lights on flasher button.

Bill Cadoret, Capitol, Rochester, N. Y., plugged a street bally with fifteen girls, each carrying an imitation suitcase, the

Hodges' Revolving Display

covers of which were transparent and lettered, with electric bulbs inside. As the girls walked along, they pressed buttons which lit up the cases so that the title and theatre could be seen by passersby.

The above novel slants indicate some hard thinking on the part of these showmen in their endeavors to dig up unusual exploitation, and we are pleased to recommend their creations for use in other spots.

Sorry, Barrett

In the story of Radio's spiffy "Little Women" press book, on Page 61 of last week's issue, we inadvertently neglected to mention the last name of S. Barrett McCormack in crediting this able gent for his efforts. It was just one of those things that happen every now and then, and we promise not to do it again. Thanks.

Rosenthal Promotes Citywide Giveaways

Cooperating with all his local grocers, on a lucky number giveaway of fifty Wesson Oil mayonnaise mixing combinations, Morris Rosenthal promoted quite a campaign on this in conjunction with his showing of "The Way to Love" at the Majestic, Bridgeport, Conn.

Over 20,000 numbered cards were distributed by 300 participating grocers upon which half of the copy plugged the picture and theatre, as did standee window cards exhibited in each store. Daily morning broadcasts in advance were paid for by the oil company, which also sponsored large newspaper ads calling attention to the picture as well as the giveaway.

As a lobby stunt, Morris planted a number of good looking gals in evening dresses to demonstrate the mayonnaise in the lobby, with free samples being distributed to all women patrons. That the oil company is thoroughly sold on the possibilities of this is indicated by their sending in a special crew of men to handle the campaign, and while they are plugging their company's products at the same time they are giving the theatre and picture an unexcelled citywide plug.

Issues Four-Page Tab.

To celebrate the fifth anniversary of the New Sunrise Theatre, Fort Pierce, Fla., Manager Rupert M. Koblegard, Jr., put out a very well edited and nicely printed four page tabloid, 4,000 copies of which were mailed out and distributed house to house. A number of outside ads were carried which no doubt helped to pay some of the cost, and in addition to lots of snappy picture copy, Koglegard wrote a front page editorial of appreciation to his patrons.

NOW READY! 1934 BOOKING CALENDAR

There Should Be One in Every Manager's Office

LIMITED SUPPLY
ORDER YOURS NOW

Postpaid . . . 25c Each

Use This Blank:

Managers' Round Table Club
MOTION PICTURE HERALD
1790 Broadway, New York

Kindly send me one Booking Calendar for 1934. I enclose herewith twenty-five cents to cover cost of calendar and postage.

Name .....

Theatre .....

Address .....

City ..... *State* .....

personalities

PAUL KREPS
will manage the Plaza, Detroit, Mich., for JULIUS FISHER.

▽

JACK PHILLIPS
former manager of the Rialto in Birmingham, Ala., has been transferred to the Strand, Montgomery.

▽

MILTON NEWSOME
former assistant manager of the Paramount in Montgomery, Ala., has been transferred and promoted to manage the Rialto in Birmingham. FRED BARTON succeeds Newsome at the Paramount.

▽

ABE HALLE
has been made manager of the Harris-Tarentum, Pittsburgh, succeeding JACK WILLIAMS who resigned.

▽

HARRY WEISS
now may be found managing the RKO Albee in Brooklyn. HARRY MOORE has been transferred from the Hamilton to the Coliseum in New York City; while RUDY KRAMER is managing the Hamilton.

▽

SPENCER BAKER
is now managing the Broadway in Buffalo, N. Y.; J. R. OSBORNE the Colonial in Elmira, and J. G. FREELAND the Canistee, Canistee.

▽

RAYMOND B. JONES
formerly manager of the Missouri Theatre, St. Louis, is now the new manager of the Majestic in Houston, Tex.

▽

JOHNNY BAKER
formerly with Skouras at the Jackson Theatre in Jackson Heights, L. I., is managing the Missouri, St. Louis.

▽

LOUIS WILLIAMS
will manage the recently purchased Hiawatha Theatre out in Denver, Colo.

▽

HOWARD THUMBLE
has been named manager of the Palm Theatre in Pueblo, Colo.

▽

HAROLD WILCOX
is now the house manager of the Empire Theatre in San Antonio, Texas.

▽

CHARLES BEALE
formerly theatre manager of Aberdeen, Wash., has been named manager of the Revilla and Coliseum Theatres in Ketchikan, Alaska.

▽

THOMAS D. MOULE
replaces DEAN COFFIN as manager of the U. A. Theatre in Detroit, Mich.

▽

WILLIAM JACKSON
has opened the Community in York Village, Maine.

▽

KAMES A. KELLEY
formerly manager of the Varsity in Buffalo is managing the Strand and Cataract in Niagara Falls, N. Y.

▽

M. D. THOMAS
is the new skipper of the Kerredge Theatre at Hancock, Mich.

▽

CHARLES BAUMAN
has succeeded R. T. BELIGER as manager of the Star Theatre, South Oshkosh, Wis.

▽

GEORGE D. MARTIN
has assumed management of the Colonial Theatre at Bremerton, Wash.

POSTER ART WORK FOR THE THEATRE!

Here we show a Katharine Hepburn head done by Don Andorfer, artist at the Strand Theatre in Whitewater, Wis. Don says this entire poster was done in charcoal. Incidentally, he also tells us that the poster we showed a few weeks ago of Marlene Deitrich was purchased by the American Lead Pencil Co. for advertising use, the drawing having been made with one of their pencils.

This art work turned out by W. R. Fuge of the Strand Theatre in Sunbury, Pa., we're sure you will all agree is mighty attractive. The head was done in natural flesh with bluish reflected lights on shaded side of the face. The background was in blue-green to light yellow-green. The gown, very dark blue-black; lettering in white, yellow and yellow-green.

ROBERT RHODES
has acquired the Gillham Theatre in Kansas City.

▽

ISADORE TRILLINSKY
will reopen the Rivoli Theatre, St. Joseph, Mo., the middle of this month.

▽

T. A. MacDOUGALD
has assumed management of the Dudley Theatre, Americus, Ga.

▽

GEORGE COLEMAN
has reopened the Lyric Theatre at Fort Gaines, Ga.

▽

MRS. M. M. OSMAN
is at the helm of the Strand Theatre, Covington, Ga.

▽

RALPH BERNECK
has been named manager of the Triangle Theatre, owned by the Greater Northern Theatres Co., at Howard Lake, Minn. L. H. JAMES ANDERSON is general manager of the company.

▽

HAROLD ALDINGER
has succeeded LaVERNE BAKEMAN as manager of the Palace Theatre in Mason City, Ia.

▽

L. F. BONAVENTURE
is the new owner-manager of the Grand Theatre at Gregory, S. D.

▽

J. W. HAAS
has succeeded R. H. METCALF as manager of the Mars Theatre, Haxen, N. D.

▽

HOLDEN SWIGER
has been named manager of the Palace, Akron, Ohio. He succeeds JACK ROTH.

▽

T. R. KING
has resigned from N. C. Theatres, Inc., as manager of the Rialto Theatre in High Point, N. C.

▽

HOWARD JAUDON
advertising manager of Sparks houses in Tampa has been given the management of the Franklin. R. R. THOMAS, former manager, has been transferred to West Palm Beach.

▽

JOSEPH RINZLER
formerly of the Alba Theatre in Brooklyn may now be found at the Biltmore Theatre there.

▽

JACK HODGES
formerly manager of the Tampa in Tampa, Fla., has moved over to the Park. EARL MURRAY, formerly in Orlando, has replaced Jack in Tampa.

▽

HARRY SCHRIEBER
of the RKO Capitol Theatre, Cincinnati, has replaced HORTON KAHN. JACK TIERNAN has taken over Schrieber's duties.

▽

EDWARD MASTERS
will manage the recently opened Southtown Theatre in Chicago, Ill.

▽

HERBERT SOBOTTKA
has just been appointed manager of the Coliseum in Seattle, Wash. He succeeds AL BAKER who recently moved to Spokane to manage the Fox Theatre.

▽

E. METZGER
has been named manager of the Iowa in Creston, Iowa.

Two Bobs Click with 50 "Footlight" Ideas

The fact that the pictorial 24 sheet on the picture was locally censored only made Managing Director Bob Paskow and Ad Chief Bob Deitch, Stanley Theatre, Jersey City, N. J., work that much harder to think up an as equally effective billboard idea, and this you must agree they hit upon from the accompanying photo, which illustrates the double panel type boards on "Footlight Parade" that could be seen from quite a distance.

These lads put over a number of other ideas that clicked as strongly, some of the

Double Panel Billboard

gags used in advance being imprinted aprons worn by all newsboys, 16 mm. film used as trailer in nearby empty store window, imprinted napkins distributed to factory lunch room and leading cafeterias, and thousands of tabloids covering the entire county. Other advance ideas were: imprinted brown paper bags to fruit and grocery markets, notion bags at cigar and stationery stores, postcards distributed as inserts in all bundles of a leading laundry, press book photos in lobby and from house to house, and of course the float street bally.

A Hollywood opening was also part of the campaign with all the necessary "props," including broadcasting from the lobby, confetti and balloons thrown from the top of the marquee and a kid bicycle parade with police motorcycle escort, led by two kids on ponies, followed by uniformed bands, and a musical program by the bands at the theatre.

All in all, the two Bobs worked out exactly fifty good ideas that covered every possible angle of advertising and exploitation. It was a well conceived and splendidly executed campaign and these showmen are entitled to a world of credit for their efforts.

Preston Slams Over Ace Name Band Date

Lew Preston, who has been doing a lot of fine work at the Academy of Music in New York since his return to that spot, put on plenty of extra effort to broadcast the stage engagement of Cab Calloway and his orchestra. Located in a thickly congested residential district, announcement of the date was made via herald distributed in every apartment building within a two-mile radius, and a special animated trailer in which Calloway appeared was also incorporated in the advance.

Newspaper tieups were made with a leading band instrument company, which placed large ads in all papers announcing the appearance of the band leader at one of their nearby stores to autograph records, these ads of course including strong mention of the theatre and date. As Preston's lobby and theatre front display play a large part in his regular advertising, special attention was given to these, with huge cutout figures of Calloway and his band featuring the front. So well was it done that Publicist Ben Ostrow reports the band leader as declaring this one of the best efforts he has seen to sell the act.

Located in the shopping and entertainment center of large foreign groups, Preston manages to keep up a weekly barrage of flash fronts and street stunts that attract sufficient numbers to the box office to make profitable the engagements of high priced stage acts which he plays, in addition to the usual screen attractions.

Many Slants by Kennedy On "Missing" Date

With a more than willing police department plus the cooperation of local newspapers, Manager A. J. Kennedy, New Spreckels Theatre, San Diego, Cal., worked out a number of sound box office ideas on his showing of "Bureau of Missing Persons." It seems that a most interesting local case is one John Doe Todd, a victim of amnesia for three years. Kennedy arranged with the paper to revive the story, the theatre offering $100 to the person who could identify the John Doe, the police helping to put it over.

Another newspaper idea with a different angle was a seven day alibi contest open to housewives only in which daily passes were given to the women sending in the best excuses offered by their husbands. A tieup with the insurance department of another paper netted a number of four full column ads stating that Pat O'Brien, star of the picture, was a policy holder.

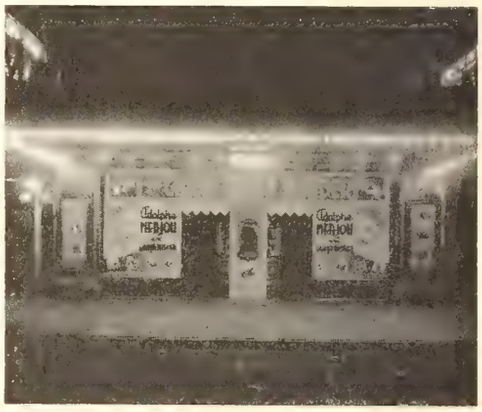
An effective attention getter was the distribution of one sheet "Missing" posters with that word in large type across the top followed by a line reading—"This girl may be at large in your city," above two halftones, full face and profile of Bette Davis, the female lead. Interesting window displays were made up by Kennedy of various items loaned by the local police missing bureau, such as finger print apparatus, photos of missing persons and various wanted criminals.

Among other tieups must be mentioned the one with Western Union, in which the company installed a teletype machine in the lobby (see photo) and built an attractive booth around it which contained picture copy.

Kennedy's Lobby Tieup

New Round Tabler Reports Activities

The details of a neat campaign on "Circus Queen Murder" are forwarded by Manager Marion F. Rhoades, Schine's Miami, Piqua, Ohio, one of the features of which was a special front that emphasized the circus background of the picture, the roof and underside of marquee being hung with colored pennants (see photo). The display was designed and painted by Artist Dick Burns,



Rhoades' Circus Front

who did a very nice job, but unfortunately due to halation from the marquee lights, some of the details are obscured.

A clown street bally also called attention to the showing and in addition circus type heralds were distributed to various schools and from house to house, and Marion reports that the response to the above campaign was satisfying.

We are awaiting the account of a local talent revue this new member has recently put over with a cast of 50 and specially designed costumes and scenery. It sounds like quite an ambitious effort.

Okay, Elmer

Manager J. Elmer Redello, Victory Theatre, Dayton, Ohio, put across a very swell prestige builder by persuading his local papers to run feature stories on the signing of contracts by his boss, Bill Keyes, for the new season's Warner Brothers and First National product. A five-column star cut and story listing the forthcoming pictures and stars were carried by the dailies with copy inclusion that the new contract would insure the Victory Theatre of a great line of consistently fine pictures.

Worth Duplicating

Sandy Abrahams, assistant to George Bilson of Warners' coast ad department, put over a radio contest in conjunction with the Los Angeles date of "I Loved a Woman" at the Hollywood Theatre by inviting listeners to submit letters describing their own true life love experiences, with the best of the lot receiving free tickets to see the picture. Listed as judges were Director Al Green, Edward G. Robinson and Sidney Sutherland, who wrote the scenario. The contest started four days in advance of the picture's opening and the Los Angeles citizenry went for this in a big way with hundreds of letters, mostly from women, received daily.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1933, unless otherwise specified.

ALLIED PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dude Bandit, The	Hoot Gibson-Gloria Shea	May 1	67	
Fighting Parson, The	Hoot Gibson-Marceline Day	May 22	70	June 3
One Year Later	Mary Brian-Russell Hopton	Aug. 25	69	Aug. 12
Picture Brides	Dorothy Mackaill-Regis Toomey		68	Oct. 14

Coming Feature Attractions

Bungalow Court	
Cheaters	"Bill" Boyd-Dorothy Mackaill-June Collyer
Davy Jones' Locker	
Midnight Alarm	
Open for Inspection	
Silk Trimmed	
Slightly Used	
Without Children	

CHESTERFIELD

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
By Appointment Only	Lew Cody-Aileen Pringle	July 7	67	
Dance, Girl, Dance	Alan Dinehart-Evalyn Knapp	Sept. 1	70	Nov. 11
I Have Lived	Alan Dinehart-Anita Page	June 15	69	Sept. 16
In the Money	"Skeets" Gallagher-Lois Wilson - Warren Hymer	Nov. 7	62	
Man of Sentiment, A	Marian Marsh - Owen Moore - Wm. Bakewell	Sept. 15	74	
Notorious But Nice	Marian Marsh-Betty Compson	Aug. 5	72	Nov. 11
Rainbow Over Broadway	Joan Marsh-Frank Albertson	Dec. 1	70	

Coming Feature Attractions

Campanile Murders	

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Above the Clouds	R. Cromwell-R. Armstrong-D. Wilson	Oct. 20	67	
Ann Carver's Profession	Fay Wray-Gene Raymond	May 26	68	June 17
Before Midnight	June Collyer-Ralph Bellamy	Nov. 18	63	
Brief Moment	Carole Lombard-Gene Raymond-Donald Cook	Sept. 8	69	Oct. 7
Cocktail Hour	Bebe Daniels-Sidney Blackmer-Randolph Scott	June 5	74	June 10
Dangerous Crossroads	Chic Sale-Diane Sinclair	June 15	62	July 1
East of Fifth Ave.	Wallace Ford-Walter Connolly-Dorothy Tree	Oct. 20	76	
(See "In the Cutting Room," Oct. 21.)				
Fog	Mary Brian - Donald Cook - Reginald Denny	Nov. 22	69	
(See "In the Cutting Room," Nov. 18.)				
Fury of the Jungle	Donald Cook-Peggy Shannon	Oct. 20	68	
Hold the Press	Tim McCoy-Shirley Grey	Oct. 25	60	
King of the Wild Horses	Wm. Janney-Dorothy Appleby	Nov. 10	66	
Lady for a Day	Warren William-Guy Kibbee-May Robson-Glenda Farrell	Sept. 13	102	July 15
Man's Castle, A	Loretta Young-Spencer Tracy	Nov. 4	75	
(See "In the Cutting Room," Oct. 14.)				
Master of Men	Jack Holt-Fay Wray	Oct. 28	68	
(See "Man of Steel," "In the Cutting Room," Oct. 14.)				
My Woman	Helen Twelvetrees - Wallace Ford - Victor Jory	Oct. 5	73	Oct. 21
Police Car 17	Tim McCoy-Evalyn Knapp	Sept. 30	58	Nov. 18
Rusty Rides Alone	Tim McCoy-Barbara Weeks	May 26	58	
Thrill Hunter, The	Buck Jones-Dorothy Revier	Sept. 30	58	Nov. 25
Unknown Valley	Buck Jones-Cecilia Parker	May 5	69	Aug. 26
What Price Innocence?	Willard Mack-Jean Parker	June 29	64	July 1
Woman I Stole, The	Jack Holt - Raquel Torres - Fay Wray	May 1	63	July 8
Wrecker, The	Jack Holt-Genevieve Tobin	July 10	72	Aug. 12

Coming Feature Attractions

Air Devils	Tim McCoy-Evalyn Knapp
Fighting Code, The	Buck Jones-Diane Sinclair. Dec. 30
Fighting Ranger, The	Buck Jones-Dorothy Revier
Lady Is Willing, The	Leslie Howard-Binnie Barnes
Let's Fall In Love	Harriette Lake - Edmund Lowe
Man Trailer, The	Buck Jones-Cecilia Parker
Night Bus	Clark Gable-Claudette Colbert
Ninth Guest	Alan Dinehart-Donald Cook
No Cannons Roar	Frankie Darro - Jackie Searl - George Breakston
Once to Every Woman	Fay Wray-Walter Connolly
Shadows of Sing Sing	Bruce Cabot-Mary Brian
(See "In the Cutting Room," Nov. 18.)	
Straightaway	Tim McCoy-Sue Carol
Whirlpool	Jack Holt

FIRST DIVISION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Drive, The		May 20	89	Jan. 28
Throne of God (Tent.)		Aug.	56 and 39	

Coming Feature Attractions

Dassan	51 and 38

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bureau of Missing Persons	Bette Davis - Lewis Stone - Glenda Farrell	Sept. 16	78	Sept. 2
Female	Ruth Chatterton	Nov. 11	60	Oct. 21
Goodbye Again	W. William-Joan Blondell	Sept. 9	65	June 17
Havana Widows	Joan Blondell-Glenda Farrell-Lyle Talbot	Nov. 18	62	
Heroes for Sale	Richard Barthelmess - Loretta Young	June 17	76	May 27
I Loved a Woman	Edward G. Robinson-Kay Francis-Genevieve Tobin	Sept. 23	80	Sept. 16
Lilly Turner	Ruth Chatterton-Geo. Brent	May 13	64	Apr. 29
Little Giant, The	Edward G. Robinson	May 20	74	Apr. 15
She Had to Say Yes	Loretta Young-Lyle Talbot	July 15	62	June 17
Wild Boys of the Road	All Star	Oct. 7	69	Sept. 30
World Changes, The	Paul Muni	Nov. 25	93	Nov. 4

Coming Feature Attractions

Bedside	Warren William	Jan. 20,'34		
Big Shakedown, The	Bette Davis - Chas. Farrell - Ricardo Cortez	Jan. 6,'34		
Convention City	Joan Blondell-Dick Powell-A. Menjou-Mary Astor	Jan. 13,'34		
Dark Hazard	Edward G. Robinson	Dec. 30		Nov. 25
Heat Lightning	Aline MacMahon-Glenda Farrell-Ann Dvorak-Lyle Talbot			
Journal of Crime	Ruth Chatterton			
Mandalay	Kay Francis-Ricardo Cortez			
Massacre	R. Barthelmess-Ann Dvorak			
Son of a Sailor	Joe E. Brown - Johnny Mack Brown	Dec. 23		
Wonder Bar	Al Jolson-Dick Powell-Ricardo Cortez-Dolores Del Rio - Kay Francis			

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adorable	Janet Gaynor-Henry Garat	May 19	83	May 20
Arizona to Broadway	James Dunn-Joan Bennett	June 30	67	July 29
Berkeley Square	Leslie Howard-Heather Angel	Nov. 3	90	July 22
Best of Enemies	Marian Nixon-"Buddy" Rogers	June 23	71	July 22
Charlie Chan's Greatest Case	Warner Oland-Heather Angel	Sept. 15	71	Oct. 14
Devil's In Love, The	Victor Jory-Loretta Young	July 21	71	Aug. 5
Doctor Bull	Will Rogers - Louise Dresser - Marian Nixon-Ralph Morgan	Sept. 22	77	Oct. 14
F. P. I.	Conrad Veidt-Jill Esmond-Leslie Fenton	July 28	90	May 20
Good Companions, The	Jessie Matthews - Edmund Gwenn	Sept. 8	96	Apr. 29
Hold Me Tight	James Dunn-Sally Eilers	May 26	71	May 27
Hoopla	Clara Bow-Preston Foster	Nov. 30	78	
I Loved You Wednesday	Warner Baxter - Elissa Landi - Miriam Jordan-Victor Jory	June 16	75	June 24
It's Great to Be Alive	Edna May Oliver-Raul Roulien	June 2	68	July 1
Jimmy and Sally	James Dunn-Claire Trevor	Nov. 24	68	
Last Trail, The	George O'Brien-Claire Trevor	Aug. 25	60	
Life in the Raw	George O'Brien-Claire Trevor	July 7	62	Nov. 4
Mad Game, The	Spencer Tracy - Claire Trevor - Ralph Morgan	Oct. 27	65	Oct. 28
Man Who Dared, The	Preston Foster-Zita Johann	July 14	75	July 15
My Lips Betray	Lillian Harvey-John Boles	Nov. 10	79	Nov. 11
My Weakness	Lilian Harvey-Lew Ayres	Sept. 29	74	Sept. 30
Olsen's Big Moment	El Brendel	Nov. 17	66	Oct. 28
Paddy, the Next Best Thing	Janet Gaynor-Warner Baxter	Sept. 1	76	Sept. 2
Pilgrimage	Henrietta Crosman-Marian Nixon-Norman Foster	Aug. 18	90	July 22
Power and the Glory, The	Spencer Tracy-Colleen Moore	Oct. 6	76	Aug. 26
Shanghai Madness	Spencer Tracy-Fay Wray	Aug. 4	68	Sept. 2
Walls of Gold	Sally Eilers-Norman Foster	Oct. 13	70	Oct. 14
Warrior's Husband, The	Elissa Landi - Ernest Truex - David Manners	May 12	68	May 6
Worst Woman in Paris?	Benita Hume-Adolphe Menjou	Oct. 20	78	Oct. 14

Coming Feature Attractions

As Husbands Go	Warner Baxter-Helen Vinson	Dec. 29	78	Nov. 18
Carolina	Janet Gaynor-Lionel Barrymore-Robert Young-Henrietta Crosman	Feb. 2,'34		
Coming Out Party	Frances Dee-Gene Raymond			
Disillusion	Victor Jory - John Boles - Rosemary Ames	Feb. 23,'34		
Frontier Marshall	George O'Brien-Irene Bentley	Jan. 19,'34		
Heir to the Hoorah	George O'Brien-Mary Brian	Feb. 9,'34		
I Am Suzanne!	Lilian Harvey-Gene Raymond	Jan. 5,'34		
I Was a Spy	Herbert Marshall - Madeleine Carroll-Conrad Veidt	Dec. 15	75	Sept. 23
Mr. Skitch	Will Rogers-Zasu Pitts	Dec. 22		
Orient Express	Heather Angel-Norman Foster	Jan. 12,'34		
Sleepers East	Wynne Gibson-Preston Foster	Jan. 26,'34		
Smoky	Victor Jory-Irene Bentley	Dec. 8		
Three Against Death	Marion Burns-Kane Richmond			
Woman and the Law	James Dunn-Claire Trevor	Feb. 16,'34		

FREULER FILM ASSOCIATES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Deadwood Pass	Tom Tyler	May 5	60	
Easy Millions	Skeets Gallagher-Dorothy Burgess-Merna Kennedy	June 30	68	
Marriage on Approval	Donald Dillaway-Barbara Kent-Phyllis Barry	Nov. 17	80	
War of the Range	Tom Tyler	Sept. 22	60	

Coming Feature Attractions

Black Cat, The	
Bulldog Edition	
East of Sudan	
Green Paradise	
My Wandering Boy	
Red Man's Country	
Silent Army, The	
Sister of the Follies	

GAUMONT-BRITISH

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Baroud (See "Love In Morocco")				
Britannia of Billingsgate	Violet Loraine-Gordon Harker		79½	Oct. 7
Channel Crossing	Constance Cummings - Matheson Lang			
Falling for You	J. Hulbert-Cicely Courtneidge		88	Sept. 30
Fire Raisers, The	Leslie Banks			
Ghost Train, The	Jack Hulbert	Dec. 1	68	Feb. 25
Ghoul, The	Boris Karloff		85	Oct. 28
It's a Boy	Edward Everett Horton - Leslie Henson		80	Sept. 30
Just Smith	Tom Walls			
King of the Ritz	Stanley Lupino-Gina Malo		88	
Love In Morocco	Rex Ingram	Dec. 1	67	Oct. 15,'32
(Reviewed under the title "Baroud")				
Love on Wheels	Jack Hulbert-Gordon Harker		91	
Lucky Number, The	Clifford Mollison - Joan Wyndham		72½	Sept. 9
Man from Toronto, The	Jessie Matthews - Ian Hunter - Fred Kerr		77	
Marry Me	Renate Muller-Harry Green		85	Apr. 22
Night and Day	Jack Hulbert-Winifred Shotter	Dec. 1	77	June 10
Orders Is Orders	Charlotte Greenwood - James Gleason		88½	Aug. 19
Prince of Wales, The				
Sleeping Car	Ivor Novello-Madeleine Carroll		83	July 8
There Goes the Bride	Jessie Mathews	Dec. 1	79	Mar. 11
Waltz Time	Evelyn Laye	Oct. 1	81	Aug. 12
Woman In Command, The	Cicely Courtneidge - Anthony Bushell		80	

(THE RELEASE CHART--CONT'D)

MAJESTIC

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Charming Deceiver, The	Constance Cummings	Nov.	15	87	Sept. 16
(Reviewed under the title "Heads We Go")					
Curtain at Eight	Dorothy Mackaill - C. Aubrey Smith-Paul Cavanaugh	Oct.	1	74	
Morning After, The	Ben Lyon-Sally Eilers	Nov.	15	63	Oct. 28
(Reviewed under the title "I Spy")					
Sin of Nora Moran, The	Zita Johann-John Miljan	Dec.	1		
Sing, Sinner, Sing	Paul Lukas-Leila Hyams	Aug.	1	73	Aug. 19
Trouble Busters	Jack Hoxie-Lane Chandler	May	15	55	
You Made Me Love You	Thelma Todd-Stanley Lupino	Nov.	15	74	Oct. 14

Coming Feature Attractions

Divorce Bed, The	Edward Arnold - John Miljan - Dorothy Libaire	Dec.	15	

MAYFAIR PICTURES

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Dance Hall Hostess	Helen Chandler-Jesen Robards-Edward Nugent	July	1	73	Sept. 2
Her Forgotten Past	Monte Blue - Barbara Kent - Henry B. Walthall	Sept.	1	68	
Riot Squad	Madge Bellamy-Pat O'Malley	June	15	70	Aug. 5
Secret Sinners	Sue Carol-Nick Stuart	Oct.	20	70	

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Another Language	Helen Hayes-Robt. Montgomery	July	28	79	Aug. 5
Barbarian, The	Ramon Novarro-Myrna Loy	May	12	88	Apr. 15
Beauty for Sale	Otto Kruger-Madge Evans	Sept.	1	87	Sept. 9
Bombshell	Jean Harlow-Lee Tracy	Oct.	13	98	Oct. 7
Broadway to Hollywood	Alice Brady - Frank Morgan - Madge Evans-Eddie Quillan-Jackie Cooper-Russell Hardie-Fay Templeton - Jimmy Durante	Sept.	15	89	Sept. 9
Chief, The	Ed Wynn-D. Mackaill	Nov.	3	66	
Christopher Bean	Marie Dressler-L. Barrymore	Nov.	17	87	Nov. 18
Dancing Lady	Jean Crawford-Clark Gable	Nov.	24	94	Nov. 25
Day of Reckoning	Richard Dix-Madge Evans	Oct.	27	70	Nov. 11
Devil's Brother, The	Laurel and Hardy-Dennis King-Thelma Todd	May	5	92	Apr. 8
Hell Below	Robt. Montgomery-Jimmy Durante - Robt. Young - Walter Huston-Madge Evans	June	9	105	Apr. 15
Hold Your Man	Jean Harlow-Clark Gable	July	7	89	July 8
Made on Broadway	R. Montgomery-Sally Eilers	May	19	69	Apr. 8
Meet the Baron	Jack Pearl - Jimmy Durante - Zasu Pitts	Oct.	20	65	Nov. 4
Midnight Mary	Loretta Young-Ricardo Cortez	June	30	76	June 17
Night Flight	H. Hayes - J. Barrymore - L. Barrymore - C. Gable - Robt. Montgomery	Oct.	6	91	Aug. 19
Nuisance, The	Lee Tracy-Madge Evans	June	2	80	May 6
(Reviewed under the title, "Never Give a Sucker a Break")					
Peg O' My Heart	Marion Davies-Onslow Stevens	May	26	85	May 20
Penthouse	Warner Baxter-Myrna Loy-Mae Clarke-Phillips Holmes-Chas. Butterworth	Sept.	8	91	Sept. 9
Prizefighter and the Lady, The	Max Baer-Myrna Loy-Dempsey-Carnera-Walter Huston	Nov.	10	102	Oct. 28
Reunion in Vienna	John Barrymore-Diana Wynyard-Frank Morgan	June	16	100	May 6
Should Ladies Behave?	Alice Brady-Lionel Barrymore-Conway Tearle	Dec.	1	78	Nov. 11
(Reviewed under the title, "The Vinegar Tree")					
Solitaire Man	Herbert Marshall - Elizabeth Allan - Lionel Atwill	Sept.	22	65	Sept. 16
Stage Mother	A. Brady - Russell Hardie - M. O'Sullivan - F. Tone	Sept.	29	87	Sept. 16
Storm at Daybreak	Nils Asther-Kay Francis	July	14	82	July 1
Stranger's Return, The	Lionel Barrymore - Franchot Tone-Miriam Hopkins	July	21	89	July 15
Tugboat Annie	Marie Dressler-Wallace Beery-Robt. Young-M. O'Sullivan	Aug.	4	88	Aug. 12
Turn Back the Clock	Lee Tracy-Mae Clarke	Aug.	25	80	Sept. 2
When Ladies Meet	Ann Harding-Alice Brady-Robt. Montgomery-Myrna Loy	June	23	85	June 3

Coming Feature Attractions

Cat and the Fiddle, The	Jeanette MacDonald-Ramon Novarro	Dec.	8	
(See "In the Cutting Room," Oct. 21.)				
Comin' Round the Mountain	May Robson-Polly Moran			
Dinner at Eight	Marie Dressler-Wallace Beery-Lionel Barrymore - Jean Harlow - Madge Evans - Karen Morley - Edmund Lowe - Lee Tracy - Jean Hersholt		113	June 10
Eskimo	Native Cast		117	Nov. 18
Going Hollywood	Marion Davies-Bing Crosby			
Hollywood Party, The	(All Star Musical)			
Laughing Boy	Ramon Novarro-Lupe Velez			
Malibu	Jean Parker-David Landau			
Queen Christina	Greta Garbo - John Gilbert			
Rip Tide	Norma Shearer - Robert Montgomery-Herbert Marshall			
Sons of the Desert	Laurel and Hardy			
Tarzan and His Mate	J. Weissmuller-M. O'Sullivan			
Transcontinental Bus	Robt. Montgomery - Madge Evans			
Viva Villa	Wallace Beery			
Women in His Life, The	Otto Kruger-Isabel Jewell-Ben Lyon			

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Avenger, The	Ralph Forbes-Adrienne Ames	Aug.	10	79	Oct. 7
Black Beauty	Alex. Kirkland-Esther Ralston	May	10	70	Apr. 29
Broken Dreams	Randolph Scott-Martha Sleeper	Oct.	20	68	Nov. 4
Crashing Broadway	Rex Bell	June	1	55	July 15
Devil's Mate	Preston Foster-Peggy Shannon	Aug.	20	68	Aug. 12
Fighting Texans	Rex Bell	June	15	58	July 29
Fugitive, The	Rex Bell-Cecilia Parker	July	15	56	
Gallant Fool	Bob Steele	May	29	55	
Galloping Romeo	Bob Steele-Doris Hill	Aug.	5	54	
Rainbow Ranch	Rex Bell	July	25	55	
Rangers' Code	Bob Steele	Aug.	15	56	
Return of Casey Jones	Charles Starrett-Ruth Hall	May	25	65	
Riders of Destiny	John Wayne-Cecilia Parker	Oct.	10	58	
Sensation Hunters	Arline Judge-Preston Foster	Aug.	30	70	
Skyway	K. Crawford-Ray Walker	Aug.	15	65	
Sphinx, The	Lionel Atwill-Sheila Terry	June	1	70	June 3
Sweetheart of Sigma Chi, The	Mary Carlisle-Buster Crabbe	Oct.	1	76	Oct. 14

Coming Feature Attractions

Ape, The				
Beggars in Ermine				
Blue Steel	John Wayne			
He Couldn't Take It	Ray Walker-Virginia Cherrill			
Lone Eyre				
Manhattan Love Song				
Mystery Liner				
Sagebrush Trail	John Wayne			
Sixteen Fathoms Deep	Sally O'Neill-Creighton Chaney			
West of the Divide	John Wayne			
Woman's Man	John Halliday-Marguerite de la Motte-Wallace Ford			

PARAMOUNT

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Big Executive	Ricardo Cortez-Elizabeth Young	Aug.	18	72	Aug. 5
College Humor	Crosby-Oakie-Arlen-Carlisle-Burns and Allen	June	23	80	June 17
Cradle Song	Dorothea Wieck-Kent Taylor	Nov.	17	77	Nov. 4
Disgraced	Helen Twelvetrees-Bruce Cabot	July	7	65	June 24
Duck Soup	Four Marx Bros.	Nov.	17	80	Nov. 11
Eagle and the Hawk, The	F. March-C. Grant-J. Oakie	May	19	72	May 6
Gambling Ship	Cary Grant-Benita Hume	June	30	72	June 17
Girl in 419, The	James Dunn-Gloria Stuart	May	26	76	May 6
Golden Harvest	Richard Arlen-Chester Morris-Genevieve Tobin	Sept.	22	70	Sept. 23
Hell and High Water	Richard Arlen-Judith Allen	Oct.	27	70	Oct. 21
Her Bodyguard	Wynne Gibson-Edmund Lowe	July	21	70	July 8
I Love That Man	Nancy Carroll-Edmund Lowe	June	9	75	May 6
I'm No Angel	Mae West-Cary Grant	Oct.	6	87	Oct. 7
International House	All Star	June	2	65	May 20
Jennie Gerhardt	Sylvia Sidney-Donald Cook	June	16	76	June 10
Lone Cowboy	Jackie Cooper	Dec.	1	68	Nov. 25
Mama Loves Papa	Charles Ruggles-Mary Boland-Lilyan Tashman	July	14	72	July 15
Man of the Forest	Randolph Scott-Verna Hillie	July	14	62½	
Midnight Club	Clive Brook-George Raft-Helen Vinson-Alison Skipworth	July	28	70	July 29
One Sunday Afternoon	Gary Cooper-Fay Wray	Sept.	1	85	Aug. 26
Sitting Pretty	Jack Haley-Jack Oakie-Ginger Rogers	Nov.	24	80	
Song of Songs	Marlene Dietrich-Brian Aherne	Aug.	11	92	July 1
Story of Temple Drake, The	Miriam Hopkins-Jack LaRue	May	12	72	May 13
Sunset Pass	Randolph Scott-Tom Keene	May	26	65	June 3
Supernatural	C. Lombard - Randolph Scott - V. Osborne	May	5	64½	Apr. 29
Take a Chance	James Dunn - June Knight - "Buddy" Rogers - Lillian Roth	Oct.	27	82	Nov. 4
This Day and Age	Charles Bickford-Judith Allen	Aug.	25	82	July 29
Three Cornered Moon	C. Colbert-Richard Arlen-Lyda Roberti-Mary Boland	Aug.	4	72	Aug. 12
Thundering Herd, The	Randolph Scott-Judith Allen	Nov.	24	58½	
Tillie and Gus	Alison Skipworth-W. C. Fields	Oct.	13	57½	Nov. 18
To the Last Man	Randolph Scott-Esther Ralston	Sept.	15	70	Sept. 16
Too Much Harmony	Bing Crosby-Jack Oakie-Lilyan Tashman	Sept.	29	75	Sept. 9
Torch Singer	Claudette Colbert - Ricardo Cortez - David Manners	Sept.	8	72	Sept. 2
Way to Love, The	Maurice Chevalier-Ann Dvorak	Oct.	20	84	Sept. 30
White Woman	Carole Lombard-Chas. Laughton-Chas. Bickford	Nov.	3	73	Oct. 28

Coming Feature Attractions

Alice in Wonderland	Charlotte Henry - R. Arlen - J. Oakie-Chas. Ruggles	Dec.	22	
All of Me	Fredric March-Miriam Hopkins-George Raft	Dec.	29	
Border Legion, The	Randolph Scott-Barbara Adams			
Catherine the Great	Marlene Dietrich-John Lodge			
Death Takes a Holiday	Fredric March-Evelyn Venable			
Design for Living	Miriam Hopkins-Fredric March-Gary Cooper	Dec.	29	88 Nov. 25
Eight Girls in a Boat	Kay Johnson - Dorothy Wilson - Doug. Montgomery	Dec.	15	
Four Frightened People	C. Colbert - H. Marshall - Wm. Gargan - M. Boland			
Girl Without a Room	M. Churchill-Chas. Farrell-C. Ruggles	Dec.	8	
Great Adventure, The	Lillian Gish-Roland Young			
Miss Fane's Baby Is Stolen	Dorothea Wieck-Baby Le Roy			
Search for Beauty	Buster Crabbe-Ida Lupino			

PRINCIPAL

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Jaws of Justice	Kazan-Teddy and Richard Terry	Nov.	15	58	
Russia Today		Nov.	8	42	Oct. 28
Tarzan the Fearless	Buster Crabbe	Aug.	11	61	Aug. 19
Thunder Over Mexico	Native Cast	Nov.	15	70	May 20

Coming Feature Attractions

Desperate Trails				
Ferocious Pal, The				
King of the North				
Lone Avenger, The				
Teeth of Steel	Kazan	Jan.	15,'34	

RKO RADIO PICTURES

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Ace of Aces	Richard Dix - Elizabeth Allan-Ralph Bellamy	Oct.	20	74	Sept. 30
After Tonight	Constance Bennett - Gilbert Roland	Nov.	10	71	Oct. 28
Aggie Appleby	Wynne Gibson-Charles Farrell	Nov.	3	73	Oct. 28
Ann Vickers	Irene Dunne - Walter Huston - Conrad Nagel	Oct.	13	72	Sept. 30
Bed of Roses	Constance Bennett-Joel McCrea	July	14	67	July 8
Before Dawn	Stuart Erwin-Dorothy Wilson	Aug.	4	62	Oct. 21
Big Brain, The	Geo. E. Stone-Fay Wray-Phillips Holmes	June	16	70	June 3
Blind Adventure	Robt. Armstrong-Helen Mack	Aug.	18	60	Aug. 12
Chance at Heaven	Joel McCrea - Ginger Rogers - Marian Nixon	Oct.	27	70	Oct. 14
Cross Fire	Tom Keene-Betty Furness	June	30	55	Apr. 8
Deluge, The	Peggy Shannon - Lois Wilson - Sidney Blackmer-Matt Moore	Sept.	15	68	Aug. 19
Diplomaniacs	Bert Wheeler-Robt. Woolsey	May	12	63	Apr. 15
Double Harness	Ann Harding-William Powell	July	21	74	July 8
Emergency Call	Bill Boyd-Betty Furness	May	26	60	July 1
Flaming Gold	Bill Boyd-Mae Clarke-Pat O'Brien	Sept.	29	53	
Flying Devils	Arline Judge-Bruce Cabot-Ralph Bellamy - Eric Linden	July	14	62	Sept. 2
Goodbye Love	Charles Ruggles	Nov.	10	66	
Headline Shooter	Wm. Gargan-Frances Dee - R. Bellamy-W. Ford-G. Ratoff	July	28	65	July 29
Little Women	K. Hepburn - Jean Bennett - Frances Dee - Paul Lukas	Nov.	24	107	Nov. 11
Melody Cruise	Phil Harris-Charles Ruggles	June	23	75	June 3
Midshipman Jack	Bruce Cabot-Betty Furness	Sept.	22	65	Sept. 16
Morning Glory	K. Hepburn - D. Fairbanks, Jr.	Aug.	18	70	July 29
No Marriage Ties	Richard Dix-Doris Kenyon	Aug.	11	73	Aug. 12
One Man's Journey	Lionel Barrymore-Joel McCrea-Dorothy Jordan	Sept.	8	72	Sept. 9
Professional Sweetheart	Ginger Rogers-Norman Foster	June	9	70	June 3
Rafter Romance	Ginger Rogers-Norman Foster	Sept.	1	70	Aug. 5
Right to Romance, The	Ann Harding-Nils Asther	Nov.	17	70	Nov. 25
Silver Cord, The	Irene Dunne-Joel McCrea	May	19	74	May 13
Son of the Border	Tom Keene-Julie Haydon	May	5	55	Aug. 5
Tomorrow at Seven	Chester Morris-Vivienne Osborne	June	2	64	May 13

Coming Feature Attractions

Dark Sunlight	Jean Parker-Tom Brown			
Flying Down to Rio	Dolores Del Rio - Gene Raymond-Raul Roulien			
Girl Meets Boy	Joel McCrea			
Hips, Hips, Hooray!	Wheeler and Woolsey			
If I Were Free	Irene Dunne-Nils Asther-Clive Brook			

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Long Lost Father	John Barrymore-Helen Chandler (See "In the Cutting Room," Nov. 18.)			
Lost Patrol, The	McLaglen-Karloff (See "In the Cutting Room," Oct. 21.)			
Man of Two Worlds	Francis Lederer-Elissa Landi (See "In the Cutting Room," Nov. 18.)			
Once Over Lightly	Zasu Pitts - Pert Kelton - El Brendel			
Rodney	Walter Huston-Frances Dee			
So You Won't Sing, Eh?	Zasu Pitts-Pert Kelton-William Gargan			
Son of Kong	Robert Armstrong-Helen Mack			
Success Story	Constance Cummings			
Trigger	Katharine Hepburn (See "In the Cutting Room," Nov. 18.)			
World Outside, The	Ann Harding			

SHOWMENS PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Race, The	Boots Mallory-John Darrow	Dec. 1	71	
His Private Secretary	Evalyn Knapp-John Wayne	June 10	60	June 10
Police Call	Merna Kennedy-Nick Stuart	July 24	60	Sept. 9
Public Stenographer	Lola Lane-Wm. Collier, Jr.	Nov. 1	62	
Ship of Wanted Men	Dorothy Sebastian-Leon Waycoff	Sept. 24	63	Sept. 16

Coming Feature Attractions

Golden Head
Moth, The
St. Louis Woman
Souls in Pawn
Special Duty
Unlimited
Within the Rock

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Carnival Lady	Boots Mallory-Allen Vincent	Hollywood			
Corruption	Evalyn Knapp - Preston Foster	Imperial Distr.	June 19	63	July 1
Cougar, the King Killer	Edwin C. Hill - Jay Bruce	Master Art	Nov. 1	60	
Eat 'Em Alive		Real Life	Nov. 3	60	Nov. 18
Farewell to Love	Jan Kiepura-Heather Angel	Madison Picts.	Nov. 24	66	
Flaming Signal, The	Marceline Day	Invincible		64	
Get That Venus	Ernest Truex - Jean Arthur	Regent Picts.			
Hell's Holiday	(War Film)	Superb Picts.		77	July 22
Her Splendid Folly	Lilian Bond-T. Von Eltz	Progressive	Oct. 7	59	Nov. 4
Important Witness, The	Noel Francis-Donald Dillaway	Tower	July 15	64	Oct. 21
Isle of Doom, The	Peter Sobolevski	Amkino	June 5	65½	July 22
Laughing at Life	V. McLaglen - C. Montenegro	Mascot	June 26	70	June 3
Mam'zelle Nitouche	Janie Marese-Raimu	Protex	Nov. 18	90	
Mr. Broadway	All Star	B'way-Hollywood		59	Sept. 23
Over the Seven Seas		Vanderbilt		70	June 3
Passion of Joan of Arc, The	Maria Falconnetti	Capital	Sept. 7	57	Sept. 16
Red-Head, The	Robert Lynen	Harold Auten	May 25	88	June 17
Reform Girl	Noel Francis-Donald Dilleway	Tower	July 15	64	Oct. 21
Savage Gold		Harold Auten	July 24	67	July 29
Secrets of Hollywood	Mae Busch - June Walters	Lester F. Scott		58	Sept. 16
Shepherd of the Seven Hills, The		Faith Pictures	Aug. 7	60	Aug. 19
Sleepless Nights	Polly Walker - Stanley Lupino	Remington	July 21	65	July 29
Taming the Jungle		Invincible	June 3	59	June 10
This Is America		Frederick Ullman, Jr.	July 19	70	July 29
Truth About Africa, The		Wm. Alexander		47	Apr. 22
Victims of Persecution	Betty Hamilton-Mitchell Harris	Bud Pollard	June 16	60	June 24
Wandering Jew, The	Jacob Ben-Ami	JAFA	Oct. 20	90	Oct. 28
Wives Beware!	Adolphe Menjou	Regent Picts.	June 1	63	

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Advice to the Lovelorn	Lee Tracy-Sally Blane	Dec. 1	70	
Bitter Sweet	Anna Neagle-Fernand Graavey	Sept. 22	93	Aug. 19
Blood Money	George Bancroft-Frances Dee-Chick Chandler-Judith Anderson	Nov. 17	65	Nov. 18
Bowery, The	Wallace Beery - George Raft - Jackie Cooper - Fay Wray	Oct. 13	90	Oct. 7
Broadway Thru a Keyhole	Constance Cummings - Russ Columbo-Paul Kelly	Oct. 27	85	Oct. 21
Emperor Jones	Paul Robeson-Dudley Digges	Sept. 29	80	Sept. 23
I Cover the Waterfront	Claudette Colbert - Ben Lyon - Ernest Torrence	May 17	75	Apr. 29
Masquerader, The	Ronald Colman-Elissa Landi	Sept. 1	75	Feb. 25
Private Life of Henry VIII, The	Charles Laughton	Nov. 3	97	Sept. 23
Samarang	Native Cast	June 23	62	May 20
Yes, Mr. Brown	Jack Buchanan	May	69	Mar. 18

Coming Feature Attractions

Born to Be Bad	Loretta Young-Cary Grant			
Catherine the Great (T.)	Douglas Fairbanks, Jr. - Elizabeth Bergner			
Gallant Lady	Ann Harding-Clive Brook			
House of Rothschild, The	George Arliss			
Joe Palooka	Jimmy Durante - Stuart Erwin - Lupe Velez			
Moulin Rouge	Constance Bennett - Franchot Tone-T. Carminati			
Nana	Anna Sten-Lionel Atwill-Phillips Holmes			
Queen, The	Anna Neagle-Fernand Graavey			
Roman Scandals	Eddie Canter - Gloria Stuart - David Manners-Ruth Etting			
Sorrell and Son	H. B. Warner			
Trouble Shooter	Spencer Tracy - Jack Oakie - Constance Cummings			

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Don't Bet on Love	Lew Ayres-Ginger Rogers	July 13	62	July 29
Fiddlin' Buckaroo	Ken Maynard-Gloria Shea	July 20	62	
Her First Mate	Summerville-Pitts	Aug. 10	70	July 22
Horseplay	Slim Summerville-Andy Devine-Leila Hyams	Nov. 27	70	
Invisible Man, The	Claude Rains - Gloria Stuart - Wm. Harrigan	Nov. 13	70	Nov. 4
King for a Night	Chester Morris - Helen Twelvetrees - Alice White	Oct. 30	76	
King of Jazz (Reissue)	Paul Whiteman - John Boles - Bing Crosby	June 1	63	Apr. 5,'30
King of the Arena	Ken Maynard	June 1	61	
Kiss Before the Mirror	Nancy Carroll-Paul Lukas	May 4	67	Mar. 11
Ladies Must Love	June Knight - Neil Hamilton - Mary Carlisle-George E. Stone	Sept. 25	70	Sept. 9
Love, Honor and Oh, Baby!	Summerville-Pitts	Oct. 16	63	Nov. 11
Moonlight and Pretzels	Mary Brian-Leo Carrillo	Aug. 5	64	Sept. 2
Myrt and Marge	Myrtle Dale - Donna Damerell - Ted Healy	Dec. 4	68	Sept. 9
Only Yesterday	John Boles-Margaret Sullavan-Benita Hume-Billie Burke	Nov. 6	105	Nov. 25
Rebel, The	Vilma Banky-Luis Trenker	June 15	75	July 1
S. O. S. Iceberg	Rod La Roque-Gibson Gowland	Oct. 23	70	Sept. 23
Saturday's Millions	Robert Young-Leila Hyams	Oct. 9	72	Sept. 23
Secret of the Blue Room, The	Lionel Atwill-Paul Lukas-Gloria Stuart-Onslow Stevens	July 20	65½	Sept. 23
Strawberry Roan	Ken Maynard-Ruth Hall	Oct. 26	60	Sept. 30
Trail Drive, The	Ken Maynard-Cecilia Parker	Sept. 4	60	

Coming Feature Attractions

Beloved	John Boles-Gloria Stuart	Jan. 29,'34		
Bombay Mail	Edmund Lowe-Onslow Stevens-Shirley Grey	Jan. 1,'34		
By Candlelight	Elissa Landi-Paul Lukas	Dec. 18		
Counsellor-at-Law	John Barrymore-Bebe Daniels	Dec. 25	78	Nov. 25
Cross Country Cruise	Lew Ayres - Alice White - June Knight	Jan. 15,'34		
Gun Justice	Ken Maynard-Cecelia Parker	Dec. 11		
I Like It That Way	Gloria Stuart-Roger Pryor	Feb. 12,'34		
Madame Spy	Fay Wray-Nils Asther	Jan. 8,'34		
Midnight	O. P. Heggie-Sidney Fox	Jan. 22,'34		
Poor Rich, The	Edna May Oliver-Edward Everett Horton	Feb. 26,'34		
Song for You, A	Marian Nixon-Jan Kiepura			
Special Investigator	Wynne Gibson-Onslow Stevens-Alan Dinehart	Mar. 5,'34		
Two Clucks	Summerville-Pitts	Mar. 12,'34		
Wheels of Destiny	Ken Maynard			

WARNER BROS.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Baby Face	Barbara Stanwyck	July 1	74	Apr. 1
Captured!	Leslie Howard-Doug. Fairbanks, Jr.-Paul Lukas	Aug. 19	72	June 24
College Coach	Dick Powell-Pat O'Brien-Ann Dvorak-Lyle Talbot	Nov. 4	75	Nov. 18
Ever In My Heart	Barbara Stanwyck	Oct. 28	68	Oct. 21
Footlight Parade	James Cagney - Joan Blondell - Ruby Keeler - Dick Powell - Guy Kibbee	Oct. 21	102	Oct. 7
From Headquarters	Geo. Brent-M. Lindsay	Dec. 2	65	
Gold Diggers of 1933	Warren William-Joan Blondell-Aline MacMahon-Ruby Keeler-Dick Powell	Sept. 2	90	May 27
Kennel Murder Case	William Powell-Mary Astor	Oct. 28	73	Nov. 4
Life of Jimmy Dolan, The	D. Fairbanks, Jr.-Loretta Young	June 3	70	June 24
Man from Monterey, The	John Wayne-Ruth Hall	July 15	57	Aug. 26
Mary Stevens, M.D.	Kay Francis	July 22	72	Aug. 12
Mayor of Hell, The	James Cagney	June 24	80	May 20
Narrow Corner, The	Douglas Fairbanks, Jr.	July 8	71	July 22
Private Detective 62	William Powell	June 10	67	July 15
Silk Express	Neil Hamilton-Sheila Terry	June 10	63	June 10
Voltaire	George Arliss-Doris Kenyon	Aug. 5	70	June 24

Coming Feature Attractions

As the Earth Turns	Jean Muir-Donald Woods			
Disraeli (Reissue)	George Arliss	Dec. 16	89	Dec. 14,'29
Easy to Love	Adolphe Menjou - Mary Astor - Genevieve Tobin			
Fashion Plate, The	William Powell-Bette Davis	Jan. 27,'34		
Gambling Lady	Barbara Stanwyck			
Hell's Bells	Joan Blondell-Pat O'Brien			
Hi, Nellie!	Paul Muni			
House on 56th Street, The	Kay Francis - Ricardo Cortez - Gene Raymond	Dec. 23		
Lady Killer	James Cagney	Dec. 9	73	

WORLD WIDE

[Distributed through Fox Films]

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Lone Avenger, The	Ken Maynard	May 14	61	Aug. 19
Study in Scarlet, A	Reginald Owen-June Clyde	May 14	72	June 10

OTHER PRODUCT (FOREIGN)

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Big Attraction, The	Richard Tauber	Bavaria Film	July 22	89	July 29
Cadet, The	Frans Fiedler	Film Exchange		80	Apr. 8
Counsel's Opinion	Henry Kendall	London Film		71	Apr. 22
Don Quixote	Feodor Challapin-George Robey	British-United Artists			July 8
Dream of Schoenbrunn	Martha Eggerth	Europa Film	May 31	78	June 10
Girl from Maxim's, The	Frances Day	London Film			Oct. 14
Golden Goal, The	Richard Tauber	Bavaria Film	June 17	85	July 8
Hawleys of High Street	Leslie Fuller	British Int'l		68	July 8
I Lived with You	Ivor Novello - Ursula Jeans	Gaumont-British			Aug. 12
Just My Luck	Ralph Lynn	British and Dominions		80	May 20
Keep It Quiet	Frank Pettingell-Bertha Belmore	British Lion			
Maid of the Mountains, The	Harry Welchman-Nancy Brown	British Int'l		80	Apr. 22
Men of Tomorrow	Maurice Braddell	Paramount-London Film		80	Apr. 15
Money for Speed	John Loder - Ida Lupino - Cyril Maude	British-United Artists		67	July 15
Morgenrot (Dawn)	Else Knott - Rudolf Forster	Protex	May 15	85	May 27
Never Trust a Woman	Richard Tauber	Bavaria Film	Oct.	90	
On the Air	Davy Burnaby-Reginald Purdell-Betty Astell	British Lion			
Only Girl, The	Lilian Harvey-Chas. Boyer	Gaumont-Ufa		95	Aug. 12
Prince of Arcadia	Carl Brisson	Gaumont-British		80	Oct. 28
Private Wives	Claude Allister-Betty Astell	British Lion			
Radio Parade		British Int'l		70	May 13
Song You Gave Me, The	Bebe Daniels-Victor Varconi	British Int'l		84	Oct. 21
This Day of Grace	Gracie Fields	Radio		92	Oct. 28
Wedding Rehearsal	Roland Young	London Film			

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1933 unless otherwise stated]

COLUMBIA

Title	Rel. Date	Min.
KRAZY KAT KARTOONS		
Antique Antics		1 rl..
Broadway Malady	Apr. 18	1 rl..
House Cleaning		1 rl..
Krazy Spooks	Oct. 13	1 rl..
Out of the Ether	Sept. 5	7½..
Russian Dressing	May 1	....
Stage Krazy	Nov. 13	1 rl..
Whack's Museum	Sept. 29	1 rl..
LAMBS GAMBOLS		
Hear 'Em and Weep		2 rls.
Poor Fish, The	Apr. 27	2 rls.
LAUGHING WITH MEDBURY		
1—In Morocco	Sept. 29	1 rl..
2—In the Orient	Oct. 25	....
MARCH OF THE YEARS		
No. 1—"Boss" Tweed	Sept. 22	9½..
No. 2	Oct. 6	1 rl..
No. 3—Famous Crippon Case	Oct. 20	1 rl..
No. 4—Commander Perry Opens Japan	Oct. 24	1 rl..
MICKEY McGUIRE COMEDIES		
1—Mickey's Touchdown	Oct. 14	18....
2—Mickey's Tent Show	Oct. 27	18....
3—Mickey's Covered Wagon	Nov. 30	18....
SCRAPPY CARTOONS		
False Alarm		1 rl..
Hollywood Babes	Nov. 10	....
Match Kid, The	May 9	1 rl..
Movie Struck	Sept. 8	7½..
Sandman Tales	Oct. 6	1 rl.
Technoracket	May 20	1 rl..
World's Affair, The	June 5	1 rl..
MINUTE MYSTERIES		
No. 1—Death Attends a Party	Oct. 6	1 rl..
No. 2—Fast Fangs	Oct. 13	1 rl..
No. 3—When the Lights Went Out		1 rl..
MUSICALS		
No. 1—Roamin' Through the Roses Art Jarrett	Nov. 16	2 rls.
No. 2—Um-Pa Jack Osterman	Nov. 24	2 rls.
No. 3—Hold Your Temper		
GEO. SIDNEY AND CHAS. MURRAY		
Radio-dough (Tent.)		2 rls
SMITH AND DALE		
Hot Daze	Oct. 20	2 rls.
SUNRISE COMEDIES		
Brother, Could You Spare a Million? Ken Murray	Sept. 13	2 rls.
Entertainer, The Will Mahoney	Oct. 4	20....
Say It Isn't So Richey Craig, Jr.	June 29	19...
WORLD OF SPORT		
All's Wet That Ends Wet	May 5	1 rl..
Champions	May 5	1 rl..
Flying Gloves	Aug. 18	1 rl..
Hook and Line	July 28	1 rl..
In the Good Old Winter Time	June 17	1 rl..
We Want a Touchdown	Oct. 23	1 rl..
What the Scotch Started	Oct. 6	1 rl..
Who Said the Weaker Sex?	Sept. 8	9....

EDUCATIONAL

[Distributed through Fox Films]

Title	Rel. Date	Min.
ANDY CLYDE COMEDIES		
Big Squeal, The	July 9	18....
Dora's Dunking Doughnuts	Sept. 1	20....
Easy Mark Anthony		
Feeling Rosy	Apr. 30	21....
Frozen Assets	Nov. 17	....
His Weak Moment	Oct. 13	....
Loose Relations	June 11	20....
AS A DOG THINKS		
Walking the Dog	Sept. 29	....
You and I and the Gatepost	Aug. 25	....
BABY BURLESKS		
Kin 'N Africa	Oct. 6	....
Kid 'N Hollywood	May 14	11....
Kid's Last Fight, The	Apr. 23	11....
Polly Tix In Washington	June 4	....
War Babies	Sept. 18	....
BATTLE FOR LIFE		
Beneath Our Feet	June 25	9....
Sea, The	May 7	9....
BRAY'S NATURGRAPHS		
Giants of the North	June 4	7....
Pirates of the Deep	May 7	9....
Wild Life at Home	June 18	1 rl..
BROADWAY GOSSIP		
No. 5	Apr. 30	11....
No. 6	June 18	....
CAMERA ADVENTURES		
Cougar's Mistake, The	May 28	9....
CORONET COMEDIES		
Git Along Little Wife	Nov. 3	....
Good Bad Man, The	Dec. 8	....
DO YOU REMEMBER?		
Highlights of the Past	Apr. 9	8....
Old-Fashioned Newsreel, An	July 2	....
FROLICS OF YOUTH		
Merrily Yours	Oct. 6	....
Pardon My Pups	Dec. 29	....
What's To Do	Nov. 24	....
HODGE-PODGE		
Any Way to Get There	July 16	9....
Capers In Clay	July 30	....
Out of the Ordinary	May 28	....
Sawdust Sidelights	June 4	10....
MERMAID COMEDIES (Harry Langdon)		
Knight Duty	May 7	22....
Hooks and Jabs	Aug. 25	....
Leave It to Dad	Oct. 20	....
Pop's Pal	Dec. 22	....
Stage Hand, The	Sept. 8	....
Tied for Life	July 2	18....
MORAN AND MACK COMEDIES		
A Pair of Socks	May 14	20....
Blue Blackbirds	Aug. 18	....
Farmers' Fatal Folly	Sept. 15	18....
Freeze-Out, The	Dec. 22	....
Hot Hoofs	June 18	....
MUSICAL COMEDIES		
Million Dollar Melody	Oct. 27	....
Poppin' the Cork	Dec. 15	....
ROMANTIC JOURNEYS		
Across the Sea	Oct. 20	....
Canyon of Romance	Dec. 8	....
Enchanted Trail	Sept. 22	....
SONG HIT STORIES		
Last Dogie, The	Nov. 17	....
Manhattan Lullaby Helen Morgan	Nov. 24	....
Slow Poke Stepin Fetchit	Sept. 22	1 rl..
SPIRIT OF THE CAMPUS (Reinald Werrenrath)		
Georgia Tech	May 7	9....
McGill	May 28	9....
STAR COMEDY SPECIALS		
Mr. Adam	Nov. 17	....
TERRY-TOONS		
Banker's Daughter, The	June 25	6....
Beanstalk Jack	Oct. 20	6....
Cinderella	May 28	6....
Fanny in the Lion's Den	July 23	6....
Fanny's Wedding Day	Sept. 22	....
Grand Uproar	Aug. 25	....
Gypsy Fiddler, A	Oct. 6	6....
Holland Days	Jan. 12,'34	6....
Hypnotic Eyes	Aug.	....
In Venice	Dec. 15	6....
King Zilch	June 11	6....
Little Boy Blue	Nov. 30	6....
Oh! Susanna	Apr. 2	6....
Oil Can Mystery, The	July 9	6....
Pick-necking	Sept.	....
Pirate Ship	Apr. 30	6....
Robinson Crusoe	Nov. 17	6....
Romeo and Juliet	Apr. 16	6....
Sunny South, The	Dec. 29	6....
Tale of a Shirt, The	Feb. 19	6....
Three Bears, The	Jan. 26,'34	6....
Tropical Fish	May 14	6....
Village Blacksmith, The	Nov. 3	6....
THREE-REEL SPECIAL		
Krakatoa	Apr. 23	23....
TOM HOWARD COMEDIES		
Aces Wild	July 9	10....
Divorce Sweets	Nov. 30	....
Honesty Pays, But Not Much	June 4	....
Mouse Trapper, The	Sept. 11	....
Statie	Sept. 29	2 rls.
TORCHY COMEDIES (Ray Cooke)		
Torchy's Loud Spooker	June 25	20....
Torchy Turns Turtle	Apr. 23	21....
Trying Out Torchy	July 23	18....
TREASURE CHEST		
Shorts	Nov.	3....
Song of Vienna	Nov. 10	....
Your Life Is In Your Hands	Sept. 22	....
VANITY COMEDIES		
Techno-crazy Monty Collins-Billy Bevan	Apr. 23	19....

FOX FILMS

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Following the Horses!	Sept. 1	9....
Motor Mania!	Sept. 29	9....
Conquest of the Air!	Nov. 30	9....
Scouring the Seven Seas!	Oct. 20	9....
Answering the Riot Call!	Dec. 22	9....
Filming the Fashions	Nov. 10	9....
MAGIC CARPET SERIES		
Down from Vesuvius	Apr. 15	....
Broadway by Day	Apr. 2	....
Sampans and Shadows	Apr. 9	....
Mississippi Showboats		....
Boardwalks of New York		....
Pagodas of Peiping	Aug. 18	....
Shades of Cairo	Aug. 25	....
The Desert Patrol	Sept. 1	10....
Outposts of France	Sept. 15	....
Glimpses of Greece	Sept. 29	....
Playground of Pan	Oct. 13	....
The Island of Malta	Nov. 3	10....
Elephant Trails	Oct. 27	....
MOVIE TINTYPE SERIES		
Where Is My Wandering Boy?	Aug. 18	....
For the Man She Loved	Sept. 8	....
Slander's Tongue	Sept. 22	....
Twin Dukes and a Duchess	Oct. 6	....
The Great Train Robbery	Oct. 27	....
A Moment of Madness	Nov. 4	....
Helen of the Chorus	Dec. 10	....
The Extravagant Wife	Jan. 5,'34	....
The Girl from the Country		....
Emma's Dilemma		....
The Heart of Valeska		....
Love's Old Sweet Song		....
SPECIAL SUBJECT		
Aniakchak	Aug. 18	28....

MASTER ART PRODUCTS

Title	Rel. Date	Min.
EDWIN C. HILL SERIES		
1. Human Side of the News		10....
2. Human Side of the News		10....
MELODY MAKERS		
Sammy Fain — With Eton Boys, N. Brokenshire and Evelyn Hoey		7....
Cliff Friend—With Peggy Healy, Jack Fulton and Pickens Sisters		9....
Benny Davis — With Roy Atwell, Charles Carlisle, Martha Ray and Jackie Green		8....
Gus Edwards—With Ralph Kirbery, Four Minute Men and John S. Young		9....
Stephen Foster—With John Hundley, Nancy McCord and Kelvin Keech		10....
Fields and McHugh—With Jack Osterman and Pickens Sisters		9....
Carrie Jacobs Bond—With Edwin C. Hill, Ralph Kirbery and Lew White		....
ORGANLOGUES		
Songs of the Hills		6....
Radio Rubes		
Sally		7....
Singin' Sam-Don Wallace		
Night of Romance		7....
Donald Novis-Ann Leaf-John Young		
Tongue Twisters		7....
Irving Kaufman-Lew White		
Ship of Dreams		7....
Ralph Kirbery-Lew White-Kelvin Keech		
Melody on Parade		7....
Irving Kaufman-Lew White		
Home Again		8....
Nick Lucas-Lew White-Kelvin Keech		
Tintypes		6....
Irving Kaufman-Lew White		
Oriental Phantasy		8....
Charles Carlile-Lew White-Kelvin Keech		
Organ Festival		9....
Lew White-Ann Leaf-Dick Liebert-Jesse Crawford		
Melody Tour		8....
Sylvia Froos-Dick Liebert-John S. Young		
Organlogue-ing the Hits		8....
Nick Lucas-Lew White-Herbert Rawlinson		
Songs of Nations		
Carlile-Rawlinson-White		
PET SUPERSTITIONS		
I. Spilled Salt		10....
Phyllis Barry-George Lewis-J. Carrol Naish		

METRO-GOLDWYN-MAYER

Title	Rel. Date	Min.
ALL-STAR SERIES		
Crook's Tour	Sept. 23	19....
Yeast Is West	Nov. 11	....
CHARLEY CHASE		
Arabian Tights	June 3	20....
His Silent Racket	Apr. 29	19....
Luncheon at Twelve	Dec. 9	21....
Midsummer Mush	Oct. 21	21....
Sherman Said It	Sept. 2	17....
COLORTONE MUSICAL REVUES		
Beer and Pretzels	Aug. 26	20....
Hello, Pop!	July 1	17....
Nertsery Rhymes	Aug. 26	20....
Plane Nuts	Oct. 14	20....
Rhapsody in Brew	Sept. 30	20....
FITZPATRICK TRAVEL TALKS		
Daughters of the Sea	Apr. 8	9....
Dutch Guiana, Land of Djuka	Sept. 2	10....
Fiji and Samoa	May 20	8....
New Zealand		9....
Over the Seas to Borneo	Apr. 29	9....
Papua and Kalabahai	June 10	9....
Scotland the Bonnie	Sept. 30	9....
FLIP, THE FROG		
Bulloney		8....
Chinaman's Chance		8....
Paleface		8....
Soda Squirt		7....
Techno-cracked		8....
LAUREL & HARDY		
Busy Bodies	Oct. 7	20....
Dirty Work	Nov. 25	20....
Me An' My Pal	Apr. 22	21....
ODDITIES		
Fine Feathers	Nov. 18	9....
Handlebars	Aug. 26	10....
Happy Warriers	Oct. 21	9....
Menu	Aug. 26	11....
OUR GANG		
Bedtime Worries	Sept. 9	21....
Kid from Borneo, The	Apr. 15	19....
Mush and Milk	May 27	18....
Wild Poses		19....
SPECIAL		
Inflation		11....
Roosevelt, the Man of the Hour	Apr. 8	18....
SPORT CHAMPIONS		
Auto Racing	Apr. 1	....
Throttle Pushers	Apr. 1	9....
TAXI BOYS		
Call Her Sausage	May 13	19....
Rummy, The	June 10	18....
Taxi Barons	Apr. 1	19....
Thundering Taxis	June 24	16....
TODD-KELLY		
Backs to Nature	Nov. 14	20....
Beauty and the Bus	Sept. 16	18....
WILLIE WHOPPER		
Play Ball	Sept. 16	7....

PARAMOUNT

Title	Rel. Date	Min.
HEADLINERS		
A Bundle of Blues Duke Ellington	Sept. 1	10....
Captain Henry's Radio Show Lanny Ross-Annette Hanshaw - Don Voorhees	Aug. 11	11....
The Little Broadcast Donald Novis - Arthur Tracy - Mills Bros. - Vincent Lopez-Roy Atwill	Oct. 27	11....
Rumba Rhythm Vincent Lopez	Sept. 29	6....
HOLLYWOOD ON PARADE		
No. 9	Apr. 7	10....
No. 10	May 5	10....
No. 11	June 2	10....
No. 12	June 30	10....
No. 13	July 28	10....
HOLLYWOOD ON PARADE—NEW SERIES		
No. 1	Aug. 18	11....
No. 2	Sept. 8	11....
No. 3	Oct. 13	11....
No. 4	Nov. 10	11....
No. 5	Dec. 8	11....
ONE REEL ACTS		
Detective Tom Howard of the Suicide Squad Tom Howard	June 9	11....
Jazz a La Cuba Don Aspiazu	July 7	10....
Moonlight Fantasy Vincent Lopez	Apr. 14	8....
Walking the Baby Burns and Allen	May 12	11....
PARAMOUNT PICTORIAL		
No. 10—Birth of the Year — Laboratory Sleuth — Three X Sisters	Apr. 21	10....
No. 11—Dr. Roy Chapman Andrews - Ward Wilson - Danbury Fair	May 19	10....
No. 12—Treasure Hunt — Wings of Summer—Putting One Over with Lillian Roth	June 16	10....
No. 13—Tableaux in Wax — Bird Sanctuary — Song Makers of America	July 14	10....
PARAMOUNT PICTORIAL—NEW SERIES		
No. 1 — Just a Little Dressing — The Rock Garden—Irving Mills	Aug. 11	10....
No. 2—On the Trail of the Salmon—Trotting Out the Champion—Johnny Green	Sept. 8	10....
No. 3—Dr. Roy Chapman Andrews — September Morn—Harry Armstrong	Oct. 6	10....
No. 4—Let's Go Crabbing —Manhattan Nocturne—Irvin S. Cobb	Nov. 3	10....
No. 5—	Dec. 1	10....
POPEYE THE SAILOR		
Blow Me Down	Oct. 27	7....
I Eats My Spinach	Nov. 17	7....
I Yam What I Yam	Sept. 20	7....
Seasin's Greetinks	Dec. 8	7....
SCREEN SONGS		
"Boilesk" Watson Sisters	June 9	7....
Boo, Boo, Theme Song	Oct. 13	7....
Down by the Old Mill Stream Funny Boners	July 21	7....
I Like Mountain Music Eton Boys	Nov. 10	7....
Peanut Vendor, The Armida	Apr. 28	7....
Popular Melodies Arthur Jarrett	Apr. 7	7....
Sing, Babies, Sing Baby Rose Marie		7....
Sing, Sisters, Sing Three X Sisters	June 3	7....
Song Shopping Ethel Merman	May 19	7....
Stoopnocracy	Aug. 18	7....
Stoopnagle and Budd		
When Yuba Plays the Rumba on the Tuba Mills Bros.	Sept. 15	7....
SCREEN SOUVENIRS		
No. 10	Apr. 14	10....
No. 11	May 12	10....
No. 12	June 9	10....
No. 13	July 7	10....
SCREEN SOUVENIRS—NEW SERIES		
No. 1	Aug. 25	10....
No. 2	Sept. 22	10....
No. 3	Oct. 20	10....
No. 4	Nov. 17	10....
No. 5	Dec. 15	10....
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
GRANTLAND RICE SPORTLIGHTS		
What Makes a Champion	Aug. 4	11....
Sporting Melodies	Aug. 25	10....
Water Lure	Sept. 22	10....
The March of the Champions	Oct. 20	11....
Kennel Kings	Nov. 24	1 rl..
SPORTS EYE VIEW		
Aggravatin' Bear, The	Apr. 28	10....
Balance	June 23	10....
Jabs and Jolts	May 26	10....
Over the Jumps	July 21	10....
Straight Shooters	July 21	11....
TALKARTOONS		
Betty Boop's Big Boss	June 2	7....
Betty Boop's Birthday Party	Apr. 21	7....
Betty Boop's Hallowe'en Party	Nov. 3	7....
Betty Boop's May Party	May 12	7....
I Heard Don Redmond	Sept. 1	7....
Morning, Noon and Night Rubinoff	Oct. 6	7....
Mother Goose Land	June 23	7....
Old Man of the Mountains Cab Calloway	Aug. 4	7....
Parade of Wooden Soldiers	Dec. 1	1 rl..
Popeye, the Sailor	July 7	7....
TWO-REEL COMEDIES		
Barber, The W. C. Fields	July 28	21....
Big Fiber, The Sennett Star	July 14	20....
Cold Turkey Joseph Cawthorne	Dec. 1	2 rls.
Daddy Knows Best Walter Catlett	June 16	22....
Dream Stuff Sennett Star	May 12	20....
Ducky Dear Sidney Toler	Sept. 1	19....
Husband's Reunion Sennett Star	July 7	19....
Knockout Kisses Sennett Star	June 23	19....
Marriage Humor Harry Langdon	Aug. 18	19....
Meet the Champ Eugene Pallette-Walter Catlett	Aug. 4	21....
On Ice Harry Langdon	Oct. 6	21....
One Awful Night Pallette-Catlett	Oct. 20	21....
Pharmacist, The Sennett Star	Apr. 21	20....
Roadhouse Queen Sennett Star	May 26	20....
Sailors, Beware Catlett-Pallette	Sept. 15	18....
See You Tonight Sennett Star	June 2	21....
Sweet Cookie Sennett Star	Apr. 14	18....

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Three Little Swigs	Nov. 10	20
Leon Errol		
Uncle Jake	May 5	19
Sennett Star		

PRINCIPAL

Title	Rel. Date	Min.
Among the Maoris	Aug. 1	7
Circle of Life of the Ant		
Lion, The	Feb. 4,'34	7
City of Contrasts	Nov. 22	19
Cuba	Sept. 27	21
Enough Rope	July 1	9
Farmer's Friend, The	Oct. 4	7
From Cocoon to Butterfly	Jan. 7,'34	7
Her Majesty, the Queen Bee	Dec. 1	6
High Spots of New York	June 1	11
Insect Clowns	Mar. 4,'34	7
Kick-Off, The	Oct. 11	27
Masked Raider, The	Sept. 1	20
News Laugh No. 1	Oct. 18	7
News Laugh No. 2	Nov. 15	7
News Laugh No. 3	Dec. 17	7
News Laugh No. 4	Jan. 21,'34	7
News Laugh No. 5	Feb. 18,'34	7
News Laugh No. 6	Mar. 18,'34	7
Queen of the Underworld	Dec. 6	7
Voodoo	May 2	36
Walpi	May 15	9
Wonders of the Tropics	Dec. 13	32

RKO-RADIO PICTURES

Title	Rel. Date	Min.
BLONDE and RED HEADS SERIES		
Flirting in the Park	Aug. 18	20
CHARLIE CHAPLIN SERIES (Re-Issues)		
The Count	Nov. 17	
The Cure	Aug. 19	20
The Fireman	Aug. 28	21
CLARK & McCULLOUGH SERIES		
Druggist's Dilemma, The	May 5	17
Fits in a Fiddle	Oct. 20	14½
Gay Nighties, The	June 23	20
Iceman's Ball, The	Aug. 13	20
Kicking the Crown Around	Aug. 4	19
Snug in a Jug	Nov. 2	20
CUBBY THE BEAR CARTOONS		
Cubby's Picnic	Oct. 6	7
World Flight		7
GRIBBON-KENNEDY COMEDIES		
How Comedies Are Born	Sept. 8	19
Shakespeare with Tin Ears	June 30	18½
Thrown Out of Joint	May 12	21
HEADLINER SERIES		
No. 4—She Outdone Him	July 21	
No. 5—Preferred List	Oct. 6	20
MASQUERS COMEDIES		
Abroad in Old Kentucky	Sept. 9	20
Lost in the Limehouse	Apr. 7	20½
Moonshiner's Daughter, The	May 19	20
Stolen by Gypsies, or Beer and Bicycles	July 14	21
MICKEY McGUIRE SERIES		
Mickey's Big Broadcast		
Mickey's Disguise	July 28	
Mickey's Race	Apr. 14	18
MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)		
Good Housewrecking	June 16	20
Merchant of Menace, The	Apr. 21	19½
Quiet Please	Aug. 11	20½
What Fur?	Nov. 3	21
MUSICOMEDIES SERIES (Ruth Etting)		
Harvest Moon Girl		
Knee Deep in Music	Sept. 22	21½
MY BRIDGE EXPERIENCES (Ely Culbertson)		
Forced Response, A	Sept. 15	17
Murder at the Bridge Table	Sept. 1	21
Society Cheaters	Sept. 29	
What Not to Do in Bridge	Oct. 13	15
Trans-Atlantic Bridge Tricks	Oct. 27	21
Three Knaves and a Queen	Nov. 10	
PATHE NEWS Released twice a week		
PATHE REVIEW Released once a month		
SOGLOW'S "THE KING" CARTOONS		
The Fatal Note	Sept. 29	7
Marching Along	Oct. 27	27
SPECIALS		
So This is Harris	Jan. 19,'34	28
TOM AND JERRY SERIES		
Hook and Ladder Hokum	Apr. 28	7
In the Park	May 26	6
Phantom Rocket	July 21	1 rl.
Puzzled Pals		7

STATE RIGHTS

Title	Rel. Date	Min.
AMKINO		
A Day in Moscow		26
Killing to Live		17
Kino Displays		10
AUDIO PRODUCTIONS		
Butterfly		10
Seed Dispersal		10
BEVERLY HILLS PICTURES		
Cocoon Capers		
Flame of the Pacific		23
Terrors of the Amazon		29
CAESAR FILMS		
Venezuana		1 rl.
FIRST DIVISION		
Delhi		10
My Side of the Story	Sept. 22	10
David L. Hutton		
Strange Case of Tom Mooney	July 21	23
IDEAL		
Canal Gypsies		9
Evolution		28
Goofy Games		8
Mystic East, The		10
Next War, The		26
We're on Our Way		9
INDUSTRIAL		
The Silent Enemy		30
INVISIBLE		
Snowman		10

Title	Rel. Date	Min.
RESOLUTE		
Itchy Scratchy		3 rls.
MARY WARNER		
Berlin: Its Sports and Recreation		8
Berlin: Rhythm of a Metropolis		8
Glimpses of Germany		8
Green Heart of Germany, The		20
Springtime on the Rhine		7
The Mosel		8
Trier, Oldest City in Germany		6
Vintagers' Festival in the Palatinate		10
Winter in the Bavarian Alps		1 rl.
Young Germany Goes Ski-ing		1 rl.
P. A. POWERS		
Jack and the Beanstalk		6

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
9. The Mad Doctor	Jan. 20	6
10. Mickey's Pal Pluto	Feb. 10	7
11. The Mellerdrammer	Mar. 3	6
12. Ye Olden Days	Mar. 24	7
13. The Mail Pilot	June 5	7
14. Mickey's Mechanical Man	June 9	6
15. Mickey's Gala Premiere	June 30	7
16. Puppy Love	Aug. 14	
17. Steeple Chase	Sept. 1	7
18. The Pet Store	Sept. 22	
(NEW SERIES)		
1. Mickey and the Giant		
2. Mickey Shanghaied		
3. Playful Pluto		
SILLY SYMPHONIES		
6. Babes in the Wood	Dec. 2,'32	8
7. Santa's Workshop	Dec. 30,'32	7
8. Birds in the Spring	Dec. 30,'32	7
9. Father Noah's Ark	Jan. 27	8
10. Three Little Pigs	May 26	8
11. Old King Cole	July 27	8
12. Lullaby Land	Aug. 18	7
13. Pied Piper	Oct. 6	7
(NEW SERIES)		
1. The China Shop		
2. The Night Before Christmas		

UNIVERSAL

Title	Rel. Date	Min.
GOOFYTONE NEWS		
No. 1	Aug. 28	8
No. 2	Oct. 1	10
OSWALD CARTOONS		
Beau Best	May 22	1 rl.
Candy House, The	Jan. 1,'34	1 rl.
Chicken Reel	Dec. 18	1 rl.
Confidence	July 31	7
Five and Dime	Sept. 18	8
Going to Blazes	Apr. 10	1 rl.
Ham and Eggs	June 19	6
In the Zoo	Nov. 6	7
Merry Old Soul	Nov. 27	8
Ocean Hop (Reissue)	Apr. 24	1 rl.
Parking Space	Dec. 4	1 rl.
POOCH CARTOONS		
Hot and Cold	Aug. 14	1 rl.
King Klunk	Sept. 4	9
Nature's Workshop	June 5	8
Pin Feathers	July 3	9
She Done Him Right	Oct. 9	7
RADIO STAR REELS		
My Pal the Prince	Apr. 17	2 rls.
Morton Downey—No. 4		
Beauty on Broadway	May 15	2 rls.
Walter Winchell—No. 2		
The Old Timers		21
Louis Sobol No. 3		
Peeping Tom	Sept. 20	17
Louis Sobol—No. 4		
Boswell Sisters, The	Dec. 6	2 rls.
Nick Kenny—No. 4		
SPECIALS		
Your Technocracy and Mine	Apr. 15	1 rl.
World's Greatest Thrills	Aug. 18	19
STRANGE AS IT SEEMS SERIES		
No. 28—Novelty	Apr. 17	8½
No. 29—Novelty	May 29	8
No. 30—Novelty	May 29	1 rl.
No. 31—Novelty	Aug. 7	9
No. 32—Novelty	Sept. 4	1 rl.
No. 33—Novelty	Oct. 9	9
No. 34—Novelty	Nov. 20	1 rl.
No. 35—Novelty	Dec. 25	1 rl.
UNIVERSAL COMEDIES (1932-33 SEASON)		
A Quiet Night	May 31	21
Bert Roach		
All at Sea	Sept. 20	21
(Mentone No. 2)		
Big Benefit, The	Oct. 11	21
(Mentone No. 3)		
Big Casino, The	Nov. 29	21
(Mentone No. 4)		
Gleason's New Deal	July 12	20
James Gleason		
His First Case	June 14	20
Vince Barnett		
Meeting Mazie	Dec. 20	20
Sterling Holloway		
Mister Mugg	May 10	21
James Gleason		
Mountain Music		2 rls.
Louise Fazenda		
Not the Marrying Kind	Nov. 22	20
Sterling Holloway		
On the Air and Off	Sept. 6	19
(Mentone No. 1)		
Open Sesame	Oct. 25	20
Henry Armetta		
Out of Gas	Nov. 8	21
Louise Fazenda		
Pie for Two	Dec. 13	2 rls.
James Gleason		
Pick Me Up	Apr. 5	19
Marie Prevost		
Room Mates	Apr. 19	20
Frank Albertson		
Stung Again	Oct. 11	18
Louise Fazenda		
Supper at Six	Dec. 27	2 rls.
(Mentone No. 5)		
Trifle Backward, A	Jan. 4,'34	2 rls.
Warren Doane Brevity	Aug. 9	19
Where's Elmer?		2 rls.
Vince Barnett		

VITAPHONE SHORTS

Title	Rel. Date	Min.
BIG V COMEDIES		
No. 11—How've You Been?	June 24	
Roscoe (Fatty) Arbuckle		
No. 12—An Idle Roomer		20
Jack Haley		
No. 13—Nothing But the Tooth	Aug. 19	19
Jack Haley		
BIG V COMEDIES (New Series)		
No. 1—Close Relations		
Roscoe (Fatty) Arbuckle		
No. 2—Salt Water Daffy		21
Jack Haley		
No. 3—Gobs of Fun		
George Givot-Charles Judels		
No. 4—Turkey in the Raw		20
Gus Shy		
No. 5—In the Dough		
Roscoe (Fatty) Arbuckle		
No. 6—Here Comes Flossie		
Ben Blue		
No. 7—Tomalio		
Roscoe (Fatty) Arbuckle		
No. 8—How D'Ya Like That?		18
George Givot-Charles Judels		
BROADWAY BREVITIES		
No. 8—Sky Symphony	June 3	
Stoopnagle & Budd		
No. 9—Poor Little Rich Boy	Dec. 24,'32	18
Phil Baker		
No. 10—Hey, Hey, Westerner	Dec. 31,'32	17
Technicolor Musical		
No. 11—That Goes Double	July 29	
Russ Columbo		
No. 12—Bygones	Jan. 14	18
Ruth Etting		
No. 13—Pleasure Island	Feb. 25	18
Technicolor Musical		
No. 14—Yours Sincerely	Mar. 11	19
Lanny Ross		
No. 15—Speaking of Operations	Jan. 28	18
Pick & Pat		
No. 16—Northern Exposure	Apr. 8	18
Technicolor Musical		
No. 17—Nothing Ever Happens	Mar. 25	18
Musical		
No. 18—World's Champ	July 11	
Jack Dempsey		
No. 19—The Way of All Freshmen	Apr. 22	
Hal Leroy-Mitzi Mayfair		
No. 20—Along Came Ruth	May 6	
Ruth Etting		
No. 21—Fifi	May 20	21
V. Segal-Chas. Judels		
No. 22—The Double-Crossing of Columbus	July 15	19
Charles Judels		
No. 23—Pie a la Mode	June 19	
No. 24—Crashing the Gate	July 1	
Ruth Etting-Roy Atwell		
No. 25—20,000 Cheers for the Chain Gang	Aug. 12	19
Jerry Bergen-The Rollickers-Picken Sisters		
No. 26—The "No" Man	Aug. 26	19
Hugh O'Connell-Anne Greenway		
BROADWAY BREVITIES (New Series)		
No. 1—Use Your Imagination		18
Hal LeRoy-Mitzi Mayfair		
No. 2—Rufus Jones for President		20
Ethel Waters		
No. 3—Seasoned Greetings		20
Lita Grey Chaplin		
No. 4—Paul Revere, Jr.		21
Gus Shy-Janet Reade		
No. 5—Operator's Opera		21
Donald Novis-Dawn O'Day-Eton Boys		
No. 6—'Tis Spring		20
Patricia Ellis-Allen Jenkins		
No. 7—Yeast Is Yeast		
Tom Patricola		
No. 8—The Mild West		
Janet Reade-Olive Borden		
No. 9—Girl Trouble		
Mitchell and Durante		
HOW TO BREAK 90 BOBBY JONES		
No. 1—The Grip	May 15	9
No. 2—Position and Back Swing	June 10	
No. 3—Hip Action	June 24	
No. 4—Down Swing	July 8	
No. 5—Impact	July 15	
No. 6—Fine Points	Aug. 5	10
LOONEY TUNES		
No. 1—Ride Him, Bosko		7
No. 2—Bosko the Drawback		7
No. 3—Bosko's Dizzy Date		7
No. 4—Bosko's Woodland Daze		7
No. 5—Bosko in Dutch		7
No. 6—Bosko in Person		7
No. 7—Bosko the Speed King		
No. 8—Bosko's Knight Mare		
No. 9—Bosko the Sheep-Herder		8
No. 10—Beau Bosko		7
No. 11—Bosko's Mechanical Man		
No. 12—Bosko the Musketeer		7
No. 13—Bosko's Picture Show		
LOONEY TUNES (New Series)		
No. 1—Buddy's Day Out		
No. 2—Buddy's Beer Garden		
MELODY MASTERS		
No. 1—Music to My Ears		10
Jack Denny and Band		
No. 2—Municipal Band Wagon		10
No. 3—Smash Your Baggage		19
Small's Paradise Band		
No. 4—The Lease Breakers		9
Aunt Jemima		
No. 5—The Yacht Party		9
Roger Wolfe Kahn's Band		
No. 6—Hot Competition		10
The Continentals-Barris-Whiteman-Ted Husing		
No. 7—Abe Lyman and Band		10
No. 8—"How's Tricks?"		
Jean Sargent-George Owen and Gang		
No. 9—That's the Spirit		10
Noble Sissle and Band		
No. 10—The Alma Martyr		9
Fred Waring and His Pennsylvanians		
No. 11—The Name Is Familiar		
Leon Belasco and Band		
No. 12—The Audition		20
Hannah Williams-Phil Emerton's Band		
No. 13—A Castilian Garden		9
Señor Del Pozo's Marimba Orchestra		
MELODY MASTERS (New Series)		
No. 1—Hot from Petrograd		10
Dave Apollon and Orchestra		
No. 2—Barber Shop Blues		9
Claude Hopkins and Band		
No. 3—Rubinoff and Band		10
No. 4—Eddie Duchin and Band		
No. 5—Borrah Minnevitch and His Harmonica Rascals		
No. 6—Jack Denny and Band		
No. 7—Mills Blue Rhythm Band		10
MERRY MELODIES		
No. 1—You're Too Careless with Your Kisses		8
No. 2—I Wish I Had Wings		7
No. 3—A Great Big Bunch of You		7
No. 4—Three's a Crowd		7
No. 5—Shanty Where Santa Claus Lives		7
No. 6—One Step Ahead of My Shadow		7
No. 7—Young and Healthy		7
No. 8—The Organ Grinder		7
No. 9—Wake Up the Gypsy in Me		7
No. 10—I Like Mountain Music		7
No. 11—Shuffle Off to Buffalo		7
No. 12—The Dish Ran Away with the Spoon		7
No. 13—We're in the Money		7
MERRY MELODIES (New Series)		
No. 1—Torch Song		
PEPPER POT		
No. 1—R'bling Round Radio Row No. 1		
No. 2—Nickelette		
No. 3—Contact		
No. 4—If I'm Elected		
No. 5—King Salmon		
No. 6—R'bling Round Radio Row No. 2		
No. 7—Babe O' Mine		
No. 8—Dangerous Occupations		
No. 9—Out of the Past		
No. 10—Love Thy Neighbor		
No. 11—R'bling Round Radio Row No. 3		
No. 12—A Whale of a Yarn		
No. 13—Africa Speaks—English		
No. 14—R'bling Round Radio Row No. 4		
No. 15—Sea Devils		
No. 16—Parades of Yesterday		
No. 17—Breakwater		
No. 18—Little White Lies		
No. 19—R'bling Round Radio Row No. 5		
No. 20—You're Killing Me		
No. 21—Inklings		
No. 22—R'bling Round Radio Row No. 6		
No. 23—Around the World in 8 Minutes		
No. 24—Fisherman's Holiday		
No. 25—Stuck, Stuck, Stuces		
No. 26—Seeing Samoa		
PEPPER POT (New Series)		
No. 1—Walter Donaldson		10
No. 2—Admission 5c		10
No. 3—Rock-A-Bye-Bye, with Dr. Rockwell		
No. 4—Laughs in the Law		
No. 5—Notre Dame Glee Club		
No. 6—Harry Warren		
No. 7—Easy Aces		
No. 8—Little Miss Michief		
No. 9—Movie Memories		
No. 10—The Tune Detective		
Sigmund Spaeth		
No. 11—Mississippi Suite		
No. 12—The Wrong Wrong Trail		
Block and Sully		
No. 13—Song Hits, with Roy Turk		
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No. 1—		
No. 2—		
No. 3—		
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No. 6—		
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No. 13—Top of the World		10
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SERIALS

(EACH SERIAL 12 EPISODES OF 2 RLS.)

Title	Rel. Date	Min.
MASCOT		
Fighting with Kit Carson	July 6	20 (each)
Johnny Mack Brown-Noah Beery		
Mystery Squadron, The		
Bob Steele		
Three Musketeers, The	Apr. 7	
John Wayne-Ruth Hall		
Whispering Shadow	Jan. 10	
Bela Lugosi-Karl Dane-Malcolm MacGregor		
Wolf Dog, The	Sept. 30	
Rin Tin Tin, Jr.-Frankie Darro-Boots Mallory		
PRINCIPAL		
Tarzan, the Fearless	Aug. 11	20 (each)
Buster Crabbe		
UNIVERSAL		
Clancy of the Mounted	Feb. 27	20 (each)
Tom Tyler-Jacqueline Wells		
Gordon of Ghost City	Aug. 14	20 (each)
Buck Jones-Madge Bellamy		
Perils of Pauline	Nov. 6	20 (each)
Evalyn Knapp-Robert Allen		
Phantom of the Air	May 22	
Tom Tyler-Gloria Shea		
Pirate Treasure		
Richard Talmadge-Lucille Lund		

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CODE ERASURE OF SELF-REGULATION AROUSES INDUSTRY

See Page Nine

Vol. 113, No. 11 Entered as second-class matter ... 1931, at the Post Office ... New York, N. Y. ... Published Weekly by Quigley Publishing Co., Inc., at 1790 Broadway, New York ... December 9, 1933

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Story is written around the sales convention of a rubber company in Atlantic City. There's a thread of a yarn running through it, not too thick to interfere with a number of running gags and situations that kept the audience running the gamut of laughter from start to finish. Archie Mayo has contributed everything he knows about comedy direction to keep up the laugh average. Robert Lord has written a script that never lets down.

Adolphe Menjou, on the make for the company president's daughter, so that he may be promoted to sales manager, kicks around his chances when he takes the rap on a badger game frameup to save Guy Kibbee's reputation. Kibbee's wife tips off the Menjou spouse who is looking for a divorce and she catches him red handed with Joan Blondell, a gold digger. He tries hard to get back again with Patricia Ellis, the prexy's daughter and is about to succeed when Mary Astor, who loves Menjou, argues Miss Ellis out of him. At the convention, Grant Mitchell, the sanctimonious president, announces the new sales-manager, drunken Frank McHugh, who ran into the president while he was enjoying the company of 'Mae LaRue, Insect Exterminator, insects exterminated at all hours.'

Picture at all times is hanging on the border of the bandy but never goes over the line. Smart cracks are flipped around with lightning speed. No performance is outstanding. Everyone has his inning and everyone scores. For instance, Hugh Herbert runs all through the picture as a drunk, has less than a half dozen lines. Comes near copping the picture in the fadeout speech when he discovers he is attending the wrong convention. Menjou plays a fast talking, wise cracking salesman, a character unusual for him, gives a performance that should heighten his popularity. Same for Dick Powell in a similar part. Joan Blondell takes her share of the honors as the gold digger. Frank McHugh takes care of himself. Guy Kibbee and Ruth Donnelly as henpecked husband and bossy wife have their innings. Mary Astor, Hobart Cavanaugh, Sheila Terry, Grant Mitchell, Gordon Westcott, Johnny Arthur and Huey White are all fine in smaller parts.

Photography and sets are excellent, also the cutting job of Owen Marks.

First National production for Warner release. Directed by Archie Mayo. Screen play by Robert Lord from the story by Peter Milne. Photographed by William Rees. Cast: Joan Blondell, Adolphe Menjou, Dick Powell, Mary Astor, Guy Kibbee, Frank McHugh, Ruth Donnelly, Patricia Ellis, Hugh Herbert, Hobart Cavanaugh, Sheila Terry, Grant Mitchell, Gordon Westcott, Johnny Arthur, Huey White. Previewed at Warners Beverly Hills Nov. 24. Running time 70 mins.

REPRINTED VERBATIM FROM THE NOVEMBER 25TH ISSUE OF "VARIETY DAILY"

For Christmas Week

GIVE THEM THE SKITCHES... AND KEEP THEM IN STITCHES

- Run your eye over that cast... see why this is the perfect happiness show... for children *and* adults. A guarantee of big trade... morning, noon *and night!*
- Rollicking adventures of the wandering Skitches... roaming the U.S. in their rheumatic old car... taking in the tourist camps ... being taken over by tourist scamps.

WILL ROGERS

Mr. Skitch

in

with

ZASU PITTS

Rochelle Hudson Florence Desmond

Harry Green Eugene Pallette

Directed by James Cruze

Based on the story "Green Dice" by Anne Cameron

Your patrons always like
FOX MOVIETONE NEWS

JOIN THE UPSWING WITH FOX

DEC -8 1933 ©C1B 208786

MOTION PICTURE HERALD

Vol. 113, No. 11 December 9, 1933

PUBLICITY AND FINANCE

IF YOU will get yourself "holed up" for a few rainy days at a cross roads hamlet back in a hinterland that the city papers never reach, thrown for amusement upon the resources of the literary stock of a country drug store, you will find both time and excellent opportunity to examine into several aspects of the publicity job that the motion picture institution does for itself.

You will find, for instance, that in a practical sense about all that the motion picture says for itself of its own motion is embodied in the annual report from Mr. Will Hays and that otherwise when the motion picture speaks it is in some defensive fashion on some defensive provocation.

Beyond that, the story of the screen is being told to the American public externally by external observers. An interesting case in point is afforded by the December 2 issue of the far flung Saturday Evening Post, which presents the first of a series of special articles entitled "Wild Money, Or a Banker's Adventure in the Movies." The author is Mr. Hugh Weir, editor of New Movie Magazine. The serial is a hybridized product neither all fact nor all fiction, being rather, as Mr. Weir sees it, a cross section of some recent and current motion picture history. His "Monmouth Film Corporation" and his "Knickerbocker Bank and Trust Company" are both easily recognizable concerns.

One comes away from the story with a reiterated impression of the opinion, so often set down on this page, that the commercial ills of the industry have come chiefly from two important factors of influence: *the financiers who wanted to get into the movies and the movie men who wanted to get into finance.*

Reflecting on this exciting exchange of talent between two great fields of activity, one is inclined to the view that it has been inevitable that both should lose.

A few moments' reflection will convince most of those who read this page that the affairs of the screen were in a generally healthy state when the executive leadership of the industry was concentrating its attentions on the making and distribution of pictures as their chosen method of making money. We are not forgetting the while that that was also in a day when bankers were more largely specializing in the banking business, too.

This would be futile repetition, if we could not now record that their current season is seeing an increasing attention to the motion picture aspects of the motion picture industry among its executives. Here and there, but scarcely in important position, one may yet discover criers over spilled milk and yesterday's dollars, but most of the postmortems are over.

The remaining conspicuous hurdle is in the direction of the NRA code. There has been very properly no little apprehension about how and with what effect the industry might adjust itself to the code's laws of operations. That apprehension will very presently be found tending to a realization that the code itself, along with the codes for other American industries, will have to do a deal of adjusting itself to the industry. Battles and problems loom ahead, but the woof-woof cocksureness of the NRA is curling at the edges. Some rapid movements of letting go of that which it can not successfully do are likely to be seen.

And now returning to our first text, the publicity of the industry, it is fitting to observe that the only expositions of the screen that have been presented on the screen have been of the nature of "Once in a Lifetime" and the more recent "Bombshell." It is healthy enough that the motion picture can laugh at itself, but it might be helpful if now and then a story could be found which did not make its chief capital of the extravaganza aspects of Hollywood.

△ △ △

THERE'S something to think about when sponsors of radio programs take big metropolitan newspaper space to advertise "a big show" for 1½ cents—the price of current consumption in the receiving set. Also the radio's strongest appeals are presented at the hour when they most compete with the box office.

△ △ △

RUN O' THE MINE

WHILE the prosperity of the industry may be in direct ratio to the big hits, *Motion Picture Herald's* mail pertaining to the Release Chart and the review pages, is a revelation that the screen does not live by sensations alone.

And a few glimpses of Saturday afternoon crowds in the hamlets across the back country surveying the one sheets on the Westerns so dear to "the sticks" suggest that the farm relief measures may well include some motion picture art keyed to the rural customers.

Which is by way of putting emphasis on the fact that while it is nice to have great artistic triumphs and box office smashes to point to with pride, there is yet considerable sustenance in a program of production which maintains a competent average. It is still true that the best picture in the world can not redeem all the bad ones.

△ △ △

OUR Hollywood statistician sends us by pony express the tidings that in the last three months the "majors have signed fifty unknowns." This promises, we assume, a New Deal. This is obviously a step forward because an "unknown" is an actor that nobody has anything on—yet.

MOTION PICTURE HERALD — **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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THIS WEEK - - - -

MINISTERS RECRUITED

Ministers were urged to begin a campaign designed to purge press, billboards and theatres of questionable pictures, and attendant displays, at a recent session of the Milwaukee Ministerial Association. Urged also was cooperation of Milwaukee's Mayor Hoan and the police to aid ministers. . . .

LYNCH SCENE CUT

Forewarned of a planned Parliamentary attack, English distributors last week hurriedly removed from newsreels a clip reenacting the Brook Hart kidnaping murder in San Jose, Cal., and the lynching of the murderers. Fear of censorship dictates removal of such sensational scenes. . . .

DUBBING SUIT

Disinclined to do "dubbing," Lilian Harvey has applied to a Hollywood court to restrain Fox from forcing her to dub foreign versions. Miss Harvey speaks fluent French and German. Fox claims to regard the unique suit as "friendly," and having no effect on her status in American films.

MARXES ON THEIR OWN

Making one each year, "on their own," the four Marx Brothers will produce their own comedies, with national release as yet undetermined. The long-rumored break from Paramount is still not a fact. . . .

PLAGIARISM SUIT

Motion for dismissal having been denied last week in supreme court, New York, the plagiarism suit of Roberta M. Yates, charging Paramount used her story in making "A Lady's Profession," will be tried, probably next April. Defendant contends the story was written by Nina Wilcox Putnam. . . .

COMEDIAN DEAD

Young Richy Craig, Jr., but 31, last week died of heart disease as a result of tuberculosis, sharply ending a career as stage master of ceremonies, vaudevillian and short subject comedy player. . . .

TECHNICOLOR TESTED

To Hollywood and the RKO Radio studios for four weeks has gone the noted scenic designer, Robert Edmund Jones, there to test Technicolor's new three-color film process. The John Hay Whitney-sponsored Pioneer Pictures will introduce the new process, Pioneer product in turn to be released nationally by RKO. . . .

ANOTHER COLONEL

To the already swollen ranks of the regiment of Kentucky Colonels, by courtesy of Governor Ruby Laffoon, has been added J. H. Stevens, Paramount's Indianapolis branch manager. . . .

URBAN MEMORIALIZED

To the memory of noted art director and stage designer Joseph Urban, who died in Hollywood some months ago, while a Fox guest artist, that company has placed a bronze tablet on a wall of the Art building at the Coast studio. . . .

FLINN HONORED

Associated Motion Picture Advertisers' president, John Flinn, this week was an honored luncheon guest in Hollywood. Attending were 32 studio publicity and theatre advertising managers, to whom Mr. Flinn explained the code's new morality clause. . . .

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BREADLINE EMPLOYED

Happy New York Bowery "down-and-outers" had full stomachs last week as Louis Trenker, European star, arrived to shoot local breadline scenes for a new production. Food was supplied as props, but had to be replenished at frequent intervals. It was a simple task for Hayman and Walton, new casting firm. . . .

CARTOON RECORDS

Designed for child consumption is a series of "picture records" made by RCA Victor from Mickey Mouse and Silly Symphonies songs. Pictures of the Disney characters are under the transparent surfaces of the disc. . . .

COWBOY KILLED

When two trucks, two cars crashed in a blinding snowstorm last week on Mint Canyon highway, near Los Angeles, the toll included Roy Robbins, screen cowboy, killed, and Carmen W. Fletcher, cowboy and song writer, injured. . . .

SESSION POSTPONED

From December 5 to December 8 the eleventh annual convention of Allied Amusements of the Pacific Northwest has been postponed, advises Secretary James M. Hone. The place: New Washington Hotel, Seattle. The revenue from banquet ticket sales to be devoted to legislative and other expenses. . . .

AGAIN DELAYED

Deferred again Monday to January 10, 1934, was the anti-trust suit of the Department of Justice against Warner Bros., based on acquisition of First National. Started two years ago, the action has been perpetually delayed, may be indefinitely postponed, since anti-trust laws are inoperative for parties to NRA codes. . . .

THEATRES POOLED

Newly organized is Standard Theatres Corporation, formed to manage and control nine Oklahoma City theatres, pooled by Warner, Criterion Theatre Corp., Regal Theatres, Inc., and J. H. Cooper theatres. In active charge will be Mr. Cooper, with George Henger as city manager.

MPTOA REPLACEMENTS

Succeeding M. J. O'Toole as secretary, and Jay Emanuel as treasurer of the MPTOA, recently resigned, are Fred S. Meyer, MPTO of Wisconsin president, as secretary, and Walter J. Vincent, of Wilmer and Vincent circuit, as treasurer, elected by the national directorate. . . .

FILM INDUSTRY IS AROUSED BY CODE ERASURE OF SELF-REGULATION

by MARTIN QUIGLEY

The motion picture industry now finds itself confronted with an acutely confused status as result of the Executive Order accompanying the signed code as released last week by the National Recovery Administration.

Mature examination of the Executive Order as a part of the industry code reveals that the Administration has undertaken to place the motion picture business in virtually an unparalleled position with respect to other industries which have come under the provisions of the National Industrial Recovery Act.

After months of heroic effort on the part of principal executives of all branches of the industry to draft a code in conformity with the announced purposes of the NRA program and, at the same time, retain within the industry authority and responsibility for the conduct of the business, it now appears that the Administration, through the Executive Order, has appropriated to itself complete authority over the affairs of the industry and has erased the provisions made for the maintenance of the principle of self-regulation under government supervision.

INCLUSION OF THE EXECUTIVE ORDER MAKES CODE RADICALLY DIFFERENT

Although the Code of Fair Competition for the Motion Picture Industry as signed by the President is virtually identical with the code which was signed and accepted by principal factors in the industry, the document as it now stands, with the inclusion of the Executive Order, is a new and alien arrangement, radically different in its essence than the code plan agreed upon.

It is pointed out that, while the leading interests in the industry inclined originally toward the plan of a separate code for each of the principal branches of the business, it eventually yielded to the importunings of the Administration and entered upon the difficult task of formulating a single master code. In thus proceeding, it became necessary to introduce provisions applying to delicate and complex trade practices, the assumption, of course, being that in the actual administration of the code, under the Code Authority provided for, the voice of persons of experience and ability —as well as wide responsibility for investments in the industry — would prevail.

CODE AUTHORITY DECISIONS SUBJECT TO REVIEW BY THE ADMINISTRATOR

However, under the Executive Order the decisions of the established Code Authority are subject to review by the Administrator who, incidentally, is concerned also with several hundred other codes which are now in one stage or another in the process of formulation and execution. Nominations which the industry has made to the Code Authority consist in each instance of leading personalities representing all of the

[*Continued on following page*]

CODE HIGHLIGHTS OF THE WEEK

That the status of the motion picture code, approved last week by the President, was not merely a matter of having been "signed, sealed and delivered," became evident on Monday with some rather important developments. Code highlights of the week follow:

1. *According to Technical News Service, Washington, President Roosevelt turned down a last-minute appeal of producers to set back the effective date of the Code, which went into effect at* 12:01 *Wednesday night. The White House assented to a hearing in Washington Friday by the President and General Hugh S. Johnson. Film executives previously had protested against the Executive Order in the Code, which virtually placed the industry under NRA rule, thus endangering industry self-rule. Suspension of the stars' salary-control clause also was under fire.*

2. *There were indications that some of the executives appointed to the Code Authority would decline the post, unless the order is modified.*

3. *The industry was informed that all members would be subject to the law when it became legal on Thursday, whether they sign it or not.*

4. *Sidney R. Kent said that the Presidential changes about which the large companies had no information until the text was released, are holding up the code's approval. Consent of stockholders and directors must again be obtained, he said.*

5. *First meeting of the Code Authority was undetermined. The remaining two government members of board still were unnamed, as was the Code Authority chairman.*

6. *Labor was seeking representation on the Code Authority, although it was pleased with the code.*

7. *Theatre owners and exchangemen in the field began talking about the impending formation and modus operandi of local grievance and local clearance and zoning boards. Appointment of boards by the Code Authority was awaited.*

ORDER PERPLEXING

[*Continued from preceding page*]

important interests of the industry. Under the Executive Order any decisions arrived at by these representatives may be reviewed and reversed. And further, the Executive Order provides for their removal at the Administrator's pleasure.

Section I of the Executive Order states that, because the constituency of the Code Authority is named, the Administrator shall have the right to review and disapprove decisions made. This is a particularly perplexing feature of an altogether perplexing matter, the argument apparently being that if the constituency had not been named—and if the persons to comprise the Code Authority were not known and their fitness for the responsibility not subject to examination—then the Administrator would not have reserved arbitrary prerogatives to himself.

ADMINISTRATOR COULD REMOVE ANY MEMBER OF THE CODE AUTHORITY

The second section of the order seems to allocate extraordinary attributes of fairness, justice and impartiality to the Administrator because it is intended to enable him to remove any member of the Code Authority who "shall fail to be fair, impartial and just."

Although Deputy Administrator Sol A. Rosenblatt informed representatives of the industry while the code conferences were in progress in Washington that he had been instructed by the President to inform the industry that provision in the code must be made to control the payment of so-called excessive salaries the arrangements in this connection which were laboriously worked out—virtually at the President's insistence—are suspended for a 90-day period.

Although it has been made quite plain that if the industry is to be able to meet the increased labor costs which it generously agreed to for the purposes of cooperating in the purposes of the National Recovery Act, it would be necessary to control more effectively production costs, the Executive Order suspends also for 90 days the arrangements intended to apply in this connection.

THOSE RESPONSIBLE WOULD LIKE TO KNOW WHERE THE INDUSTRY STANDS

A feature of the memorandum accompanying the signal code as delivered by the Administrator which would have provoked only merriment if it were not for the serious matters involved was the appointment to the Code Authority of Eddie Cantor. The fact that the President brought Mr. Cantor to Warm Springs for a conference on motion picture matters was surprising enough; but his appointment to the Code Authority assumed the proportions of a shock. Mr. Cantor's appointment was apparently a bid to silence propaganda addressed to the Administration from a group of professionals in the industry whose salaries already have reached figures which Mr. Rosenblatt quoted the President as saying are "a baneful influence upon the public."

It is quite obvious that it behooves those responsible for the conduct of this business and the security of its investments to find out where they and the industry stand in view of the conditions imposed under the Executive Order. There are indications that steps intended to lead to such a definition are to be taken.

Considerable interest is being expressed in just how and why the mo-

[*Continued on following page*]

Report Hearing Set for Friday

[*By Technical News Service*]

WASHINGTON, Dec. 6.—The film industry will join the ranks of the recovery army at one minute after twelve o'clock tonight when the film code, signed by President Roosevelt at Warm Springs, Ga., November 27, becomes effective.

A last-minute effort of the producers to secure a stay of execution today met with failure when President Roosevelt indicated his disinclination to postpone the effective date of the code.

Signed by some 25 to 30 producers, a telegraphic request for a hearing was received at the White House today. White House attaches, however, said that the message gave no indication of the points to which objection was taken.

Hays Group To Be Heard

Complying with the request, the White House today telegraphed the Hays organization that Will Hays and a small committee of three or four could come to Washington Friday and would be heard by the President and General Hugh S. Johnson. This appears to be something of a shift from the meeting which it was said yesterday would be held at General Johnson's office, and is in line with the President's desire to give sympathetic hearing to industrial leaders who have problems of sufficient importance.

In view of the hearing Friday, plans for the initial meeting of the code authority are being held in abeyance and probably will not be announced until after the President has signaled for code application to go ahead.

Could Strip Authority

Observers in Washington tonight were still without definite knowledge of the producers' grounds for last-minute opposition to the code, although taking for granted they are to be found in the executive order of November 27. That order suspended the salary and raiding clauses, and producers have consistently insisted they were not interested in the former, and the temporary suspension of the latter is not believed to be sufficiently important to warrant strong protest. However, it is pointed out, there are three paragraphs in the executive order which give to the Recovery Administrator complete domination of the industry, and under which, if followed to their ultimate conclusion, the code authority and its committees and boards could be relegated to the position of rubber stamps.

These paragraphs, among other things, give the administrator the right to review and, if necessary disapprove any act taken by the code authority, its committees or boards; to summarily remove members of the code authority for failure to be fair, impartial and just, and to name their successors, and to increase the representation on the code authority of any employer class which is found not to be sufficiently represented. Here, it is believed, is the focal point of the producers' opposition. The effect of these paragraphs could well be to strip the members of the code authority of any importance and power with which they might appear to be vested by the code.

Industry Upset By Code Order

While theatre owners in the field were digesting the contents of the approved NRA film code and studying its relation to their business of furnishing motion picture entertainment, the principal executives of the large producing-distributing corporations in New York were discussing with trepidation, and no few objections, the Executive Order of the code which delegated such discriminatory and arbitrary powers to the Administrator as virtually to place the motion picture business under NRA rule.

The net result of a study of the Executive Order's possibilities of bringing the motion picture under the immediate direction of the Administrator was the creation of much confusion in the minds of the industry's pilots over the new status.

Accordingly, the board of directors of the Motion Picture Producers and Distributors of America met in extraordinary session on Monday at headquarters in New York, and voiced vigorous opposition to those clauses of the President's order which imperil self-control and suspend code provisions for regulating excessive star salaries.

There were heard in the Hays board room loud rumblings that some of the executives would decline their appointments to the Code Authority, unless the Executive Order were modified and the industry placed on the same level as other industries whose codes do not subject them to such NRA supervision.

Resentment also was expressed over the idea of an NRA investigation of salaries of stars and executives in the face of the suspension of the salary-control clause in the code, and especially because of the abruptness with which the clause had been dropped, without notice, after it had been an important part of the tentative code drafts.

Present at the all-day meeting at the Hays headquarters were: Will H. Hays, president of the MPPDA; Fred L. Herron, secretary; Nicholas M. Schenck, president of Loew's, Inc., and of MGM; Sidney R. Kent, president of Fox Film; Joseph M. Schenck, president, United Artists; Robert H. Cochrane, executive vice-president, Universal Pictures; Harry M. Warner, president, Warner-First National; E. W. Hammons, president, Educational Pictures; Merlin Hall Aylesworth, president, Radio-Keith-Orpheum; George J. Schaefer, general manager, Paramount Publix.

Messrs. Nicholas Schenck, Kent, Cochrane, Warner, Aylesworth and Schaefer are appointees to the Code Authority.

Another definite indication of the extent to which the Administration has exercised direct control over the industry under the NRA was the naming by the President of the Code Authority members, whereas the NRA's procedure in ordinary code routine is the privilege accorded other industries to elect their own boards.

Legally, the motion picture industry's code became effective on the opening of

(*Continued on page 25*)

ACTION UNPRECEDENTED

[*Continued from preceding page*]

tion picture business has been singled out among American industries for the exclusive treatment provided for it under the Executive Order. There are no precedents for the action elsewhere under the NRA program except, possibly, in the case of the oil code and this was provided for under special legislation.

INDUSTRY MADE EVERY EFFORT TO COMPLY WITH NRA'S OBJECTIVES

It is demonstrable that the industry extended itself in every direction in an effort to comply with the purposes of the NRA program. With respect to labor provisions of the proposed code the president of the American Federation of Labor publicly thanked the industry for its generosity and support. In order to introduce more commonly satisfactory trade practices every branch of the industry made concessions of one character or another to every other branch. Naturally, there was not complete satisfaction with the code as drawn. Various independent exhibiting groups object to and disapprove of many provisions of the code, but even the most aggressive leaders among these are not unwilling to admit and acknowledge the difficulties and complexities surrounding a large number of the trade practices prevalent in the industry. Many impartial and experienced persons in the industry admit freely the virtual impossibility of so arranging various of the trade practices so as to foreclose the possibility of inequalities.

REQUIRES APPROVAL OF COMPANIES' STOCKHOLDERS AND THE DIRECTORS

Despite all of this, the Administration has assumed an attitude which makes it very difficult to see how responsible executives may continue to function in the conduct of their businesses without ignoring the responsibilities with which they are charged. It appears that progress along the indicated line can only be had in event of approval by stockholders and directors of the program proposed by the Administration. Such action would seem to suggest the strong possibility of executive personnel asking to be relieved of their normal responsibilities.

PROPAGANDISTS OF ALL SORTS MIGHT DESCEND UPON THE ADMINISTRATION

Whether or not the Executive Order will be amended, of course, remains to be seen. But speculation on what would be the fortunes of the industry were the order to be carried into effect leads to both interesting and disturbing conclusions. The industry, with respect to such decisions as the Administrator would care to take time out from the administering of several hundred other codes to render, would be run by the Administrator. Following the formula which appears to have gotten results thus far at Washington propagandists of all sorts would descend upon the Administration. Letters, telegrams, and perhaps personal visits from Eddie Cantor, would surround the President, each with its own idea as to just how the picture business should be run. The industry would be a guinea pig for an amazing series of experiments.

After that—the deluge.

TIEUPS WITH 17,000 SCHOOLS MADE AVAILABLE TO EXHIBITORS

National Council of English Teachers Starts Plan of Instruction Through Talking Pictures; Lesson Texts Issued

Exhibitors throughout the country have an opportunity to reap the benefits of one of the most "natural" tieups the business ever has had. More than 17,000 high school English teachers are joining a movement of the National Council of English Teachers to sponsor English instruction through the talking picture.

The project provides the theatre man with means for establishment of a relationship cordial to the school and theatre alike, a relationship with the stamp of official approval on it. For years the exhibitor has been racking his brain and his background of showmanship in an attempt to find some legitimate contact between himself and the school which would lay the foundation for a regular patronage from school children. Of all his attempts the exhibitor to date has found the children's matinee the most successful, but not always has it made him money. Besides the necessary selection of pictures for such programs, there has been the factor of limited audience.

Under the plan of the National Council, the motion picture literally will supplement the written classics of literature.

Films like "Little Women," proven more than a success for young and old; "Cavalcade," "Silver Dollar" and the many other pictures having a background of historical value or based upon the English classics, can be fitted into the English teachers' program.

Thus the ice finally has broken on an idea which had its inception five years ago—practical application of the thought of using motion pictures in classroom education. Public and educational opinion has so reversed itself that now many of the nation's leading educators are considering motion pictures in the same category that they have the written classics in the past.

"Unfortunately the educators previously have feared to come out in the open with this idea, in spite of the fact that many more than would admit it have been waiting for some one to make the first move, so afraid have they been of transgressing conventional public opinion concerning education," said Carl E. Milliken, secretary of the Motion Picture Producers and Distributors of America, this week.

"The forward looking people in the nation's school system have wanted to put such a plan into effect for some time, but it has taken five years to get public opinion really behind them. To my mind, there are five excellent reasons why this plan should be put into work.

"First, there has been a definite desire on the part of teachers to link up education more closely with life than it has been—and the film is certainly the logical answer to that.

"Second, there has come about a realization that the children of today are capable of taking the equivalent of literature out of films instead of books.

"Third, the experimental work which has been conducted over a period of two and one-half years on teaching with films has set the educators to thinking how best to utilize the motion picture, and because in a majority of instances they have not been able to obtain the necessary equipment, they will turn to the theatres for their instruction.

"Fourth, and possibly the most important of all, is the fact that the motion picture offers the most uniformly interesting educational material for students of all types and mentality. The children prefer it and the teachers do not have to stimulate their interest because it is there already. All the teacher has to do is utilize that interest motive power.

"Finally, teachers have become conscious of their responsibility in helping to steer children's use of their leisure time."

FIVE REASONS FOR TEACHING BY FILM

1. *Linking up education with actual life.*
2. *Children are getting equivalent of literature out of motion picture.*
3. *Educators prompted by experiments to study how best to utilize the screen.*
4. *Pictures offer most uniformly interesting educational material.*
5. *Teachers becoming conscious of responsibility for children's use of leisure hours.*

William Lewin, chairman of the committee on Photoplay Appreciation of the National Council, started more than two years ago the experiments which have led up to the present plan of teaching with films. He carried on his experimentation in 119 cities in widely scattered sections of the country, in 16 different states. More than 300 high schools were involved. Mr. Lewin's purpose was to determine whether films could be used satisfactorily as a basis for teaching English. His experiments were pronounced eminently successful.

Lesson Texts Issued

What the council is planning now is a series of lesson texts, to be prepared by nationally known educators, on various motion pictures. These texts are being sent to the heads of English departments in some 17,000 high schools. The lessons are divided into two sections, one to be used before seeing the film; the second to test the reaction of the students after witnessing the picture.

The guide for use before seeing a specific picture, with "Little Women" as the example, includes the following questions: "Have you read 'Little Women'?" "Would you expect a screen adaptation . . . to have a powerful plot, much suspense, great excitement?" "What incidents in the book would you like to see 'come alive' on the screen?" "Supposing you were to make a screen play of 'Little Women,' what characters would you select from all the persons mentioned in the book to center the screen play about?" "What settings would you use? Both because of the expense of production and also because of the confusion to the eye in seeing too many settings, a few settings are better than all those mentioned in the book."

Among the questions asked for the second section of the lesson are the following: "Did you like the motion picture adapted from the book, 'Little Women'?" "Who was the director? Who did the screen adaptation?" "Did any of the characters in the film seem to you like the characters in the book?" "Mention some details in the costumes that were true to the period." "What were the 'high points' in the screen play—that is, what were the places where there was conflict or uncertainty of some sort?"

Pupils to Make Assignments

Each lesson text suggests that no assignments for compositions be made by the teacher, that instead assignments be made by the pupils.

"If the motion picture has been enjoyed and the class discussions have stimulated thinking, there should be a number of things the pupils would like to know more about," the lesson points out. "A committee of pupils might be appointed to collect topics which anybody wanted to know more about, assignments made by the committee and reports presented to the class."

"There are two good ways in which exhibitors can kill this 'goose which has laid a golden egg,'" said Mr. Milliken. "The first involves the old question of double bills—playing a good picture with a bad one; and the second, misleading or salacious advertising for a good film."

Films Having Historical Background or Based upon Classics in Project; To Use Theatres if No School Equipment

Minister Lectures on "Menace of the Movies"

The Reverend Alfred E. Cooke, of the Boulevard Congregational Church, Canon City, Colo., in the course of a series of Sunday lectures on "Dare We Be Christian?" preached recently on "The Menace of the Movies." Local newspapers carried advertisements of the lecture, with such catchlines as "Is Young America being Debauched?"

Pierson Leaves Weldon

Wayne Pierson has resigned as general sales manager of Weldon Pictures, planning to assume a government post shortly. Maxwell Cohen, president, is taking over Weldon sales supervision.

THE CAMERA REPORTS

HEADS NEW COMPANY. (Above, left) James Boring, who has organized Arcturus Pictures, whose first product is a series of Mediterranean travelogues directed by F. Herrick Herrick. Several are RKO releases.

NAMED AD CHIEF. (Above, right) Bert Ennis, who has been appointed director of advertising and publicity for Majestic.

NO. 200,000. (Above, left) Hervey Allen, author of "Anthony Adverse," as he autographed the 200,000th copy of that "best-seller," which will be picturized by Warner Brothers as a special.

IN DEMAND. (Above, right) Ray Walker, who may work for several studios following his success in Monogram product.

ELEVATED TO STARDOM. (Above) Following several pictures in which she had supporting roles, Pert Kelton has been assigned by RKO Radio to co-star with Zasu Pitts in "So You Won't Sing, Eh?"

AT AMPA LUNCHEON. (Left) Lenore Ulric, the star, and Gregory Ratoff, the author, of "I Loved an Actress," which will be produced by RKO Radio, shown at advertising society's meeting.

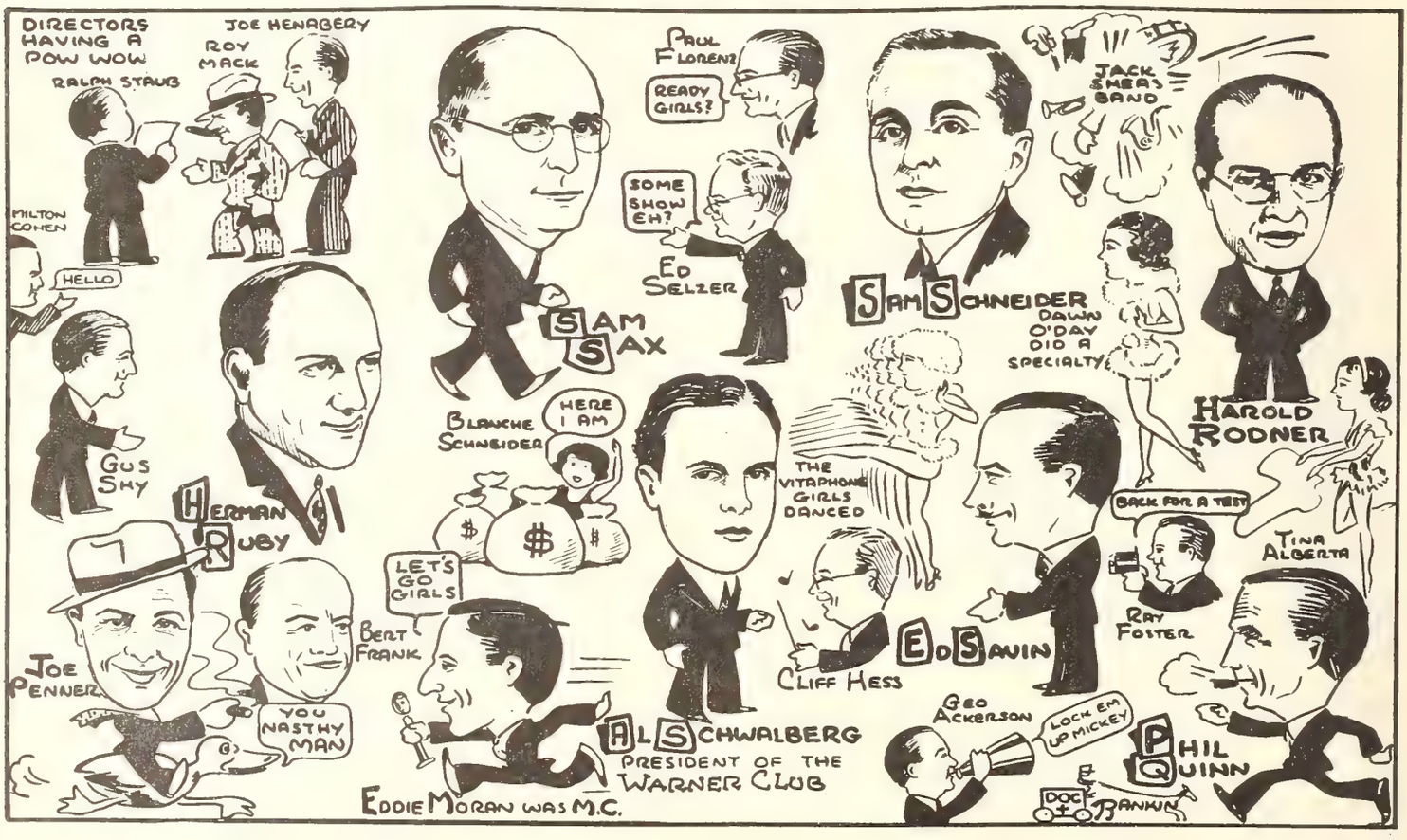
BACK IN U. S. A. (Right) Douglas Fairbanks, Jr., arriving in New York from London following completion of his role in "Catherine the Great," United Artists release.

ARRIVE FROM EUROPE. (Above) Prominent film executives as they reached New York the other day on the Berengaria. Left to right: Mark Ostrer of British Gaumont; Sidney R. Kent, president of Fox, with Mrs. Kent; and W. J. Hutchinson, general manager for Fox in Europe.

CHOSEN FOR ROLE. (Right) A new study of Jean Muir, Warner Brothers player, who has been selected to play the part of Jen in "As the Earth Turns." One of the younger players, Miss Muir, seems headed upward.

SCENARIST APPOINTED. (Above) As Al Cohn, screen writer, was honored following his appointment to the post of Collector of the Port of Los Angeles. Shown at banquet in Hollywood are Capt. M. S. Hay, Malcolm Stuart Boylan, Pierson M. Hall, Mr. Cohn and William Slavens McNutt.

CELEBRANTS CARTOONED. (Below) As an attending artist transferred to paper his observations during Tranksgiving festivities conducted by the Vitaphone organization at the short subjects plant in Brooklyn.



50 PER CENT OF BROADWAY PLAYS CALLED HITS; EMPLOYMENT GAINS

2,000 Players Already Engaged, as Against 3,462 All Last Season; 100 Greater New York Openings, 212 Last Year

by FRED AYER

With more than 50 per cent of all legitimate attractions currently running on Broadway classified by stage authorities as successes or potential "hits," and the rate of theatrical employment far higher than it was a year ago, the New York stage appears to be well on its way to recovery from the slump in which it has been wallowing since early 1930.

1. For the entire 1932-33 season there were 212 productions in greater New York. For the three months of the current season since September 1 there have been 100 openings.

2. There were 3,462 players employed in 1932-33. An estimate of employment to date for the current season shows approximately 2,000 actors have been engaged.

3. There were only three "hits" by the end of December last year. To date there have been 17.

4. Ninety-seven productions during 1932-33 closed within five weeks. While accurate count cannot be made as yet on this situation for the current season, many managers are of the opinion that the average "failure" may run longer than last season because of the revived public interest.

5. Last season there were no so-called "half hits." The public supported only plays which were of the highest standard. There are now several "half hits" running on Broadway which would have closed within two weeks a year ago.

6. Average number of players for the average dramatic cast for the past four years has been 10, with musical shows averaging 25. This season the average is 18 for dramatic offerings and from 30 to 35 for musicals.

7. One hundred plays have opened to date in New York, of which 50 are still running with nearly 30 on Broadway. Last year only 75 had opened at this time, with only 35 running in the metropolitan area in early December and approximately 15 on Broadway.

During the past three years the legitimate theatre has gone through the most trying period of its existence, with the 1932-33 season the most crucial of all. Three factors contributed to the slump, according to Brock Pemberton, one of Broadway's leading *entrepréneurs.* Mr. Pemberton lists, in what he considers to be the order of their importance—lack of money on the part of the public; lack of good stage play material, and Hollywood.

"Everyone has suffered from a lack of money and the resultant failure of business," said Mr. Pemberton this week. "The theatre certainly is not unique in that respect, nor is the motion picture. It is simply something we have had to 'grin and bear.' But now we're coming out of that phase of our slump and as business generally continues its already obvious change for the better and money comes back into the box office in more normal fashion, the legitimate producer will begin to make profits. We are not saddled with obligations which might make profits negligible. We have no vast theatre circuits to worry about. As soon as one production is a hit the average producer is making money from it."

The second contributor cited is the lack of good play material. Most of Broadway's established playwrights have been snatched up by Hollywood during the past four years, he said. Those men and women who should have filled their shoes—the apprentices—have been unable because of the economic stringency to continue in their chosen careers. Many of them were forced to lay aside manuscripts started three or four years ago.

The third cause given is Hollywood.

"Lured, quite naturally, by unheard of salaries, those men and women who for years have constituted the backbone of the theatre deserted New York in droves," said Mr. Pemberton. "No one blames them. They were virtually forced into this course. Everywhere they saw plays closing after three performances. The agencies and producing offices were jammed with unemployed actors. But now they're coming back to us. Former stage players who for three years and more have made Hollywood the scene of their activities are coming back to the theatre. We will take them back. There's always room for them. I believe there will be a greater interchangeability between stage and screen in the future than there ever has been in the past. This is as

Legitimate Theatre's Slump In The Last Three Seasons

The following figures, compiled from Billboard's *annual theatrical index, tell the story of the theatre's slump the three seasons before* 1933-34. *The* 1930-31 *season started auspiciously enough but as it progressed it became abundantly evident that the theatre was about to embark on a "downward slide." That "slide" is recorded herewith:*

	1930-31	1931-32	1932-33
Theatres Used	64	63	57
Total Seating Capacity	67,647	63,949	59,930
Number of Productions	226	225	212
Total Dramatic	181	179	180
Total Musical	45	46	32
Total Commercial Premieres	163	176	138
Commercial Premieres (Dramatic)	135	150	115
Commercial Premieres (Musical)	28	26	23
Percentage Failures	77%	83%	82%
Percentage Failures (Dramatic)	81%	86%	85%
Percentage Failures (Musical)	54%	67%	68%
*Average Length of Runs	60	60	59
*Average Run (Dramatic)	51	57	50
*Average Run (Musical)	107	79	107
Closed Within Five Weeks	81	119	97
Total Number of Hits	38	30	30
Dramatic Hits	25	21	22
Musical Hits	13	9	8
Total Number of People Involved	5,243	5,086	4,110
Players Involved	4,438	4,226	3,462
Producing Offices Active	120	153	147

**Performances.*

ONLY 22 STOCK COMPANIES ACTIVE

In 1927 *there were* 219 *dramatic stock companies throughout the country. Today there are but* 22 *functioning on a regular schedule. The decline of the stock companies will be reported in a forthcoming issue.*

17 PLAYS IN THIRD MONTH

it should be. It stimulates both branches of the amusement industry.

"The season season in New York thus far is healthier, more wide awake than it has been for four years. There is more interest, there are far better plays. For the first time in years there are several plays which are only half hits, plays which, a year ago, would not have lasted more than a week. This in itself should be sufficient to prove to a doubting public that there is a real return to normalcy in the theatre. The real proof of the theatre's hold on people, of its power to grip and sway to a far greater extent than can the motion picture, is, however, the fact that through all this depression there have been hits!"

George Abbott, of Abbott and Dunning, Broadway producers, attributed the theatres' present boom to a desire on the part of the public to spend money.

"Things couldn't have been worse in the theatre than they were last season," he said this week, "and now, as everyone knows, they're very substantially on 'the make.' To attempt to estimate the causes behind the present Broadway boom is to assume the mantle, almost invariably a poisoned one, of 'trend finder,' but I think they are, basically, two: a real desire of people to spend a little money, get over bad times and even lift themselves up by the bootstraps, and the determination of producers to put on shows so economically that they can re-establish the box office trade of people with modest means."

According to Lucius Beebe, writing in the New York *Herald-Tribune*, Mr. Abbott believes anyone can get a living in Hollywood, whereas Broadway is a precarious business often approaching a gamble.

"All this talk of a decline in the theatre, like so many other facile generalities, is meaningless," Mr. Abbott is quoted. "The theatre is in no decline, merely in a period of transition. From what to what is hard to say, but probably from a popular form of amusement to an esthetic pastime for a more limited class of discriminating and intelligent people. Easy and meaningless stories can be turned out by the films with lots of spurious glamour for those that want them. The theatre is a permanent tradition and in the future its business will probably be consolidation both in the fields of quality and quantity."

Following is a list of some of Broadway's current successes, together with the dates of their openings:

PLAY	PREMIERE
*Murder at the Vanities	Sept. 12
Double Door	Sept. 21
Hold Your Horses	Sept. 25
Men in White	Sept. 26
Sailor, Beware!	Sept. 28
As Thousands Cheer	Sept. 30
Ah, Wilderness!	Oct. 2
The Pursuit of Happiness	Oct. 9
Champagne, Sec	Oct. 14
The School for Husbands	Oct. 16
Ten-Minute Alibi	Oct. 17
The Curtain Rises	Oct. 19
The Green Bay Tree	Oct. 20
Let 'Em Eat Cake	Oct. 21
Her Master's Voice	Oct. 23
Spring in Autumn	Oct. 24
Three and One	Oct. 25
*Thoroughbred	Nov. 6
Roberta	Nov. 18
She Loves Me Not	Nov. 20
Birthright	Nov. 21
Growing Pains	Nov. 23
The Drums Begin	Nov. 24
The Dark Tower	Nov. 25
Mary of Scotland	Nov. 27
Tobacco Road	Dec. 4

**Closed within past week.*

Frank Gillmore, president of Actors Equity Association, said this week that in the legitimate theatre's code he sees a definite benefit to the future of the institution, especially as regards that clause which prohibits the release of "a motion picture, based on a play, running at the time, until such an attraction has had an opportunity to enjoy its run and have an adequate road-showing."

"Thus the practice by many film companies of stepping in and closing a show before its run in New York or on the road is finished, will be averted," Mr. Gillmore said. "Last year a play called 'There's Always Juliet,' starring Herbert Marshall, was enjoying a very successful run in New York. A film company wanted Mr. Marshall's services on the Coast, so they stepped in, paid the actor' salaries four weeks in advance and closed the show. This has been a common practice by film companies for the past three years. 'Christopher Bean,' on tour until this week, and doing good business, will have to close because of the release of the film of the same name. The stage production of 'Dinner at Eight' underwent the same difficulty. Now, this sort of thing automatically is eliminated."

CASTS NOW LARGEST IN LAST FOUR YEARS

During the past four years there have not been, on an average in a season, more than 10 *or* 15 *dramatic plays with casts of more than* 10 *persons. Currently there are well over* 20, *most of them having from* 15 *to* 25 *in their casts.*

Mississippi Theatre Wins Verdict in Rental Action

The Hamasa Building Association, Meridian, Miss., was allowed $3,360 from E. V. Richards, receiver for Saenger Theatres, Inc., for rent of the Temple theatre in Meridian, according to a decree from Judge Edwin Holmes in Vicksburg federal court.

The suit grew out of the operation of the Saenger Temple by Mr. Richards. After several months' operation Mr. Richards turned the house back to Hamasa Building Association, which then instituted suit for rent of the theatre. Hamasa is now operating the house with A. H. Yeomans as manager.

Al Cohn Honored As Port Collector

[*Picture in Pictorial Section*]

Alfred A. Cohn, well known screen writer in California, was the guest last week of the Pacific Writers' Yacht Club, in honor of his appointment as collector of the port of Los Angeles. William Slavens McNutt is commodore of the club, and Malcolm Stuart Boylan is vice-commodore.

Mr. Cohn, born at Freeport, Ill., started his writing career as a Chicago newspaperman, becoming a magazine writer in 1918 and later started scenario writing on the Coast. One of his most notable scripts was that for Warners' "Jazz Singer."

Ennis Becomes Ad Head at Majestic

Bert Ennis assumed the duties of advertising and publicity director of Majestic Pictures this week at the company's new headquarters at Radio City.

Mr. Ennis, who was formerly director of advertising and publicity for Columbia, and more recently served in a similar capacity at the old Roxy theatre, in New York, started his motion picture career some 20 years ago. Since then he has participated in all three branches of the business.

Mr. Ennis has contributed stories to magazines and has written fiction and stories for the screen. He was publicity representative variously for Charles Chaplin, Mack Sennett, Barbara La Marr, S. L. "Roxy" Rothafel, and others, and carried into the radio field the technique of theatre exploitation and advertising.

Miss Evelyn Koch will assist Mr. Ennis at Majestic.

Suit of Abramson Against Distributors Is Postponed

Suit of Ivan Abramson, independent distributor, filed late in 1929 against distributor members of the MPPDA, charging conspiracy in violation of the anti-trust laws, was postponed this week, indefinitely, until Max D. Steuer, of defense counsel, concludes a non-film case which he is now defending.

The complaint also mentions the Hays organization, and asks for damages of $1,300,000. It was scheduled to be heard early this week before U. S. District Judge Robert Patterson.

Hays, Podell and Schulman and Benjamin S. Kirsh represent the plaintiff.

Kane Organizes Second Musical Unit for Fox

Robert Kane, Fox producer, last week began organization of a second unit to handle musical productions with the signing of Erik Charrell, European impresario who arrives in Hollywood January 14.

The first Fox music unit, now working on the "Scandals," includes Ray Henderson, Jack Yellen and Irving Caesar, handling lyrics and music, and Joseph Cunningham in charge of dialogue.

80 PER CENT TO THE DISTRIBUTOR IS ARGENTINE EXHIBITOR PROBLEM

Industry in Critical Period, with Many Theatres Closing and Staffs and Salaries Reduced; Product Inferior; Taxes High

by N. BRUSKI
Special Buenos Aires Correspondent

Argentina's motion picture industry today is passing through a very critical period, one of a seriousness never before witnessed.

The domestic difficulties have been aggravated by the external situation and, despite all the optimism of exhibitors, the business progressively is encountering greater obstacles.

Many theatres are closing down throughout the republic, and those that are continuing in operation are doing so only at a great sacrifice.

Staffs and salaries have been reduced, and even the most powerful of the exhibitors have seen themselves obliged to make the most fantastic combinations and contracts in order to carry on.

Among the many factors are these: The product itself, not always of the quality it should be; high rentals; burdensome income duties and taxes.

Mediocre Pictures

Mediocrity of program, from the standpoint of the Argentinian patron, is a foremost handicap. In this country, it is estimated, 85 per cent of the pictures shown are of American origin and 15 per cent European, the percentage of local product being negligible.

The language itself leads to a formidable handicap. Pictures in which the dialogue is not Spanish must have superimposed titles and captions, and these too often are meaningless because of literal translations. A net result is that the Argentinian, a severe critic, finds himself viewing pictures which to him have no artistic value whatsoever. Then, too, the themes themselves sometimes mystify him. For example, he cannot appreciate the gangster films, considering them only an exaggeration of phases of American life.

Then there are the American films in which action is subordinate to dialogue; these are an abomination to the Argentine theatre-goer, despite the fact that they may have been eminently successful in the States. Acceptable to a patron in the homeland who "understands what he hears," they are not liked by the one who has to limit himself to "see" alone. The sound, in such cases, becomes an irritation rather than an adjunct.

80 Per Cent to Distributor!

Distribution is by either percentage or fixed price. The exhibitor whose theatre does not permit him to take the risk of a fixed price finds that in order to get product on percentage he must set in pictures of that distributor for at least two of the four Sundays in the month, and there even have been instances of the distributor demanding three of the four. Then he is in a predicament if a nearby competitor can afford to rent film on a flat guaranty and obtains variegated product from several producers, pursuing that advantage with a double-featuring policy, or even triple-billing.

He's also between the devil and the deep sea on the percentage rates. Ordinarily the percentage is 50 per cent on week days and 40 per cent on Sundays and holidays. If the picture has been classified as an extraordinary production—and almost any picture is sold on that basis nowadays—the distributor demands 50 per cent of the intake. And there was the distributor, whose name I do not care to remember, who demanded three of the four Sundays in the month for his product, and 80 per cent on one of his pictures!

The one redeeming phase is the native Argentinian's cheeriness which is determined to win through, regardless of all obstacles.

Almanac Statistics Quoted In Saturday Evening Post

Motion Picture Almanac, annual Quigley Publication, is quoted at length in The Saturday Evening Post, issue of December 2, in an article by Hugh Weir, under the heading "Wild Money, or, A Banker's Adventures in the Movies." The Almanac, wrote Mr. Weir, "described itself, apparently with justice, as the reference book of the industry," whereupon, in connection with his analysis of the industry in 1930, he quoted statistics of the industry as published in the 1931 issue of the Almanac, under the caption, "The Industry at a Glance." Commenting on the volume, Mr. Weir said:

" . . . I picked up from the table a multi-colored tome which bore the intriguing title, Motion Picture Almanac, which described itself, apparently with justice, as the reference book of the industry.

"The first page was enough to impress me anew with the size of the problem I was tackling; and I am going to reproduce it here, not only because I want you to be impressed, too, but because it gives in tabloid form a true picture of the film industry as it existed in the summer of 1930." There followed tabulated data from the Almanac, covering all phases of the industry. Compilations for the 1934 Almanac are now in preparation.

Central Receiving Set Installed in RKO Building

Rockefeller Center, Inc., has installed a centralized radio receiving system in the RKO Building in New York. The system is available for use by tenants of the building. The new equipment is known as Antenaplex System and is a recent development of the RCA Victor Camden laboratories. A central antenna at the top of the building supplies radio frequency energy to a potential 1,200 receiving sets of any standard type.

Industry in New York Asked To Help City's Welfare Fund

Motion picture companies and exhibitors in New York are being asked to participate in the Citizens' Family Welfare Committee campaign for $4,000,000 to the extent of contributing $25,000.

Louis Nizer, counsel of the New York Film Board of Trade, has been named chairman of the motion picture division of the Commerce and Industry Committee formed to raise funds among 85 trade and professional groups. Myron C. Taylor, of the United States Steel Corporation, is head of this committee.

Mr. Nizer will ask exhibitors and producers not only to make corporation and personal gifts, but to organize their employees to make group donations to the fund. The motion picture industry in the city last year raised $50,000 for the Gibson Committee's unemployment relief fund.

The Citizens' Family Welfare Committee is the successor to the Gibson Committee, which was disbanded last summer.

Actress Killed in Crash

Gladys McClure, 18, film actress and sister of Adrienne Ames, Paramount star, was killed last week in an automobile crash on the Bayshore Highway near San Francisco. She was returning with a party of friends from the Stanford-California football game at Palo Alto when the accident occurred.

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

AN echo of the recent broadcasts of Mary Pickford and other stars who spoke pleadingly on behalf of the NRA, was heard in Kansas City, the other day, when Miss Marion Ellet, conducting the "Mugwump Musings" department in the *Journal-Post*, said: "It is quite possible that I might feel less antagonism toward the NRA if I had been asked to like it in a different tone of voice. But I resent being asked to approve it because Mary Pickford approves, because Charlie Ruggles assures me that approval is my patriotic duty, or because Schumann-Heink lost a son in the World War."

"It all reminds me," added Miss Ellett, "of the days when we were asked to approve of war because somebody had told somebody else that Germans bit off children's ears, and, lastly, but most convincing, because there was a brass band across the street."

▽

Dr. Eldorado Uber, who once conducted a school for rhythmic dancing in New York, has informed the Agricultural Department that most of the farmers' troubles could be laid to the lack of beauty and harmony in their lives. He urged a government program of courses in rhythmic dancing as a solution. Possibly then they could join Roxy's ballet, leaving their little pigs to Disney.

▽

The screen garments of RKO's Robert Woolsey are made of materials selected from the sample list of a firm which supplies the blankets for aristocratic horses. Mr. Woolsey always insisted upon the very best.

▽

Shades of Beethoven, Schubert and Mozart! Also Rubinoff.

Mr. James Durante, SRO, has finished an unfinished opera. Schnozzle worked for weeks on a symphony which he has appropriately called "Inka, Dinka Doo." Edward Small immediately closed for the screen rights. James will sing it in "Joe Palooka," coming up.

"Just a musical iconoclast—a soul of a genius," sighed Schnozzola. "If only Beetie, Schubie and Mozie were alive to share my triumphs." (Or did he say trumps?)

▽

Isaac Myers, alias "Bowery Ike," the first of the Bowery peddlers, has placed his stamp of approval on the authenticity of Darryl Zanuck's "The Bowery." Myers says he knew both Chuck Connors (played by Wallace Beery), and Steve Brodie (George Raft). He supplied the gloves for the boxing bouts in the rear of Brodie's saloon, and claims that he suggested to Brodie that Steve jump off the Brooklyn Bridge as a means of attracting attention. However, Myers is of the opinion that Brodie never made the leap.

▽

Harry Joe Brown was using five men to enact the parts of "yes men" in "Sitting Pretty," the studio musical which he is directing on the Paramount lot. Despite many rehearsals the players could not do their parts well.

"If you can't even pretend to be 'yes men,'" cried Harry, "how do you expect to get ahead in Hollywood?"

▽

Mae Murray is hoping for inflation. Last year her left leg was appraised at $250,000, dropping to $30,000 six months ago. Last week the Supreme Court said it was worth only $7,677.70.

A FEW nights before President Roosevelt traveled southward to Warm Springs, he gave a dinner at the White House for his old friend, Eddie Dowling. There were twenty guests, and, to hear George Abeli tell about it, the President placed the lovely Lillian Gish at his left, while Eddie sat below a Russian Princess on the President's right. After dinner they saw Eddie's new movie, "Buried Alive," which co-stars Miss Gish.

President Roosevelt was said to be delighted. Occasionally (sitting between Eddie and Lillian) he interrupted the performance with some apt comment. Once, for instance, he remarked:

"Eddie, that music is too heavily scored."

After the show an English lady rushed up to congratulate Dowling and Miss Gish.

"I loved it," she gushed. "All those English scenes . . . Putney . . . Soho . . . the Thames! It took me back to England. I only wonder whether the American public will appreciate its subtle appeal."

"Tut, tut!" tutered the President. "I'm one of the American mob and I enjoyed it thoroughly."

▽

Warners have begun negotiations to bring to this country Napoleonic relics for its "Napoleon" film. They also seek those associated with his Empresses, Josephine and Marie Louise. These would include the furnishings of Josephine's place at Malmaison, to which she retired following the imperial divorce. Warranty of safe return in eight weeks would be given through Lloyds insurance. Warners also want to borrow the jewels, valued at a half million, which Napoleon presented to Marie Louise on the birth of their son, later known as King of Rome. They asked for everything but the Little Corporal's crypt.

▽

Mr. Roosevelt refuses to stabilize the dollar on a gold basis, yet the New York *Herald-Tribune's* account of a state dinner reads like the description of the furnishings of a new Roxy picture palace, thus:

"Pale *gold* chrysanthemums . . . were used in the staterooms. In the East Room, chrysanthemums in yellow *gold* hues were used. Ferns were banked against the marble mantels and outlined the platform where the famous *golden* piano presented to the White House during the administration of President Theodore Roosevelt and a *golden* harp were placed for the Morgan Trio. . . . The famous *gold* mirror, with the four candelabra and compotes to match, purchased in France by President Monroe, were used. . . . The china *gold* compotes held candles. The service plates, which were purchased during the regime of President Woodrow Wilson, were used on the table with the *gold* flat silver of an earlier Administration. . . . Carrying out the *gold* color scheme were the nut and salt dishes. . . . "

▽

Story preparations are now under way on "Exit, Don Juan," the next Douglas Fairbanks production. United Artists announced that it "is as modern as a Mae West Picture, plus all the romantic appeal of Douglas Fairbanks." But it will not *have Mae West, and that's what counts. Anyway, it had better be good. Otherwise the punsters will go to work on that title.*

▽

Valeria Johnston found this in the classified section of the ultra-conservative New York *Times*, under Furniture:

FOR SALE: Dng. rm. suite. William & Mary have red leather seats.

A comma does make quite some difference.

GRETA GARBO's slanting lip, Katharine Hepburn's projecting chin, Mae West's complicated nose, and Joan Crawford's lack of "skull construction," leaves oldish and Scottish "Penryhn Stanlaws" (Penryhn Stanley Abramson), noted painter, cold to Hollywood screen beauties. There is not one perfect specimen in the studio colony, he says.

In 1922 the artist lost his job as a Famous Players director, supposedly because he spoke his mind about Hollywood's pulchritude. Now that he has no job in films, he may speak freely.

Talking about Miss Hepburn—our favorite—Mr. Stanlaws said: "Anthropoligists have a name for such a facial type; they call it prognathism. Artists call it 'horsey'."

After taking a peek at the "Little Women" box-office receipts at Music Hall, Mr. Aylesworth probably wished he had a whole stable of Hepburns.

▽

The boys at RKO's Brooklyn Albee recently staged a "Most Deserving Couple" contest. They packed the house on the final night with a public wedding on the stage. Any couple that had gone through difficulties that prevented them from marrying were invited to tell their story for the judges to decide which couple was most deserving of assistance for a wedding and in getting a start. This is what went to the winner:

Furniture for three rooms; diamond wedding ring; trousseau; clothes for the bridegroom; photos; flowers and 12 bridesmaids; wedding supper and a bridal suite at a hotel; honeymoon trip; wedding cake; laundry and beauty parlor service for six months. And then the old man has to go to work, for the theatre even supplied him a job.

▽

W. C. Fields says that the labor provisions of Mr. Rosenblatt's code, which decrees the use of additional players on all possible occasions, will probably stop producers from throwing a dummy out of an airplane, or off a cliff. "They now have to use an extra!" Fields declared.

▽

A cabinet member is only a cabinet member, but a newsreel shot is a lot of publicity.

Following the swearing in of Henry Morgenthau, Jr., as Acting Secretary of the Treasury, both Mr. Morgenthau and his predecessor, William Hartman Woodin, returned from the White House to the Treasury Department. There they found the newsreel boys in the secretary's private office, with their equipment all set up, ready for business. Woodin and Morgenthau, after being "pushed about" and told what to say, rehearsed their speech and then the signal was given.

Mr. Woodin said some very nice things about Mr. Morgenthau. Mr. Morgenthau said some very nice things about Mr. Woodin, and then came the word, "cut."

Secretary Woodin was beaming. "How was it boys?"

The answer came back in chorus: "Lousy!" They had to do it all over again.

▽

Professional jealousy in Hollywood is on the increase. Paramount signed Sally Rand to do a picture, and now Warners come along with the announcement that their new musical is going to have sixty Sally Rands! Sixty fan dancers in one scene! And, as if to dispel any doubts that they'll be the real stuff, a home office announcement says: "The costume of each of the dancers consist of four feathers, 'strategically placed.'"

YES, SIR! THERE IS A SANTA CLAUS!

...AND IT'S GOING TO BE
A MERRY CHRISTMAS
FOR THEATRES THAT GET
"LITTLE WOMEN"

SHOW-BUSINESS HAS NEVER

WESTERN UNION

NEWCOMB CARLTON PRESIDENT

J C WILLEVER FIRST VICE PRESIDENT

SAN FRANCISCO. LITTLE WOMEN OPENED YESTERDAY SHATTERING ALL ATTENDANCE RECORDS OF GOLDEN GATE THEATRE HOLDOUTS ALL DAY CROWDS CLAMORING TO GET IN BUSINESS TODAY LOOKS LIKE IT MIGHT BE EVEN BIGGER

BALTIMORE. LITTLE WOMEN IS SMASHING ALL HOUSE RECORDS HERE INTO SPLINTERS STOP AND EVEN THAT DOES NOT DO THE PICTURE JUSTICE FOR THE CROWDS THAT ARE UNABLE TO GET IN FAR EXCEED THOSE THAT CAN STOP COMMENTS ON PICTURE BY FAR THE GREATEST I HAVE EVER HEARD IN ALL MY YEARS IN THIS BUSINESS STOP WORDS FAIL ME IN DESCRIBING IT CONGRATULATIONS I S RAPPAPORT

PORTLAND. LITTLE WOMEN GROSS IN HISTORY OF MUSIC BO HOLD OUT FROM NOON UNTIL LAS THIS MORNING NINE AT ELEVEN ENTIRE BLOCK ALONG BROADW ANOTHER BLOCK ON SIDE STRE

NEW ORLEANS. OPENED WITH LITTLE WOMEN YESTERDAY TO GREATEST BUSINESS SINCE THE ELIMINATION OF VAUDEVILLE SECOND DAY TOPPED OPENING STOP INTEND HOLDING PICTURE SECOND WEEK BUT ALL INDICATIONS POINT TO OUR BEING FORCED TO HOLD IT THREE WEEKS WHICH WILL BE THE FIRST TIME ON RECORD THAT THE ORPHEUM HAS HELD ANY ATTRACTION FOR THIS LENGTH OF TIME VICTOR MEYER

CINCINNATI. LITTLE WOMEN SECOND WEEK OPENING CAPITOL RE TODAY NEARLY A RIOT STOP AT THREE OCLOCK MORE THAN TO HUNDRED DOLLARS AHEAD SAME TIME FRIDAY FIRST WEEK OKS LIKE THREE WEEKS SURE AND POSSIBLE THE FOURTH

Make this a "VEL

VELVET in show business is the difference between the money you get and the money you wouldn't get if you didn't go after it!

▼

We've been talking about the money "earmarked" for "Little Women". .it's the VELVET for the kind of showmanship willing to spend money to make money!...it's the VELVET for the showman smart enough to cash in when opportunity pounds on his door!

▼

"Little Women" was made to order for the Christmas Holiday season. No other attraction could possibly have its universal appeal to people of all ages and positions in life. Throughout the Nation the success of "Little Women" has been so phenomenal and its reception so unprecedented that it has leaped beyond the confines of show business and now belongs to the whole wide world as an Ideal!

▼

Newspapers by the hundreds have printed editorials commending it . . . educators have proclaimed holidays and given credit

PITTSBURGH. OUR THIRTY EIGHT HUNDRED SEATS WERE FILLED ALL DAY AND SIXTEEN HUNDRED WERE STANDING ALL EVENING AND THOUSANDS TURNED AWAY COMMENTS OF OUR PATRONS FAR SURPASS MY FONDEST HOPES STOP LITTLE WOMEN IS TRULY A PICTURE IN WHICH THE ENTIRE MOTION PICTURE INDUSTRY MAY WELL TAKE GREAT PRIDE STOP CONGRATULATIONS AND BEST WISHES WILLIAM SCOTT MANAGER STANLEY THEATRE

DETROIT. RADIO PICTURES HAS GIVEN THEATRE OPERATORS A REAL REASON FOR THANKSGIVING STOP AFTER ESTABLISHING A NEW HIGH ATTENDANCE RECORD AT THE FOX THEATRE LITTLE WOMEN OPENED EXTENDED RUN AT THE RKO DOWNTOWN TODAY TO THE LARGEST CROWD IN HISTORY OF HOUSE STOP MOTION PICTURE CRITICS EDITORIAL WRITERS CHURCH REPRESENTATIVES EDUCATOR ORGANIZATIONS AND WOMENS CLUBS WERE UNANIMOUS IN HEAPING PRAISE ON THE PRODUCTION STOP MY SINCERE CONGRATULATIONS AND AGAIN I SAY WE ARE ALL THANKFUL FOR LITTLE WOMEN D M IDZAL

CHICAGO. ING IN LINE F ELEVATED ST NINE THIS MO OUR FONDEST REVIEWERS T IS BEST MOTI

MINNEAPOLIS. HENNEPIN ORPHEUM BROKE ALL EXISTING BOX OFFICE RECORDS THURSDAY WITH OPENING LITTLE WOMEN STOP NEVER IN ALL MY EXPERIENCE HAVE I WITNESSED SUCH A SCENE AS I SAW TODAY WHERE PEOPLE WERE TURNED FOUR ABREAST FROM TWO TO CLOSING TIME AND THOUSANDS TURNED AWAY STOP

KATHARINE HEPBURN in "LITTLE

KNOWN ANYTHING LIKE IT!

YESTERDAY LARGEST
RE CONTINUOUS
TOP THEATRE OPENED
R ABREAST EXTENDED
AROUND CORNER

NEW HAVEN. LITTLE WOMEN OPENED YESTERDAY IN SOME OF OUR PRINCIPAL THEATRES IN NEW ENGLAND TO THE MOST OUTSTANDING BUSINESS IN THE LAST YEAR STOP AUDIENCE REACTION TO THIS PICTURE MARVELOUS STOP PATRONS ARE COMING INTO THIS PICTURE WHO HAVE NOT BEEN IN THEATRES FOR SOME TIME STOP BUSINESS CONTINUES VERY STRONG AND WE LOOK FOR RECORD GROSSES IN ALL THEATRES STOP IT IS A PRIVILEGE TO BE ABLE TO PRESENT SUCH A FINE PICTURE TO THE THREATRE GOING PUBLIC B E HOFFMAN ZONE MANAGER WARNER BROTHERS NEW ENGLAND THEATRES

MEMPHIS. LITTLE WOMEN SET NEW RECORD FOR MEMPHIS TODAY PLAYING TO SIX THOUSAND FIVE HUNDRED FIFTY THREE ADMISSIONS ON THE MATINEE ALONE STOP AN UNBROKEN LINE OF ONE BLOCK LONG MARCHED CONTINUOUSLY TO THE BOX OFFIC STOP PUBLIC AND PRESS IN MEMPHIS ACCLAIM LITTLE WOMEN THE FINEST PICTURE THE SCREEN HAS EVER OFFERED CONGRATU LATIONS FOR THIS TRULY FINE PRODUCTION AND BOX OFFICE ATTRACTION ROY PIERCE ORPHEUM THEATRE

VET" Christmas!

marks to pupils for seeing it! . . critics without exception have lavished praise heretofore unknown in motion picture history! . . . in every city and town attendance and box-office records have been buried beneath a veritable avalanche of business!

▼

There are millions of dollars of "earmarked" money waiting for "Little Women" and those theatres so fortunate as to play it during the Christmas Holiday season will enjoy undreamed of attendance. To every theatre playing "Little Women" we urge the most extensive advertising campaign you have ever done . . . increase your newspaper space . . . go into the highways and byways with posters . . . contact your schools and civic organizations . . . utilize the wealth of material provided for you in what exhibitors say is the greatest press book ever produced. If you have advertising budgets throw them overboard and shoot the works, for this "earmarked" money that has been set aside by its owners for this show and this show alone is your VELVET.

SEATTLE. LITTLE WOMEN NOW PLAYING SIMULTANEOUSLY MY SEATTLE BLUE MOUSE PORTLAND MUSIC BOX AND TACOMA MUSIC BOX THEATRES HAVING OPENED THANKSGIVING DAY IN EACH TOWN STOP ALL ATTENDANCE RECORDS SINCE OPENING O THESE THREE THEATRES HAVE BEEN SHATTERED JOHN HAMRIC

TOLEDO. LITTLE WOMEN SINCE OPENING CONTINUOUS HOLD-OUTS STOP NO PICTURE IN RECENT YEARS HAS HAD A WIDER BOX OFFICE APPEAL STOP HOLDING FOR AN INDEFINITE RUN STOP GIVE US MORE LITTLE WOMEN STOP CONGRATULATIONS ON THIS GREAT PRODUCTION JOHN F. KUMLER

READING. PARK THEATRE OPENED UP YESTERDAY WITH LITTLE WOMEN AND SMASHED ALL TIME ATTENDANCE RECORDS STOP HOUSE GROSSED IN ONE DAY WITHIN A FEW DOLLARS OF THE RECORD FOR WEEK OF SEVEN DAYS

CANTON. LITTLE WOMEN OPENED FAR BEYOND OUR EX-PECTATIONS WISH TO CONGRATULATE YOU ON INCOMPARABLE PRODUCTION CAST AND PUBLICITY REACHES NEW HEIGHTS IN GROSSES G B ODLUM PALACE CANTON

HAVE BEEN STAND-
CE THEATRE TO
LLS STREET SINCE
OSS WILL BE BEYOND
STOP ALL NEWSPAPER
LAIM LITTLE WOMEN
RE EVER PRODUCED

INDIANAPOLIS. HAPPY TO TELL YOU LITTLE WOMEN OPENED TO CAPACITY BUSINESS ALL DAY YESTERDAY WITH INDICATIONS FOR A MOST REMARKABLE ENGAGEMENT OUR STAFF THE CRITICS AND PUBLIC WILDLY IN LOVE WITH HEPBURN AND SUPPORTING COMPANY MASTERFUL DIRECTION CUKOR AND THE ENTIRE TOWN WILD ABOUT LITTLE WOMEN ACE BERRY CIRCLE THEATRE

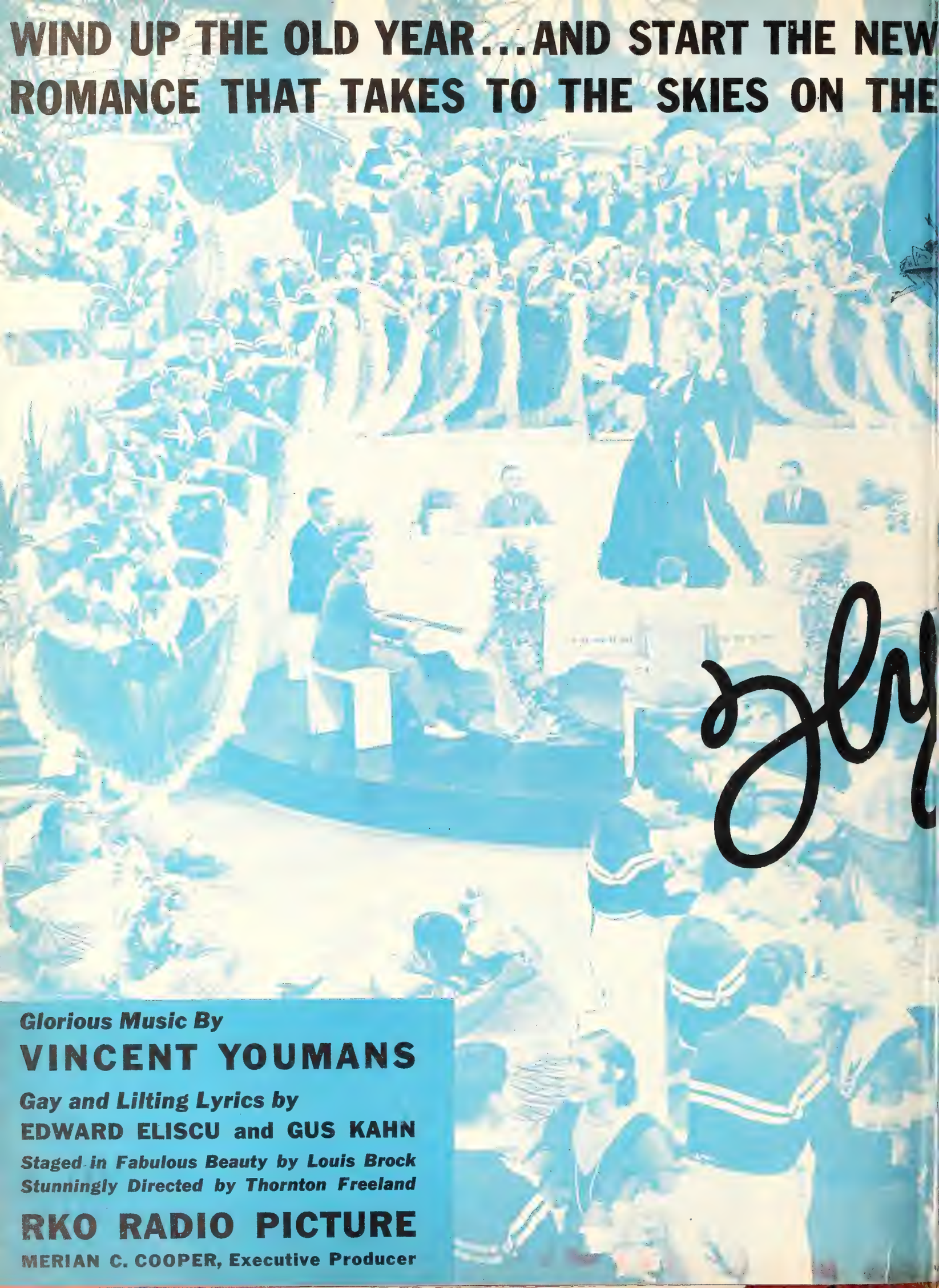
KANSAS CITY. LITTLE WOMEN MAINSTREET THEATRE SHOWE TO ELEVEN THOUSAND FIVE HUNDRED SEVENTY FIVE ADMISSIONS YESTERDAY STOP THIS TOPS ANYTHING THIS THEATRE HAS EVER DONE STOP HOUSE COMPLETELY SOLD OUT FORTY FIVE MINUTES AFTER DOORS OPENED

WOMEN"

By LOUISA MAY ALCOTT *with* JOAN BENNETT
PAUL LUKAS . . FRANCES DEE . . JEAN PARKER
EDNA MAY OLIVER . . Douglass Montgomery, Henry Stephenson

RKO Radio PICTURES

WIND UP THE OLD YEAR...AND START THE NEW
ROMANCE THAT TAKES TO THE SKIES ON THE



Glorious Music By

VINCENT YOUMANS

Gay and Lilting Lyrics by

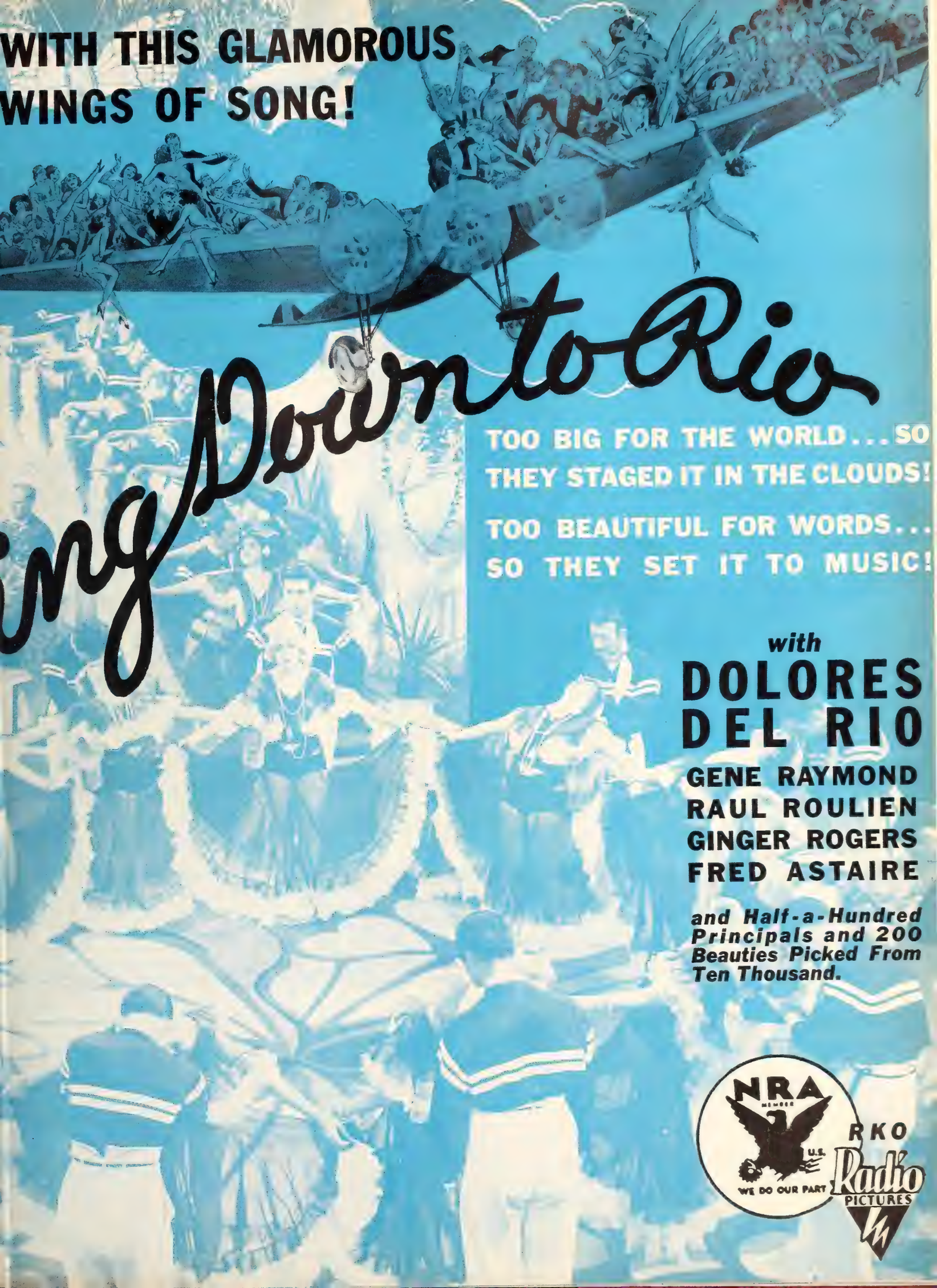
EDWARD ELISCU and GUS KAHN

Staged in Fabulous Beauty by Louis Brock

Stunningly Directed by Thornton Freeland

RKO RADIO PICTURE

MERIAN C. COOPER, Executive Producer


WITH THIS GLAMOROUS
WINGS OF SONG!
ing Down to Rio
TOO BIG FOR THE WORLD... SO
THEY STAGED IT IN THE CLOUDS!
TOO BEAUTIFUL FOR WORDS...
SO THEY SET IT TO MUSIC!
with
DOLORES
DEL RIO
GENE RAYMOND
RAUL ROULIEN
GINGER ROGERS
FRED ASTAIRE
and Half-a-Hundred
Principals and 200
Beauties Picked From
Ten Thousand.
NRA
MEMBER
U.S.
WE DO OUR PART
RKO
Radio
PICTURES

THE NATION'S GREATEST STARS ARE COMING TO YOUR HOUSE!

Hit number one

Bert LAHR

Star of George White's "Scandals," "Flying High," and Ziegfeld's "Hotcha"; Chase and Sanborn's National Broadcast and the Royal Gelatin Review in

"HIZZONER"

with JIMMIE WALLINGTON, JAMES MELTON, LORETTA SAYERS, AND FRED HILLEBRAND. The story of a local sap who ran for Mayor and couldn't win . . . but did! It palpitates with melody.

Hit number two

Ethel WATERS

Star of "As Thousands Cheer"

IN

"CHANGE YOUR LUCK"

Cliff EDWARDS (UKULELE IKE)

in

"STRANGE CASE OF HENNESSY"

Hit number three

THE FIRST OF **13** 2 REEL MUSIC SHOWS

FEATURING TOP-MONEY STARS OF RADIO AND THE BROADWAY STAGE

. . . THE CREAM OF RKO'S VAST RESOURCES IN THE THEATRE AND ON THE AIR!

Van Beuren Musical Comedies

Produced in New York by **VAN BEUREN CORP.** Associate producer, Meyer Davis, world known master of musical hits whose 100 bands are touring the country. Directed by Ray McCarey, former ace director for Mack Sennett and Hal Roach; and Leigh Jason.

NRA MEMBER U.S. WE DO OUR PART

RKO RADIO Pictures
Produced by Van Beuren Corporation

HERE ARE THE STARS OF THE FIRST FEW ISSUES. MORE TO COME!

BERT LAHR
JEAN SARGENT
BABY ROSE MARIE
LILLIAN MILES
ETHEL WATERS
ARTHUR TRACY (The Street Singer)
SISTERS OF THE SKILLET
HAMTREE HARRINGTON
CLIFF EDWARDS (Ukulele Ike)
JACK FULTON
THE SOUTHERNERS
RAY PERKINS

NAMING OF BOARD PERSONNEL NEXT

(*Continued from page* 11)

business Thursday morning. All provisions of the document are supposed to become operative at once, for the entire business, regardless of whether members sign or not.

Another phase of the situation as it now stands in New York was explained Tuesday night by Sidney R. Kent, who said at Kansas City, while en route to Hollywood, that code modifications about which the companies had no information or intimation until the official text was released, are holding up final approval.

Seek Approval Anew

"The Hays directors' meeting," said Mr. Kent, "was called because of the companies' code position with regard to their directors and stockholders." He explained that the various companies were signatories to the code draft which had been completed a few weeks ago, and the approval of directors and stockholders had been obtained before signing. "Now with such far-reaching modifications in the completed code, it was considered necessary to again obtain the approval of stockholders and directors before signing the code as modified."

He declared that the companies want to determine the Administration's reason for the ninety-day suspension of the salary-control clause.

Puzzled by Clause Suspension

"We were told so many things in Washington about what the Administration was going to do to the picture business that we approved the early code draft. Now we want to find out what is in the Administration's mind with regard to those modifications about which we are in the dark," said Mr. Kent.

The Fox president will call meetings of the corporation's directors and stockholders to act on the code, immediately upon his return to New York from production conferences at Movietone City.

Up to press time on Wednesday, no official word had been received about the Code Authority's first meeting, nor was there any indication from Capitol Hill that the motion picture executives who had been named to the Code Authority had accepted. So far as known no alternates have been selected.

It was said over the weekend that Sol A. Rosenblatt, NRA deputy, would call the Code Authority together in New York late this week, but word came from Washington later that General Hugh Johnson, Administrator, had taken the matter in hand and would hold the first meeting at the Capital, although no date was indicated.

The principal business scheduled for the first session probably will be the naming of 32 local clearance and zoning and grievance boards for exhibitors and exchanges in the field, and, also, the setting up of an organization for the gathering of details for the report which the President asked to have submitted to him in 90 days. Among other things, this would cover factual information on socalled excessive stars' and executives' salaries, and details on the practice of "star raiding." It had not been decided whether the Code Authority itself will make the investigations, or assign the task to a special committee, or whether even the Federal Trade Commission might be the investigating agency.

INDUSTRY CODE IS NOW LAW

The motion picture industry's NRA code became law at 12:01 *Thursday morning, and whether members sign or not, the entire business would be legally subject to it.*

Exhibitors and distributors in the field must sign the instrument not later than January 10, *otherwise they will have no recourse to the local grievance and local clearance zoning boards. Even though they do not sign they still may be made defendants in complaints filed by code signers.*

Government Contacts Not Named

The President had not announced the identities of the two direct Government contacts who remain to be appointed to the Code Authority, nor had the chairman been selected, although a half dozen or more were mentioned speculatively in this connection, including Charles L. O'Reilly, Sidney R. Kent, Sol A. Rosenblatt, R. H. Cochrane, Ed Kuykendall. Dr. A. Lawrence Lowell, president-emeritus of Harvard University, and head of the Motion Picture Research Council, is one of the three Government voices on the Code Authority.

Meanwhile, General Johnson, as code administrator, will assume the duties on the Code Authority of the two unnamed Government appointees. General Johnson was said to be desirous of watching closely the operation of the code during its early stages.

Labor Wants Representation

Although labor will not protest the appointment to the Code Authority of Eddie Cantor and Marie Dressler as representatives of only a certain Hollywood group, it was learned this week that organized labor will look for a place on the board when labor problems arise. In any event, it is expected that a precedent will be established if and when labor succeeds in getting representation on the coal board, upon which it now is concentrating its efforts. General Johnson probably would then permit labor representatives to sit on important code authorities, including that of the motion picture.

The National Recovery Administration answered the request of labor some weeks ago when it ruled that code authority functions are considered an employers' rather than an employees' obligation. However, General Johnson later said: "I never would lay down a hard and fast rule. When labor assumes responsibility for management it is assuming responsibility for profit and loss—which is not labor's traditional position."

Organized labor indicated satisfaction with the workers' provisions of the motion picture code some weeks ago.

Theatre owners and exchangemen in the field were beginning to talk about the impending formation and method of operation of the local clearance and zoning boards and the local grievance boards, on which they will have equal representation, and which the code provides as separate pieces of machinery for establishing fair clearance and zoning schedules and for arbitrating and adjusting local disputes between exchanges and exhibitors and among exhibitors themselves.

An exhibitor who does not sign the approved code by January 10 will get no satisfaction from the grievance board, although he can be made the defendant of a complaint filed with the board by any exhibitor who has signed the document. Also, non-signers must abide by the rulings of the clearance and zoning board, as they likewise are governed by all code clauses.

The immediate business of the Code Authority probably will be the selection of personnel for the clearance and zoning and grievance boards for each of the 32 exchange territories.

Makeup of Zoning Board

The zoning boards will each consist of two representatives of distributors, one of whom shall be a national distributor with theatre affiliations, and one a distributor without circuit theatre affiliations; two representatives of first-run theatres located in such territory, one of whom shall be an affiliated exhibitor, if there be one, and one an unaffiliated exhibitor; and two representatives of subsequent run unaffiliated theatres; and one person approved by the Administrator who shall have no direct or indirect affiliation with any branch of the industry, who shall be regarded as the impartial representative of the Code Authority, and shall vote only when the board is deadlocked.

Grievance Board Personnel

The personnel of each grievance board will consist of two representatives of distributors, one of whom shall be a national distributor with theatre affiliations and one a distributor without circuit affiliations, and two representatives of exhibitors, one of whom shall be an affiliated exhibitor, if there be one, and one an unaffiliated exhibitor. Also, this board will have a direct representative of the Code Authority, who, too, will vote only when the board is deadlocked.

Of vital concern to all exhibitors will be the zoning boards' first order of business: the drafting, individually for each territory, of a zoning and clearance schedule. The texture of such schedules, often in the past, has caused much difficulty between the buyers and the sellers of motion pictures.

Because the code does not affect existing contractual relations between distributors and theatre owners, the present clearance and zoning schedules governing the playing of 1933-34 product will not be altered. However, on or about January 1, each board is supposed to have ready a new schedule to rule the playing

(*Continued on following page*)

EXHIBITORS PREPARE TO TAKE ACTION

of 1934-35 and all other future product. A new schedule will be drawn yearly.

It was indicated this week that the first zoning schedule may be waived for a few weeks by the Administrator because of the delay in signing the code, also because the boards will not be in operation until after the Code Authority meets, and it obviously would be impossible to draft 32 schedules in so short a time.

Much of the lull in Film Board of Trade activities, which has been quite pronounced in recent months, will terminate when the two local code boards start operations. The Film Boards were once the local arbitration mediums.

10% Cancellations on Old Contracts

Nationwide exhibitor speculation over cancellations was ended over the weekend when it became known that the majority of large distributors in New York will either extend the 10 per cent cancellation privilege for pictures averaging $250 rental, or less, as provided in the code, to those exhibitors who already have contracted for current season's product, or will grant the equivalent of the cancellation privilege in revised contracts.

In hundreds of cases, this will be mandatory because of a clause, written in 1933-34 contracts at the request of exhibitors upon signing, that the contract would be altered when the code was signed to include any code provisions not appearing in the contract at the time it was negotiated.

It was indicated in New York that, in other cases, sales executives will extend the benefits of the 10 per cent cancellation clause of the code. However, it was made clear that this will not apply to contracts in which the rental had been determined on the basis of purchase of the distributor's entire product en bloc. These owners may be given the choice of continuing under the existing contract, or negotiating a new contract to include the cancellation privilege. Revised rentals would be based on the exhibitor's choice of less than the entire block.

Unsold accounts already are being given contracts revised to embrace the 10 per cent cancellation. Practically every exchange in the country is expected to have these new forms on hand within a few days.

Exhibitors Meeting on Code

While the Hays members were discussing the President's Executive Order and the code content in New York, independent producers and distributors and exhibitors in the field were preparing to meet immediately en masse to talk code.

The directorate of the Federation of the Motion Picture Industry, at a meeting in New York on Tuesday, voted to call a special session of its independent producer and distributor members to consider and act upon code signing, probably late this week.

Practically every local or state association of theatre owners already has decided upon quick action on the code at special conventions.

The attitude of Allied States Association toward the approved code will be made known at a meeting on December 12 of the managing committee appointed by the Chicago "mass meeting." This special conference will be held at the Hotel Pantlind, Grand Rapids, Michigan, coincident with the annual convention of Allied Theatres of Michigan.

In a special code bulletin issued from national Allied headquarters at Washington late last week, Abram F. Myers, general counsel said:

"Allied will not take any definite position in reference to the motion picture code until a thorough analysis of the code, the Executive Order approving it, and the statements of General Johnson can be made.

"From the information at hand we interpret the action taken at Warm Springs to mean that the President is determined to make the influence of the Government felt in the industry so that the unfair and monopolistic practices that have given rise to so much turmoil and have resulted in so many appeals to the Government for intervention may be ended.

"We are especially anxious to learn just what is contemplated by the requirement of a full report on all unfair practices within 90 days. If this means a report to the President by his representatives on the Code Authority, it conforms to the suggestion made by this association under date of November 13th and will be welcomed.

"We are also concerned as to the meaning and practical effect of the provision vesting the final decision on all questions in the Administrator. The right of appeal to an unbiased federal agency has been an important part of Allied's policy ever since its formation.

"A full report of all proceedings taken, as well as recommendations concerning future activities under the code, will be made at that time (December 12th). It is possible that further expressions concerning the code will be deferred until after that meeting, although an analysis of the code will be supplied to all affiliated units before the end of the week."

Regrets Code Representation

Later in the week, Mr. Myers said privately: "I can not refrain from expressing regret that the independent theatre owners were given such inadequate representation on the Code Authority. The exhibitors of the country will resent the failure to include aggressive leaders such as James C. Ritter, Sidney E. Samuelson, W. A. Steffes, H. A. Cole, Aaron Saperstein and M. B. Horwitz.

"The author of the code would have served the President better, and builded on a firmer foundation, had he provided for equal and true representation of all economic divisions. High-handed action, too, often raises more issues than it settles and the placing of dangerous power in the hands of one group increases the misgivings and distrust of the remainder.

"However, the President has reserved the right to correct the mistakes and excesses of his subordinates, and there is no doubt that he will exercise his power before any great harm can be done."

The Motion Picture Theatre Owners of America continued to support the code in its final form, and through its president, Ed Kuykendall, urged all exhibitors to give the document a "fair trial," and added that retention of final authority on code matters by the President and NRA Administrator, would assure exhibitors a "square deal."

With a half-dozen MPTOA state affiliates already on record for code ratification, having held conventions before the instrument was signed, others were preparing, along with some Allied and unaffiliated local organizations, to hold an early ratification session, or at least to discuss the code's contents.

Allied States of Michigan will hold its code convention December 12 and 13 at Grand Rapids, Mich. Members of the national executive board will attend.

Al Steffes, at Minneapolis, postponed a code convention called by Allied theatre owners in the Northwest, from December 5 and 6 to December 15.

New Jersey Allied will talk code at the annual convention December 19, at the Stacey theatre, Trenton. Sidney E. Samuelson, president, and Mr. Myers will explain the code.

Charles L. O'Reilly, president of the Theatre Owners Chamber of Commerce, New York, called a mass meeting, to be held shortly at the Hotel Astor, to familiarize Metropolitan owners with code contents. The O'Reilly association, however, already has signed the document. Sol A. Rosenblatt, NRA deputy, will attend the New York meeting.

The Independent Theatre Owners Association of New York City held a special code session on Tuesday.

North and South Carolina's MPTO members will convene on December 10th and 11th, at the Hotel Charlotte, Charlotte, N. C.

On Friday, Allied Amusements of the (Pacific) Northwest will meet in annual session at the New Washington hotel, Seattle.

Rosenblatt Promises "Fair Deal"

Sol Rosenblatt promised a "fair deal" under the code, in an address before delegates to the annual convention of the MPTO of Ohio, held on Tuesday at the Deshler-Wallick hotel, Columbus. At the banquet, Governor White, Dr. B. O. Skinner, director of education; Eddie Golden, of Monogram, and others, were guests of honor.

Mr. Rosenblatt and Charles O'Reilly are scheduled to appear at the convention Thursday of the MPTO of Eastern Pennsylvania, Southern New Jersey and Delaware, to be held at the Hotel Broadwood, Philadelphia.

After talking about the code, Allied of Texas assembled Tuesday at Dallas, re-elected H. A. Cole president. A. W. Lilly was named secretary-treasurer, and Rubin Frels and Mrs. Martha Spadden were selected vice-presidents.

The board of directors of the Screen Actors' Guild in Hollywood voiced their appreciation Monday to Joseph M. Schenck, president of United Artists, for his efforts to obtain the ninety-day suspension of the code clause governing actors' salaries. Mr. Schenck resigned from the Coast producers association some weeks ago when his stand to abolish the clause differed with that of other members. Eddie Cantor, who works for Mr. Schenck's company, was also in the fight.

Although the producers in Hollywood have so far failed to recognize the Screen Actors' Guild and the Writers' Guild, many members of which bolted from the Academy, executives of the Actors' organization indicated this week that the studios automatically will force their recognition through the collective bargaining provisions of the code.

ZONING SCHEDULES WILL NOT BE UPSET

Present clearance zoning schedules for 1933-34 product will not be upset by the confusion over the code, distributors said.

Exhibitors' speculation over cancellation was ended when distributors let it be known that the 10 per cent cancellation clause of the code would be incorporated in existing contracts.

Film Daily Relief Fund Drive Begins

The Film Daily Relief Fund this week began its seventh annual drive for contributions devoted to relief of destitute members of the film fraternity. The fund was established in 1927.

Contributions are to be sent to the Film Daily Relief Fund, 1650 Broadway, New York.

Second Youngclaus Suit Due in Nebraska Shortly

The second suit of William N. Youngclaus, Madison, Neb., theatre owner, is scheduled to get under way in federal court at Lincoln late this week or early next week. In the earlier, famous case, Mr. Youngclaus won an injunction against the major distributors, Publix and the Omaha Film Board of Trade to prevent enforcement of a zoning and protection agreement. It marked the first test case on protection.

The current action pertains to a request on the part of Mr. Youngclaus for $255,000 damages for alleged injury to his business as a result of the agreement. A third suit, not yet tried, asks further damages for alleged violations of the injunction obtained in the first suit.

Tax Appeal Board Decides Against Skouras Enterprises

The board of tax appeals at Washington has entered a deficiency judgment of $8,232 covering income taxes from March 25 to December 31, 1920, against Skouras Brothers Enterprises of St. Louis. The amount entered against the company had been originally assessed by the commissioner of internal revenue but the company took appeal. On another item for $4,136, covering the period of January 1, 1921, to February 27, 1921, the board reversed the commissioner. The company had claimed additional allowances for deductions from taxable income to cover depreciation and organization expenses.

The company is now in bankruptcy, having filed a voluntary petition in the United States district court on November 10. Its schedules of assets and liabilities entered in the court recently showed liabilities of $5,086,419 and assets of $1,694,195. The principal liability of the company is a balance of $4,050,000 on an issue of $4,500,000 in bonds floated by S. W. Straus & Company of Chicago for the Central Properties Corporation in 1925.

Shapiro and Mayers To Release

Irving Shapiro and Archie Mayers have formed the DuWorld Pictures Corp., in New York, and plan the release of 12 features, 12 featurettes and 24 two and one-reel subjects.

Loew's Declares Dividend

Loew's, Inc., Wednesday, declared a dividend of 25 cents, payable quarterly, on 36,576,580 shares of common stock outstanding. The dividend is payable December 30 to stockholders as of December 16.

20th Century Takes Over U. A. Studio

Twentieth Century last week acquired the studio property of United Artists Corporation, Ltd., which operates the United Artists studio in Hollywood. Mary Pickford and Douglas Fairbanks were the principal owners.

While the financial consideration of the deal was not made known, it was announced the plant will be enlarged. Robert Fairbanks, Douglas' brother, and James Dent will be retained as general manager and assistant general manager respectively.

Ohio MPTO Picks Martin J. Smith; Hears Rosenblatt

Martin G. Smith, Toledo, was elected to the presidency of the Motion Picture Theatre Owners of Ohio at the twelfth annual convention in Columbus Wednesday. A. J. Holt, Cincinnati; Ed Healy, Newark; Sam Lind, Zanesville, and Henry Bieberson, Delaware, were elected vice-presidents.

Other officers elected were Max Stern, Columbus, treasurer; John Schwalm, Cincinnati, secretary, and the following trustees: J. Real Neth, C. F. Pfister, Ike Lisbon, Nate Holt, L. F. Eick, W. A. Finney.

The highlight of the convention was an address Tuesday by Sol A. Rosenblatt, administrator of the motion picture code. Mr. Rosenblatt assured the assembled theatre men that they would get fair play under the NRA code.

Monogram Abandons Unit Production

Trem Carr, vice-president in charge of Monogram Pictures production, announced this week that the company's policy of unit production is to be abandoned and that hereafter all studio activity will be brought under his direct supervision and that of his staff, headed by Lou Ostrow, executive producer. All problems will be gone over by the executive committee before and during the shooting of pictures.

Under the new plan, Mr. Carr will employ a staff of writers to work on story treatments in advance of production.

Selzer Named Director of Warners' Coast Publicity

Ed Selzer, of the Warner advertising and publicity department at the home office, has been appointed by Jack L. Warner as director of the West Coast publicity department. George Thomas remains a member of the staff.

Mack Sennett, Inc., Bankrupt

Mack Sennett, Inc., of Hollywood, was adjudicated a bankrupt automatically by the Los Angeles federal district court Monday. The motion was taken after the corporation failed to respond to subpena service in a creditors' plea for bankruptcy proceedings.

Admission Tax Hearings Planned

Drastic revision of the income tax laws to add $270,000,000 in new federal revenue annually was proposed Tuesday to the House ways and means committee at Washington.

Amusement interests will be given an opportunity to air their views on the admissions tax planned as a part of the Government's new fund-raising program at hearings being started late this week by the committee, which already has begun its task of preparing tax legislation to present to Congress.

The House ways and means sub-committee, which proposed the income tax revisions, recommended alterations in the capital gains and losses provisions, dividend taxation and revenue possibilities from partially tax-exempt Government securities.

Old Roxy Shows $68,252 Profit

The original Seventh avenue Roxy in New York last week reported a net profit of $68,252.80 before fixed charges for the 21-week period ended November 9. The balance sheet shows a net operating profit for the period of $2,821.99 after all fixed charges, except interest on outstanding bonds and depreciation.

The report for a similar period last year is not comparable because that report covered the period from July 1 to December 15, and showed a loss in excess of $91,000 before fixed charges and a total loss, after fixed charges, in excess of $203,000.

This year's report, filed in United States district court, New York, by Howard S. Cullman, receiver, calls to the attention of the court the fact that during the 1933 period the Roxy theatre had to meet competition of an additional seating capacity of 10,000 in the neighborhood that was non existent in the same period in 1932. New and advantageous film contracts with major companies have been concluded, Mr. Cullman said, whereby the Roxy is now assured a constant supply of quality product.

Hankin Gets Warner Philadelphia Post

Sol Hankin, who recently returned to the Pittsburgh district for Warner after serving as zone manager in Milwaukee, has been appointed Warner district manager in Philadelphia. William Goldman resigned as zone manager in Philadelphia about three weeks ago.

Poli Deal Again Postponed

Unable to agree with his attorneys Wednesday on negotiations for the Poli theatres in New England, Louis M. Sagal will again confer with his legal representatives late this week in New York. Mr. Sagal is now operating the 18 theatres and had expected to transfer the circuit to Poli-New England Corporation Wednesday.

UNIVERSAL
marches on–here's another big one!

Fans like mystery!

Fans like action!

Fans like novelty!

Fans like drama!

Fans like romance!

HERE THEY ARE!

With Shirley Grey, Ralph Forbes, Hedda Hopper, Onslow Stevens, Tom Moore, John Wray, Brandon Hurst. Screenplay by Tom Reed from the novel by L. G. Blochman. Produced by Carl Laemmle, Jr. Directed by Edwin L. Marin. Presented by Carl Laemmle.

EDMUND LOWE *in*

BOMBAY MAIL

Optimism Highest In Three Years, Says Harry Ross

Declaring there prevails throughout the country a greater spirit of optimism than has existed for three years, Harry A. Ross, president of Ross Federal Service, checkers of theatre percentage receipts for the motion picture industry's major distributors, returned to New York last week from a 12,000-mile motor trip, on which he covered virtually every corner of the nation.

"The small towns especially seem to have a new slant on things," Mr. Ross said, "and motion picture exhibitors everywhere gave me the same answer when I asked them what the prospects for 1934 looked like: 'This next year ought to be a great one. Our business is going to be better than it has been in three years.'

"If our business—that of checking these percentage receipts—is any criterion of what is going on in the way of increased business, conditions certainly must be better than they were even four months ago," Mr. Ross added. "Our records show a 50 per cent gain in business during the past six weeks alone.

"There are, of course, certain localities where business is not much better, but there is usually a definite reason for this. In New Orleans, for example, the banking situation has played havoc with business generally. Over $80,000,000 is still tied up in the banks of that territory."

Senators Close Film Hearings

The Senate banking committee at Washington, which for weeks has been conducting an exhaustive investigation of Wall Street financing in American industry, is understood to be studying a proposal to legislate the separation of commercial and investment banking. The idea was given to the senators by Winthrop W. Aldrich, president of Chase bank, upon the conclusion last week of hearings into the motion picture phases of financing by the Chase interests and other large Wall Street powers.

At the concluding sessions of the hearings on motion picture financing, during which were discussed the dealings leading up to the formation of General Theatres Equipment and its subsequent dealings in Fox and Loew's, Senate inquiry records were produced last Friday to show how Harley L. Clarke turned an estimated investment of $1,000,000 in motion pictures into a $65,000,000 "paper fortune" within five years.

Cohen Booking for Comerford

Dave Cohen, for 21 years in charge of M. E. Comerford houses in the Binghamton, N. Y., district, has established headquarters at the A. & B. Dow vaudeville agency, New York, to handle vaudeville for the circuit's houses.

All-Around Critic

(Acme Photo)

Benjamin De Casseres, noted essayist and critic, and commentator on matters theatrical in MOTION PICTURE HERALD, *was caught by the camera hurtling a highball—the first legal highball in the country after* 14 *years —past his teeth on Tuesday afternoon. Mr. De Casseres had a bet with Oscar Mayer of Chicago that he would beat him to the gun. He said that exactly* 30 *seconds after the ticker—he had a direct wire from the United Press general offices to his room in the Waldorf-Astoria, New York—had flashed Utah's vote, a goodly portion of VAT 69 was reposing where it should be. It was a drink heard around the world. A London "Daily Express" reporter distinctly heard the gurgle from the other end of a trans-Atlantic telephonic hookup. In Shanghai a group of Americans solemnly downed their highballs at the same moment. Beverly West, Mae's little sister, conceded victory to Mr. De Casseres by half a second.*

Kent Finds Business Good in Great Britain

Motion picture business conditions in England are excellent, according to Sidney R. Kent, Fox Film president, who was en route to Hollywood from New York. Mr. Kent returned to this country from a European business trip last week.

"Film business conditions in England are fine," he said Tuesday in Kansas City. "However, the situation elsewhere in Europe is not good at all."

New Jersey Allied Meets December 19

Allied of New Jersey will continue its adjourned convention of September 25-27 on December 19 in Trenton, marking its 14th annual meeting. Abram F. Myers, counsel to the Allied States Association, is expected to attend the Trenton convention.

Kaufman, Warner European Manager, Dies in Stockholm

Phil Kaufman, Warner general manager in Scandinavia, Germany and central Europe, with headquarters in London, died suddenly in Stockholm last week.

Hays Announces New Ad Council Under McCarthy

Following an announcement two weeks ago that J. J. McCarthy had taken on a special assignment at the MPPDA, in connection with motion picture publicity and advertising, the association on Monday issued this statement:

"Will H. Hays, president of Motion Picture Producers and Distributors of America, Inc., announces that there has been created within his organization an advertising advisory council headed by J. J. McCarthy. During the past sixteen years Mr. McCarthy has handled advertising and publicity for many of the more important picture productions, including "Birth of a Nation," "Intolerance," "Way Down East," "The Covered Wagon," "Ten Commandments," "The Big Parade," "Ben Hur," and many others.

"The purpose of this department is to render service and advice in connection with motion picture advertising and exploitation to the point of eliminating the objectionable features in all types of motion picture advertising.

"A number of meetings have already been held between the heads of the advertising departments of the major motion picture companies and the advertising advisory council, at which an effective and practical procedure has been worked out. Mr. McCarthy will have as assistant in his work, Lester Thompson, who has had a vast experience in motion picture exploitation and publicity."

The directors of the Hays Office, at a meeting last month, adopted various new regulations referring to publicity and advertising, and Mr. McCarthy's work will consist principally of the application of these regulations.

Mr. McCarthy indicated Tuesday that the Hays organization is already receiving the cooperation of all publicity and advertising directors in connection with the new morality program.

The advisory council, headed by Mr. McCarthy, consists of Howard Dietz, MGM; S. Charles Einfeld, Warner, and John C. Flinn, of Paramount and president of the AMPA. During the absence on the Coast of both Mr. Einfeld and Mr. Flinn, substitutes are Stanley Shuford for Mr. Einfeld and Robert F. Sisk, RKO, for Mr. Flinn.

Film Executives To Aid Jewish Federation Drive

The motion picture and theatrical division of the Federation for the Support of Jewish Philanthropic Societies is attempting to raise $100,000 toward the $4,200,000 total being sought for the support of the Federation and its 91 affiliated charitable agencies. The division drive is headed by an executive committee comprising Albert Warner, of Warner Bros.; David Loew, MGM; Ralph Kohn, Paramount; Jack Cohn, Columbia, and Max Gordon, the producer.

Plans for the campaign in the motion picture and theatrical division were perfected at a luncheon at the Hotel Astor.

COURT RESERVES ACTION ON PLEA TO REMOVE PARAMOUNT TRUSTEES

Code Labor Provisions May Delay Completion of Reorganization Plans for Company Until After First of the Year

The United States circuit court of appeals, New York district, reserved decision on Monday, until December 18, on the second court attempt of Samuel Zirn, representing minority creditors, to remove the trustees in bankruptcy of Paramount Publix Corporation.

Mr. Zirn's group, in seeking again to oust Trustees Charles D. Hilles, Eugene W. Leake and Charles E. Richardson, also petitioned Judges Martin T. Manton, Augustus Hand and Harry Chase to reopen the meeting of creditors at which the trustees were elected.

This week's appeal of Mr. Zirn and his minority group of Paramount creditors to remove the trustees follows denial of a previous motion by Judge Frank J. Coleman in the United States Circuit Court, New York, last July.

May Delay Reorganization

Completion of Paramount's reorganization plan may be delayed until the first of the year pending determination of the extent of increased operating costs under the labor provisions of the NRA code. The plan is being prepared by Sir William Wiseman of Kuhn, Loeb & Co. General business stabilization and the new federal bankruptcy regulations also are said to be contributing factors.

Publix Enterprises' reorganization plan is expected to be in the hands of Referee Henry K. Davis within 10 days.

Referring to that part of the petition to reopen the first meeting at which the trustees were elected on April 17 and May 19, 1933, Mr. Zirn charged that "the proceedings were merely a sham and a pretense, violated the fundemental rights of creditors at such a meeting and rendered it a nullity."

This contention was based, he said, largely upon the referee's refusal to permit counsel for creditors to examine the candidates for trustee and to develop facts which allegedly would disqualify the persons nominated.

In defense, Granville Clark, counsel for the trustees, said that the trustees, after being unanimously nominated, had resigned from the positions held prior to their election, which would disqualify them as trustees at Paramount.

Also, Nathan Burkan, attorney representing 112 other creditors with claims totaling $2,200,000, emphasized that "an election was imperative" at the time, and that an examination of the trustees would have delayed the election for several months. Mr. Burkan added that all of the trustees elected were experienced in this particular work.

Zirn Said Trustees "Disqualified"

Prior to arguing for the reopening of the creditors' election meeting, Mr. Zirn told the court that Messrs. Hilles, Leake and Richardson were disqualified because "of embarrassing relations" with the Paramount bank group. He said that Mr. Leake and Mr. Richardson's disqualification came about through a reputed association with Chase National Bank, underwriter of a Paramount bond issue, and that banking affiliations of Mr. Hilles are allegedly prejudicial to the interests of creditors.

They were disqualified, also, Mr. Zirn charged, "by other circumstances preventing unhampered, impartial and disinterested action in the sole interest of creditors generally."

"The bank group," he added, "and the Chase National Bank as trustees under both of Paramount's bond issues and a secret participant in the underwriting of these issues with the underwriting bankers, were in control of, or largely represented on, Paramount's board of directors and its finance committee."

This week's developments in the Paramount Publix bankruptcy situation follow:

1. *The United States circuit court of appeals refused, at least until December 18, to take any action on an appeal of the "Zirn group" of minority creditors, to remove the three trustees.*
2. *Further definite indications appeared that a reorganization plan is imminent.*
3. *John Hertz, former finance committee chairman, gave another episode in the story of Paramount's management prior to the bankruptcy.*

Improved Situation Cited

Further definite indications that a Paramount Publix reorganization plan is imminent, were seen over the week-end in the move of a Paramount stockholders' protective committee, headed by Duncan A. Holmes of New York and by Barney Balaban, of Balaban and Katz, Chicago, to secure deposits of "a substantial majority" of the 3,380,121 shares outstanding in order to obtain "proper recognition."

A few hours following Mr. Zirn's appeal on Monday for removal of the trustees, Henry K. Davis, federal referee, sounded the gavel at his quarters on Nassau Street, calling to order another in the long series of Paramount creditors' meetings. The principal business of the day was another episode in the story of Paramount operations prior to bankruptcy, as told by John Hertz, Chicago financier, and former chairman of the Paramount finance committee. Mr. Hertz was examined this time by Saul Rogers, counsel for a group of creditors.

Hertz Answers Rogers

Mr. Rogers severely criticized the reputed authorizing by Mr. Hertz of a loan of $13,200,000 to a Paramount subsidiary in March, 1932, on collateral which, Mr. Rogers said, in the case of default, would give the banks a "nice nest egg."

Mr. Hertz explained that new subsidiary companies were formed "to save taxes," and that he had further reduced costs by eliminating personnel and curtailing the expenditures of the Paramount legal department.

Mr. Hertz, under questioning by Mr. Rogers, said that 12 creditor banks identified with the March, 1932, refinancing of Paramount Publix, had an exclusive claim on $6,000,000 worth of unfinished negatives, and that the formation of the six new subsidiaries in November, 1932, was done partially as a precautionary measure against possible receivership.

The socalled preferential claims of the banking group have been the subject of discussion on numerous occasions since the receivership.

Specifically, Film Productions Corporation, then a new subsidiary, held six uncompleted negatives which were pledged for $13,200,000 in new credit. There now exists a court action to have the bank agreement set aside, and filed by the Paramount trustees.

Hertz Tells Creditors' Meeting That New Subsidiaries Were Formed "To Save Taxes"; Reviews Moves To Reduce Costs

"Not Interested in Details" of Deal

Charging that Mr. Hertz was responsible to the creditors, Mr. Rogers, during one of many clashes with the witness, said: "You have to account to these creditors and I think you did a very poor job."

Mr. Rogers' opinion was voiced when, after observing that the witness should remember more of the details of his tenure as Paramount financial executive, Mr. Hertz replied: "I was doing the best I knew how for Paramount every day I was with the company, and I don't think I have to account to any one for the job I did, whether it turned out good or bad."

Mr. Hertz still insisted that he remembered none of the details which led up to the transaction with the banks, and added that the details of the new credit arrangement were in the hands of Ralph Kohn, then Paramount treasurer.

Says He Knew of Security

"I wasn't interested in the details of the transaction," Mr. Hertz continued.

He testified that he was not sure about the banks getting any commission charges," after he had said, "All I remember is that the banks were to get commission charges and interest."

"You didn't know that $6,000,000 worth of negatives were pledged by Film Production Corp. for that loan?" asked Mr. Rogers.

"I knew there was security of some kind," Mr. Hertz replied.

"And that Film Productions Corp. was specifically prohibited by the agreement from contracting any other obligation, so that the banks, therefore, had an exclusive claim on the negatives in case of a default?" Mr. Rogers asked.

"I knew there was security of some kind," Mr. Hertz repeated.

The primary purpose of the organization in November, 1932, of Paramount Productions, Paramount International, Paramount Pictures Corp. and Paramount Distributing Corp., in addition to Paramount Publix and Film Production Corp., was for the purpose of decentralization, Mr. Hertz testified, but later admitted that "fear" of a possible receivership also entered into the plans so that, if that eventuality came to pass, the business of the parent corporation could be carried on by active subsidiaries.

Mr. Hertz denied any definite plan for receivership had been discussed in Paramount up to the time of his resignation in January, 1933,

(Continued on page 34)

"Comedy Runs Riot

Looking 'Em Over

"Myrt and Marge"

(Universal)

Comedy runs riot in this musical with Myrt and Marge of radio fame as headliners. Actually, Ted Healy and his gang furnish all the laughs with Eddie Foy, Jr., assisting with his neat routine of dance and song. Some of the gags are a bit spicy. With the names of the air personalities, the vaudeville topliners, Trixie Friganza, Grace Hayes, Thomas Jackson and J. Farrell MacDonald, plus some swell dance routines, songs and patter, this musicomedy is first class entertainment. There are plenty of exploitation possibilities.

The story pivots about a show about to be produced by MacDonald when he and his backers walk out on it. Myrt Spear takes it over, interests Jackson in financing it and stays on as manager. The new promoter falls in love with Marge Minter, whose time is being taken up by Foy, Jr. When he sees his efforts failing, Jackson attempts a walkout, and goes through with it after Foy beats him up for trying to crash Marge's room. Miss Friganza, the heroine's mother, comes to the rescue, and buys the show and it later proves a howling success when it finally reaches New York.

Healy and his gang are "prop" men with the show, bobbing in and out to make the affair interesting and lively. It smacks of showmanship throughout. Al Boasberg, who knows the theatre and his background, directed.

MYRT and

in This Musical!"

says-MOTION PICTURE Daily

With Ted Healy, Eddie Foy, Jr., Thomas Jackson, J. Farrell MacDonald, Ray Hedge, Grace Hayes, Trixie Friganza. Story by Mrs. Willard Mack. Songs by M. K. Jerome and Joan Jasmyn. Directed by Al Boasberg.

Produced by Foy Productions, Ltd.

Presented by Carl Laemmle.

MARGE

TELLS OF SALARY CUTS

(*Continued from page 31*)

despite Mr. Rogers' intimations that the receivership papers, filed later in the same month, must have been in preparation prior to Mr. Hertz's departure from the company and involved preliminary conferences with the applicant for a friendly receivership.

"The real purpose of creating the subsidiaries," Mr. Hertz said, "was to effect economies by decentralizing such as had been achieved through centralization of the theatre department."

"How was the creation of six corporations with six accounting staffs, where there had been but one, expected to effect an economy?" Mr. Rogers wanted to know.

"In decentralizing the theatres," Mr. Hertz replied, "we found that elimination of many home office departments worked an economy. We expected the same thing to result from decentralization of the entire organization. Moreover, we anticipated income tax economies to follow."

Reduced Payrolls, Salaries

Mr. Hertz revealed that, in attempting to effect economies throughout the entire Paramount organization, he had "gone over the relative situation," with the result that a number of persons on the payroll, known to be related to executives of the company, were either asked to resign or subjected to drastic salary reductions where Mr. Hertz's investigation found them to be warranted.

Elek J. Ludvigh, former head of the Paramount legal department, was asked to resign, Mr. Hertz said, and the entire department was scrutinized with the result that its overhead was reduced from $800,000 to $400,000 per year.

"Ludvigh, who I believe was a relative of Adolph Zukor's, had been getting $75,000 before I asked him to resign," Mr. Hertz said "An assistant of his, receiving $45,000, I reduced almost 50 per cent, and others in the department receiving from $25,000 to $40,000 a year, I cut to about $15,000.

"Felix Kahn, who I believe is a brother of Otto Kahn, the Paramount banker with Kuhn, Loeb and Company, had his salary cut in half immediately and was asked to resign on Jan. 1, 1933."

"What was Mr. Kahn's job?" Mr. Rogers asked.

"I couldn't find out," was the answer. "He had been there about 14 years. I found there were several Felix Kahns in the organization."

Subsequently Mr. Hertz testified that he had "protested" the salary paid Al Kaufman, production assistant, and had investigated the salary paid the late Emil Shauer, vice-president in charge of foreign distribution, and that of Melville Shauer, a son, employed at the studio.

Questioned on Resignations

"I felt Shauer's salary was fair and believed him to be essential to the company. I found that Melville Shauer received a nominal salary and the studio manager told me he was valuable. Reductions were made in their salaries, however."

Questioned on the resignations of various Paramount executives during 1932, Mr. Hertz said that while he had been the one commissioned to ask Sidney R. Kent to resign, he felt Mr. Kent to be a "very able man" who was in a peculiar, personal position in which he "couldn't or wouldn't function properly."

"I discovered," Mr. Hertz said, "that Mr. Kent, who was in charge of sales, hadn't been in the office of Sam Katz, theatre head, in two years, and that only memorandums had passed between the two in that time. I felt that it was a very unhealthy condition for both the corporation and Mr. Kent. The entire board agreed to his resignation."

In reply to a question put by Mr. Rogers, Mr. Hertz said he "had no opinion on George Schaefer's qualifications as a successor to Mr. Kent. I just acquiesced to his appointment," he said.

Mr. Hertz maintained that his own resignation was solely due to differences with Mr. Zukor, and not prospects of a receivership for the company.

"I came back from a vacation on January 2 with no thought of resigning," he said, "and learned during my first half hour in the office of Mr. Zukor's opposition to some things I had done and this precipitated my resignation.

"I felt that Mr. Zukor didn't appreciate my efforts and I was ready to go home," he said later.

Mr. Zukor testified on the stand several weeks ago that the "things" Mr. Hertz had done, which he opposed, were the latter's efforts to take over production and advertising charge.

Defends Albert Lasker

Mr. Hertz testified Emanuel Cohn had drawn $160,000 to $200,000 a year, salary and bonuses, as head of the Paramount newsreel, and had assumed charge of production in Hollywood at a salary of $100,000 per year, and had replaced two men whose combined salaries were $750,000 annually, "and is doing a good job, I understand," he added.

Mr. Hertz rose to the defense of his business friend, Albert D. Lasker, when Saul Rogers charged that Mr. Lasker "had done nothing for Paramount, but had taken a nice, fat advertising contract from the company for his agency, Lord, Thomas and Logan."

Mr. Hertz, who said he brought Mr. Lasker and the late William Wrigley, Jr., into Paramount as directors "for the prestige their names meant to the company," retorted Mr. Lasker hadn't "grabbed" the Paramount advertising account.

Account Given Lasker

"It was given to him," Mr. Hertz said, "and he did the job better than it had ever been done before and at the same price that had always been paid. Mr. Lasker wouldn't have taken the account if I hadn't urged him to. Money isn't the only consideration with him. He turns down four-fifths of the accounts offered him."

Mr. Rogers also probed the interest of Kuhn, Loeb and Co. in Mr. Hertz's appointment to chairmanship of the Paramount finance committee at a time when the bank admittedly had no Paramount financing under way or contemplated. While admitting he had discussed all phases of Paramount's financial affairs with Sir William Wiseman, in his dual capacity as a member of the Paramount finance committee and a representative of Kuhn, Loeb, and also with Otto Kahn of the banking firm, Mr. Hertz maintained these discussions were merely in the interests of aiding Paramount to complete its bank credit agreement of March, 1932. Kuhn, Loeb did not participate in this agreement.

Objections to claims filed against Paramount Publix by Chase National as trustee for two Paramount Publix indentures aggregating $25,177,000, were submitted on Wednesday to Referee Davis by Paramount trustees' attorneys. Chase representatives consented to a reduction. The motion was taken under advisement.

BUSINESS GAINS APPEAR IN SOUTH

Optimism is apparently lifting its smiling head in the theatre territory of the South and Southwest. The cotton country is showing an upturn in business, with better prices and considerable employment in fields and gins. Increased attendance at film theatres there is reported bringing smiles to the faces of theatre men. It is generally agreed, however, that the time is not yet ripe to raise theatre admissions.

Both Sides Win In Duovac Action

Plaintiffs and defendants this week divided benefits in the legal battle at Wilmington, Del., over talking motion picture producing and reproducing and the manufacturing and leasing of apparatus and equipment of that business, as a result of an opinion handed down in the United States district court at Wilmington by Judge John P. Nields on one phase of the preliminary legal skirmishing connected with the anti-trust suit of Stanley Company of America, Duovac Radio and General Talking Picture companies, plaintiffs, against A. T. & T., Western Electric and Erpi.

Judge Nields' opinion today was upon the plaintiffs' objections to defendants' interrogatories. The defendant companies recently had filed interrogatories, or formal legal questions asking that the plaintiffs submit particulars and discovery concerning the allegations of monopoly and unfair practice by defendants, and to test the plaintiffs' charges by learning whether the characteristic results of monopoly and unfair practice followed.

Interpreting equity rules No. 25 and 58 of the Supreme Court promulgated to "prevent surprise at trial, and to confine contest to the real issues," Judge Nields' opinion on this phase of the case, follows:

"Under the above interpretations of rules, it may well be that the motion for certain particulars should have been granted. The general denial of the motion is not, therefore, to be taken as a precedent. In view of the statement of counsel for the defendants that it is immaterial whether the information sought is obtained by way of particulars or interrogatories, the order denying the motion for particulars will stand.

"It is unnecessary to deal with the interrogatories seriatum. All interrogatories filed in each of the three cases, as modified by defendants at the hearing, with the exception of interrogatories respecting damages, should be answered. Objections to the latter interrogatory should be sustained."

Weil Named Assistant To Laemmle at Universal

Joe Weil, for the past eight years exploitation manager for Universal, has been named assistant to Carl Laemmle, president, effective January 1. Andrew H. Sharrick, former field exploitation man for the company in Midwest points, will succeed Mr. Weil as exploitation manager. Currently Mr. Sharrick has acted as sales contact liaison man between the sales department and the studio.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Convention City

(First National)

Comedy

This is Grade A and novel lowdown comedy from start to finish. Not a special; rather a straight-away commercial so brimful of fast-moving laugh-drenched topical amusement that it's actually big entertainment, for big city and small town. If your audiences go for this slam-bang, somewhat intimate yet never-stop-a-minute brand of fun creation, they surely should enjoy this one. Treating a familiar subject, a business convention, the idea of the show suggests a host of natural, spectacular, curiosity-stimulating ballyhoo activities.

The show concentrates on portraying the funny, social, have-a-good-time side of such gatherings, bringing into relief the incidents that people like to remember and talk about after the brawl is over.

The principal story is a hilarious amalgamation of about a dozen incidental stories. All have been dolled up to the limit with inside color, glamor, excitement. All take surprising twists. Besides being the stuff that entertains, "Convention City" is liberally studded with scores of nifty special selling angles. The cast is of more than ordinary box office power. Every kind of showman will have his choice of specialties to exploit.

The show is predominantly geared for laughter, yet it offers novel romance and a little light drama. Every one of the players is a character study and every separate bit of entertainment is a source of new interest. There's the high-pressure salesman who wants the salesmanager's job, but likes to dally a bit in the fleshpots here and there. There's the staid, henpecked guy, who wants to have a good time but whose wife came along to see that he doesn't. The gold digging blonde blackmails the smart saps out of fur coats and oodles of dough. The neophyte goes on the make only to find the object of his ardor is the boss' daughter. There's the perpetual welcoming-farewelling mayor. The dumb drunk doesn't know he's at the wrong convention. The whoop-it-up salesman accidentally catches the dignified president on a shady lady rendezvous and feels that if he only had nailed the boss inside the door he'd have landed on the board of directors instead of in the salesmanager's berth. They all have a good time.

Selling "Convention City" should be a cinch. First get your patrons to understanding that it's not a big picture, but make 'em know, however, in the strongest ways you can that it's worth more than the price of admission. Names in the cast should more than take care of all marquee, lobby and ad requirements. For ballyhoo purposes concentrate on one big idea. Make your theatre the grand headquarters for all fun lovers. Announce the show as a mammoth convention of all those who appreciate non-sensical mirth. Invite the women to get the lowdown on what their hubbies do when they shove off on one of these important business gatherings where wives are not wanted. Renew for the men all the good times they had while conventioning. Brush up the old key to the city gag again. Hang up all the banners and pennants you can in your neighborhood. Circus the show to the limit. Pound home the idea that "Convention City" is not common usual entertainment. Convince the crowd that it's a new, different, unusual 70 minutes of laughter.—McCarthy, Hollywood.

Produced and distributed by Warner-First National. From the story by Peter Milne. Directed by Archie Mayo. Art director, Esdras Hartley. Gowns by Orry-Kelly. Screen play by Robert Lord. Photography by William Rees. Film editor, Owen Marks. Supervised by Henry Blanke. Running time, 70 minutes. Release date, Jan. 3, 1934.

CAST

Nancy Lorraine	Joan Blondell
Kent	Adolphe Menjou
Jerry Ford	Dick Powell
Arlene Dale	Mary Astor
George Ellerbe	Guy Kibbee
Will Goodwin	Frank McHugh
Mrs. Ellerbe	Ruth Donnelly
Claire Honeywell	Patricia Ellis
Hotstetter	Hugh Herbert
Orchard	Hobart Cavanaugh
Mrs. Kent	Sheila Terry
J. B. Honeywell	Grant Mitchell
Phil Lorraine	Gordon Westcott
Travis	Johnny Arthur
Bootlegger	Huey White

Roman Scandals

(United Artists-Goldwyn)

Musical Comedy

Music and comedy, girls, gags and Eddie Cantor constitute the entertainment and showmanship backbone of "Roman Scandals." Romantic interest, spectacle, the quick transformation from the hick town West Rome to the ancient Rome of the Caesars, novel in itself, and subordinate to those elements. Action thrill, a feature not ordinarily associated with musicals, presented in the form of a chariot chase, vies strongly as a source of audience interest and showmanship availability.

Centering on Eddie, the story is given the dream treatment. Opening in West Rome, modern America, the hero is a simple people's choice sort of character, idolizer of ancient history heros. His antics in the sculpture museum provoke early comedy, which is given interest treatment as Cooper, civic philanthropist and sly grafter, would tear down cottages to erect a jail. Stunned in an accident, Eddie dreams himself in ancient Rome, and time drops back a couple of thousand years. First sold as a slave, he is taken into the household of Valerius as food taster. Much topical gag comedy ensues, in which a laugh-torture sequence is high comedy. Then it develops that because of Valerius' infatuation for the hostess, Princess Sylvia, the Empress would poison him. But Sylvia is beloved by Josephus, a patrician Pal of Eddie's, and when the Emperor finds this out, he's set to throw the girl to the crocodiles. Eddie invades the Roman baths, for the expected girl glamour color which musical comedies must have. Following the Ziegfeld-like display, more rhythmic than geometric, comes the great cross country chariot chase which is an epic of excitement. With Sylvia and Josephus saved from Valerius' cohorts, Eddie crashes in an accident, again to wake up in West Rome of today, with the realization that Cooper's modern graft has been paralleled by that of Valerius.

While "Roman Scandals" lacks much of the spontaneity of "Kid from Spain," "Whoopee" and "Palmy Days," it has much in its own right to recommend it as amusing entertainment. As a musical it has the elements that made this type of picture popular. This value is strengthened by the fact that it departs from the "stage background" atmosphere and promises its major entertainment in ancient Rome. This fact should be stressed in publicity, inasmuch as competitive pictures bearing "Scandal" titles will be built around the theatre and its people.

The outstanding showmanship values are evident. Cantor is the big number. A one picture a year star, there should be little difficulty in interesting patrons in his latest personal effort. The title carries an intriguing sound and should be backed up by displays of the scantily clad girls as well as descriptive hints as to their charm and beauty. With one exception the principals are standard screen names. Ruth Etting, of stage and radio repute, is a newcomer and smart publicizing of her may bring additional patrons.

Ballyhoo should carry a definite Roman tinge. Where possible the construction of a four-horse drawn chariot, which could be set to galloping about the town, should prove a hefty interest stimulator. Accentuate the comedy values to the utmost. The screwier a concoction of moderinism and ancient times you can effect in ballyhooing the show, the more your patrons are apt to feel that this show is one they'll want to see.—McCarthy, Hollywood.

Released by United Artists. Produced by Samuel Goldwyn. By William Anthony McGuire from an original. Story by George S. Kaufman and Robert Sherwood. Additional dialogue and material by George Oppenheimer, Arthur Sheekman and Nat Perrin. Songs by Al Dubin and Harry Warren. Dances and production numbers directed by Busby Berkeley. The story directed by Frank Tuttle. The staff for Mr. Goldwyn: art director, Richard Day. Musical director, Alfred Newman. Photography of the numbers, Gregg Toland. Photography of the story, Ray June. Film editor, Stuart Heisler. Sound recording, Vinton Vernon. Running time, 85 minutes. Release date, Dec. 29, 1933.

CAST

Eddie	Eddie Cantor
Olga	Ruth Etting
The Princess Sylvia	Gloria Stuart
Josephus	David Manners
The Empress Agrippa	Veree Teasdale
The Emperor Valerius	Edward Arnold
Majordomo	Alan Mowbray
A Slave Girl	Grace Poggi
Chief of Police	Charles C. Wilson
Mayor	Harry Holman
Cooper	Willard Robertson
Kiep	Lee Kohlmar

Girl Without a Room

(Paramount—C. R. Rogers)

Comedy Romance

Plenty of fun in this one. Gag situations are the chief points of interest. A light romantic comedy, located in the Paris Bohemian art quarter, the show is fast moving. Dialogue and action are zippy. Charles Farrell is vividly different and the erstwhile austere Marguerite Churchill is a surprise. A new screen personality, Walter Woolf, makes his debut and he seems to have the colorful stuff of which stars are made. Ruggles and Ratoff are the hectic funsters every one expects them to be. And its people, rather than story content, make the show superior entertainment.

Built for laughter that runs from the light smile to the bellylaugh variety, the story concerns itself with a hillbilly artist who won a Parisian scholarship. A semblance of how nutty the whole thing is may be gleaned from the fact that his futuristic nightmare won first prize, even though it was hung upside down, and netted him a lot of dough as jigsaw puzzle manufacturers frantically bid for it.

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specialty gags accompanying the basic theme. Arriving in Paris with a wad of dough, romance gets under way as Kay moves in to share Tom's room. Getting supper for the pair, first Vergil and then the troupe of Russians move in to share it. Falling out with Kay, Tom falls for the exotic Nada, who proceeds to take him for his roll. Tipsy Vergil becomes embroiled in a squabble with the Russians and this leads to a howling comedy duel. Nada dropping Tom, Kay comes back and the modernistic art exhibit is another riot of laughter that has every one in a turmoil which definitely seals the Kay-Tom romance.

"Girl Without a Room" is of far better than average program classification, yet still is an entire family attraction. There is a novelty about it that lifts the show out of the ordinary comedy romance groove. The romantic vein should prove of strong interest to women, particularly with Farrell and Miss Churchill in the leads. Men should find much to stimulate their interest in the fast moving comedy and Ruggles and Ratoff should be an attraction for both. There's just enough music to inject a tonal color, yet Ruggles' "Paint the Whistle" number suggests some intriguing exploitation.

Novel ballyhoo possibilities of the old-fashioned interest-creating variety are easily adaptable. One on which many others may be hung is a modernistic painting or drawing contest, with exhibits of contestants' efforts constituting an art gallery lobby. The title suggests another that can be adapted to a walking ballyhoo or teaser ads in the classified section.

For regular purposes, the advance campaign should capitalize fully on the cast strength, and get across the comedy color.—McCarthy, Hollywood.

Distributed by Paramount. Producer, Charles R. Rogers. Directed by Ralph Murphy. From a novel by Jack Lait. Screen play by Frank Butler and Claude Binyon. Dance director, Larry Ceballos. Art director, David S. Garber. Photographer, Leo Tover. Sound, Phil Wisdom. Music and lyrics by Will Jason and Val Burton. Running time, 75 minutes. Release date, Dec. 8, 1933.

CAST

Tom Duncan	Charles Farrell
Kay Loring	Marguerite Churchill
Vergil Crock	Charlie Ruggles
Arthur Copeland	Walter Woolf
The General	Gregory Ratoff
Nada	Grace Bradley
Trotsky	Leonid Snegoff
Walksky	Leonid Kinsky
Gallopsky	Mischa Auer
Sitsky	Alex Melesh
De Bergerac	Perry Ivins
Art Judge	William P. Carleton
Henri	Adrian Rosley
Pierre	August Tollaire

Gallant Lady

(UA-20th Century)

Romance and Drama

Here's quality entertainment with class and mass appeal. Besides the asset of prestige building, there is fine and sincere entertainment value. The story is clean and beautiful. Full of those human elements that stir the deepest emotions, often toward tears yet many times to smiles and glowing happiness, yet always tender, sympathetic understanding.

The first and probably the most important feature to realize is that "Gallant Lady" is the kind of Ann Harding picture that everyone has been awaiting since "Holiday." Working easily, naturally, convincingly, all the good qualities and fine artistry that people expect of this star are powerfully revealed. Similarly, and undoubtedly inspired by Miss Harding, others in the cast, particularly Clive Brook, Kruger, Carminati, little Dickie Moore, Janet Beecher and Betty Lawford, contribute artistically skillful performances that cannot help but add to their prestige and to the picture's merit.

Supplementing the personal element, the picture is intelligently produced and directed. Throughout there is ample evidence of careful and thorough preparation. Likewise, it is plain that the producers had made a thoughtful effort to present patrons and exhibitors alike with something really different and pleasing in emotional entertainment.

The story of "Gallant Lady" is an exquisitely woven exemplification of dramatic, romantic realism. It's a story of mother love, of realism and humanness. Her lover dies attempting a trans-oceanic flight. She is befriended by a broken man to whom she confesses the terror that grips her when she thinks of her unborn child. She surrenders her baby, becomes a prosperous interior decorator, with time softening her, but never eradicating memories. She almost lets a man sing his way into her heart, but meets a little boy, whom she recognizes. Audiences will readily understand that he is her child.

She deliberately sets out, without love in her heart for the man, to woo her child's foster-father away from the woman he would marry, the kind who would make his life a bitter Hell. The child loves her, but she permits herself to be cruelly lashed without disclosing her secret. Finally, she will not be denied the real love which comes to her as the boy's foster-father understands.

"Gallant Lady" is such an intelligent presentation of realistic life, its tragedies as well as its joys, all glowing with a warmth of humanity, that it demands and justifies the most intelligent advance campaign of which one is capable. It is the kind of picture that, you can assure your patrons, is deeply emotional but will never fail to hold their interest. It commands a dignified presentation. Sell it as the kind of attraction you are proud to present.—McCarthy, Hollywood.

Distributed by United Artists. Produced by Twentieth Century. Director, Gregory La Cava. Associate producers, William Goetz and Raymond Griffith. Original story by Gilbert Emery and Douglas Doty. Screen play by Sam Mintz. Photographer, Pev Marley. Film editor, Barbara McLean. Art directors, Richard Day and Joseph Wright. Musical director, Alfred Newman. Running time, 86 minutes. Release date, Jan. 5, 1934.

CAST

Sally	Ann Harding
Dan	Clive Brook
Phillip Lawrence	Otto Kruger
Mario	Tullio Carminati
Deedy	Dickie Moore
Maria	Janet Beecher
Cynthia	Betty Lawford
Mrs. Lawrence	Ivy Merton
Aunt	Theresa Maxwell Conover
Nurse	Adrienne D'Ambricourt
Butler	Charles Coleman

Smoky

(Fox-Stone)

Romantic Drama

Smoky is a horse. The picture is the dramatic, romantic, realistic story of his life from birth to old age, and the part humans played in it. Although it carries a western background, it is definitely not a western picture in the common meaning of that term. It is packed with human interest that stirs sympathetic emotions, making it a natural attraction for horse lovers, yet at the same time it contains the elements in story, action and moral which can be sold to regular theatre-goers as novel entertainment. Important, too, from the exhibitor viewpoint, it is an unusually attractive feature for children.

Early sequences are interpolated by Will James. He picks up Smoky on the range shortly after he is born. During colthood days as part of the wild herd, the mare teaches little Smoky the ways of horselife. Rounded up with the herd, Smoky attracts Clint's attention. The broncho-buster sees his ideal horse. More free years, then the handsome Smoky is roped for breaking. A new type of broncho-busting is demonstrated. Love, kindness, patience, rather than force and cruelty, tame Smoky's wild spirit.

As the romantic interest between Clint and Betty is developed, with comedy relief by Jeff, Smoky is trained to be a cow-pony. Educational as well as interesting, a gigantic cattle round-up is featured, which leads to drama as Smoky is abused by Lefty. To revenge himself for the beating Clint hands him, Lefty steals the horse. For months Clint seeks him all over the western ranges. Smoky, a one-man horse, turns on Lefty when he further abuses him and kills his tormentor. Then he is the wild, unridable Cougar of the famous western rodeos. Outliving his ring usefulness, a broken animal, the horse hits the skids until he winds up on a junk wagon. The tragedy of his life is accentuated as the junkman would sell him to the glue-factory, only to have Jeff recognize him and make it possible for Clint and Betty to rescue him and send him back to a life of heaven on the open range.

Besides its fine, clean novelty, "Smoky" has much to recommend it to theatre-goers and much with which to sell it. The fact that it is a Will James story, that already has sold up in the hundreds of thousand copies, is an asset that should be capitalized. Although humans are of secondary import, cast names, particularly Victor Jory and Irene Bentley, are adequate.

In selling "Smoky," tieups should be sought with schools, humane societies, riding academies, as well as with that great mass of men and women who consider the horse one of man's most faithful and useful servants.

Because the picture is a decidedly different brand of entertainment, yet one in which every standard element is brought to the front and the exciting quality of adventure finely developed, there is ample reason for exhibitors basing the plea for patron interest on a campaign that focusses attention on the difference and merit of the picture.—McCarthy, Hollywood.

Sol Wurtzel-John Stone production. Distributed by Fox. Directed by Eugene Ford. From the novel by Will James. Screen play by Stuart Anthony and Paul Perez. Photographed by Daniel B. Clark. Sound by W. E. Deming, Jr. Settings by Duncan Cramer. Costumes by Royer. Musical director, Arthur Lange. Running time, 65 minutes. Release date, Dec. 8, 1933.

CAST

Clint	Victor Jory
Betty Jarvis	Irene Bentley
Will James	Himself
Buck	Hank Mann
Jeff Nicks	Frank Campeau
Lefty	LeRoy Mason
Junkman	Leonid Snegoff

Son of a Sailor

(First National)

Comedy

Joe E. Brown, the wide-mouthed comic, comes again to the screen, this time as a sailor, a gob of Baron Munchausen proclivities, whose line of chatter, particularly in the feminine direction, lands him in more trouble than he can comfortably handle. He comes out of it in the long run, and manages to supply for audience consumption a goodly number of laughs. He has able support and the opportunities for laugh-generating ballyhoo are easy and open for the exhibitor.

Brown, of course, is the showman's best bet, citing his previous efforts, promising that this one will give them more of the same kind of laughs, in a different setting. With Brown, for name effect, there are Frank McHugh, always amusing; Jean Muir and Thelma Todd, for the feminine touch, and Johnny Mack Brown to complete the incidental romance with Miss Muir.

Brown, known as "Handsome," is perpetually boasting—about anything and everything—and the only one who has complete and abiding faith in him is his satellite, McHugh. He is talked into meeting the fleet champion when the contender is hurt, and when the bugles blow, and the champion stands at attention, Joe knocks him out. Then, ashore, he doesn't do so well with the feminine element, despite his previous descriptions of his prowess, until he is run over by, and therefore meets, the retired admiral's daughter, Miss Muir, fiancee of Chief Petty Officer Mack Brown. When Joe, not knowing who she is, tells her of his personal friendship with the admiral and others of the naval high command, she sees an opportunity for some fun, and drives Joe to her home, a palatial mansion where are visiting all of the officers Joe boasts of knowing so well. She frames it with her father and the others to treat Joe as an old pal, a situation which is conducive to real laughs, particularly at dinner. A spy in the house steals the plans for a robot attachment which will take an unpiloted plane back to its starting point. Brown escapes from the house at the same time, and warned by signals, catches the tail of the plane carry-

ing the spy, and equipped with the device. He knocks out the pilot and the ship goes back to the airplane carrier to which Brown is attached. He drops off in a parachute, lands on an abandoned ship which is a bombing target, and spends a warm few minutes. He gets out finally and is promoted, promising never to tell another lie—until next time.

There are several good sequences aboard the U.S.S. Saratoga, in the air and of fleet material in general. It gives additional opportunity for exploitation. Joe Brown, as a prevaricating gob, who gets in and out of trouble in rapid-fire order and does it all in amusing, Joe E. Brown fashion, should be something worthwhile for the exhibitor. The lobby should not be neglected. None of it is serious, and everyone should be promised a good time.—AARONSON, New York.

A First National production. Distributed by Warner Bros. Directed by Lloyd Bacon. Screen play by Al Cohn and Paul Gerrard Smith. Additional dialogue by Ernest Pagano and H. M. Walker. Photographed by Ira Morgan. Film editor, James Gibbons. Art director, Anton Grot. Release date, December 23, 1933. Running time, 73 minutes.

CAST

Handsome ..... Joe E. Brown
Helen ..... Jean Muir
Gaga ..... Frank McHugh
Duke ..... Johnny Mack Brown
The Baroness ..... Thelma Todd
Genevieve ..... Sheila Terry
Armstrong ..... George Blackwood
Isabel ..... Merna Kennedy
Farnsworth ..... Samuel Hinds
Queenie ..... Noel Francis
Williams ..... Kenneth Thomson
Vincent ..... Arthur Vinton
Lee ..... George Irving

The Chief

(MGM)

Comedy

In this production the showman has for sale a good-humored piece that abounds in tieups. Rather than unroarious pealings of loud laughter, the reaction of the matinee audience at the New York Mayfair was a succession of chuckles, with an occasional crescendo. This may serve as a clue to the exhibitor's procedure in his campaign.

The story is negligible, as is to be expected; it might better be described as a peg upon which Ed Wynn hangs the jokes and gags which have made him the radio figure he is. And therein lies the meat of the exploitation effort. It's a ready-made audience to appeal to, but to leave it only to the star's name in marquee lights would be remiss showmanship. There is the radio field immediately available for tieup, as well as the Texaco filling stations, but in addition much could be done with dressing up the lobby into the atmosphere of a broadcasting studio, and in the paper some of his laugh-concoctions could be used to advantage. Just as "the perfect fool" builds up his jokes, carefully and deliberately, so, too, a "teaser ad" drive could be waged on a build-up basis.

Wynn is a clerk in a department store. His employer, "in" with one political group, decides to run Wynn for mayor, as a sort of plastic mayor to be modeled as they wish. Before they can broach the news to him, the rival political leader gets wind of the plan and offers Wynn a job with a whole twelve-piece orchestra under his direction. But he gives that up before starting on it, when he hears of the banquet his original employer has in store for him, to announce the candidacy. When the rival's gang breaks up the party, Wynn chooses not to run. And so it goes.

Three situations stand out. When a fountain statue in honor of his fire-fighting father is unveiled, Wynn's enthusiastic tug tears off a gadget and drenches the crowd. In a fire scene he becomes a hero by mistake after stumbling over a smoke-unconscious woman. A beer keg hurtling down the stairs from the floor above catapults the pair into a fire net. Another laugh situation, familiar though it may be, follows the kidnaping of his mother. Her biscuits transform the pug-uglies into cherubims.

While much of the picture depends upon dialogue, there are several lines of action that make it an all-family production. Besides those mentioned there is fun for the youngsters in Wynn's tussle with a wrestling bear. From the juvenile attendance standpoint it can be set in for the weekend. The names "Chic" Sale and Dorothy Mackail are marquee material in addition to Ed Wynn.—ROVELSTAD, New York.

Produced and distributed by Metro-Goldwyn-Mayer. Directed by Charles F. Riesner. Original screen story and screen play by Arthur Caesar and Robert E. Hopkins. Photographed by Edward Paul. Art director, Stanwood Rogers. Interior decorations by Edwin B. Willis. Wardrobe by Dolly Tree. Film editor, William S. Gray. Release date, November 3, 1933. Running time, 66 minutes.

CAST

Henry Summers ..... Ed Wynn
Dixie ..... Dorothy Mackaill
Uncle Joe ..... Charles "Chic" Sale
O'Rourke ..... William Boyd
Ma Summers ..... Effie Ellsler
Clayton ..... C. Henry Gordon
Willie ..... Mickey Rooney
Dapper Dan ..... Bradley Page
Morgan ..... Purnell B. Pratt
Clothing Merchant ..... George Givot
Blink ..... Tom Wilson
Mike ..... Nat Pendleton
Frank ..... Bob Perry

Hoopla

(Fox-Al Rockett)

Drama

"The Barker," a play by John Kenyon Nicholson, which was made first as a silent, with sound effects, starring Milton Sills, Dorothy Mackaill and Betty Compton, comes again in a talking version, with the long absent Clara Bow in the second appearance since her recent return to the screen, supported by Preston Foster and Richard Cromwell.

In the rather torrid role of the hooch dancer with the traveling carnival, Miss Bow gives a more than occasional exhibition of the maneuvering of the human form which may possibly be the source of a problem for the exhibitor in certain communities. Her costume in these sequences is considerably a minus quantity. Her performance on the whole is a definite production value.

Preston Foster plays the barker and manager of the show, Cromwell is Foster's son and Minna Gombell is the other dancer and mistress of Foster. James Gleason and Herbert Mundin lend a note of comedy in minor roles. As for Miss Bow, her name is to be blazoned across the canopy as the star in the new adaptation of "The Barker," which should be remembered by many.

There is good drama in the story, and much is made of it. The carnival atmosphere which dominates the film should offer plenty of opportunity for ballyhoo in the lobby and on the street, while the story should present angles for newspaper copy.

When young Cromwell arrives unexpectedly at the carnival, Foster permits him to stay against his better judgment. When the jealous Miss Gombell gets the boy drunk, he throws her over. To take revenge, she conspires with Miss Bow to capture the affections of the youngster. Miss Bow sets her trap, the boy falls, but Miss Bow falls as well. The two run away and are married, and a stormy scene follows when they break the news to Foster. They leave the show, go to Chicago, and the story jumps two years. Miss Bow is dancing on the World's Fair Midway, Gleason her manager, while she supports herself and Cromwell as he studies law. Foster comes on the scene, is engaged by Gleason, not knowing for whom he is "spieling." Miss Bow had arranged that he get the job. He walks out after Miss Bow has told him she is doing for his son what he never did, and Cromwell walks in to defend her. Hearing Gleason in ineffectual attempts to "sell" Miss Bow's act to the crowd, Foster steps in, does the job in his old style, with the anticipated reconciliation.

It is a film which should lend itself to ballyhoo and active selling, with the addition of the promise of Clara Bow as the straight-shooting dancer of the carnival, who falls into her own trap and cannot—and finally does not want to—get out of it. Too much emphasis should not be placed on Miss Bow as the hooch dancer, in situations where that might be a source of objection from certain groups.—AARONSON, New York.

Produced by Al Rockett. Distributed by Fox. Directed by Frank Lloyd. From the play, "The Barker," by John Kenyon Nicholson. Stage play produced by Charles L. Wagner. Screen play by Bradley King and Joseph Moncure March. Photographed by Ernest Palmer. Sound by Joseph Aiken. Settings by William Darling. Costumes by Rita Kaufman. Musical direction by Louis DeFrancesco. Release date, November 30, 1933. Running time, 78 minutes.

CAST

Lou ..... Clara Bow
Nifty ..... Preston Foster
Chris ..... Richard Cromwell
Hap ..... Herbert Mundin
Jerry ..... James Gleason
Carrie ..... Minna Gombell
Colonel Gowdy ..... Roger Imhof
Ma Benson ..... Florence Roberts

Gow

(Film Exchange)

Head-Hunters

Polynesians and Melanesians scowl and dance their way through this South Sea production, photographed and produced by Captain E. A. Salisbury. First are shown the natives of the Marquesas Islands, the Society Islands and Samoa. The drama motivation comes with the arrival of the expedition in the land of the head-hunters and cannibals of the Fiji Islands and New Guinea. A raid on another island tribe is re-enacted, the objective the recapture of the daughter of Gow, whence the name given to the picture. There is much flying of spears, then the triumphant return, with first a dance, at long distance, around the heap of heads.

The exhibitor will do well to see the picture in advance. One savage dance sequence, with the familiar build-up of "stopped here by censors" or the like—and there is no reason for questioning the authenticity of that statement—presents by inference a repulsive situation which calls for a display of exhibitor judgment.

More attention has been given to action than to scenic depiction. As a consequence, native life and activities carry through the picture. It is essentially adult fare.—ROVELSTAD, New York.

Produced by Captain E. A. Salisbury. Distributed by Film Exchange throughout U. S. except on West Coast. Narration by William Peck. Release date, November 29, 1933. Running time, 65 minutes. All native cast.

Advice to the Lovelorn

(UA-20th Century)

Comedy-Melodrama

There's plenty of novel and fast moving entertainment in this picture, and lots of inherent showmanship material with which to sell it. It is timely, too, in the subject of which it treats, as well as being a topical follow-up of Lee Tracy's recent headline publicity. Fundamentally, it's broad topical comedy is given a satirical twist. While kidding California's glorious climate, newspaper love-and-sentiment columns, it carries an exciting, romantic story, takes a dip into two kinds of racketeering and finally turns melodramatic.

Typical of Tracy pictures, it's speedy, dialogue is punchy and to the point; action is hectic, combining to put the star on any number of hot spots. Build-up is such that there is always an atmosphere of anything-might-happen, and lots that won't be anticipated does.

An earthquake busting up a Chamber of Commerce broadcast of California's climate, as compared to cyclones, heat waves, blizzards and hurricanes, brings the blanket-clad reporter, Toby, into the picture as eastern papers shout catastrophe and Los Angeles gives the temblor only a meager "stick." Rewarded for his bad-boy antics, Toby is given a column of his own, which to his chagrin turns out to be the Advice to Lovelorn stint. Aided by his stooge, Benny, there is high comedy as Toby figures that dynamiting the heartsick mendicants will cause him to lose his job. His satirical comments

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backfire, increase circulation sensationally and make the column a syndicate feature. His girl, Louise, wants him to quit the screwy business and take a job in her father's garage. Toby makes all sorts of excuses to hold onto the big-paying job, which he rackets by making a deal to boost the Kranz cut-rate drug stores. Here the picture veers to melodrama as Toby's mother is suddenly stricken and the boy has a prescription filled at Kranz's that kills rather than cures. Bitter when he understands that Kranz is a label-faker, he uses his column to blast the villain's business. Trapped by gunmen, he senses the ruse as he poses to write a retraction, which really is a message to his stooge to fetch the cops. Feds bust in first and arrest Kranz for income tax dodging, and the cops, arriving late, mistake Toby for someone else and merrily beat him up to permit a laugh-jammed fadeout.

Because of the topic on which the show is based and its exciting newspaper background, it's wide open for smash interest-creating ballyhoo. Progressive showmen, who like to do their own selling, will find endless trick gag possibilities in the advice to lovelorn idea that runs all the way from intriguing teasers, direct mail campaigns, street stunts and novel ad copy to direct tieup with newspapers. References to Tracy's recent Mexican experiences should be handled with care because of conflicting opinions.—McCarthy, Hollywood.

Distributed by United Artists. Produced by Twentieth Century Productions. Director, Alfred Werker. Associate producers, William Goetz and Raymond Griffith. From the novel by Nathaniel West. Adaptation, Leonard Praskins. Photographer, James Van Trees, Sr. Film Editor, Alan McNeil. Art directors, Richard Day and Joseph Wright. Musical director, Alfred Newman. Running time, 63 minutes. Release date, Dec. 1, 1933.

CAST

Toby Prentiss ..... Lee Tracy
Louise Boley ..... Sally Blane
Benny ..... Sterling Holloway
Mrs. Prentiss ..... Jean Adair
Gaskell ..... Paul Harvey
Richards & Advertising Manager ..... Matt Briggs
Circulation Manager ..... Charles Levinson
Miss Curtiss ..... Adalyn Doyle
Kranz ..... C. Henry Gordon
Rose ..... Isabel Jewel
Cora ..... Judith Wood
Horace ..... Etienne Girardot
Miss Howell ..... Ruth Fallows
Miss Lonelyhearts ..... May Boley

Master of Men

(Columbia)

Drama

The Jack Holt audience, which is probably considerable, here has an opportunity to see him as a tough steel mill foreman and as a big business man. Holt gives another of his strong performances of the virile, he-man type, giving the exhibitor an opportunity, especially where Holt has a definite popularity, to offer the star in an entertaining picture.

The small supporting cast includes Fay Wray, Theodore Von Eltz, Berton Churchill and Walter Connolly, with Connolly worthy of special attention by reason of the excellence and appeal of his characterization.

A strong selling point is the theme, revolving about the poker game which is Wall Street, with steel and steel mills as the chips, with cleverness pitted against cleverness, and the manner in which Holt won and lost simultaneously and later lost and won in reverse fashion. Winning in the market at big operations, he lost romance and his wife's faith; losing in the crash of 1929, he eventually won back that faith and romance. Catchlines of that nature should be valuable.

Holt, foreman of the furnace gang, saves Miss Wray during a visit to the mill with her father, Churchill, president of the company, Von Eltz, general manager, and Connolly, elderly friend of Churchill and large stockholder in the company. Holt leads a gang of men to the mansion of Churchill, where a party is in progress, and demands better working conditions. They are finally granted, and Holt is made personnel manager. Miss Wray takes an interest in him, despite her father's objections. Holt uncovers a crooked operation of Von Eltz, and when he discovers Von Eltz has persuaded Churchill to play Wall Street to force Connolly out, Holt goes to New York, and Connolly crosses Von Eltz by buying control of the mill, naming Holt president. Miss Wray at first refuses to see him, but through Connolly's intervention the two are married. In New York, a big business man and playing the Street, Holt pyramids with mergers and consolidations, despite Connolly's warning, even closing the home mill. Connolly steps out, the crash comes, and Holt's wife arranges that he should lose everything. Returning to the home town, he is about to be mobbed by disgruntled workmen, when Connolly again saves the day, announces the reopening of the mill with Holt in charge, and brings about a reconciliation between Holt and Miss Wray.

The marital difficulties as a result of Holt's Wall Street recklessness, the wife's deliberate attempt to ruin him financially to bring him to his senses, and the large scale Wall Street poker game of big money and bigger operation, present numerous selling elements for the exhibitor. It is an adult attraction.—Aaronson, New York.

Produced and distributed by Columbia. Directed by Lambert Hillyer. Story by Chester Erskin and Eugene Solow. Screen play by Edward Paramore and Seton I. Miller. Assistant director, Wilbur McGaugh. Photographed by Joseph August. Sound engineer, Wilbur Brown. Film editor, Gene Havelick. Release date, October 28, 1933. Running time, 68 minutes.

CAST

Buck Garrett ..... Jack Holt
Kay Walling ..... Fay Wray
Grenaker ..... Theodore Von Eltz
Sam Parker ..... Walter Connolly
Mr. Walling ..... Berton Churchill

The House on 56th Street

(Warner)

Drama

A combination of rather melodramatic drama which characterizes the later portions of the film, and late nineteenth century charm of setting, dress and manner in the earlier sequences, should be conducive in this film, to attractive selling, to audiences of almost any type in any community. The fact that the second half of the story revolves about the activities of two big-time gamblers should not bring objections, since the gamblers come out at the short end, and there is something of a lesson involved for those who care to look for it.

The cast is good, and strong for the marquee. Kay Francis has the top spot, aided by Gene Raymond, Ricardo Cortez, John Halliday, Margaret Lindsay. Miss Francis wears clothes to excite the interest of the feminine patronage, a fact which should not be overlooked by the showman. In addition, the styles and manner of the past century offer an opportunity to bring out considerable attention-attracting exploitation, in lobby and in tieups with women's clothing shops. The film covers a period of some 25 years.

Miss Francis is a chorus girl of 1903, pursued avidly by elderly, wealthy bachelor Halliday, and young, handsome and equally wealthy Raymond. She chooses Raymond, they are married, and go to live in a private home on 56th Street, New York. When they enter she says she never will leave the house. When a child is born, Raymond's straight-laced mother accepts her. They are completely happy, until Halliday, with a short time to live, asks her to visit him. She goes, and when she refuses to go away with him, a gun-struggle ends in his death, and her sentence to 20 years in prison. During her incarceration, her husband is killed in the War. Her release comes in 1925, and she is warned never to reveal her relationship with her child.

On board ship she meets smooth gambler Cortez, and she, with the inheritance of a gambling father and grandfather, pairs up with him. They reach a pinnacle as gamblers at a newly opened speakeasy and gambling house, which turns out to be her former home on 56th street. The daughter, with the same instinct, comes in, and her mother teaches her a lesson. Fearing her husband will divorce her if he finds out, she kills Cortez at the house next day when he asks for the money. Miss Francis tells the house owner she did it, the girl makes good her escape, and Miss Francis is bound to remain in the house, a valuable asset, while Cortez is disposed of with no one the wiser.

The old, but always appealing mother-love theme, then, is the dominant factor in the story, and should be treated as such in the selling. That, combined with the lesson the mother gives her daughter of the danger of gambling, then taking the blame for a crime the girl committed, should strengthen that theme for the exhibitor. The combination of the 90's and the modern day, the central theme and the cast give the showman an ample opportunity for lively selling. It is adult material.—Aaronson, New York.

Produced and distributed by Warner Bros. Directed by Robert Florey. Based on novel by Joseph Santley. Screen play by Austin Parker and Sheridan Gibney. Photography by Ernest Haller. Film editor, Bud Bretherton. Art director, Esdras Hartley. Gowns by Orry-Kelly and Earl Luick. Release date, December 23, 1933. Running time, 68 minutes.

CAST

Peggy ..... Kay Francis
Blaine ..... Ricardo Cortez
Monte Van Tyle ..... Gene Raymond
Fiske ..... John Halliday
Eleanor ..... Margaret Lindsay
Hunt ..... Frank McHugh
Dolly ..... Sheila Terry
Bonelli ..... William Boyd
Henry ..... Hardie Albright
Freddy ..... Phillip Reed
Gordon ..... Philip Faversham
Baxtor ..... Henry O'Neill

Across the Sea

(Educational)

Good

One of the Romantic Journeys series in color produced by Howard Brown for Educational release, this subject combines the general appeal and interest inherent in the pictured activities of a little known people with unusual scenic beauty, enhanced by the use of color. Claude Fleming introduces the trip to Hawaii and is the subject's narrator. The inevitable hula girls have their moment before the camera, and the natives are seen capturing in huge nets beautifully colored tropical fish, designed for the Hawaiian palate, but running from anything up in the tropical fish store of the United States. An interesting subject.—Running time, 11 minutes.

Not the Marrying Kind

(Universal)

Weak

Sterling Holloway, whining-voiced comedian of the long hair, angular appearance and hand-wringing type, who has been occasionally amusing in bit parts, is, as the lead in two reels of comedy, apt to become definitely tiresome. Here, as the roommate of Eddie Nugent, hardly an actor, Holloway is prevailed upon to take Marion Shilling to a hotel, call a justice of the peace, and await the arrival of Nugent, who is to marry her. When the two learn that her parents are registered on the same floor, things begin to happen, with the wilting Holloway in difficulties. When he gets clear of the parents, he runs into trouble with the chambermaid. It has its moments as a comedy, but not many.—Running time, 20 minutes.

A Day in Tokyo

(Fox)

Interesting

In the camera's revelation of the strangely entertaining combination of Occidental and Oriental which is Japan's greatest city, this number of the Magic Carpet of Movietone series should be generally appealing. The camera work is of unusual quality, the inclusion of a small amount of crucial dialogue enhances interest, and the subject matter gives every evidence of careful selection, looking to greatest representation. Night scenes are effective as well. Entertaining is the closing sequence within a Tokyo theatre, the play an ancient historical piece. An interesting subject.—Running time, 9 minutes.

SIGNED. . .

Chesterfield
Joan Marsh, Frank Albertson, Lucien Littlefield and Gladys Blake in "Rainbow Over Broadway," Richard Thorpe directing. . . .

▽

Columbia
Grace Moore given contract. . . . Walter Connolly assigned to "Once to Every Woman." . . . Claire DuBrey and Grant Mitchell sign for "Shadow of Sing Sing." . . . Jackie Searl engaged for "No Cannons Roar." Frank Borzage will direct. . . . John Balderston to write screen adaptation of "Ninth Guest." . . .

▽

Educational
James Melton signed for "The Last Dogie," William Watson directing. . . . Eva Barcay, Nick Barrows and Al Giebler added to writing staff. . . . Milton Berle in "Poppin' the Cork."

▽

Fox
June Blasek's contract renewed. . . . George O'Brien and Mary Brian assigned to "Heir to the Hoorah." . . . Nigel Bruce, British actor, in "Murder in Trinidad." . . . Alison Skipworth added to "Coming Out Party." . . . Georgia Caine joins "I Am Suzanne" (Jesse L. Lasky). . . . Mitchel and Durant, comedy team, added to "Fox Follies." . . .

▽

MGM
Otto Kruger and C. Henry Gordon, players, and Harry Pollard, director, awarded new contracts. . . . Helen Hayes in "What Every Woman Knows." . . . Max Baer joins "The Hollywood Party." . . .

▽

Monogram
Leonard Fields to direct "Manhattan Love Song" and help David Silverstein prepare the screen play. . . .

▽

Paramount
James Gleason and Robert Armstrong in "The Search for Beauty." . . . Alan Hale, Dorothy Burgess and Marcelle Corday added to "Miss Fane's Baby Is Stolen." . . . Howard Estabrook engaged by Charles R. Rogers to prepare screen play of "Green Gold." . . . "Chrysalis" changed to "All of Me." . . .

▽

RKO Radio
John Robertson to direct "Declasse." . . . Robert Young and Sidney Toler sign for "Trigger." . . . Cyril Hume to work on script of "Dance of Desire." . . . E. H. Griffith to direct "World Outside." . . . Sidney Lanfield will direct Lenore Ulric in "I Love an Actress." . . .

▽

United Artists
Willard Mack given supervisor-director-writer contract. . . . Boswell Sisters added to "Moulin Rouge" (20th Century). . . . Harold Arlen to write music for "The Love School" (20th Century). . . . Sidney Lanfield, director, given new contract by 20th Century. . . .

▽

Universal
Slim Summerville and Zasu Pitts in "Where's Elmer?" . . . Jean Fenwick added to "Cross Country Cruise." . . . Frank Borzage to direct "Little Man, What Now?" . . . Jessie Barriscale joins "Beloved." . . . Noah Beery cast for "Madame Spy." . . .

▽

Warner-First National
Genevieve Tobin succeeds Kay Francis in "The Wonder Bar." . . . Margaret Lindsay and Leslie Howard assigned to "British Agent." . . . Adolphe Menjou and Ruth Chatterton cast for "Journal of Crime." . . . Richard Barthelmess and Margaret Lindsay chosen for "A Modern Hero." . . . Rickey Newell selected for "The Fashion Plate." . . .

INFRA-RED PROCESS INTRIGUES BRITISH

See Special Value in Night Photography; Deal Gives Gaumont-British Product Wide Outlet in South Africa

by BERNARD CHARMAN
London Correspondent

New possibilities in the art of the motion picture camera are foreshadowed in the latest development of the infra-red photographic process, as indicated in a demonstration recently given in London. The demonstration comprised the shooting in almost complete darkness of a short picture, which was projected again about two hours later to show that the film had the same clarity of definition and detail that one expects to find in productions shot under normal studio conditions.

The demonstration was given at a meeting of the British Kinematograph Society (which corresponds here to your Society of Motion Picture Engineers) and, although the veriest child where technical matters are concerned, I was intensely interested in the possibilities envisaged by the lecturer, Dr. Olaf Bloch, head chemist at one of our principal photographic works, a leading figure of the Royal Photographic Society, and foremost exponent in Britain of the infra-red principle. So far as the actual motion picture was concerned, the demonstration left no doubt that the photographic results of shots taken with the invisible infra-red ray as the only means of illumination are comparable with those obtained in the studio with the assistance of batteries of powerful inkies, pickels, scoops and whatnot.

For Night Photography

Value of the process for night photography is one of its most apparent features. As an instance, Dr. Bloch mentioned the filming of habits of night animals in their natural surroundings, without the beasts being wise to the manner in which their privacy is being invaded. Looks like none of us will be safe even in the dark from now on!

Another advantage indicated by the lecturer through another strip of film was the possibility of filming supposed night shots in broad daylight. Combination of infra-red sensitive stock with certain lenses will provide, from a shot taken in normal light, the simulation of a night scene more nearly approaching the real thing than existing studio methods, he pointed out.

A further aspect of the process cited is that it should lead to effective economies in the studio, where lighting now is one of the major costs. It is not intended to suggest that the infra-red process will eliminate existing studio methods—the process has its own peculiarities which render it unsuitable in many circumstances—but it is definitely to be a valuable aid to the producer in opening up to him a hitherto undreamed-of range of effects.

It is in the widening of the scope of the camera that the greatest value of the infra-red principle is expected. By piercing fog and weather haze, for instance, it overcomes a handicap of exterior photography (one which our producers here are more concerned with than their Hollywood contemporaries, no doubt) and by penetrating the human skin or other supposedly opaque materials it adds to the cameraman's battery of trick effects.

Outside motion pictures, infra-red photography has unlimited commercial possibilities. Many of you may have seen examples of still camera shots taken through the process, some of them bringing clearly into view objects several hundred miles distant from the lens! As far as motion pictures are concerned, we have still far to go before the full extent of the working value of the process is achieved. But it certainly opens an exceptionally interesting outlook.

▽

G-B Signs With Africa Films

Gaumont-British announces signing of a contract with African Films, Ltd., entailing showing of a minimum of 80 per cent of the British company's product in South Africa. The contract was said to have a cash value of not less than £24,000 annually.

▽

C. E. A. is in a quandary over the cut admission menace, not sure how to tackle the problem, but unwilling to see renter intervention. But what other recourse is open to them than to agree with the renters on a plan to compel a fixed minimum seat charge for showing product?

▽

British International Pictures shareholders have accepted a plan to retitle the company Associated British Picture Corporation. John Maxwell told them the original name—British International—will be retained in a new subsidiary formed specifically to operate the studios at Elstree.

▽

New Color Processes

The trade is hearing quite a bit these days about color. Two processes have been tried out lately, one under title of "Omnicolor," the other called "Cinecolor."

"Cinecolor," which I saw demonstrated, is an additive process, the color being built up from black and white stock by a system of lenses. Cost of equipping cameras with the necessary optical apparatus is between £200 and £300, and the projector lenses are valued at around £20. Developing and raw stock are exactly the same as for monochrome work, and it is claimed that the system could be worked profitably on a royalty of about half a cent a foot.

One pronounced advantage cited is that "fringing" (the rainbow effect round the edges of moving images) is definitely eliminated.

The colors obtainable, the demonstration indicated, are still of the glaring variety so commonly encountered, and, with minor exceptions, cannot be called "natural." A brown cow in a blue field is all right—but only as far as the cow is concerned!

Definition is not particularly good, I found, and the loss of light is very appreciable. In spite of horn-rims, I felt eye-strain after about 20 minutes.

The production side of the business is proceeding slowly as to adoption of any of the recent systems. Gaumont-British certainly have "Chu Chin Chow," a famous spectacular wartime show, down as a possible color subject, but they won't make it as such unless they are positively satisfied they have found a first-class system.

It is to be recalled that Simon Rowson, president of the British Kinematograph Society, prophesied recently that color would be an accomplished fact in about three years.

Lafayette Theatre, Buffalo

"MAN'S CASTLE" BREAKS

Palace Theatre, Milwaukee

"MAN'S CASTLE" OPENS

Rialto Theatre, Atlanta

"MAN'S CASTLE" HELD

Hill Street Theatre, Los Angeles

"MAN'S CASTLE" OPENS TO

Orpheum Theatre, New Orleans

"MAN'S CASTLE" POSITIVE

Loew's Theatre, Hartford

"MAN'S CASTLE" NOW IN

A FRANK BORZAGE PRODUCTION

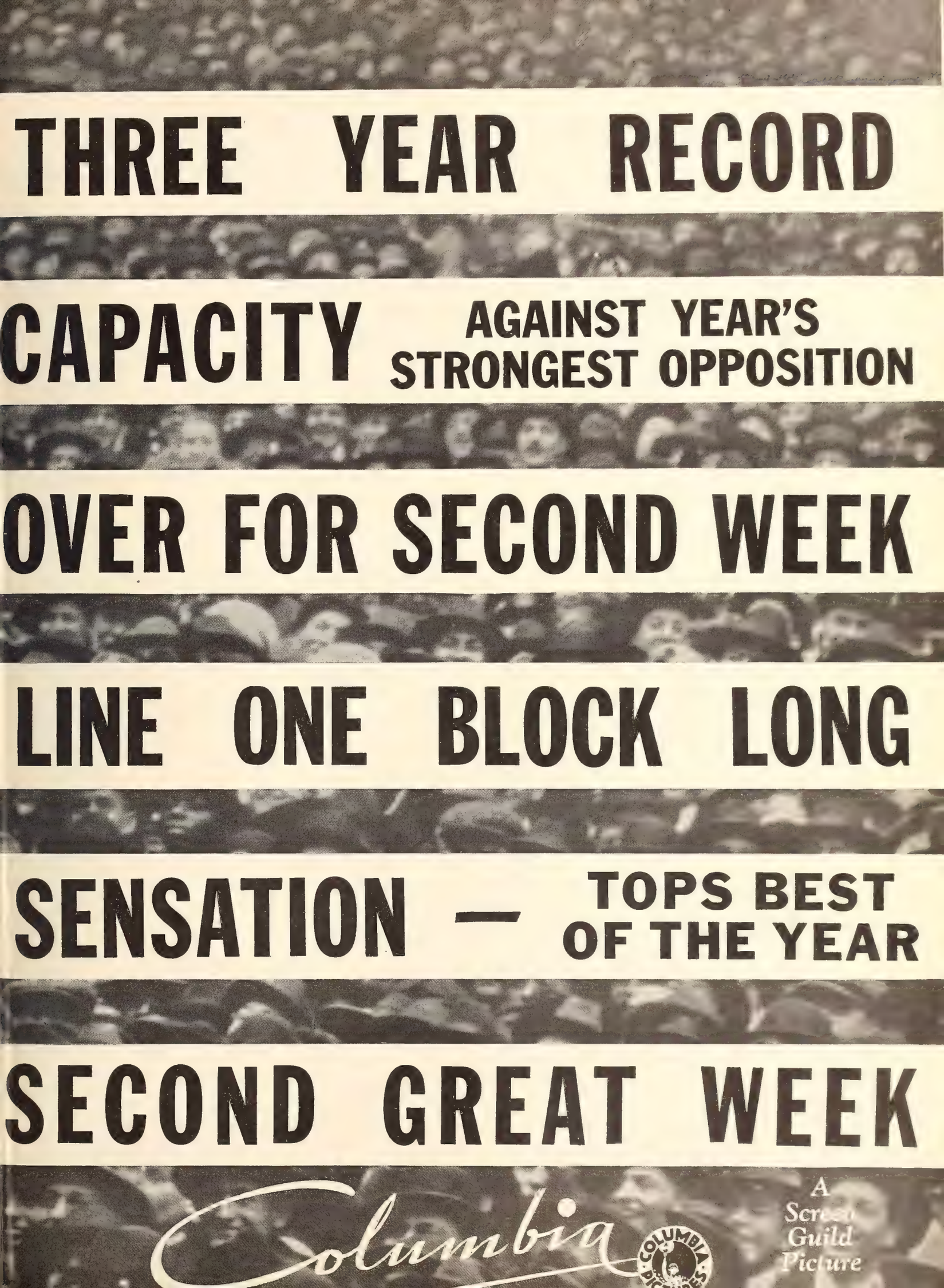
with

SPENCER TRACY—LORETTA YOUNG

Walter Connolly, Arthur Hohl, Glenda Farrell, Marjorie Rambeau, Dickie Moore

From the play by Lawrence Hazard

Screen play by Jo Swerling


THREE YEAR RECORD
CAPACITY AGAINST YEAR'S STRONGEST OPPOSITION
OVER FOR SECOND WEEK
LINE ONE BLOCK LONG
SENSATION — TOPS BEST OF THE YEAR
SECOND GREAT WEEK
Columbia
COLUMBIA PICTURES
A Screen Guild Picture

THEATRE RECEIPTS

Theatre receipts for the calendar week ended December 2, 1933, from 119 houses in 19 major cities of the country, reached a total gross figure of $1,286,453, a decrease of $9,656 from the total for the preceding calendar week, ended November 25, when 119 theatres in 19 cities reported an aggregate gross of $1,296,109.

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Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1933.)	
			Picture	Gross	Picture	Gross		
Boston								
Boston	2,900	25c-50c	"Master of Men" (Col.)	20,000	"Chance at Heaven" (Radio)	21,000	High 11-18 "Ace of Aces"	22,000
							Low 3-11 "Topaze"	11,000
Fenway	1,800	30c-50c	"College Coach" (W. B.) and "White Woman" (Para.)	11,000	"I'm No Angel" (Para.) (2nd week)	10,000	High 1-14 "Island of Lost Souls" and "Billion Dollar Scandal"	15,000
							Low 7-29 "She Had to Say Yes" and "Arizona to Broadway"	6,000
Keith's	3,500	30c-50c	"Little Women" (Radio)	28,000	"Berkeley Square" (Fox)	19,000	High 12-2 "Little Women"	28,000
							Low 3-11 "When Strangers Marry"	12,000
Loew's State	3,700	35c-50c	"The Prizefighter and the Lady" (MGM)	22,000	"Christopher Bean" (MGM)	22,500	High 1-7 "Strange Interlude"	23,000
							Low 3-11 "Men Must Fight"	11,000
Metropolitan	4,350	30c-65c	"Cradle Song" (Para.)	36,500	"Duck Soup" (Para.)	38,500	High 11-4 "I'm No Angel"	44,500
							Low 3-11 "King of the Jungle"	26,500
Paramount	1,800	30c-50c	"College Coach" (W. B.) and "White Woman" (Para.)	11,000	"I'm No Angel" (Para.) (2nd week)	12,000	High 2-25 "Dangerously Yours" and "Deception"	17,000
							Low 8-12 "Mary Stevens, M.D." and "Flying Devils"	8,000
Buffalo								
Buffalo	3,500	30c-55c	"Private Life of Henry VIII" (U. A.)	17,100	"The Way to Love" (Para.)	21,000	High 2-25 "State Fair"	24,800
							Low 3-25 "Our Betters"	9,800
Century	3,000	25c	"Kennel Murder Case" (W. B.)	7,000	"Ever in My Heart" (W. B.)	6,900	High 8-12 "Forgotten Men" and "Easy Millions"	8,000
							Low 5-13 "Grand Slam" and "Past of Mary Holmes"	4,200
Great Lakes	3,000	25c-40c	"Duck Soup" (Para.)	11,600	"Footlight Parade" (W. B.) (2nd week)	11,000	High 11-4 "I'm No Angel"	27,200
							Low 4-15 "Rome Express"	5,400
Hippodrome	2,100	25c-40c	"College Coach" (W. B.)	8,600	"Broadway Thru a Keyhole" (U.A.)	8,700	High 6-24 "Gold Diggers of 1933"	16,100
							Low 8-26 "Moonlight and Pretzels"	5,100
Hollywood	300	25c-40c	"The Rebel" (U.)	600	"Night and Day" (Gaumont-British)	400	High 1-7 "Goona Goona"	2,600
							Low 11-25 "Night and Day"	400
Lafayette	3,300	25c	"Only Yesterday" (U.)	11,100	"Master of Men" (Col.)	6,200	High 12-2 "Only Yesterday"	11,100
							Low 10-14 "Saturday's Millions"	5,000
Chicago								
Chicago	4,000	35c-68c	"Dancing Lady" (MGM)	47,500	"Take a Chance" (Para.)	30,000	High 9-2 "Goodbye Again"	75,000
							Low 4-29 "Central Airport"	22,000
McVicker's	2,284	30c-60c	"The Invisible Man" (U.)	9,000	"The World Changes" (F. N.)	7,500	High 10-14 "Too Much Harmony"	20,000
							Low 7-1 "The Woman I Stole"	5,000
Oriental	3,940	30c-60c	"Footlight Parade" (W. B.) (2nd week)	15,000	"Footlight Parade" (W. B.) (1st week)	26,000	High 10-14 "I'm No Angel"	50,000
							Low 10-7 "The Power and the Glory"	10,000
Palace	2,509	35c-75c	"Aggie Appleby, Maker of Men" (Radio)	28,000	"Right to Romance" (Radio)	19,500	High 9-9 "Morning Glory"	37,000
							Low 5-27 "Below the Sea"	14,000
Roosevelt	1,591	25c-50c	"Havana Widows" (F. N.)	8,500	"I'm No Angel" (Para.)	9,500	High 10-14 "Penthouse"	16,000
							Low 3-4 "Luxury Liner"	6,200
United Artists	1,700	30c-60c	"Private Life of Henry VIII" (U. A.)	18,000	"Emperor Jones" (U. A.)	8,500	High 1-21 "The Kid From Spain"	27,000
							Low 3-18 "Perfect Understanding"	6,800
Cleveland								
Allen	3,300	25c-40c	"Only Yesterday" (U.) (20c-40c)	7,000	"Private Life of Henry VIII" (U. A.) (3rd week)	3,500	High 11-11 "Private Life of Henry VIII"	12,000
							Low 3-4 "Infernal Machine" and "Exposure"	1,800
Hippodrome	3,800	30c-44c	"The World Changes" (F. N.) (2nd week)	5,800	"The World Changes" (F. N.) (1st week-4 days)	4,000	High 10-21 "East of Fifth Avenue"	30,000
							Low 6-10 "Circus Queen Murder"	2,900
RKO Palace	3,100	30c-75c	"Little Women" (Radio)	26,000	"Right to Romance" (Radio)	20,000	High 12-2 "Little Women"	26,000
							Low 8-19 "No Marriage Ties"	4,200
State	3,400	30c-44c	"Duck Soup" (Para.)	10,500	"Christopher Bean" (MGM)	11,000	High 8-19 "Tugboat Annie"	26,000
							Low 6-24 "The Eagle and the Hawk"	5,000
Stillman	1,900	25c-40c	"Meet the Baron" (MGM) and "Dangerous Crossroads" (Col.) (20c-40c)	3,700	"Take a Chance" (Para.) and "Day of Reckoning" (MGM)	4,200	High 10-28 "I'm No Angel"	9,000
							Low 11-18 "Stage Mother" and "Hell and High Water"	2,500
Warner's Lake	800	30c-44c	"Ever in My Heart" (W. B.) (25c-35c)	2,000	"Kennel Murder Case" (W.B.)	3,300	High 10-28 "Footlight Parade"	10,000
							Low 8-5 "Heroes for Sale"	1,500
Denver								
Aladdin	1,500	25c-50c	"Ever in My Heart" (W. B.)	3,000	"Footlight Parade" (W. B.) (2nd week)	4,250	High 2-25 "Cavalcade"	10,000
							Low 4-8 "Smoke Lightning" and "Broadway Bad"	2,500
Denham	1,500	25c-40c	"Cradle Song" (Para.) (3½ days)	2,250	"Duck Soup" (Para.)	11,000	High 10-28 "I'm No Angel"	16,000
			"Golden Harvest" (Para.) (3½ days)	2,750			Low 6-3 "Mussolini Speaks," "Night of Terror" and "Soldiers of the Storm"	1,950
Denver	2,500	25c-50c	"The Prizefighter and the Lady" (MGM)	4,000	"Christopher Bean" (MGM)	8,500	High 8-12 "Tugboat Annie"	14,600
							Low 9-30 "Beauty for Sale"	3,500
Orpheum	2,600	25c-40c	"Dancing Lady" (MGM)	15,000	"The Chief" (MGM)	9,000	High 3-4 "42nd Street"	18,500
							Low 6-10 "Zoo in Budapest"	3,750
Paramount	2,000	25c-40c	"This Mad Game" (Fox) (3 days)	1,500	"Wild Boys of the Road" (F.N.) (3 days)	1,000	High 4-1 "The Kid From Spain"	7,000
			"Havana Widows" (F. N.) (4 days)	2,500	"Day of Reckoning" (MGM) (4 days)	1,800	Low 7-8 "The Barbarian"	2,000
Detroit								
Downtown	2,750	15c-40c	"Berkeley Square" (Fox)	6,100	"Only Yesterday" (U.)	6,200	High 10-14 "No Marriage Ties"	16,500
							Low 6-10 "The Woman I Stole"	3,700
Fisher	2,700	15c-40c	"Cradle Song" (Para.)	5,200	"College Coach" (W. B.)	4,100	High 1-28 "Silver Dollar"	15,400
Fox	5,100	15c-50c	"Little Women" (Radio)	27,600	"Hoopla" (Fox)	24,100	Low 3-18 "Secret of Madame Blanche"	3,100
							High 9-16 "Sing, Sinner, Sing"	32,300
							Low 5-15 "After the Ball" and "Afraid to Talk"	5,400
Michigan	4,000	25c-50c	"Dancing Lady" (MGM)	21,200	"Ever in My Heart" (W. B.)	16,300	High 1-21 "Tonight Is Ours"	23,700
							Low 7-1 "College Humor"	7,300
State	3,000	25c-50c	"Duck Soup" (Para.) (2nd week)	12,300	"Duck Soup" (Para.) (1st week)	15,300	High 10-14 "I'm No Angel" (5 days)	24,100
							Low 9-30 "To the Last Man"	4,400
United Artists	2,000	25c-50c	"Christopher Bean" (MGM) (2nd week)	7,300	"Christopher Bean" (MGM) (1st week)	11,600	High 2-11 "The Kid From Spain"	17,400
							Low 3-25 "The Sign of the Cross"	4,100

THE STORY OF AN EXHIBITOR WHO WROTE HIS OWN ADVERTISEMENT!

"I had 'Prizefighter and the Lady' booked to follow its engagement in a neighboring city . . .

"I drove over there and previewed the picture . . .

"And found it one of the swellest entertainments of the season . . .

"So I gave it plenty of thought . . .

"And I hit on this way of advertising it . . .

"I got excellent results and I suggest that other exhibitors try it!"

"After personally previewing this picture I hasten to advise the patrons of the Odeon Theatre that one of the season's grandest entertainments has come. I heartily recommend it as a glorious romance, packed with laughs and thrills . . . PLUS THE NEW SURPRISE STAR!"
G. Edward Bougan, Manager
Myrna LOY
Otto KRUGER
Walter HUSTON
and a
?
SURPRISE STAR
IN METRO-GOLDWYN MAYER'S HAPPY ENTERTAINMENT
IN OUR LOBBY!
Stop by in the lobby of the Odeon and read the amazing praises which this picture is getting from Coast to Coast! You'll come right inside and see the show!
Prizefighter AND THE LADY

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1933.)	
			Picture	Gross	Picture	Gross		
Hollywood								
Chinese	2,500	50c-$1.65	"Roman Scandals" (U. A.) (1 day)	3,585	"I'm No Angel" (Para.) (6th week-4 days)	5,928	High 9-9 "Dinner at Eight"	36,656
							Low 4-1 "King Kong"	14,600
Pantages	3,000	25c-40c	"King for a Night" (U.)	7,065	"Stage Mother" (MGM)	8,500	High 1-7 "Handle With Care"	13,000
							Low 2-18 "Vampire Bat" and "Devil's Playground"	4,100
W. B. Hollywood	3,000	25c-55c	"Female" (F. N.) (25c-40c)	9,000	"Footlight Parade" (W. B.) (2nd week)	11,000	High 3-25 "42nd Street"	26,000
							Low 4-15 "Grand Slam"	8,975
Indianapolis								
Apollo	1,100	25c-40c	"Hoopla" (Fox)	2,500	"My Lips Betray" (Fox)	2,000	High 2-18 "State Fair"	7,000
							Low 11-25 "My Lips Betray"	2,000
Circle	2,800	25c-40c	"A Man's Castle" (Col.)	3,000	"Duck Soup" (Para.)	6,000	High 8-19 "She Had to Say Yes"	12,000
							Low 3-4 "The Sign of the Cross" (2nd run)	2,500
Indiana	3,300	25c-55c	"Chance at Heaven" (Radio)	6,000	"College Coach" (W. B.)	6,000	High 3-25 "Parachute Jumper"	15,000
							Low 6-10 "Below the Sea"	3,500
Lyric	2,000	25c-40c	"Aggie Appleby, Maker of Men" (Radio)	6,000	"Only Yesterday" (U.)	5,000	High 7-22 "College Humor"	9,500
							Low 11-11 "Saturday's Millions"	3,000
Palace	3,000	25c-40c	"Dancing Lady" (MGM)	6,000	"Christopher Bean" (MGM)	5,500	High 8-12 "Tugboat Annie"	11,000
							Low 7-22 "Storm at Daybreak"	3,500
Kansas City								
Mainstreet	3,049	25c-60c	"Right to Romance" (Radio) (5½ days)	4,000	"After Tonight" (Radio) (7 days and Sat. midnite show)	15,000	High 10-28 "Ace of Aces"	21,000
							Low 5-20 "Sweepings"	4,000
Midland	4,000	25c	"Dancing Lady" (MGM) (7 days and Sat. midnite show)	21,500	"Christopher Bean" (MGM) (7 days and Sat. midnite show)	14,250	High 1-7 "Strange Interlude"	30,000
							Low 4-15 "Perfect Understanding"	4,900
Newman	1,800	25c-40c	"Duck Soup" (Para.) (7 days and Sat. midnite show)	7,500	"Cradle Song" (Para.) (7 days and Sat. midnite show)	4,000	High 10-21 "I'm No Angel"	17,500
							Low 5-27 "Picture Snatcher"	2,800
Uptown	2,000	25c-40c	"Hoopla" (Fox)	4,900	"Sweetheart of Sigma Chi" (Monogram)	3,900	High 2-11 "State Fair"	7,000
							Low 7-1 "Lilly Turner"	1,600
Los Angeles								
Criterion	1,610	25c-40c	"Elysia" (Foy)	12,000	"Forgotten Men" (Jewel)	2,700	High 12-2 "Elysia"	12,000
							Low 7-29 "The Devil's Brother"	1,850
Filmarte	850	40c-50c	"Emperor Jones" (U. A.) (2nd week)	3,000	"Emperor Jones" (U. A.) (1st week)	3,950	High 11-25 "Emperor Jones"	3,950
							Low 9-9 "The Rebel"	1,800
Loew's State	2,416	25c-40c	"Hoopla" (Fox)	12,250	"Meet the Baron" (MGM)	12,300	High 8-19 "Tugboat Annie"	28,300
							Low 3-11 "Dangerously Yours"	8,000
Los Angeles	3,000	15c-25c	"Man of Sentiment" (Chesterfield) and "Picture Brides" (Allied)	4,725	"East of Fifth Avenue" (Col.) and "Hold the Press" (Col.)	4,800	High 7-22 "Kiss of Araby" and "Samarang"	6,200
							Low 9-2 "Important Witness" and "Doubled and Redoubled"	2,200
Orpheum	2,220	25c-35c	"Solitaire Man" (MGM)	4,500	"Turn Back the Clock" (MGM)	3,900	High 9-23 "The Devil's in Love" and "Before Dawn"	4,850
							Low 10-7 "India Speaks" and "Ladies Must Love"	3,350
Paramount	3,596	25c-40c	"Sitting Pretty" (Para.)	17,750	"Duck Soup" (Para.)	17,750	High 1-7 "No Man of Her Own"	30,000
							Low 3-18 "King of the Jungle"	10,000
RKO	2,700	25c-40c	"Ace of Aces" (Radio)	4,100	"The Invisible Man" (U.)	4,300	High 1-7 "Animal Kingdom"	11,600
							Low 9-30 "Brief Moment"	1,700
United Artists	2,100	25c-40c	"Private Life of Henry VIII" (U. A.)	13,500	"Blood Money" (U. A.)	9,000	High 10-21 "The Bowery"	21,000
							Low 1-28 "Hello, Everybody"	3,900
W. B. Downtown	3,400	25c-55c	"Female" (F. N.) (25c-40c)	9,800	"Footlight Parade" (W. B.) (2nd week)	12,000	High 3-25 "42nd Street"	19,000
							Low 8-19 "She Had to Say Yes"	9,000
Minneapolis								
Lyric	1,238	20c-25c	"Walls of Gold" (Fox)	1,500	"Stage Mother" (MGM)	1,500	High 4-1 "20,000 Years in Sing Sing"	3,000
							Low 11-11 "I Loved a Woman"	1,000
Minnesota	4,000	25c-40c	"Only Yesterday" (U.)	8,500	"Duck Soup" (Para.)	8,500	.....	
RKO Orpheum	2,900	20c-40c	"Right to Romance" (Radio)	5,500	"Chance at Heaven" (Radio)	6,500	High 1-7 "Animal Kingdom"	14,000
							Low 3-11 "Cynara"	3,000
State	2,300	25c-40c	"Bombshell" (MGM)	6,000	"The Way to Love" (Para.)	6,000	High 4-29 "Cavalcade"	8,000
							Low 3-11 "King of the Jungle"	3,500
World	400	25c-75c	"Vi Som Gar Koksvagen" (Scandinavian) (2nd week)	1,200	"Vi Som Gar Koksvagen" (Scandinavian) (1st week)	1,000	High 4-22 "Be Mine Tonight"	2,400
							Low 11-25 "Vi Som Gar Koksvagen"	1,000
Montreal								
Capitol	2,547	25c-75c	"Private Life of Henry VIII" (British)	13,500	"Ann Vickers" (Radio)	12,000	High 12-2 "Private Life of Henry VIII"	13,500
							Low 7-15 "The Silver Cord" and "Professional Sweetheart"	7,500
Imperial	1,914	25c-60c	"Une Femme au Volant" (French)	2,000	.....		High 1-7 "Enlevez-Moi" and "Cain"	4,000
							Low 7-8 "Les Bleus d'Amour"	1,500
Loew's	3,115	25c-75c	"Stage Mother" (MGM)	11,000	"My Weakness" (Fox)	11,500	High 1-21 "The Mask of Fu Manchu"	14,500
							Low 9-30 "Turn Back the Clock" and "Emergency Call"	7,500
Palace	2,600	25c-75c	"Cradle Song" (Para.) and "Tillie and Gus" (Para.)	9,500	"Penthouse" (MGM) and "Rafter Romance" (Radio)	10,000	High 2-18 "The Sign of the Cross"	15,500
							Low 11-4 "Night Flight" and "Facing the Music"	9,000
Princess	2,272	25c-65c	"A Man's Castle" (Col.) and "Above the Clouds" (Col.)	5,500	"What Price Innocence?" (Col.) and "Saturday's Millions" (U.)	6,500	High 1-7 "The Kid From Spain" and "Speed Demon"	12,000
							Low 8-12 "Whoopee" and "Virtue"	5,000
New York								
Astor	1,012	55c-$1.65	"Eskimo" (MGM) (3rd week)	9,500	"Eskimo" (MGM) (2nd week)	11,427	High 9-2 "Dinner at Eight"	21,000
							Low 3-25 "The White Sister"	14,559
Cameo	549	25c-40c	"Farewell to Love" (Madison) (6 days)	1,900	"Eat 'Em Alive" (Real Life) (3rd week)	2,126	High 1-28 "Maedchen in Uniform"	9,200
							Low 8-5 "King of Jazz"	1,064
Capitol	4,700	35c-$1.65	"Christopher Bean" (MGM)	32,685	"The Prizefighter and the Lady" (MGM) (2nd week)	40,031	High 8-12 "Another Language"	64,000
							Low 9-30 "Solitaire Man"	21,210
Criterion	875	55c-$1.65	"Design for Living" (Para.)	10,500	.....		High 7-29 "Song of Songs"	16,000
							Low 6-3 "Be Mine Tonight" (2nd run)	3,500
Hollywood	1,543	25c-85c	"The World Changes" (F.N.) (5th week-6 days) "House on 56th Street" (W. B.) (1 day)	16,972	"The World Changes" (F. N.) (4th week)	9,122	High 9-1 "Voltaire"	25,868
							Low 10-21 "Ever in My Heart"	8,296
Mayfair	2,300	35c-85c	"Worst Woman in Paris" (Fox) (6 days)	7,470	"Midshipman Jack" (Radio) (8 days)	6,500	High 1-7 "The Half Naked Truth"	24,750
							Low 6-3 "When Strangers Marry"	4,900
Palace	2,500	25c-75c	"Only Yesterday" (U.)	14,750	"I'm No Angel" (Para.)	12,294	High 2-4 "Animal Kingdom"	16,150
							Low 4-15 "Parole Girl"	4,500
Paramount	3,700	35c-99c	"Take a Chance" (Para.)	32,300	"Cradle Song" (Para.)	35,000	High 10-21 "I'm No Angel"	83,450
							Low 2-4 "Hello, Everybody"	15,600
Rialto	2,200	40c-65c	"Master of Men" (Col.) (8 days)	12,000	"White Woman" (Para.) (11 days)	17,500	High 5-20 "Forgotten Men"	22,500
							Low 4-15 "Destination Unknown" and "The Fighting President"	5,800
Rivoli	2,200	35c-99c	"Duck Soup" (Para.) (2nd week)	21,850	"Duck Soup" (Para.) (1st week)	30,600	High 10-7 "The Bowery"	45,000
							Low 8-5 "The Rebel"	7,200
RKO Music Hall	5,945	35c-$1.65	"Little Women" (Radio) (2nd week)	97,800	"Little Women" (Radio) (1st week)	109,000	High 11-25 "Little Women"	109,000
							Low 6-17 "Ann Carver's Profession"	44,938

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[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1933.)	
			Picture	Gross	Picture	Gross		
New York (Cont.)								
RKO Roxy	3,700	25c-55c	"Only Yesterday" (U.) (4 days) "The Way to Love" (Para.) (3 days)	10,500	"I'm No Angel" (Para.)	16,458	High 1-7 "Animal Kingdom" Low 7-1 "Adorable" and "Supernatural"	71,267 7,592
Roxy	6,200	25c-55c	"The Invisible Man" (U.) (2nd week-6 days)	23,000	"The Invisible Man" (U.) (1st week)	42,000	High 11-25 "The Invisible Man" Low 1-28 "Air Hostess"	42,000 9,100
Strand	3,000	25c-$1.10	"Havana Widows" (F. N.) (6 days) "Son of a Sailor" (F. N.) (1 day)	13,901	"From Headquarters" (W. B.) (6 days) "Havana Widows" (F. N.) (1 day)	12,000	High 10-14 "Footlight Parade" Low 8-5 "She Had to Say Yes"	55,190 10,590
Oklahoma City								
Capitol	1,200	10c-41c	"Ever in My Heart" (W. B.) (6 days)	2,000	"My Weakness" (Fox)	3,000	High 11-11 "Penthouse" Low 3-11 "From Hell to Heaven"	4,000 1,350
Criterion	1,700	10c-56c	"Doctor Bull" (Fox)	7,000	"Bombshell" (MGM) (10c-41c)	5,000	High 11-18 "College Coach" Low 3-11 "Clear All Wires"	11,000 1,800
Liberty	1,500	10c-36c	"Meet the Baron" (MGM) (4 days) "From Headquarters" (W. B.) (3 days)	1,200 1,000	"Hell and High Water" (Para.) (4 days) "King for a Night" (U.) (3 days)	1,800 1,200	High 9-2 "Gold Diggers of 1933" Low 3-18 "The Death Kiss" and "The Fourth Horseman"	3,900 1,100
Midwest	1,500	10c-56c	"The Way to Love" (Para.) (5 days)	2,500	"Paddy, the Next Best Thing" (Fox)	5,000	High 2-25 "State Fair" Low 3-11 "Employees' Entrance"	8,500 1,400
Omaha								
Brandeis	1,200	20c-40c	"After Tonight" (Radio) and "Aggie Appleby, Maker of Men" (Radio) (5½ days) (25c-40c)	3,000	"Double Harness" (Radio) and "Bureau of Missing Persons" (F.N.)	4,750	High 11-18 "One Man's Journey" Low 11-25 "Double Harness" and "Bureau of Missing Persons"	10,750 4,750
Orpheum	3,000	25c-40c	"Kennel Murder Case" (W. B.) (25c-50c)	12,500	"Private Life of Henry VIII" (U. A.) and "College Coach" (W.B.) (6 days)	6,000	High 6-24 "I Loved You Wednesday" Low 4-29 "Sweepings"	16,500 5,000
Paramount	2,900	25c-50c	"Only Yesterday" (U.)	6,500	"Duck Soup" (Para.)	7,250	High 7-22 "Gold Diggers of 1933" Low 6-10 "Reunion in Vienna"	13,250 5,800
World	2,500	25c-35c	"Blood Money" (U. A.) and "My Woman" (Col.)	5,500	"Ever in My Heart" (W. B.) and "Circus Queen Murder" (Col.)	4,850	High 6-3 "Peg O' My Heart" and "Perfect Understanding" Low 11-18 "Tillie and Gus" and "Solitaire Man"	7,500 4,500
Philadelphia								
Aldine	1,200	40c-65c	"Private Life of Henry VIII" (U. A.) (2nd week-6 days)	9,000	"Private Life of Henry VIII" (U. A.) (1st week-6 days)	11,400	High 10-21 "The Bowery" Low 9-30 "Bitter Sweet"	12,000 4,800
Arcadia	600	25c-50c	"Ladies Must Love" (U.) (5 days) "Saturday's Millions" (U.) (3 days)	1,400 850	"Rafter Romance" (Radio) (3 days)	850	High 1-14 "Red Dust" Low 5-27 "From Hell to Heaven"	4,000 1,500
Boyd	2,400	40c-65c	"Christopher Bean" (MGM) (2nd week-3 days)	4,000	"Christopher Bean" (MGM) (1st week-6 days)	10,500	High 9-2 "Tugboat Annie" Low 8-5 "Mary Stevens, M.D."	21,000 8,000
Earle	2,000	40c-65c	"Aggie Appleby, Maker of Men" (Radio) (6 days)	15,000	"Meet the Baron" (MGM) (6 days)	11,000	High 1-7 "Breach of Promise" Low 10-21 "Saturday's Millions"	29,000 10,000
Fox	3,000	35c-75c	"Hoopla" (Fox) (6 days)	19,000	"Jimmy and Sally" (Fox) (6 days)	15,500	High 4-22 "Cavalcade" Low 8-5 "F. P. 1"	29,000 13,000
Karlton	1,000	30c-50c	"Take a Chance" (Para.) (6 days)	4,500	"Footlight Parade" (W. B.) (6 days)	3,700	High 4-8 "42nd Street" Low 8-12 "Ann Carver's Profession"	7,700 2,500
Keith's	2,000	25c-40c	"The Mad Game" (Fox) (6 days)	6,500	"Curtain at Eight" (Majestic) (6 days)	6,000	High 1-7 "Self Defense" Low 11-18 "Worst Woman in Paris?"	11,500 4,500
Stanley	3,700	40c-65c	"I'm No Angel" (Para.) (2nd week-10 days)	26,000	"I'm No Angel" (Para.) (1st week-6 days)	32,500	High 11-25 "I'm No Angel" Low 6-10 "The Silver Cord"	32,500 9,000
Stanton	1,700	30c-55c	"The Prizefighter and the Lady" (MGM) (6 days) (40c-65c)	9,000	"Ace of Aces" (Radio) (6 days)	6,000	High 6-3 "The Little Giant" Low 7-14 "I Love That Man"	10,000 4,500
Portland, Ore.								
Broadway	1,912	25c-40c	"Dancing Lady" (MGM)	7,000	"Female" (F. N.)	4,500	High 1-21 "Frisco Jenny" Low 3-11 "What! No Beer?"	11,000 3,500
Liberty	1,800	25c-40c	"I'm No Angel" (Para.) (3rd week)	3,000	"I'm No Angel" (Para.) (2nd week)	6,000	High 11-18 "I'm No Angel" Low 2-11 "Central Park"	12,300 1,000
Music Box	3,000	25c-40c	"Only Yesterday" (U.) (2nd week)	3,000	"Only Yesterday" (U.) (1st week)	4,000	High 7-8 "Gold Diggers of 1933" Low 5-13 "No More Orchids"	12,000 1,600
Oriental	2,040	25c-35c	"Footlight Parade" (W. B.) (2nd week)	3,000	"Footlight Parade" (W. B.) (1st week)	3,500	High 10-14 "Rafter Romance" Low 11-18 "College Coach"	14,000 1,600
Paramount	3,808	25c-60c	"Walls of Gold" (Fox) (25c-40c)	3,500	"My Weakness" (Fox) (25c-50c)	4,000	.....	.....
United Artists	945	25c-40c	"Christopher Bean" (MGM)	5,000	"The Prizefighter and the Lady" (MGM)	4,000	High 8-19 "Tugboat Annie" Low 3-11 "Madame Butterfly"	8,500 1,600
San Francisco								
Columbia	1,200	50c-$1.50	"Private Life of Henry VIII" (U. A.) (4th week)	6,800	"Private Life of Henry VIII" (U. A.) (3rd week)	9,000	.....	.....
Embassy	1,380	30c-50c	"I'm No Angel" (Para.) (4th week)	4,000	"I'm No Angel" (Para.) (3rd week)	5,500	High 11-11 "I'm No Angel" Low 3-18 "Hound of the Baskervilles"	12,000 2,000
Fox	4,600	10c-35c	"You Made Me Love You" (Majestic) and "To the Last Man" (Para.)	12,000	"Man of Sentiment" (Chesterfield) and "Picture Brides" (Allied)	10,600	High 4-8 "Should a Woman Tell?" and "Speed Demon" Low 9-9 "Important Witness" and "Sensation Hunters"	15,500 7,000
Golden Gate	2,800	25c-40c	"Right to Romance" (Radio)	13,000	"Only Yesterday" (U.)	12,000	High 2-11 "The Mummy" Low 10-21 "My Woman"	25,500 8,000
Orpheum	3,000	15c-40c	"Olsen's Big Moment" (Fox) and "White Woman" (Para.)	6,500	"Worst Woman in Paris?" (Fox) and "College Coach" (W. B.)	7,500	.....	.....
Paramount	2,670	25c-75c	"Duck Soup" (Para.) (2nd week)	14,000	"Duck Soup" (Para.) (1st week)	17,500	High 10-28 "I'm No Angel" Low 9-30 "I Loved a Woman"	40,000 9,000
United Artists	1,200	25c-50c	"Blood Money" (U. A.) (2nd week)	5,000	"Blood Money" (U. A.) (1st week)	7,000	High 1-7 "The Kid From Spain" Low 8-26 "The Wrecker"	16,000 4,000
Warfield	2,700	25c-90c	"Christopher Bean" (MGM)	20,000	"Hoopla" (Fox)	26,000	High 11-25 "Hoopla" Low 5-27 "Story of Temple Drake"	26,000 10,000
Seattle								
Blue Mouse	950	25c-50c	"College Coach" (W. B.) (6 days)	3,250	"Kennel Murder Case" (W. B.)	3,750	High 2-4 "The Kid From Spain" Low 8-19 "The Rebel"	6,500 2,500
Fifth Avenue	2,750	25c-55c	"Duck Soup" (Para.)	8,000	"Bombshell" (MGM)	6,500	High 8-5 "Tugboat Annie" Low 3-18 "From Hell to Heaven" and "Secret of Madame Blanche"	19,250 5,000
Liberty	2,000	10c-25c	"Between Fighting Men" (U.) and "Sensation Hunters" (Monogram)	4,000	"Police Car 17" (Col.) and "Avalanche" (S. R.)	4,000	High 7-29 "What Price Innocence?" Low 6-24 "Uptown New York"	5,500 3,000
Metropolitan	1,800	20c-40c	"After the Ball" (Fox) (25c-50c) (6 days)	2,000	"Worst Woman in Paris?" (Fox) (25c-40c)	2,000	.....	.....
Music Box	950	25c-50c	"Footlight Parade" (W. B.) (4th week-6 days)	3,250	"Footlight Parade" (W. B.) (3rd week)	4,000	High 11-11 "Footlight Parade" Low 11-4 "Ever in My Heart"	8,000 3,250
Orpheum	2,500	25c-50c	"Ace of Aces" (Radio) and "Walls of Gold" (Fox)	6,000	"Headline Shooter" (Radio)	5,500	.....	.....
Paramount	3,050	25c-50c	"Stage Mother" (MGM) (5 days)	4,000	"Meet the Baron" (MGM)	5,500	High 1-7 "A Farewell to Arms" Low 9-23 "F. P. 1" and "Aniakchak"	9,500 4,000
Roxy	2,275	25c-50c	"Sweetheart of Sigma Chi" (Monogram)	5,500	"My Woman" (Col.)	4,500	High 10-28 "Ladies Must Love" Low 8-26 "The Devil's in Love"	14,000 4,000

TRAVELERS . . .

DOUGLAS FAIRBANKS, JR., returned from London studios to work in Hollywood for RKO.

TERRY RAMSAYE, editor of MOTION PICTURE HERALD, left New York for the coast.

COLLEEN MOORE left New York for Hollywood to work for Radio.

LEO MEEHAN returned to California after five weeks in New York.

ELIZABETH YOUNG, Paramount player, arrived in New York from Hollywood.

MAURICE KANN, editor of *Motion Picture Daily*, returned to New York from Midwest tour.

HERMAN GLUCKMAN, president of Majestic, left New York for Hollywood.

WILLIAM TAYLOR, vice-president of General Electric at Buenos Aires, arrived in New York.

JAMES WHALE, director, sailed for Europe.

NITA HARVEY, SIDNEY TOWLSON and LUCILLE DE TOIT arrived in New York from Paramount coast studio. TOWLSON and MISS HARVEY are returning to England, MISS DE TOIT, to British South Africa.

LUIS TRENKER, actor, sailed for Europe.

F. A. FRADER, of Universal, sailed for Europe.

WILLIAM WYLER, Universal director, arrived in New York from California.

EDWIN CAREWE sailed for Europe.

MRS. PATRICK CAMPBELL, English player, left New York for the Coast to work for MGM.

JOE MAY, European director, arrived in New York, en route to Coast to work for Columbia.

SOL LESSER, president of Principal, returned to New York from Europe, and will leave shortly for Hollywood.

VICTOR FLEMING returned to Metro's Culver City studio from South Seas.

ARTHUR HORNBLOW, JR., Paramount associate producer, formerly with Goldwyn, arrived in New York to confer with home office executives on production matters.

ED SELZER, Warner home office publicist, left New York to assume similar duties at the Coast studio.

Arrivals in New York from Europe, aboard the *SS. Majestic*, included: LAURA LA PLANTE, WILLIAM BEEBE, DON ALVARADO, FLORENCE WARD, IRVING ASHER.

CLEMENCE DANE, author-playwright, returned to New York from Europe.

LENORE ULRIC left New York for Radio's studio in Hollywood.

GWEN HELLER returned to Warners' New York publicity department, from Burbank studios.

MARGARET SULLAVAN returned to Universal City from New York.

IRENE DUNNE left New York to resume at Radio's studio on Coast.

HARRY ROSENQUEST, Vitaphone sales executive, returned to New York from southern tour.

PAUL MUNI, Warner star, arrived in New York from Coast.

HOWARD SMITH, Twentieth Century's story editor, returned to Hollywood from New York.

J. J. UNGER and MILT KUSELL, Paramount sales executives, were back in New York from conferences with Washington and Philadelphia managers.

ARTHUR LOEW and JOE VOGEL, Metro executives, arrived at Sydney, on round-the-world tour.

HERBERT J. YATES and BENJAMIN GOETZ, of Consolidated Film Industries, returned to New York from Coast.

FRED W. LANGE, Paramount's South American manager, arrived in New York.

DAVID LEWIS, Metro's Havana executive, returned to his headquarters from New York.

E. M. SAUNDERS, Metro's western sales manager, and W. F. RODGERS, eastern sales director, returned to New York after exchange tours of their respective territories.

RALPH MORGAN arrived in Hollywood from New York stage appearances.

CHARLES R. ROGERS was due in New York from Coast for talent and stories.

MERIAN COOPER, RKO's production executive on Coast, will return shortly from New York.

L. J. SCHLAIFER, United Artists' western division manager, and HARRY GOLD, eastern manager, left New York for tour of exchanges in their territories.

SIDNEY R. KENT, president of Fox Film, arrived in Hollywood from New York.

HENRY L. TAKIFF, vice-president of General Pictures, left Hollywood for New York.

MAX BAER returned to New York from Metro's studios on Coast.

AL JOLSON will return to New York next week from Warners' studio at Burbank.

Shapiro Is Heading Majestic Production

William D. Shapiro took over full charge of Majestic production in Hollywood this week. Phil Goldstone, formerly in charge, left for six weeks of rest and observation at a Santa Barbara clinic, after which he will go to Europe. Upon his return, Mr. Goldstone plans to produce three specials for Majestic release.

Seigel Leaves Paramount

Henry Seigel has resigned as New York branch manager for Paramount to return to exhibition. He now has three theatres, and intends the development of a metropolitan circuit. Myron Sattler has been named to succeed Mr. Seigel.

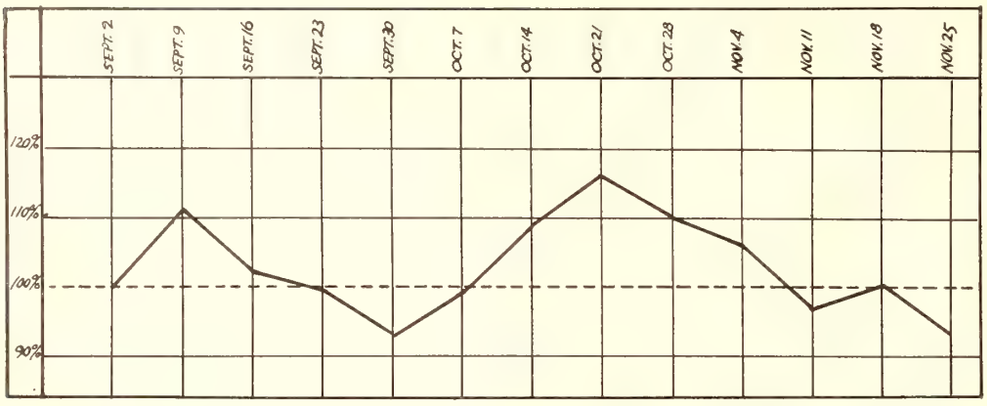
Must They Bring Cushions Along?

● Theatre goers are comfort lovers. If they drive to your theatre in automobile comfort, will they sit contentedly on hard, lumpy, worn-out chairs?

ASK US,
"How can I reseat my theatre economically?"

American Seating Company

Makers of Dependable Seating for Theatres and Auditoriums
General Offices: Grand Rapids, Michigan
BRANCHES IN ALL PRINCIPAL CITIES



The graph, based on Motion Picture Herald's weekly compilation of box office grosses, shows the trend of business in twelve key cities for the thirteen weeks period from September 2, 1933, to November 26. The gross for the week of September 2 is used as 100 per cent. The cities are Boston, Chicago, Cleveland, Hollywood, Kansas City, Los Angeles, Minneapolis, New York, Oklahoma City, Omaha, Portland, Ore., and San Francisco.

CONVENTION FORUMS ON ADVERTISING URGED

Jack Cohn, Declaring Increased Earnings of Industry Depend on Small Town, Proposes Schools for Showmanship

Education of exhibitors to a better understanding and appreciation of the practical benefits of proper advertising, publicity and exploitation of motion pictures was suggested this week by Jack Cohn, vice-president of Columbia Pictures, one means to be a national and thoroughly organized school of showmanship to be conducted as a part of all state and national exhibitor conventions.

Future development of the industry through increased earnings lies entirely with the small town, the Columbia executive said, in analyzing latest returns of the company's survey of the effects of Sunday closing laws. Results of the first half of the returns, reviewed in Motion Picture Herald issue of November 25, indicated that at least 14 per cent additional business awaits the lifting of that handicap, and increased employment as well.

Many exhibitors in thinly populated territories operate theatres incidental to some other business activity, and it is Mr. Cohn's belief that proper attention would in most instances develop the theatre into the principal source of revenue. Proper advertising and publicity could be responsible in a large measure for a change in the complexion of things in any number of these situations where almost nothing is done to attract business, he said.

"The remedy is at hand through making use of the various conventions held within the industry," said Mr. Cohn. "I attended a national advertising convention last year and was amazed by the educational advantage it embraced through the free interchange of ideas. A Newark man recited an experience culminating in the solution of a problem equally applicable to St. Louis, Omaha, Minneapolis or St. Paul.

On the other hand, Mr. Cohn pointed out, exhibitor conventions are too largely monopolized by recitals of "hard luck" stories, real or imaginary.

"Administrator Sol A. Rosenblatt was quoted in the trade press of November 23 as telling of an exhibitor who argued that something should be done about producers who had the nerve to charge as much as $3.50 rental for a feature. If instead of wasting time on that sort of 'piffle,' the principles observed by other industries were followed at conventions in this industry, they could be made forums or schools of incalculable value.

"Merchants, confronted by greater overhead and keener competition, are meeting the situation by substituting real salesmen for mere order-takers, and are manifesting a greater aggressiveness in advertising and pushing their wares.

"The same methods are necessary in the motion picture industry," Mr. Cohn said. "Instead of expecting the exhibitor to become familiar with them, or leaving him dependent upon press books, a school of showmanship should be developed to help exhibitors solve their problems and direct their efforts toward interchange of experience and ideas."

One of Mr. Cohn's recommendations is the sending of home office men to conventions for this express purpose. Heads of advertising, publicity and exploitation departments should address the conventions on advertising methods, talk with the exhibitors and counsel and advise them on the most effective use of material prepared for their assistance, he added.

"A natural development would be the education of the small town exhibitor to prepare his own advertising and publicity copy in order that he may take care of purely local exhibition problems as they arise," declared the Columbia executive. "Being on the ground, so to speak, the exhibitor may capitalize any number of local conditions and developments if given the preparation possible in the course of a trade convention."

Emanuel Presents Plan of National Exhibitor Group

The formation of a new national exhibitor organization, to supersede all present bodies, and to be known as the American Exhibitors' Congress, has been advocated by Jay Emanuel, Philadelphia exhibitor and publisher of three regional trade publications.

Advocated in Mr. Emanuel's plan is a local organization to be located in each exchange center, with a paid secretary devoting full time to his duties. The president and secretary of the national organization also would be paid and devote all their time to the organization. Mr. Emanuel recently resigned as treasurer of the Motion Picture Theatre Owners of America, a position he had held for many years. He operates several theatres in the Philadelphia zone.

All present groups, Allied, MPTOA and unaffiliated, would be included in the American Exhibitors' Congress, according to Mr. Emanuel's plan. Theatres would pay dues to the organization on the basis of seats or film rentals. Legislative problems would be met by the local organizations, with adequate representation for each state, where a division comprises more than one state. The national body would be composed of representatives from each local unit. National meetings would be held semi-annually or more often if it were necessary, according to the Emanuel plan. Mr. Emanuel suggests that the NRA would in all probability encourage such a body as he proposes.

Detroit Showmen Form Organization

Charles Komer, of the Redford and Whittier theatres, was elected president of the Independent Theatre Owners of Detroit, a new local exhibitor body, formed at a meeting in Detroit last week. For the present at least the organization will not affiliate with the MPTOA.

In addition to Mr. Komer, the board of directors includes: William Schulte, John O'Dell, Joseph Portell and Al Ruttenberg, exhibitors, and Adrian D. Rosen, attorney representing Mr. Ruttenberg, Mr. O'Dell and Lew Kane of the Mayfair theatre in suits against Mid-States Theatres, local booking combine, charged with conspiracy in restraint of trade.

The purposes of the new organization are to improve playing policy, to raise prices wherever possible, to cooperate with the government in administration of the code, to protect members against discriminatory taxes and legislation and to cooperate with various women's organizations for cleaner films. Meetings will be held bi-monthly, with additional officers to be elected at the next session. The organization plans to open an office in the Film Exchange building.

Who is Box Office?

? ? ? ?

12,000 exhibitors were asked to name THE TEN BEST MONEY MAKING STARS of the past year

THE ANSWER WILL BE PUBLISHED SOON IN

MOTION PICTURE HERALD

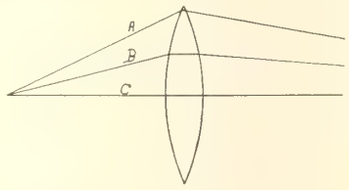
IT IS WORTH THE PRICE OF A YEAR'S SUBSCRIPTION --- *THREE DOLLARS*

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 201.—(A) Upon what various factors depends the amount of bending that light rays receive when passing from air to glass, or vice versa? (B) Explain just why ray C in accompanying diagram is not bent at all and what loss, if any, it incurs in passing through the lens; why ray A is bent more than ray B; why there will be greater loss in ray C than in rays B and A, and what may serve to alter the loss incident to the passage of all three rays. (C) For all practical purposes what may the projectionist assume the amount of bending, or refraction, on which light rays passing through a lens will depend.



Answer to Question No. 195

Bluebook School Question No. 195 *was: (A) Explain what insulation is for. (B) Name as many types of insulation as you are able to. (C) What type of substances do we class as insulating materials? (D) Is there any material known that is a complete non-conductor of electricity? (E) Why are R. C. wires rated at less carrying capacity than those having fireproof insulation?*

The following made good: S. Evans and C. Rau; D. Danielson; G. E. Doe; W. Ostrum; H. H. Menefee; L. Van Buskirk and E. Kroll; P. Gaeth, Jr.; L. A. Goldman; J. Wentworth; G. R. Kelley; W. Broadbent; T. Van Vaulkenburg; D. Emerson; Nic. Granby; B. L. Blinkendorfer; B. Hoskins; G. Thompson; L. G. Gregeson and J. Hendershot; L. Grant and R. Geddings; D. and H. B. Coates; F. G. Klar and T. H. Morton; D. Goldberg and L. Hutch; B. L. Banning and L. Jones; K. Griener; L. Jacobs and P. Danielson; D. D. Davis and L. Thomas; R. D. Oberleigh and J. Lansing; F. and J. L. Hanson; L. M. Richards; J. Williams and O. Allbright; L. B. and D. H. Palmer; D. Haber and D. Breaston; D. T. Arlen and M. Spencer; D. U. Granger; K. L. Hess; M. U. Sampson; F. L. Benton; U. L. Danielson; S. N. Tailor; T. Malleby, G. R. Squires and B. J. Lyons; A. Wythe and W. T. Granger; D. D. Davis and L. Thomas; M. F. Fallon; F. L. Granby; F. Ferguson and D. Lally; M. Henderson and K. L. Knight; R. L. Mitchel; R. and K. Wells; D. Danielson and H. Pilson; F. F. Franks; L. D. Rubin; B. Olmsby and C. L. Cyrus; D. Howard and D. Kurts; F. H. and P. Dalbey; G. Harrison and F. Harlor; H. R. Baldwin; M. L. Tomlinson and G. Lathrope; L. N. Traxler; E. L. Richardson; T. M. Vinson; T. T. Golley; F. Sims and O. L. Davis; D. Singleton and M. Henderson; L. B. Bryant and D. L. Monehan; A. L. Dodson; H. D. Tyler; J. B. Buckley; M. R. Davidson and R. Schuler; D. Little and J. H. Rathburn; H. Grant; D. L. Sinklow; P. Felt; K. Ormie; F. B. Tomlinson.

Section A was well answered by so many that rather than single anyone out as best, I will print an answer constructed from several, as follows:

"Insulation as applies to electricity serves to confine electric energy to its proper station or path of action. It is used in condensers to build up reserve force which may be utilized in any one of several ways. It is used in electric circuits to prevent current from escaping to opposite polarity of the same generator (mechanical or chemical) except through its appointed path."

(B) Some I have passed as correct nevertheless did not do so well on this one. I think they perhaps did not really try very hard. Possibly they should not really have been passed, but since they did well on the others I let them crawl under the gate. J. Wentworth did as well as any one; perhaps a bit better. He says:

"(1) Rubber. (2) Mica. (3) Slate. (4) Marble and stone of various sorts. (5) Asbestos. (6) Paper. (7) Oil. (8) Impregnated fabric. (9) Air. (10) Enamel. (11) Glass. (12) Silk. (13) Shellac. (14) Porcelain. (15) Dry asbestos mill board. (16) China. (17) Paraffin. (18) Dry wood. (19) Gutta Percha. (20) Ebonite. (21) Bakelite. (22) And many secret compositions the exact nature of which is a trade secret. As a matter of fact there are almost numberless things that may be used for insulation, but after all first we must have a definition of exactly what is meant by 'insulation.' That which would thoroughly insulate a one-volt e.m.f., would have little or no value in the insulation of a 110-volt circuit. I have only named those—and not all of them—that may be used on ordinary commercial line voltages, not exceeding 110."

Excellent, Brother Wentworth, except that under that classification I believe silk might well have been omitted. It could of course be used if heavy enough, but actually is only employed alone to cover some such substance as rubber. It can be and is used alone for low battery currents. I must compliment Danielson, G. E. Doe, Goldberg and Hutch, K. Wells, T. Van Vaulkenburg and Tomlinson and Lathrope on the completeness of their tabulation.

(C) G. E. Doe says: "There is, I believe, no such substance. Given sufficiently high voltage current will be forced through anything, witness lightning passing through perhaps a mile of insulating air. In commercial electrics, substances having high insulation properties have been piled one upon another until sufficient voltage has been confined to produce artificial lightning—a million or more volts, I understand. Who then shall presume to say what might be done?

"Coming down to real commercial electrics, however, there certainly are many substances which are to all intents and purposes non-conductors in the sense that current of commercial e.m.f. will not pass through them."

Excellent, Friend Doe. It is about as I would have answered the question. Whether we could truly declare any known substance is a complete non-conductor, no man can say. Presumably not if the voltage be built up sufficiently high. However, for anything used commercially, say, up to 40,000 volts, there are substances that will not conduct.

(E) W. Ostrum says: "R. C. wires are rated at less carrying capacity than those having fireproof insulation because rubber is much more easily and quickly injured by heat than is the fireproof insulation, and since heat is generated by the current overcoming the resistance of the wire, a wider safety margin is necessary."

Wide Range in Salt Lake House

Wide range sound equipment has been installed at the Capitol in Salt Lake City, as part of a new program policy.

ON BROADWAY

Week of December 2

CAPITOL
Bedtime Worry ..... MGM
Children of the Nile..... Perfection

CRITERION
Around the Calendar ..... Paramount

HOLLYWOOD
Movie Memories ..... Vitaphone
Kissing Time ..... Vitaphone
Easy Aces ..... Vitaphone
Around Paris ..... Vitaphone

MAYFAIR
She Done Him Right..... Universal
Goofy Dames ..... Beverly Hills
Open Sesame ..... Universal
Please ..... Paramount

PARAMOUNT
Screen Souvenirs—No. 4... Paramount
Hollywood on Parade–No. 4. Paramount
Parade of the Wooden Soldiers ..... Paramount

RIALTO
Radio Round Up..... Paramount
Screen Souvenirs—No. 5... Paramount
Killers of Chaparral..... Paramount

RIVOLI
Giant Land ..... United Artists
My Bridge Experience..... RKO Radio
A Day in Tokio..... Fox

ROXY
Merry Old Soul..... Universal

STRAND
Manhattan Clock-tale ..... Vitaphone
Borah Minnevitch and Band. Vitaphone

Roach Celebrates 20 Years As a Producer of Comedies

Hal Roach celebrated his 20th anniversary as a producer of comedies Thursday at the Roach studios in Hollywood at a dinner dance. All of the old-time comedians who served under the Roach banner were guests. Among those present were Will Rogers, Bebe Daniels, Harold Lloyd, Lionel Barrymore, Lupe Velez, Fay Wray, Theda Bara and Janet Gaynor. Mr. Lloyd was chairman of the arrangements committee.

Hal Roach's picture career started with Universal as a stock cowboy at $25 a week. There he met Harold Lloyd and they raised enough money to make a picture which sold for $850. Mr. Roach's studio activities began at Glendale, after which he went to Santa Monica Boulevard, where the "Lonesome Luke" comedies were made. His present quarters are at Culver City, where a big plant was built in 1919. Hal Roach productions now are released by Metro-Goldwyn-Mayer.

Berry Resigns; Plans Circuit

Ace Berry, one of the Middlewest's best known theatre men, resigned Tuesday as general manager of the Circle and Indiana theatres in Indianapolis. These two houses are Monarch circuit's two local first runs.

Mr. Berry will form a local group which plans to acquire its own theatres. He will be succeeded at the two Monarch theatres by I. M. Halperin, formerly with Publix in Detroit.

THE WEEK ON WABASH AVENUE

CHICAGO

Now that the industry is under the motion picture code signed by the President last week, local interest is centered on announcement of the personnel of the local grievance and zoning and clearance boards. These boards are scheduled to be functioning by January 1. In the meantime the local film board, of which Henry Herbel is president, is proceeding with weekly meetings.

▽

Herman Gluckman, Majestic chief, accompanied by Mrs. Gluckman, visited the new exchange last week en route to the West Coast. The party also included Joe Leo.

▽

Walter Branson's optimism over "Little Women" seems to have been justified. The film portrayal of Louisa Alcott's story broke all attendance records at the Palace opening day, playing to 11,000 admissions.

▽

Several members have dragged James Petrillo and the Chicago Musicians' union into court, asking for an accounting of funds and seeking to throw the union into the hands of receivers.

▽

Neil Agnew of Paramount was in town last week to hold a meeting with the staff of the local exchange. Agnew is making an extended sales trip through the Middlewest.

▽

Leonard Grossman is now manager of the Royale and Paulina theatres for Abe Gumbiner.

▽

Walter Greene, president of National Theatre Supply Company, visited the local branch last week and reported that the company has enjoyed good business during the past several months. He looks for a decided improvement after the first of the year.

▽

Many friends along the Row were sorry to hear that Clarence Hartford of the Coliseum theatre, Marseilles, Ill., is confined to the Raiborn Hospital at Ottawa as a result of an automobile accident. Hartford's car, according to reports, was crashed into by a young chap in an old rattle trap that he had just purchased for $5.

▽

A trade showing of "You Made Me Love You," with Thelma Todd, was staged at the Dearborn theatre last Monday by Percy Barr, manager of the new Majestic Pictures branch.

HOLQUIST

Judge Denies Injunction In Chicago Union Suit

The temporary injunction sought by Frank Ririzzo and Nicholas Belcaster against James Petrillo, head of the Chicago Federation of Musicians, was denied Tuesday in Chicago by Master in Chancery Julius Miner as voting for the presidency of the musicians' organization got under way.

In applying for the injunction Ririzzo and Belcaster asked for an accounting of funds and receivership on the charge that Mr. Petrillo used $100,000 of union funds as ransom for his release from kidnapers in June. Mr. Petrillo declared the action was a move to embarrass him and prevent his re-election.

Toronto Owner Assaulted

Following an assault on Abe Lester, owner of the King theatre in Toronto, police there have arrested Louis Joseph and Harry Sloan, Detroit, and John Voxivinsky, alleged attackers, and Irving Field, proprietor of the Duchess theatre, charged with hiring the three men. Mr. Lester, who has operated theatres in the Canadian territory for 21 years, was knocked unconscious and required medical attention.

It Is Our Privilege to Present to the Trade

THE FIGHTING PRIEST

A Pictorial Review of the Man of the Hour

THE REV. CHAS. E. COUGHLIN

Famous Detroit Radio Commentator

"A SPECIAL SHORT" BOX OFFICE FEATURE

Produced by GOLDEN ARROW PRODUCTIONS

RELEASED BY

Shamrock Pictures Corporation

701 CADILLAC SQUARE BUILDING

CAdillac 8290 DETROIT, MICH.

B. C. FASSIO, President JOE O'DONNELL, Sales Manager

J. C. Jenkins--His Colyum

Neligh, Nebraska

DEAR HERALD:

From away up in Duluth, Minn., comes a letter from our good friend, G. S. Richards, manager of the National Equipment Company, in which he says, among other things, "We can tell you where you got that eye trouble. You were doing a great act in trying to drive some of the *dirt* out of pictures and got hit with it. Keep up the good work by *remote control.*"

Yeah, but suppose we'd get hit in the other eye, G. S., then what? We thank you for your letter, oldtimer; it was mighty nice of you to remember us in that way.

Duluth, as you folks no doubt know, is situated at the west end of Lake Superior away up north where they have six months winter and three months late in the fall, but the balance of the year is delightful.

Mr. Richards enclosed with his letter a little booklet descriptive of the country and setting forth the beauties of the Arrowhead Country as a summer resort, but the booklet don't tell the half of it. It would take several volumes.

Nature in the Raw

If you want to spend an enjoyable summer vacation and see "Nature in the Raw," go to Duluth and drive up the north shore of Lake Superior to Pt. William and Pt. Arthur, Canada. Then when you come back cut across from Grand Marais through the national forest and game preserve to Ely. Then go from Ely west to Virginia and Hibbing and drive along the Mesaba range and you will see the biggest hole in the ground you ever saw. This hole is some 20 or 30 miles long and from a half to a mile wide and so deep that an ore train at the bottom of it looks like a tiny beetle crawling along. This is where the iron ore comes from that goes to the mills at Gary, Buffalo and other eastern points, and you have ridden over many a rail and over many a steel bridge that originally came from this hole in the ground. When you get to Hibbing stop and see the finest high school building in the world, said to have cost close to $4,000,000.

If you want to fish, just stop at any one of the hundreds of lakes anywhere in northern Minnesota and drop in your hook and pull out a black bass, a northern pike, a walleye, or a "musky," for they will be lying there waiting for you, and they are always hungry. Mr. Richards' booklet doesn't start to tell of the beauties of northern Minnesota and the pleasure you can have there on a summer vacation, and besides that, you can pick huckleberries anywhere, if it is in huckleberry season.

▽

An Open Letter to the Radio Announcer for the P.X.Q. Breakfast Food

Dear Sir: Contrary to our wishes, we have been forced to listen to your announcements extolling the excellent qualities of your food as a builder of bone and muscle, and if you want a testimonial we would advise you to write Grandma Sykes at 621 West Melrose drive, this city.

Grandma has been sick and has been failing for six weeks and the doctors had given her up. She hasn't been able to keep anything on her stomach but a hot water bottle and a grudge at the hired girl, but Grandpa, hearing your announcement, went down and bought a package of your food and fed her a dish of it, and inside of 15 minutes she jumped out of bed, grabbed a rolling pin and smashed out every window light in the house before they could get her stopped, and yesterday she declared her intention of running for Congress on the Women's Emancipation ticket.

You might also write Mrs. Ferguson at 342 Riverside Park boulevard for her testimonial. As soon as she heard of the bone and muscle building qualities of your food she gave her one-week-old baby a spoonful of it and as soon as those vitamines got to working the kid reared up in bed and doubled up his little fist and smacked his mother in the mouth and knocked out two of her front teeth.

We haven't dared to try your food ourself because our blood pressure is too high now. The crooner on your program has caused quite a commotion in this town, for every time he starts crooning his love songs several girls have swooned and have had to be carried out into the fresh air, but don't let a little thing like that keep you off the air. We *must* have your program. Very truly yours.

▽

From Mrs. Velva Otts at Royce City, Texas, comes a letter to our daughter, Marjorie, advising her to feed us castor oil to relieve our condition. Now, isn't that a nice way to treat a perfectly good friend? Shame on you, Velva! We wouldn't have believed it of you, but then you never can tell what those Longhorns will do, but—

Everything's fine down in Texas
From Brownsville clear up to Colexus.
The Longhorns are putting on fat in the pens.
The roosters are in soft with the Plymouth Rock hens.
And the girls have shed theirs and are now wearing men's,
So everything's Jake down in Texas.

▽

Latchstring Out, Says Martin

From Nevada, Iowa, comes a letter from Lester F. Martin, secretary-treasurer of the exhibitors' organization, in which he says: "Quit counting those daisies on the wall and hurry up and get well. I have never had the pleasure of meeting you, Old Timer, but I send my best wishes for a speedy recovery and want you to know that the doors will swing wide open to you at any meeting." Thanks, Mr. Martin, for your very welcome letter; it is highly appreciated.

▽

There is one thing we have to be thankful for, anyhow: we are rid of our hay fever. And now, if some one will send us a cure for a spavin on our left leg and a ringbone on our right we might come out all right.

▽

That Grasshopper Sprague

We ought to be in Hollywood right now to chaperone E. E. Sprague. Sprague used to own the Sherman theatre at Goodland, Kan., but he sold it about three years ago and has been galavanting around the country ever since. He is now in Hollywood for the winter and he writes us that he attended a night club recently where there were a number of celebrities "in various stages of intoxication" and after they began draping themselves around the bar and started singing "Sweet Adeline" and "Let Me Call You Sweetheart" the party began to get good.

He also says he sat close to Mae West at a boxing match and—well, we can't tell you the rest of it, but from what he says it is further proof that these old bachelors always fall at some time in their lives; they can't always dodge 'em. We chaperoned him when we were there two years ago and we shudder to think of what may happen to him now.

▽

We hope that in his interview with the President at Warm Springs, Eddie Cantor got the motion picture code fixed up all right, but as we see it from out here in the sage brush, it would have been better had the President called in those who put their money *into* the business rather than one who pulls it *out.*

▽

We note by a press dispatch that out close to Hollywood a nudist colony staged a wedding and all that the company and the bride and groom wore was a California sun tan. That might go in California, but it wouldn't go in Mexico. If you think so, ask Lee Tracy.

COLONEL J. C. JENKINS,
The Herald's Vagabond Colyumnist

ALL HAVE PROBLEMS, DECLARES WILLIAMS

There's a philosophy of cooperation as well as a suggestion or two as to contents of reports on "What the Picture Did for Me" in the following communication from M. R. Williams of the Texon theatre, at Texon, Texas:

"I believe the sentiments expressed by Mr. Russell C. Day, in the issue of October 28th, are endorsed by every small exhibitor who is fortunate enough to be a subscriber to your valued publication. Certainly I should be lost without this column.

"I feel very much obligated to those exhibitors who so regularly contribute their opinions and criticisms, and must confess that I have been delinquent in doing my part towards making this column what it ought to be—a feature instead of a 'short'.

"My only suggestion is that any unnecessary 'wisecracks' be eliminated as far as possible, and that criticism or praise for any particular distributor, their policy, etc., be restricted, keeping in mind that we all have our problems, exhibitor and distributor, and we cannot make any progress in solving them in this column, but through our organization."

WHAT THE PICTURE DID FOR ME

Chesterfield

BY APPOINTMENT ONLY: Lew Cody, Aileen Pringle—Fine program picture.—J. M. Anderson, Princess Theatre, Boone, Iowa. General patronage.

NOTORIOUS BUT NICE: Marian Marsh, Betty Compson—Fine program picture.—J. M. Anderson, Princess Theatre, Boone, Iowa. General patronage.

Columbia

LADY FOR A DAY: Warren William, May Robson—A natural. Good enough for any type audience from standpoint of cast, acting, recording, photography and everything. Competition from tent show hurt business. Wish everyone could see this one. Played Nov. 20-21.—J. W. Gunter, Royal Theatre, Blackshear, Ga. Small town patronage.

MY WOMAN: Wallace Ford, Helen Twelvetrees—A nice program picture. Special honors to Ford who handled a hard part exceptionally well. Business fair. Played Nov. 8-9.—J. W. Gunter, Royal Theatre, Blackshear, Ga. Small town patronage.

SOLDIERS OF THE STORM: Anita Page, Regis Toomey—This is a very good picture of the action type. It has lively action and is more suitable for the small towns. The backbone of the story is the mixture of flying, fighting, bootlegging and romance. This is good entertainment for the whole family, especially for the kiddies. Played one day to a good business. Running time, 67 minutes. Played Nov. 18.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

First National

CENTRAL AIRPORT: Richard Barthlemess—This antique failed to stand up.—H. J. Brown, Majestic and Adelaide Theatres, Nampa, Id. General patronage.

GOODBYE AGAIN: Warren Williams, Joan Blondell—A funny farce. A lot of good actors at their best. Thin story but the actors worked it up to a good entertainment, and gave general satisfaction as a program picture.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

Fox

BERKELEY SQUARE: Leslie Howard—Those exhibitors that thought "Cavalcade" was a pain in the neck, should see "Berkeley Square." Did not even gross film rental and plenty of walk-outs. Would have paid and not played had we screened this before showing to our patrons. No action but a lot of English dialect. When, oh when, will Jesse Lasky give us pictures that will appeal to the masses instead of to just a few critics. Another one that Liberty gave four stars. Running time, 87 minutes. Played Nov. 22-23.—W. A. Collins, Regal Theatre, Elvins, Mo. Small town patronage.

DR. BULL: Will Rogers—Will Rogers gives his usual very satisfactory performance. Business 50% better than average. The injection of Andy Devine with his husky voice and his "Boob" type of comedy detracts from the picture. Not as good as "State Fair" but how many are. Played Nov. 19-20.—M. R. Williams, Texon Theatre, Texon, Tex. Ranch and oil field patronage.

MY LIPS BETRAY: Lilian Harvey, John Boles—There is light entertainment. Miss Harvey can sing and does. Mr. Boles also sings one song. Mr. Boles is quite a favorite here and they are always disappointed when he fails to sing. Give Miss Harvey the part and she will be one of the biggest stars in the business. I don't see why they use this Herman Bing. You can never hear what he says. In this picture the background music was too loud. Could not hear what was said many times. Played Nov. 19-20.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

OLSEN'S BIG MOMENT: El Brendel—A very good comedy feature that is full of laughs and will entertain. Did outstanding business on this. Running time, 67 minutes. Played Nov. 16-17-18.—W. A. Collins, Regal Theatre, Elvins, Mo. Small town patronage.

PILGRIMAGE: Henrietta Crosman, Norman Foster—After reading the comments of two exhibitors, I watched with fear during the first reels of the picture. However, after the third reel I knew this feature was pleasing my audience. Crosman is a great actress. Had the part where Marian had to tell Norman about the baby been handled with more finesse the picture would have registered 100 per cent. Business good. Played Nov. 27-28.—J. W. Gunter, Royal Theatre, Blackshear, Ga. Small town patronage.

PADDY, THE NEXT BEST THING: Janet Gaynor, Warner Baxter—One of the most pleasing pictures of the year, and will get business. Running time, eight reels. Played Nov. 22-23.—J. A. Verchot, Opera House, Abbeville, S. C. Small town patronage.

SHANGHAI MADNESS: Spencer Tracy, Fay Wray—Good action picture. Played with "Fiddlin' Convention" to good business. Picture well received. Played Nov. 14.—J. W. Gunter, Royal Theatre, Blackshear, Ga. Small town patronage.

SMOKE LIGHTING: George O'Brien—Up to the standard of westerns! Saturday night is western night in small towns and do they come! (Print rather old.) Played one day only. Running time, 60 minutes. Played Nov. 25.—Edmund M. Burke, Fort Plain Theatre, Fort Plain, N. Y. Small town patronage.

MGM

BOMBSHELL: Jean Harlow, Lee Tracy—Harlow turns in her usual fine performance, and the picture did a nice Armistice day business. Only objection I heard was against Tracy. He never stops blabbing until the picture is over, and a lot of people have grown tired of him. Running time, nine reels. Played Nov. 10-11.—R. W. Hickman, Lyric Theatre, Greenville, Ill. General patronage.

CHIEF, THE: Ed Wynn—Rather silly. How he got in the movies and radio is a mystery to me. If you must play it, one day is enough! Better still, let the other fellow play it! Running time, seven reels. Played Nov. 26-27.—Edmund M. Burke, Fort Plain Theatre, Fort Plain, N. Y. Small town patronage.

MEET THE BARON: Jack Pearl, Jimmy Durante—This is a good entertaining picture. Well produced and directed. Funny situations. Real comedians and lots of hokum. Gave general satisfaction and that is all the super-specials do in this size town. There have been so many big things produced in pictures in the past. You can't surprise the natives. They liked this one. Played Nov. 19.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

NIGHT FLIGHT: Helen Hayes, Clark Gable—Did business. Sheriff Hickey promised me an exploitation man last year. I didn't call for him. He shot one in long distance on this. His name is Hal Elias. If you live on the coast squawk for him. Maybe you'll get him. I give Hickey credit for a good conscience. Fellows in the west should squawk for Elias as a publicity man who really knows his business and really works.—H. J. Brown, Majestic and Adelaide Theatres, Nampa, Ga. General patronage.

NIGHT FLIGHT: Lionel Barrymore, John Barrymore, Helen Hayes and Clark Gable—Another airplane picture. Planes flying around all through this one. We should have less of this kind of entertainment. Acting good, that's all. Not a special! (Sundays—yes!) Running time, nine reels. Played Nov. 23-24.—Edmund M. Burke, Fort Plain Theatre, Fort Plain, N. Y. Small town patronage.

PENTHOUSE: Warren William, Myrna Loy—Warner Baxter and Myrna Loy make this a very satisfactory picture. Business only average. Played Nov. 12-13.—M. R. Williams, Texon Theatre, Texon, Tex. Ranch and oil field patronage.

STAGE MOTHER: Alice Brady—Here is one you should play. Drew fairly well. Musical numbers good! Well acted and is sure to please all. Clean entertainment. Running time, nine reels. Played Nov. 21-22.—Edmund M. Burke, Fort Plain Theatre, Fort Plain, N. Y. Small town patronage.

STORM AT DAYBREAK: Nils Asther, Kay Francis—A mighty fine picture. Big story, well acted. War pictures will not draw any business in this burg but this one satisfied all that were here to see it.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

Monogram

RAINBOW RANCH: Rex Bell—Played this with "Don't Bet On Love" and gave good satisfaction. A good horse opera and there are lots of people that like them, too.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

Paramount

COLLEGE HUMOR: Bing Crosby, Richard Arlen—Here is a real picture from Paramount. I was a little late in playing this one but in spite of that it did a good business. Pleased 100%. Running time, 80 minutes. Played Nov. 20-21.—M. A. Edwards, Park Theatre, Allentown, Pa. Small town patronage.

DISGRACED: Helen Twelvetrees—This is an old theme re-dressed, altered and disguised under another name, but you'd know it anywhere. Our little Nell betrayed by the rich man about town but it ends up a little different, which is something and makes it really entertaining. The star's work helps out too. Just fair business. Running time, 62 minutes. Played Nov. 15-16.—William A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

I'M NO ANGEL: Mae West—I am not sure that this picture will please all your patrons, but you will find that it has a terrific draft at the box office. After all, that is what counts. For me it drew the best Sunday and Monday crowd of the season. Running time, nine reels. Played Nov. 19-20.—R. W. Hickman, Lyric Theatre, Greenville, Ill. General patronage.

ISLAND OF LOST SOULS: Charles Laughton—Showed this one last half of week to the largest box office for latter part of week in months, and I confess I tried to lay this on the shelf but Paramount said pay or play and I did. It is the most unusual film made and will create for itself more word-of-mouth than anything you can book.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

SONG OF SONGS: Marlene Dietrich—Many did not like it and on the whole not a small town picture though some people will praise it. I liked it myself. The producers always with an inferiority complex and with a hope of imitating Leslie Howard are going strong on Englishmen. We are getting too much English on our cues or whatever.—H. J. Brown, Majestic and Adelaide Theatres, Nampa, Id. General patronage.

SONG OF SONGS: Marlene Dietrich—A great picture. More suited to a sophisticated audience of adults than a small neighborhood theatre, as it did not appeal here, but that does not take away anything from its merit. Less than average business. Running time, 88 minutes. Played Nov. 13-14.—William A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

SUNSET PASS: Randolph Scott, Tom Keene—All star cast of western actors. Good. In fact, too good to please my western fans who want all shootin' and fightin'. Played Nov. 17-18.—J. W. Gunter, Royal Theatre, Blackshear, Ga. Small town patronage.

TAKE A CHANCE: James Dunn, Lillian Roth—Very good musical number. Deserved better than we got. Average business. Played Nov. 15-16.—M. R. Williams. Texon Theatre, Texon, Tex. Ranch and oil field patronage.

TAKE A CHANCE: James Dunn—A very good musical comedy that will appeal to all classes. Business above average. Full of laughs. Running time, 82 minutes. Played Nov. 21-25.—W. A. Collins, Regal Theatre, Elvins, Mo. Small town patronage.

TAKE A CHANCE: James Dunn, June Knight—Another picture with a musical background that

IN this, the exhibitor's own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

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should be classed as only ordinary. Will not match up with the fine musicals and stage plays that are being released at the present time. Some comedy by Cliff Edwards. Business not up to standard on this one. Running time, nine reels. Played Nov. 16-17.—R. W. Hickman, Lyric Theatre, Greenville, Ill. General patronage.

TERROR ABROAD: Charles Ruggles—Went over all right.—H. J. Brown, Majestic and Adelaide Theatres, Nampa, Id. General patronage.

THREE CORNERED MOON: Claudette Colbert—Failed to connect with the dough.—H. J. Brown, Majestic and Adelaide Theatres, Nampa, Ga. General patronage.

WAY TO LOVE, THE: Maurice Chevalier—This picture drew a fine business, and was well liked. Would consider it a much better picture than the last one from this star. Edward Everett Horton almost stole the show. Running time, nine reels. Played Nov. 12-13.—R. W. Hickman, Lyric Theatre, Greenville, Ill. General patronage.

RKO

DOUBLE HARNESS: Ann Harding, William Powell—Personally thought this was a very good picture, but it did not do any business. Running time, eight reels. Played Nov. 20-21.—J. A. Verchot, Opera House, Abbeville, S. C. Small town patronage.

HEADLINE SHOOTER: Frances Dee and William Gargan—My patrons liked this one. Not much story but a little different from the average run of action. Played as a double bill to a good gross. Running time, 63 minutes. Played Nov. 23-24.—M. A. Edwards, Park Theatre, Coplay, Pa. Small town patronage.

HEADLINE SHOOTER: Francis Dee, William Gargan—A good story with a newsreel cameraman as the hero and a girl reporter as the heroine. Has some good exciting shots in it and works up to a great climax with a kidnaping and a fight with the gangsters and racketeers. Good entertainment. Did fair business. Running time, 61 minutes. Played Nov. 10-11.—William A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

MELODY CRUISE: Charles Ruggles—A good light musical comedy. Type of picture wherein even the photographer stars with his novel fadeouts, and the actors rhyme their words. The skating ballet is a feature in itself and well worth the money. Charles Ruggles and Phil Harris show up to advantage. Splendid entertainment. Fair business resulted. Running time, 75 minutes. Played Nov. 10-11.—William A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

United Artists

BOWERY, THE: Wallace Beery, George Raft—A very good picture that will appeal more to men than women. Business average. Running time, 90 minutes. Played Nov. 19-21.—W. A. Collins, Regal Theatre, Elvins, Mo. Small town patronage.

YES, MR. BROWN: Jack Buchanan—Light musical comedy. Good photography and sound, with at least one catchy song that will send them away happy. Real good entertainment. Business just fair. Running time, 68 minutes. Played Nov. 17-18.—William A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

YES, MR. BROWN: Jack Buchanan—This is just another picture of the English type and one that will not go over in the small towns. It is a comedy with a touch of music. There is little in it, a few songs, but no story and no humor. Buchanan is the only one in the entire cast that is known. A little old, but if you haven't bought it, then thank Allah. Played one day to small business. Running time, 69 minutes. Played Nov. 22.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

Universal

DON'T BET ON LOVE: Lew Ayres, Ginger Rogers—Played this with "Rainbow Ranch" and gave good satisfaction. A very good program picture. Better than average.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

KISS BEFORE THE MIRROR, THE: Frank Morgan, Nancy Carroll—A good program picture. Interesting story and fine acting by the whole cast. Did not draw but satisfied all that seen it.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

LADIES MUST LOVE: June Knight—This one did not wake 'em up in my town. Created no comment and when I tell you that here is a picture a little extraordinary you will wonder what is wrong. June Knight is positively a star in every sense of the word and pleases throughout with as fine a supporting cast as can be found. Good picture, good cast, average business.—W. H. Brenner, Costy Theatre, Winchester, Ind. General patronage.

SECRET OF THE BLUE ROOM, THE: Lionel Atwill, Paul Lukas—Interest sustained to very end. The best murder mystery we have shown and we have played them all. Average business, but this will justify extra billing. Gloria Stuart's vocal solo, beautifully and artistically rendered. Did much to balance the production. Played Nov. 10-11.—M. R. Williams, Texon Theatre, Texon, Texas. Ranch and oil field patronage.

STRAWBERRY ROAN: Ken Maynard—This thing is a big feature and should be played as such as its name is presold to millions. Get on it and collect plenty. It's a natural anywhere westerns still go.—H. J. Brown, Majestic and Adelaide Theatres, Nampa, Id. General patronage.

TRAIL DRIVE, THE: Ken Maynard—One of the very best western pictures I have had in a long time. Running time, seven reels. Played Nov. 25.—J. A. Verchot, Opera House, Abbeville, S. C. General patronage.

Warner

COLLEGE COACH: Dick Powell, Pat O'Brien—An excellent football picture. Did good business both nights. Seemed to please all. Running time, 75 minutes. Played Nov. 27-28.—C. M. Haynie, Kershaw Theatre, Kershaw, S. C. Small town and rural patronage.

COLLEGE COACH: Dick Powell, Ann Dvorak—A very good picture of the football type and just the type of a picture for this season of the year. This is lively entertainment and should please any audience. The story shows the methods by which a coach makes a winning football team. There is plenty of action, good dialogue, some comedy and the last minute sensational victory. Played two days to a good business. Running time, 75 minutes. Played Nov. 22.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

FORTY-SECOND STREET: Warner Baxter, Bebe Daniels—Did all right considering the late date played.—H. J. Brown, Majestic and Adelaide Theatres, Nampa, Id. General patronage.

FORTY-SECOND STREET: Dick Powell, Ruby Keeler—Very much disappointed in this. The last two reels are excellent, but up to them there is too much stage stuff. This may be very interesting to directors and actors but not much entertainment for the public. Several patrons said Baxter, and especially Miss Daniels, were miscast. Ginger Rogers should have had Miss Daniels' part. This is not half as good as "Moonlight and Pretzels." Played Nov. 9-10.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

KENNEL MURDER CASE: William Powell, Mary Astor—William Powell always popular with our patrons but this one not up to average and suffers in comparison with "Secret of the Blue Room." Average business. Played Nov. 17-18.—M. R. Williams, Texon Theatre, Texon, Tex. Ranch and oil field patronage.

20,000 YEARS IN SING SING: Spencer Tracy—Did a fair business with this.—H. J. Brown, Majestic and Adelaide Theatres, Nampa, Ga. General patronage.

VOLTAIRE: George Arliss, Doris Kenyon—One of the best pictures we ever played. Big in production, great acting. Did not draw at box-office but gave 100% satisfaction to all that it did draw. Too good and too big for small towns.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

VOLTAIRE: George Arliss—Had a few people to see this picture. Some said it was a good show. Not a small town picture. Running time, eight reels. Played Nov. 24.—J. A. Verchot, Opera House, Abbeville S. C. Small town patronage.

WORKINGMAN, THE: George Arliss—Excellent entertainment for the masses. Played Nov. 7-8. D. E. Fitton, Lyric Theatre, Harrison, Ark.—Small town patronage.

ANOTHER USE FOR REPORTS

One practical way in which the "What the Picture Did for Me" contributors are servicing one another is exemplified in a paragraph from Mary Hayes Davis of the LaBelle theatre at LaBelle, Florida. The report should be particularly interesting to G. Carey of the Strand at Paris, Arkansas. The Davis comment follows:

"The Strand theatre says, 'Sorry we did not screen, and eliminate the one objectionable scene in this. Otherwise splendid picture.' Well, that's just what we did. Had a good house, and folks went out saying, 'For clean fun and lots of common sense, we'll take a Will Rogers picture every time.' We said, 'Oh, yes, always,' and looked like the cat that had just swallowed the canary, without batting an eyelash. Some other films that have risque innuendos could be improved thusly."

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Short Features

Astor

ALONG THE FAIRWAY: A gratis reel made at the World's Fair. Yes, it's worth running. The advertising in it does not hurt.—J. A. Verchot, Opera House, Abbeville, S. C. General patronage.

Educational

GRAND UPROAR: Terry-Toons—Good cartoon.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

HOOKS AND JABS: Harry Langdon—Just a fair two-reel comedy. Only a few laughs.—J. A. Verchot, Opera House, Abbeville, S. C. General patronage.

HOOKS AND JABS: Harry Langdon—Pleased patrons and that is all that is necessary.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

SLOW POKE: Stephin Fetchit—Not much entertainment to it. Can't understand what Stephin Fetchit says.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

STATIC: Tom Howard—Good comedy for adults, not so good for Saturday when you have children.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

TWO BLACK CROWS IN AFRICA: Moran and Mack—A very funny two reel comedy.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

MGM

BEER AND PRETZELS: Colortone Musical Revues—Not so good. Not so funny. Not so well produced.—H. J. Brown, Majestic and Adelaide Theatres, Nampa, Ga. General patronage.

BEDTIME WORRIES: Our gang—Truly a kid comedy. I've seen better suitable for Saturdays which is always kiddies' day for the movies in small towns. Running time, 18 minutes.—Edmund M. Burke, Fort Plain Theatre, Fort Plain, N. Y. Small town patronage.

BUSY BODIES: Laurel and Hardy—They team well together and always satisfy those patrons who like good comedy. Here you see them in the sawmill, working—? Playing! Book it! Running time, 18 minutes.—Edmund M. Burke, Fort Plain Theatre, Fort Plain, N. Y. Small town patronage.

DUTCH GUIANA, LAND OF DJUKA: FitzPatrick Travel Talks—Very interesting.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

HANDLEBARS: Showing the history of the bicycle. Surely makes a nice filler. Book it! Running time, ten minutes.—Edmund M. Burke, Fort Plain Theatre, Fort Plain, N. Y. Small town patronage.

HELLO POP!: Colortone Musical Revues—This is a very pretty colored, two-reel subject. A good cast, lots of comedy that was funny, beautiful colors, well produced.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

HELLO POP!: Colortone Musical Revues—Good any where and time.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

KID FROM BORNEO: Our Gang—For a real ex-

citing comedy, especially for a kid's show, don't pass this up, it is good. The adults will like it too.—Running time, 19 minutes.—William A. Crute, Victoria, Vancouver, B. C. Neighborhood patronage.

ME AND MY PAL: Laurel and Hardy—Another good comedy by these nutty comedians. Always good for a few laughs. Running time, 20 minutes.—William A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

MUSH AND MILK: Our Gang—Pleased the Gang followers and they still have some.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

NATURE IN THE WRONG: Charley Chase—Charley always makes a good comedy. Running time, 21 minutes.—Albert S. Raim, Queen Theatre, Dallas, Tex. General patronage.

ONE TRACK MINDS: Fitts, Todd—It'll do. You have to run something for fillers, might as well be this. Somebody might laugh.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

PARADE OF WOODEN SOLDIERS: Talkartoons—Another good short. Lots of music and good laughs. Running time, one reel.—H. E. Newbury, Y. M. C. A. Theatre, Ware Shoals, S. C. Small town patronage.

SILENT RACKET: Charley Chase—A good Charlie Chase comedy. Not his best but good. Running time, 19 minutes.—William A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

Paramount

SAILOR BEWARE: Eugene Pallette, Walter Catlett—Silly rather than funny plot, but the comedians rocked 'em in their chairs in a family trade house. They laughed themselves sick.—H. J. Brown, Majestic and Adelaide Theatres, Nampa, Ga. General patronage.

SING A SING: Screen Songs—A fair cartoon with some real good singing.—J. A. Verchot, Opera House, Abbeville, S. C. General patronage.

RKO

FITS IN A FIDDLE: Clark and McCullough—These two comedians are always good. Give us more of them. Running time, 18 minutes.—Edmund M. Burke, Fort Plain Theatre, Fort Plain, N. Y. Small town patronage.

PATHE NEWS NO. 33: May I say these news reels always have good music on their sub-titles and to my way of thinking Pathe News is doing its part for national recovery. It's your news reel! Running time, ten minutes.—Edmund M. Burke, Fort Plain Theatre, Fort Plain, N. Y. Small town patronage.

THROWN OUT OF JOINT: Harry Gribbon, Edgar Kennedy—If you have it, pay for it and put it on the shelf. One of the worst we have ever seen. Running time, 20 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

United Artists

BUGS IN LOVE: Silly Symphonies—Some of these cartoons are really remarkable. Here is one. The kiddies like them.—Running time, eight minutes.—Edmund M. Burke, Fort Plain Theatre, Fort Plain, N. Y. Small town patronage.

KLONDIKE KID, THE: Mickey Mouse—This is one of the best Mickey Mouse cartoons we have ever played. Full of laughs and will please every one. Much better than the others. Disney must be back on the job again. Running time, 10 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

MICKEY'S GALA PREMIERE: Mickey Mouse—The best to date. Shows all the stars in review and just watch the patrons pick them out. Disney's cartoonist certainly stepped out in this one. Book it without hesitation. Running time, seven minutes.—William A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

Universal

UNIVERSAL NEWS NO. 195: Sub-titles on these newsreels are too short in length and the music is not so hot. The announcer always talks. Talks when the band is playing during any parade. Running time, eight minutes.—Edmund M. Burke, Port Plain Theatre, Fort Plain, N. Y. Small town patronage.

Warner Vitaphone

BOSKO, THE SHEEP-HERDER: Looney Tunes—This is a good cartoon comedy with plenty of laughs and some good music. It is sure to please both the kids and the grownups alike. Running time, 10 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

EXHIBITOR ANSWERS EXHIBITOR'S PRAYER

Remember that lonesome exhibitor from South Carolina—J. E. Ross, Jr., of the Strand at St. George—who wanted to hear from others in his home state? The answer is in this issue. Read the report on Warners' "College Coach" by C. M. Haynie, Kershaw theatre, Kershaw, S. C.

But read also the picture comment of these new reporters this week: J. W. Gunter, Royal theatre, Blackshear, Georgia; M. R. Williams, Texon theatre, Texon, Texas; J. M. Anderson, Princess theatre, Boone, Iowa.

BOSKO'S MECHANICAL MAN: Looney Tunes—Good. Running time, eight minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

HOW'VE YOU BEAN: Fatty Arbuckle—A very funny two-reel subject.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

"NO" MAN, THE: Broadway Brevities—Another good two-reel act. The fan dance is beautiful.—J. A. Verchot, Opera House, Abbeville, S. C. General patronage.

PLEASURE ISLAND: Broadway Brevities—This color short has beautiful color and a story that was good and novel, but lacked comedians that comedee. Too much dancing, too little comedy that is comedy, makes flat going.—H. J. Brown, Majestic and Adelaide Theatres, Nampa, Ga. General patronage.

SPORT THRILLS NO. FIVE: This may be good entertainment, but our patrons do not like it and that is enough for me. Several walkouts on that and all of the others of this series. Running time, 10 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

WAY OF ALL FRESHMEN, THE: Broadway Brevities—A dandy short with comedy, snappy dancing and about everything that goes to make a good short. Running time, two reels.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

Serials

Mascot

THREE MUSKETEERS, THE: John Wayne, Ruth Hall—Opened weak. Does not seem to interest my patrons. Playing Friday and Saturday. Running time, two reels each.—M. A. Edwards, Park Theatre, Coplay, Pa. Small town patronage.

Universal

CLANCY OF THE MOUNTED: Tom Tyler, Jacqueline Wells—This is only fair entertainment, but just about the same as the other serials from Universal. Action in the land of Northwest Mounted Police is the subject. The story of the murder of a wealthy rancher and the arrest of an innocent man. There is much action in the entire 12 chapters, but too much repetition. Running time, 12 chapters, 20 minutes each.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

Henigson Assistant General Manager at Universal Plant

Henry Henigson has been promoted to producer and assistant general manager at the Universal studio on the Coast by Carl Laemmle, Jr., after seven years as executive studio manager. Mr. Henigson will concentrate on a series of feature pictures. Frank Mastroly, who succeeds Mr. Henigson as studio executive manager, was in the sales department before becoming assistant to Carl Laemmle. He went to the studio in 1932.

Wax Reorganizing Supreme

Moe Wax, former head of Supreme Screen Service, is reorganizing the company, inactive for several months, and with new financing, is planning production of low-priced trailers.

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PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
COLUMBIA			
"No Cannons Roar"	Story by Ferenc Molnar. Director: Frank Borzage.	George Breakston, Frankie Darro, Jackie Searl.	Shooting
"Night Bus"	Story by Samuel Hopkins Adams. Director: Frank Capra.	Clark Gable, Claudette Colbert, Walter Connolly.	Shooting
"Once to Every Woman"	Story by A. J. Cronin. Director: Lambert Hillyer.	Fay Wray, Walter Connolly, Walter Byron, Georgia Caine, Mary Foy.	Shooting
"Ninth Guest"	Story by Owen Davis. Director: Roy William Neill.	Donald Cook, Alan Dinehart, Genevieve Tobin.	Shooting
"Air Devils"	Original screen play by Horace McCoy. Director: Otto Brower.	Tim McCoy, Evalyn Knapp, Billy Bakewell, Vincent Sherman.	Shooting
FOX			
"Carolina"	Story by Paul Green. Director: Henry King.	Janet Gaynor, Lionel Barrymore, Robert Young, Henrietta Crosman, Richard Cromwell.	Shooting
"Heir to the Hoorah"	Story by Paul Armstrong. Director: Malcolm St. Clair.	George O'Brien, Mary Brian, Herbert Mundin, Roger Imhof, Betty Blythe.	Shooting
"Coming Out Party"	Story by Gedky Gardiner and Gladys Unger. Director: John Blystone.	Gene Raymond, Frances Dee, Nigel Bruce, Harry Green, Marjorie Gateson.	Shooting
"Woman and the Law"	Story by Judith Ravel and Lowell Brentano.	James Dunn, Claire Trevor.	Shooting
METRO-GOLDWYN-MAYER			
"Tarzan and His Mate"	Story by Edgar Rice Burroughs. Director: Cedric Gibbons.	Johnny Weissmuller, Maureen O'Sullivan, Neil Hamilton, Paul Cavanaugh, Doris Lloyd, Frank Reicher.	Shooting
"Mystery of the Dead Police"	Novel by Philip MacDonald. Director. Edgar Selwyn.	Robert Montgomery, Elizabeth Allan.	Shooting
"Rip Tide"	Story by Charles MacArthur. Director: Edmund Goulding.	Norma Shearer, Robert Montgomery, Herbert Marshall.	Shooting
"Viva Villa"	Novel by Edgcumb Pinchon. Director: Howard Hawks.	Wallace Beery, Spencer Tracy, Katherine DeMille, Irving Pichel, George E. Stone, Mona Maris, Noah Berry, Jr., Donald Reed.	Shooting
"Laughing Boy"	Novel by Oliver LaFarge. Director: W. S. Van Dyke.	Ramon Novarro, Lupe Velez.	Shooting
MONOGRAM			
"The Lucky Texan"	Story and direction by R. N. Bradbury.	John Wayne, Barbara Sheldon, Lloyd Whitlock, George Hayes, Yakima Canutt.	Shooting
PARAMOUNT			
"Catherine the Great"	Story by Manuel Komroff. Director: Josef von Sternberg.	Marlene Dietrich, John Lodge, Olive Tell, Louise Dresser, Gavin Gordon, C. Aubrey Smith.	Shooting
"Miss Fane's Baby Is Stolen"	Story by Rupert Hughes. Director: Alexander Hall.	Dorothea Wieck, Baby LeRoy, Alice Brady, Alan Hale, Jack LaRue, Dorothy Burgess.	Shooting
"Search for Beauty"	Play by Schuyler E. Grey and Paul Q. Milton. Director: Erle Kenton.	Buster Crabbe, Ida Lupino, Toby Wing, James Gleason, Robert Armstrong, Lona Andre, Gertrude Michael, Roscoe Karns.	Shooting
"Death Takes a Holiday"	Original by Alberto Casella. Director: Mitchell Leisen.	Fredric March, Evelyn Venable, Kathleen Howard, Kent Taylor, Gail Patrick, Sir Guy Standing.	Shooting
"Bolero"	Original story by Ruth Ridenour. Director: Wesley Ruggles.	George Raft, Carole Lombard, William Frawley, Frances Drake, Sally Rand, Gloria Shea.	Shooting
"No More Women"	Screen play by Delmer Daves and Grant Leenhouts. Director: Albert Rogell.	Edmund Lowe, Victor McLaglen, Christian Rub, Harold Huber, S. P. McGowan.	Shooting
"Six of a Kind"	Original story by Keene Thompson. Director: Leo McCarey.	Charlie Ruggles, Mary Boland, W. C. Fields, Alison Skipworth, George Burns, Gracie Allen, Bradley Page.	Shooting
PREMIER PRODS.			
"She Was His Gal"	Story by Adele Buffington. Director: Sam Neufield.	Sally O'Neill, Hardie Albright, Barbara Bardondess, J. Farrell MacDonald, George Grandee.	Shooting
RKO-RADIO			
"Rodney"	Story by Leonard Nason. Director: George Archainbaud.	Walter Huston, Frances Dee, Robert Shayne, Minna Gombell, Frank Conroy, G. Pat Collins.	Shooting
TWENTIETH CENTURY			
"Trouble Shooter"	Story by Joe Bren. Director: William Wellman.	Spencer Tracy, Constance Cummings, Jack Oakie, Arline Judge, Judith Woods, Morgan Conway.	Shooting
UNIVERSAL			
"The Poor Rich"	Original screen play by Dale Van Every, Ebba Havez. Director: Edward Sedgwick.	Edward Everett Horton, Edna May Oliver, Leila Hyams, Andy Devine, Andre de Berenger.	Shooting
"Two Clucks"	Original screen play by Dale Van Every, H. M. Walker, Henry Myers and Clarence Marks. Director: William Seiter.	Slim Summerville, Zasu Pitts, Mickey Rooney, Clarence Wilson.	Shooting
WARNER BROS.-FIRST NATIONAL			
"As the Earth Turns"	Novel by Gladys H. Carroll. Director: Alfred E. Green.	Jean Muir, Donald Woods, William Janney, Arthur Hohl, Dorothy Peterson, David Landau.	Shooting
"Hell's Bells"	Screen play by Warren Duff and Sidney Sutherland. Director: Ray Enright.	Joan Blondell, Pat O'Brien, Allen Jenkins, Ned Sparks, Gordon Westcott, Hobart Cavanaugh, Henry O'Neill.	Shooting
"Wonder Bar"	Play by Karl Farkas and Geza Herczeg. Screen play by Earl Baldwin. Director: Lloyd Bacon.	Al Jolson, Dick Powell, Ricardo Cortez, Dolores Del Rio, Warren William, Glenda Farrell, Hugh Herbert, Guy Kibbee. Kay Francis, Ruth Donnelly.	Shooting
"Heat Lightning"	Play by Leon Abrams and George Abbott. Director: Mervyn LeRoy.	Aline MacMahon, Ann Dvorak, Lyle Talbot, Glenda Farrell, Allen Jenkins, Preston Foster, Theodore Newton, Ruth Donnelly.	Shooting
"Journal of Crime"	Play by Jacques Deval. Director: William Keighley.	Ruth Chatterton, Adolphe Menjou, Philip Reed, Claire Dodd, George Barbier, Henry O'Neill.	Shooting
"Gambling Lady"	Story by Doris Malloy. Director: Archie Mayo.	Barbara Stanwyck, Pat O'Brien, Joel McCrea, Claire Dodd, C. Aubrey Smith.	Shooting

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

WE BEG TO DIFFER

We quote from a letter forwarded by a Round Tabler in which among other things, he has the following to say:

"It appears to me that only the larger theatres are sending in material, and they are not interested in the small town ideas. As a rule, many of the ideas in the Club pages can be handled by the larger houses and would not fit in the lesser houses due to the expense and also that they do not have sign artists to help put them over."

It has always been our endeavor to chronicle in the Club columns, the activities of all members in the smallest cities, as well as the deluxe operations. We figured we were doing so, but this member's letter sent us to the "books" for checking purposes, and the following will no doubt be of interest.

The four issues, from Nov. 11 to Dec. 2 inclusive, contained 53 campaigns from big cities as against 45 from the small towns. That doesn't seem as though we are leaning backwards one way or another, does it?

Yes, we incline to the big cities in one respect. As a further service, we are running as soon as is possible, the campaigns on the big openings of the new releases, so that showmen playing immediately behind, may adapt the exploitation to their own uses. And comments we receive, especially from the smaller towns, indicate the value of this idea.

While we are quoting from letters, the following just received from Boyd F. Scott, managing the 200-seat Palace, in Crane, Texas, 1500 population, may also prove illuminating: "I want to thank you and the members of the Club for what I get out of reading the department, and hope that once in a while I can send in something that will help the other members."

Allow us to reiterate that the Club columns are wide open for every theatreman everywhere, in the smallest hamlets to the largest cities. We welcome, and, in fact, solicit contributions from every managerial source for we believe the pages attest to our oft repeated truism that showmanship is rarely a matter of location.

▽ ▽ ▽

ANIMATED DISPLAYS

Is it that showmen are not going strong for animation in lobbies and windows, or is it that we do not hear more from managers who go for this valuable advertising device? We just wonder why there isn't more of it, for in Dec. 2 issue are descriptions and illustrations of two ace ideas on "Footlight Parade," created by Jack Hodges, Tampa Theatre, Tampa, and the Switow Brothers, Mary Anderson Theatre, Louisville.

The planning and construction of both these animations indicate a lot of time, effort, and a few bucks spent, the results of which in box office response are reported by these able theatremen to be much more than satisfactory. Which is to be expected, for there is no questioning the almost automatic riveting of attention gained by the exhibit in motion. As further substantiation we offer the simple test of agitating a piece of string before a kitten.

Psychological tests have proven that animated displays attract at least twelve times the attention of those which do not move. These figures should not be ignored by managers on the hunt for angles that will bring 'em in.

▽ ▽ ▽

"ONLY WHEN IT IS NEEDED"

A member just detached from his manager's job with one of the more important circuits dropped into Club headquarters to see what was what. In the course of conversation we brought up the subject of days off, asking what his former employers were doing in that respect. The reply was revealing. He said—get this—"the boys were supposed to ask for a day off when they needed it."

That's one for the book, isn't it?

However, it seems that this member's supervisor was a good guy, spending quite a few evenings on his own account relieving the managers under him so that they could grab a few hours to themselves.

A sad state of affairs, indeed. Imagine this big important theatre chain, commanding every loyalty and cooperation from employees, and in return indifferent to their welfare to the extent of making it necessary for them to plead for what rightfully should be given without asking.

Can you just figure what would have happened if the code had provided for all workers in the industry on a "day off when needed" basis?

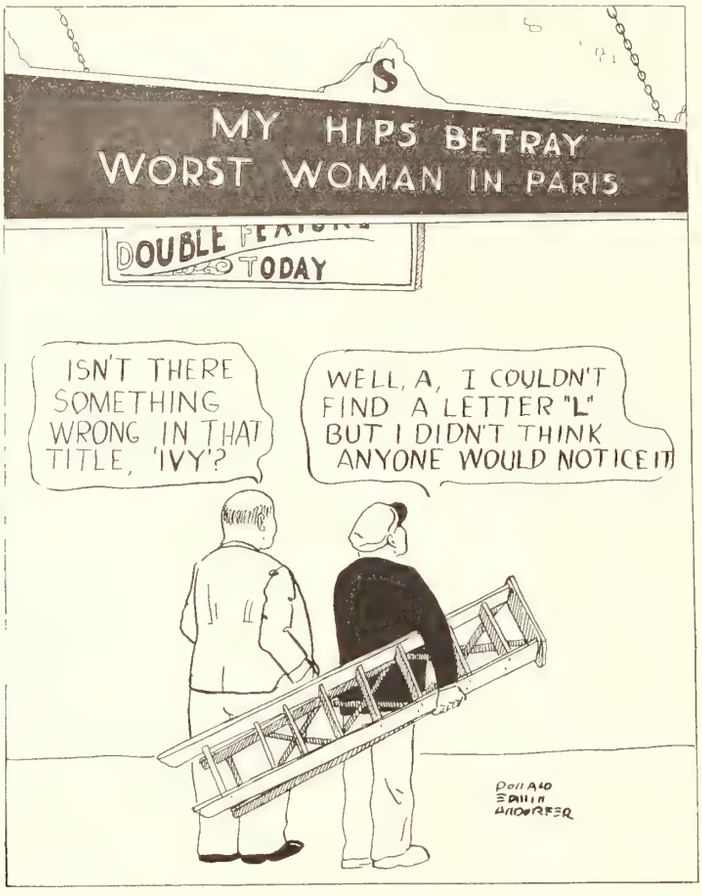
▽ ▽ ▽

Quoting from the Motion Picture Herald reviews of the new releases in his newspaper publicity and display ads is a regular practice with Round Tabler John Trewhela, fast stepping manager of the Judith Theatre, Lewiston, Mont., who writes in to recommend this extra advertising angle to the membership.

Very good, John, and we don't see why not.

A. Mike Vogel

SHOWMEN'S LOBBY LAFFS!


MY HIPS BETRAY
WORST WOMAN IN PARIS
DOUBLE FEATURE TODAY
ISN'T THERE SOMETHING WRONG IN THAT TITLE, 'IVY'?
WELL, A, I COULDN'T FIND A LETTER "L" BUT I DIDN'T THINK ANYONE WOULD NOTICE IT!

Maybe the electrician had an idea?

2,000 Attend "B. B.'s" Canned Goods Matinee

One of the first Thanksgiving canned goods matinees to be reported is that by Manager B. B. Hamilton, Palace Theatre, Norwich, Conn., who put on a special entertainment for over 2,000 children participating in this relief drive for the city poor. Members of the committee which, beside Hamilton, included numerous civic leaders greeted the children as they brought in their contributions, and also addressed the children after the performance, which consisted of a silent Western, comedy shorts and, of course, cartoons.

Children from the various orphanages and county homes were transported to and from the theatre by members of the local Elk's Lodge, and representatives of other local organizations participated in the gathering and distribution of the food stuffs. (see photo in first column.)

Hamilton's Canned Goods Lobby

Hamilton took advantage of the opportunity to say a few words regarding his coming showing of "Little Women," advising the youngsters to get the book from the library, stressing its educational as well as amusement value. As a further aid in selling the picture, "B. B." had a girl costumed in the period of the picture selling the book in his lobby.

Does Well With "Meal Ticket" Idea

From John H. Forrester of The Pines Theatre, Waldron, Ark., comes another ticket idea that he reports is doing well for him. He dubs it "Amusement Meal Ticket," the form being similar to those handled by restaurants, giving $5.20 worth of admissions for $4 in cash, the various amounts printed on the ticket and punched accordingly when brought to the theatre.

Forrester states that he notices that these ticket buyers come more often than those who pay at the box office, for evidently having already paid for the tickets, theatre-going becomes more of a habit. This agile minded showman further adds that he has sold as high as five of these tickets to one family in one month, the average number being three.

Recently we published a story from this member regarding children's prices and his latest contribution indicates deep study of box office problems. For those seeking new slants on how to bring 'em in, perhaps Forrester's "meal ticket" idea may be helpful.

Keen Exploitation On "Dinner" Dates

Promoting a number of private flag poles to fly yellow sateen flags with title and theatre was one of the very unusual angles put over on the Hollywood opeinng of "Dinner at Eight" at Sid Grauman's Chinese Theatre. It seems that Hal Elias, MGM Coast exploiteer who worked with Sid on the opening, noted the many flag poles and managed to sell their owners on loaning them to advertise the opening. Incidentally, this was the first time the stunt had been used on the coast.

Another out of the ordinary idea was a collection of old bells from the famed nearby Mission Inn, which were hung in the fore court of the theatre, the tieup being "These bells have called peoples from all parts of the world to their Dinner at Eight." Art cards listed each bell numerically and described its origin.

The Eight O'Clock Coffee featured by the A & P Stores was tied in with the chain supplying one sheets to all stores between San Diego and Los Angeles, copy on which plugged the opening as well as the coffee. In addition, the stores distributed 100,000 heralds on the tieup, and served free coffee at the theatre during intermission.

Lucky Strike posters featuring Lee Tracy were also displayed at all places selling that brand using the slogan "They're both good from start to finish" mentioning the cigarette and the picture. Many restaurants used menu stickers reading, "We serve dinner at seven, so you may attend Dinner at Eight," and of course the customary premiere ceremonies were put on which were described over a national radio hookup.

An elaborate campaign on this attraction was also put over in San Francisco for the date at the Erlanger, the highlight being a style show named after the title of the picture, held at the leading department store, attended by over 500 women, and publicized strongly by the store in advance in newspapers and on the radio.

Incidentally, many of the advance road show campaigns on this picture are carried in the very well done press book. The first eight pages are given over to photos and descriptions of the highlights of actual stunts and tieups, and no doubt, managers playing the picture will find in this promotion, ideas for any kind of practical exploitation.

Unusual Giveaways at "Widows" Opening

Those Warnerites anticipated December fifth at the New York Strand opening of "Havana Widows" by the distribution by their Vitaphone gals of individual boxes of candy in the lobby containing chocolates filled with something very pleasant to the taste. The confections were easy to promote as the maker of these liquored chocolates jumped at the chance to advertise his wares in this fashion.

Each box carried a tag and folder with copy reading "Right off the boat from Havana Widows," and further advertising on the picture. That probably explains in part the traffic stopping crowds gathered at the theatre on the opening night.

Some Other Tested Holiday Campaigns

Although members no doubt have about set their various tieups and campaigns on Christmas business, the following, from the very practical manual gotten out by Oscar Doob, Loew Theatres ad head, for use in all Loew theatres may also prove of value to managers still seeking ideas which have not as yet been used locally. Xmas ideas from Round Tabler Harry Botwick, Paramount, Rutland, Vt., are also set forth below, which can be put on effectively in the two weeks preceding Christmas.

Bargain Counter Contest

This is tied in with newspaper, which each day of contest runs display ads including 10 questions regarding sales, the correct answers to which are of course to be found in the various store ads. For instance, "Who sells all kinds of cut flowers and pot plants from 50 cents and up?" "Where is the Strand Candy Store?" etc.

Free tickets are given for the best lists of answers, the theatre and attraction given prominent mention in every advertisement. This is just one variation of the idea which has been put over with many newspapers in the key cities as well as smaller communities. In Detroit and Louisville, last year, theatres cooperated with the newspapers in which passes were given to those sending in the best answers in 100 words or less to the question, "Why I Shop Early." The returns on these above described ideas were more than satisfactory and they are recommended for further use.

"10,000 Candles" Stunt

This is being put over by H. M. Addison, Loew Cleveland district chief, in cooperation with 150 merchants. In addition to special sales and other events to take place between now and Christmas, Addy has already put across a "Candle Week" during which the stores plugged special sales and candle window displays, all copy including theatre and attraction mention.

The old candle burning stunt is being used as follows: Huge candles will be burnt in the lobby with merchants and theatres giving prizes to those guessing nearest the exact time they expire.

Lobby Information Booth

Botwick suggests girl and phone in lobby with train and bus schedules, department store ads, to answer inquiries. Announce that appointments can be made at desk, and messages left. Phone might be promoted in return for publicity, thus only cost would be services of girl, if usherette or relief cashier are not available.

Serve Tea or Coffee

In conjunction with package checking, tea or coffee could be served, supervised by special matron or hostess. Managers using this idea throughout year, are going strong for it these weeks, stressing the comfort and relaxation of the theatre, after shopping. Some members are also arranging special play rooms for children under matron's care, while mothers are shopping.

Most Popular Sales Girl

A voting contest for most popular local sales girl is also suggested, with merchants contributing to a cash prize, and merchandise for other prizes. Ballots given by stores with every purchase, votes placed in special lobby box. Winner announced from stage on Christmas Day. The idea is to keep girls upon their toes, and make them more courteous and alert.

Institutional Stuff

Greeting cards from house staff to mailing list is another Botwick idea, and night letters delivered on Christmas Day extending season's greetings to city officials, ministers, and other leading citizens.

Pence Steals Hallowe'en Spotlight With P. A.

Attica, Inc., holds an annual Hallowe'en carnival which attracts thousands of visitors from that part of the state, cash prizes for the most beautiful and unique costume are a feature of the event, and as over 800 contestants were entered this year, Manager R. C. Pence of the Messner Theatre in that city, conceived a tieup which enabled him to steal the spotlight in his campaign on "Too Much Harmony."

Pence arranged to install a public address system at no expense to the city and also agreed to act as the announcer in return for the exclusive advertising privileges. Thousands surrounded the platform over which

Flash "Harmony" Front

the contestants passed before the judges, and "R. C.'s" foresight in providing the loudspeaker was credited with making this event the most successful his city had yet staged.

At ten-minute intervals, announcements of the picture were made and a Bing Crosby record played. The entire idea suggests some fast thinking on the part of this Round Tabler which not only helped his box office, but enhanced the prestige of his theatre. Tying in with the stunt was a very effective front, the art work of which was cut out of the regular 24 and reproduced above.

Xmas Party Set To Be One Large Night

It looks like one eventful evening. We mean that big Managers' Round Table Club Christmas Get-Together, on Thursday night, Dec. 21, at the Brass Rail. For from what we can gather from the very busy committee, much is planned, and what a good time will be had by all.

Although the first announcement was made only last week, reservations are coming in rapidly. Seems as though the boys aim to make this regional Club party the biggest yet, and there's no reason why it should not be. We are told to expect a heap of surprises, and with the rest of the gang in these parts, our ears and eyes are wide open.

As usual, U. A. ad chief, Hal Horne, is coming across with a lot of clever souvenirs, and others of the home office ad heads also expect to send something nice. The Xmas tree is already selected, and our Gert has been out buying a lot of presents for everyone who attends. Some fun, eh kid?

Committeeman Lew Preston, skipper of the Academy of Music, has been measuring the floor space in the Brass Rail banquet hall, to make sure of enough room for the flock of headline acts he promises to bring along. Lew Preston and Joe Salmon, Skouras Brothers representatives on the General Committee, have assured us of a top turnout from this outfit, and other circuits will be there in numbers.

Bill Brown, Marlboro Theatre, Brooklyn, one of the committeemen from the Randforce Circuit, has called a meeting of his brother managers to discuss ways and means of attendance and entertainment, and the boys from Warners, RKO, Consolidated, Loew, as well as other circuits and independents in this section, we understand, are also making plans. It looks like a party.

As before, the doin's start at midnight, and continue from then on. That means the out-of-town members, from nearby points in Long Island, Jersey and Connecticut will be able to get down in time to have plenty of party.

And very important, the entire cost for everything, eats, drinks, souvenirs, and fun is just One Dollar. So fill out the reservation blank below, pin $1.00 to it, and slip it in the mail right now.

It's the manager's big night. Good fellowship, good eats, good times. No speeches, nothing formal, pleasant company.

Here's The Dollar!

Please mail me my ticket for the Round Table Xmas Party to be held on Thursday, December 21st, at the Brass Rail, Seventh Avenue and 49th Street, New York.

NAME.....

THEATRE.....

CITY & STATE.....

MANAGERS AGREE WITH BASSIN

Various Opinions from Round Tablers Affirm Member's Stand On Ballyhoo in Nov. 25 Issue

Well, folks, it sure looks as though our old time "corpsbruder" Charley Bassin, head man of the Oriental, Mattapan, Mass., did light the bonfire when he indited his well written article on what he refers to as "antiquated exploitation." Members have read it in the issue of Nov. 25, and have put their pens to paper to agree. Here is what some of them have to say.

On this page, we have the pleasure of setting down some of the forthright statements on the above, from such representative showmen as Fred Hinds, Jack Hodges, and Earle Holden. On hand we also have some meaty words from E. E. Bair, State and Ohio Theatres, Uhrichsville, Ohio, who sends along some of his advertising that treats of the same subject, and which will be chronicled in our next issue.

There is still much to say on the subject, and we would like also to hear from some defenders of ballyhoo, as well as those managers who agree with the above members. We believe it a matter of great importance to the industry at large, and the Club columns are open to further discussion.

—MIKE

FRED HINDS
STRAND, WHITEWATER, WIS.

Dear Mike:

I agree with Bassin 100 per cent. I hate the word "ballyhoo." To me it means circus exploitation or carnival advertising. I ceased using those methods nine years ago. I should have stopped 15 years ago. Whenever I see a street parade, a false theatre front, a truck loaded with flashy paper, a person carrying a sandwich sign, some monster of bristol board, a loudspeaker baying away, it fills me with shame for my profession. The same applies to lines like the following, of which we see so many. "The greatest picture of this or any other year"; "What does your daughter do nights?"; "No one under 16 years of age admitted"; and some sundry adjectives that appear to be the constant working tools of some publicists.

Do not get the mistaken idea that I am a moralist. Far from it—we have reference only to advertising. Bring on your "Forty-Second Street," your "Gold Diggers," your "Too Much Harmony," your "I'm No Angel," etc. I'll break attendance records with them and do it with at least some pretense to dignity. From every exchange I select the matrices that show the most girls with the fewest clothes. But they are artistic, not flashy. There is hardly a week goes by that my good old friend, Jenkins, does not ride sex pictures in his column. Jaysee seems to forget all about the fact that they are the ones that get the money.

I never did go in very strong for descriptions—but time was, back in Minneapolis, when I used to write my share of adjectives. I now say, after 22 years, the majority of which were spent as press agent, publicity and advertising man, that they came in spite of those ads. Illustrative descriptions are ideal—many verbal ones are asinine. If nearly a quarter century of study, many years of which advertising reacted favorably or unfavorably with my own money, means anything, the situation, so far as publicity is concerned, is generally summed up in "Who's in what!" Give me a lobby artist who is an artist and not a sign painter—and I have one of those—and mats like Paramount puts out with their pictures, and I'll sell any worthy picture without a single blare, noise or adjective.

Mr. Bassin's statement that patrons know more about pictures than we do is utterly correct. Witness the number of times we've been surprised!

Vivid word pictures might sell a subject at rare intervals, but those who turn out this type of copy make a habit of it. I've never thought what I advisedly call "circus exploitation" ever sold anything. I do however, agree with Mr. Bassin that undignified ballyhoo unsells many pictures.

We're not engaged in a racket—we're in a profession. A circus or carnival comes once a year. It is possible that cheap, flashy publicity pays them for this reason. A theatre is in the same place year after year. Long established enterprises in other lines do not resort to this type of advertising. Why should theatres? Twenty years ago, movies consisted of cops chasing somebody around a corner. In many ways, those who retain the same old publicity methods have not progressed beyond that stage.

The motion picture of today is a play (more so than ever, since talking). A famous writer authors them. The greatest artistic talent in the universe is employed in them. It is the most splendid entertainment to ever be placed in volume before the masses. Why not advertise it that way?

JACK HODGES
PARK, TAMPA, FLA.

Dear Mike:

Thanks for the kind words! And your invitation to set forth my reaction to the article on present day exploitation by a fellow member of the Club, Charlie Bassin.

To be perfectly frank with you, I think Bassin has hit the nail squarely on the head. There is no doubt in my mind but that the opinions expressed in his article are entirely true, and it was with this thought in mind that I wrote the attached article, even before I had read his article. [EDITOR: This article will appear in an early issue.]

Only a few days ago I was sitting in Jesse Clark's office (he's my District Manager), and we were discussing this same subject. He compared the present day managers with the old farmer, who tied the reins to the shipstock and allowed the horse to follow "The Rut" back home. It impressed me as a good thought and I have tried to make it into an interesting article.

If I thought I could add to Bassin's thoughts, I would surely do so, but I don't see that he has left anything unsaid. It's a meaty subject that all of us should give a lot of serious thought to and when we all come to realize the truth in his statements we will by that time have gone a long way in overcoming the present condition of things.

Here's hoping we have more articles as interesting as the one written by Charlie Bassin.

EARLE HOLDEN
GEORGIA, ATLANTA, GA.

Dear Mike:

I received a letter from you a few days ago in which you called my attention to an article that was to appear in THE HERALD written by Charles Bassin in regards to exploitation. You asked me to express an opinion on this for publication.

If I didn't really know that I was reading and seeing facts, I would say that that fellow Bassin had interviewed me in regard to exploitation a la 1934 and then had written an article around my thoughts. So if you expect to get an uprising from me for the pages of your mag other than what Charlie Bassin has written, you are going to be disappointed.

That fellow has struck the nail square on the head and I agree with him in every word that he has put forth in his article. My wife even thought being married to a theatre manager is no different from other women. But I tell you she reads every movie magazine that comes out, and I know that other women do the same. I can take a list of my coming attractions home with me and she will check the list and tell me what pictures are going to hit and those that are going to flop. And she has never missed, because she has read all advance dope in the mags.

In the recent article I wrote for THE HERALD relative to reviews of pictures I touched on the subject of movie magazines, and told you that the mags were even advising people which show to see and which to pass up. This is all wrong of course, but as long as they do it, patrons read the reviews and are in most instances guided accordingly.

But Charlie Bassin deserves a great big hand for his fine article and once again let me say that I agree with him on everything that he has to say.

Strong Exploitation On "Dancing Lady"

A nationwide contest sponsored by MGM and Modern Screen in which the main prize is to be a visit to Hollywood as the guest of Joan Crawford, is one of the angles widely publicized in advance of the New York engagement of "Dancing Lady," opened December 1 at the Capitol Theatre. The contest, to run long enough to be used on subsequent dates, takes the form of a cut-up contest in which production stills and shots of the star are to be put together and placed in proper sequence. In addition, contestants must also send in ten-word descriptions of the star.

Elaborate advertising is being undertaken by the magazine and MGM to put this over. News stand posters are being used in many cities and thousands of window display blowups are being exhibited in the chain stores selling the magazine. Car cards are also arranged for in different spots and full page colored ads are being planted in Modern Screen and other publications of this group. Besides the first prize, 28 others are also offered, including refrigerators, radios, makeup kits, the manufacturers of which are distributing promotion material of various kinds with endorsements and pictures of the star.

To publicize this further, the producers have put out a special trade paper exploitation section, incidentally, one of the first times that this has been done. In addition to the contest, a number of other pithy ideas are included, one of which is a reproduction of an eight column publicity spread in a prominent New York paper of Clark Gable and Franchot Tone, besides Crawford. The stunt is detailed for the information of and use of managers playing the picture.

Another unique angle which no doubt contributed much to build up nationwide attention on the picture was a 53 station broadcast of the entire musical score the night before the opening on the Paul Whiteman hour, said to be an innovation in radio circles.

The exploitation possibilities on this attraction are certainly tempting enough, and no doubt they will be taken advantage of fully by livewire showmen, many of whom are already utilizing the above slants in advance of their showing.

Helson and Green Put On Big City Shopping Day

Another instance whereby a Round Tabler led a movement to put over a city-wide shopping day, was that arranged by Manager R. S. Helson, Alger's Capitol Theatre, Morrison, Ill., in cooperation with General Supervisor Joseph J. Greene, in which 50 local merchants participated to put over a highly successful "Morrison Day."

In advance, two full co-op pages were run, including the ads of each store, these ads being numbered. At a time designated, an airplane flying over the city dropped parachutes, each having a wooden paddle attached to it. Those finding the parachutes were requested to take them to the stores whose numbers corresponded with that of the paddle, in return for a suitable gift, and Helson also contributed a number of passes to excite more interest in the stunt.

A bannered sound truck covered the city and all surrounding towns announcing the big day, and thousands of copies of the full-page ads were also distributed, which brought many people to town and also to the theatre. Not only is this idea reported to have materially increased the gross, but aided in building up further good will and prestige.

This member also speaks of an amateur show he recently staged, using 100 local people in a style show and presentation called "A Hollywood Premiere," various characters impersonating the stars. A regular opening was put on with lights, microphones, and all the other fixings, with a street parade led by the high school band and including a number of new model cars furnished by a local dealer. Helson further states that he is putting on a big high school rally when the local band will give its first public concert, details of which we will be glad to publish upon receipt.

A bow for your smart, very good showmanship, "R. S.," and thanks for the kind words regarding the help you obtain from the Club section. Let's hear from you again soon. You folks are doing things.

Bill Levey Says It Really Happened

Manager Bill Levey, Capitol Theatre, Riverhead, L. I., vouches for the following he states occurred at a matinee performance of "The Power and the Glory." Despite the fact that Bill had stressed in his newspaper advertising the hours of the starting of the feature and the importance of being seated before that time, a patron who had arrived in the midst of the second reel watched the picture for a while and then came hunting the manager. She asked whether or not the operator knew his business, since she was certain that the wrong reel was on and that the picture was being shown backwards.

By tying up with a local laundry, he now cuts down the cost of his mailing list by inserting a program in every bundle of laundry delivered to the homes. In exchange, the line "Compliments of Riverhead Laundry" is carried on the front page, and this seems to be working out satisfactorily at both ends.

GLAMOUROUS, TUNEFUL, EARFUL, EYEFUL, MUSICAL EXTRAVAGANZA
MY WEAKNESS
with
LILLIAN HARVEY
LEW AYRES
Buddy De Sylva's Fox Triumph of RHYTHM and ROMANCE . . . A Delightful Combination of Every Known Ingredient That Goes to Make for Entertainment of the Exhilarating Kind.
SUNDAY KEMI MONDAY
Here's OUR Weakness
Everyone has "their weakness", meaning in this sense ambitiousness and desire. Our "weakness" or desire is to outfit (543-J) the people of this trading territory with up-to-date styles in ready-to-wear and dry goods at a reasonable price.
We take a great pride in the selling of (544) a better grade of merchandise that gives entire satisfaction.
THAT'S OUR WEAKNESS
HEDDENS
A GOOD Weakness
Universal GAS Ranges
Charles City Gas Co.
Here's HIS Weakness
$15.00 Suits
B & B STORE
MOST Women Have A Weakness For Shoes
Shoes of Beauty and Refinement
REGEL SHOE STORE
Here's HER Weakness
SEE YOUR ELECTRICAL DEALER
IOWA PUBLIC SERVICE COMPANY
EVERY WOMAN'S WEAKNESS IS GOOD CANDY AFTER A TRIAL
your weakness will be
Mrs. Stover's
BUNGALOW CANDIES
CHARLES CITY SMOKE SHOP
REAL RADIO VALUES
AT LOW COST
PHILCO and MAJESTIC
ANDERSON
MUSIC HOUSE
YOUR Weakness
will be
A New
Winter Coat
$19.75
JCPENNEY CO

Not only unusual but very effective is the above co-op page, put over by Manager Jack Keuch on "My Weakness," at the Hildreth, Charles City, Iowa. Jack says the stunt cost him about $9, which included cost of special page mat on this attraction obtained from a Los Angeles theatre ad service company.

HOW ABOUT YOUR NEW YEAR'S EVE?

There's going to be a lot of celebrating this New Year's, and if you intend putting on a special show, better start lining up your extra attractions, if you haven't already done so. Theatres are going to use a lot of acts, and it doesn't pay to wait too long. Tie-ins with local dancing schools and music studios for an amateur revue should also be considered. Simple presentations can be staged. Here's one that always goes over.

Have a large compo clock face made up with moving hour hand. House lights dimmed one minute before midnight, and spot on clock as hand moves to 12, while orchestra or organist plays "Auld Lang Syne." Promptly at 12 house lights up, and while music plays, costumed old man "1933" limps across stage followed by baby "1934," New Year's trailer on traveller.

If you are reserving your seats, figure on clearing house in time. Where general admissions are to be sold, houses either will be cleared before special show, or regular ticket sale continued right through. Whether or not higher prices are to be charged, depends, of course, on what kind of a show is to be put on. But, however you handle it, be specific in all advertising, so patrons will know just what to expect, and you'll keep out of trouble.

Paper hats and all the other necessary props should be taken care of. The distribution of noise makers depends on your audience. They'll be needed in some spots, and unnecessary in others. Let the folks have a good time, but don't let them get out of hand. However, we repeat, whatever you are planning, start now—and a big night to you.—MIKE.

Three Newspaper Contests Plug "Prizefighter"

What certainly appears to be a campaign that clicked very strongly on "The Prizefighter and the Lady" comes from Columbus, Ohio, where Manager Russell A. Bovim, Ohio Theatre, with W. G. Bishop, MGM exploiteer, accomplished a number of things that went over smartly.

Foremost among them was a number of newspaper contests. Two of these were tied into the want pages and a third, based on the "Yardley-Grams" idea published in Liberty, drew many replies. This was run in chart form with three different charts on alternate days, each containing 128 lettered squares, which, when correctly arranged, bore theatre messages. In the center of each chart was placed an illustration of some action in the picture. Daily prizes were offered, so that six days' publicity was obtained in all.

Permission was secured to place two eight-foot blowups of Max Baer at the intersections of the most prominent streets, fake telegrams were dropped on the streets, restaurants, etc., advising of the impossibility of holding the picture for a second week, and thousands of miniature fight cards were distributed at cigar counters and sport arenas two days in advance.

A further tiein was made with a leading jeweler wherein a large display ad was promoted showing Max Baer wearing a wrist watch of a style sold by the store, all of which aroused sufficient comment and box office interest to return a satisfying gross.

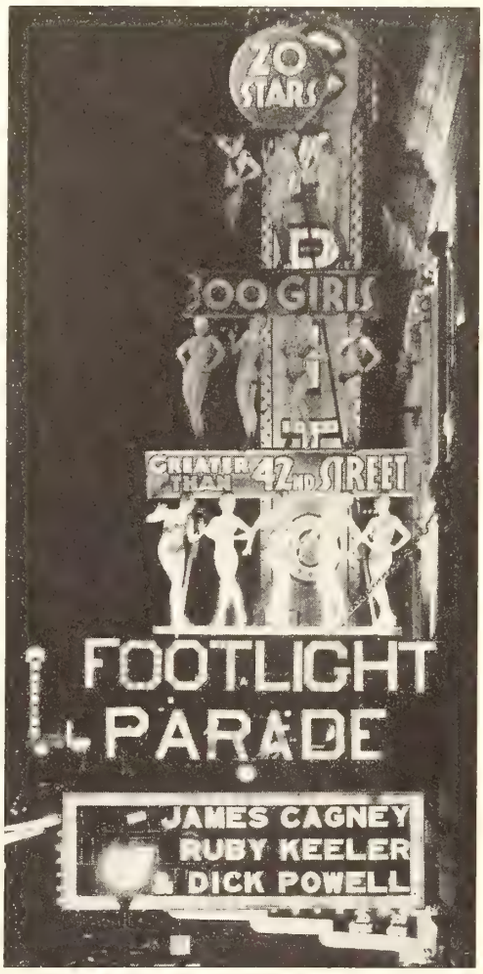
Kane's Clown Bally Cops Spot on NRA Day

Realizing while community celebrations may bring people to town, increased theatre attendance does not necessarily follow, Manager Tom Kane, Fox-Sequoia, Redwood City, Cal. arranged a stunt that just about grabbed the spotlight on a recent NRA Day, put on by his local officials.

Tom was invited to enter a float in the parade which was part of the day's activities, and was fortunate enough to dig up a friend, an old time circus clown who expressed a willingness to cooperate. The "joey" dressed himself in a comedy dame makeup and brought along a dummy with which he clowned throughout the parade, in which Kane advertised his showing of "Gold Diggers."

The gag naturally attracted much of the attention of the onlookers and Tom carried the idea further for while the speaking was going on after the parade, Tom planted the clown in front of the theatre where he continued going through his act, this bringing a lot of extra folks to the box office.

Thus while other theatres in that section did not fare so well, during their local NRA celebrations, by the expenditure of the few dollars for the clown stunt, Kane was able to roll up a very satisfying night's business, and it is by using the old noodle in spots such as these that quick thinking showmen are able to compete with outside attractions.



One of the last stunts put over by Joe Kinsky, before leaving the Capitol, Sioux City, for his new post. Note the cutout gals on the upright, and the special spotlighting that made the display visible at a distance. For a farewell gag, Joe did himself proud. It rates an extra bow.

Binstock Spends Little On Elaborate Lobbies

Using the three sheet figure of Buster Crabbe, Manager Paul Binstock, Republic Theatre, Brooklyn, N. Y., made up an interesting display on his showing of "Tarzan" in the form of a jungle hut with thatched roof, animal skins and jungle weeds. All the equipment was secured as a result of a tieup with nearby stores, and Paul also decorated his flash with a number of cocoanuts that he discovered in the theatre property room. Rows of strip lights heightened the effect, being arranged to bring out the title, the letters of which were cut out of celetox.

Binstock also inaugurated a kiddie club to help the following showings of this serial, and as an incentive allowed free admissions to the youngsters who attended the various chapters of the picture. This was done by punched club cards and to make it more interesting Paul promoted a lot of candy and other gifts which he reports the youngsters went for in a satisfying manner.

This member's success in putting over tieups with his local merchants is worth commenting on, as in addition to highly effective lobby displays, such as above described, these outside hookins in the form of window displays and merchandising contests have been responsible for satisfying box office increases.

Press Book Stuff Pulls On "Invisible Man"

For a week in advance of his showing of "Invisible Man" at the Spreckels, San Diego, Calif., Lew Metzger aroused city-wide interest in the picture with his talking "invisible man" stunt in the lobby which followed the Joe Weil press book suggestion of a two-way microphone, a throne chair with a giant cutout question mark on the seat and a poster stating that the "Invisible Man" would answer any questions put to him. Green baby spots were used to heighten the weird effect and the gag drew plenty of customers.

Metzger also used the transparent mirror stunt put on by Morris Kinzler at the Roxy, New York, in which a dummy figure became invisible when the flasher lights were turned off, a professional magician also being tied in to this as a further ballyhoo.

For a street stunt, Metzger mounted a 14-foot beaverboard book, with the title and author prominently displayed, this placed on a truck that was used in all parts of the city. In addition to these crowd stoppers, Metzger also gagged up his newspaper campaign with an unique opening announcement that ran 16 inches deep by two columns at the top and four at the bottom.

Waugh Plugs "Two Women"

Shortly before taking over his new duties as Warner Kentucky zone chief, Howard Waugh put over an interesting campaign at the Warner, in Memphis, Tenn., on "I Loved a Woman." Feeling that the attraction would draw better if Robinson's two love affairs were emphasized, Howard changed the title to read, "I Loved Two Women," and the change aroused enough discussion to earn comment in a leading local column asking why. Waugh wittily replied to the effect that in keeping with the NRA code it was decided to use two women in the picture instead of one.

8,000 Patrons Attend Swick's Prize Awards

Gathering a crowd equal to the population of his city was the accomplishment of Manager Clifford H. Swick, Smalley Theatre, Norwich, N. Y., as the climax of his campaign in which a number of automobiles were given away. Eight thousand people in one group would attract attention in any sized city and that this many came together in front of his theatre to witness the selection of the prize winners is something that Clifford may well shout about.

350,000 coupons were given out by the theatre and by participating merchants in the contest that ran for a number of weeks, and

Swick's Attractive Float

it is unfortunate that the flash of the huge crowd is not clear enough for reproduction. However, the accompanying photo shows one of the cars, the decorations of which were designed and built by Swick himself, the car being used in an effective advertising parade.

This member finds the parade idea a worth while angle and put one across to promote a kiddies club pet show, the entries varying from canary birds to ponies, making up a procession over a block long through the main streets to the theatre.

Plug Pigs and Pretzels In Click Campaigns

Among the uniformly good campaigns on "Moonlight and Pretzels" we include that of Manager J. M. (Pop) Graver, Grove Theatre, Willow Grove, Pa., whose lobby displays and street bally seem to have aroused plenty of curiosity. Using the regular paper for cut-out purposes, "Pop" made a flash front from his 24, six and three sheets, constructed in the theatre art shop, the decorations of course including a number of large sized compo pretzels.

Graver's street bally took the form of a miniature parade, as beside the usual decorated float with costumed girls distributing imprinted bags of pretzels, he promoted a sound truck from a neighboring brewery which played the hits from the picture and otherwise publicized it in the city and throughout surrounding towns (see photo).

Graver's Sound Truck Bally

Playing "Three Little Pigs" on the same program, this live showman also used the "porker" angle in his campaign, by placing three beribboned piglets in the lobby and via the above truck showing them off to the folks in the surrounding territory.

Manager Sam Roth, Paramount Theatre, Helena, Ark., went for the lobby free beer idea in his "Moonlight" campaign, by promoting the bar and brew with three girls in white coats and caps as barmaids. Needless to say, there was no hesitation among patrons who availed themselves of Sam's invitation to help themselves. And what, of course, is most pleasing is that the beer distributor built the bar and furnished everything without any cost to the theatre.

Vance Minton Still Clicking in Erie

Aided by B. L. Darrow, MGM exploiteer, Manager Vance Mitton, Shea's Theatre, Erie, Pa., worked a number of interesting angles on his showing of "Penthouse," an out-of-the-ordinary tieup being arranged with the local traction company, whereby a "lucky" contest was put on, the prize given for numbers of certain weekly street car passes. Cards with these numbers were posted on the front of each car, these being promoted free of charge, the copy, of course, including theatre and attraction.

Cooperating with a newspaper football guessing score contest, free tickets were given as prizes in addition to those supplied by the newspaper. The picture was also hooked into a "news tip" contest in another daily, passes also being offered here for the best news tip of the day turned in by readers.

Other things that helped were a special theatre rubber stamp used on bags in various five and tens and other stores, a radio hookup in which passes were given to the first five identifying a certain piece of music played on a program, and a lobby shadow box showing a penthouse also attracted attention.

We are happy to hear of what Vance Mitton is doing in Erie, as we had the privilege of working with him in the good old days. His work continues to be top hole and no doubt we will hear more from him in the near future.

Dick and Ken Cover Many Slants on "Vickers"

From the RKO Hillstreet Theatre, Los Angeles, Cal., engineered by Manager Dick Moss and Ad Chief Ken McGaffey comes a well rounded campaign on "Ann Vickers." An interesting display made up of three enlarged pages taken from the book was planted in the lobby and a local station went for a contest on the quality of the picture, in which copies of the book were presented for the best letters and passes were awarded.

Being made from a best seller, a number of attractive book windows were promoted on the picture and the book marks were also placed in the circulating library of the town's largest stores. To tie in with a story running in one of the screen magazines, special heralds were made up and planted in all publications distributed by the leading news company.

Passes were given in a newspaper football score guessing contest, and a tieup with a prominent dance spot for an "Ann Vickers" night was used to good returns.

"Vas You Dere, Sharlie," Leon's Contest Idea

As Baron Munchausen suggests tall tales, Manager Leon Pickle, Kentucky Theatre, Henderson, Ky., tied the idea into his campaign on "Meet the Baron" by promoting local merchants to offer prizes for the biggest liars in his town and surrounding counties.

Circulars were distributed by the stores and in the surrounding territory with details of the contest and theatre credits, entries being requested to write their lies on the reverse side and bring them to the box office. Leon says the gag netted a heap of fabulous anecdotes, the prize winners of which were published in his local paper and also planted in the lobby as part of the advance campaign netting many laughs.

The above flash front is the creation of Sid Dannenberg, for the Lake Theatre, Cleveland. The end strips from ground to marquee were lined with news heads, with reverse punch copy broken into the center of each strip. What we call a very socko display, and an ace crowd-stopper.

NOW READY! 1934 BOOKING CALENDAR

There Should Be One in Every Manager's Office

LIMITED SUPPLY
ORDER YOURS NOW

Postpaid . . . 25c Each

Use This Blank:

Managers' Round Table Club
MOTION PICTURE HERALD
1790 Broadway, New York

Kindly send me one Booking Calendar for 1934. I enclose herewith twenty-five cents to cover cost of calendar and postage.

Name .....

Theatre

Address .....

City ..... *State* .....

NO FEE; NO DUES; JUST SIGN BLANK

HENRY PHILLIPS

manages the Strand Theatre, in Reading, Penna., a Warner house, where he has four changes a week, enough to keep any man busy. Listen, Henry, remember us to Bob Suits, Paul Glase and the rest of our friends down there in your fair city, and don't you forget to be at that get-together when it takes place. From all accounts it ought to be a good party.

▽

MICHAEL BARYLICK

holds down the managerial reins at the Paramount Theatre in Plainfield, N. J., and he joined up in great fashion by signing on the dotted line and taking out his subscription at the same time. Listen, Mike, you're close enough to the big city to come over for that party we're having on the 21st, so write the date down on your calendar.

▽

RUDY E. ZALOWITZ

assists Hank Lowry in the publicity department of the Liberty Theatre in Elizabeth, N. J. Rudy is twenty-one and has been in this game for over six years, has been doorman and assistant manager, but likes publicity best. His reason for entering showbusiness was, as he puts it, "to learn how to take it as well as how to dish it out" and we're sure he'll learn.

▽

JACK KLEINMAN

manages the Novelty Theatre in Los Angeles, Cal. Jack seems to have been in about every phase of this business of ours. He started as a candy butcher, later was promoted to head usher. Left and entered as an extra and then assistant cameraman for a while and from that directly to the Novelty as exploitation manager. He's bound to go places and do things and we're rooting for him.

▽

DR. HEINRICH WEITZEL

is the director of the Centraltheater Ulm in Ulm-an-der-Donau, Germany. If you've been reading our pages as carefully as we think you have, you know we have many members from your country, and since all our readers are particularly interested in foreign exploitation and general methods of putting over pictures, we'd appreciate hearing from you.

▽

STANLEY G. BARR

joins from Hopewell, Va., where he manages the Beacon Theatre, a 1,000-seater with prices of 10 and 25 cents top. Well, Stan, here we are freezing up here at this writing and you doubtless are basking in that fine brand of Virginia sunshine. Why not bottle a bit of it and send it on up to us? We could use it.

▽

CHARLES GANELLAS

works for Skouras Brothers and is at the helm of the Rialto Theatre in Jersey City, N. J. We've got nearly every one of the Skouras boys in the Club, Charlie, and be sure to remember us to Bill Hill, Jules Reisman, Al Unger and the rest of our good friends out your way and get them all together and come on over for the big party at the Brass Rail. Big doings, boy.

▽

RUSSELL N. HURT

is the manager of the Apollo Theatre, in Princeton, Ill. He started taking tickets at 25 cents a night and after the box office closed spent his time in the operator's booth. Later was the highest paid operator in that county. At the time of his joining Russ tells us that the theatres on Alger's circuit are having a contest with prizes for the managers and supervisors and we hope his next letter will be to tell us that he got in on one of the grand awards.

LARRY E. NEW

manages the Dominion Theatre, in Vancouver, B. C. He started as usher at the Grandview, in Vancouver, later was promoted to doorman and then assistant of the Fraser, there. Larry has come right along; he is unmarried and young in years, only twenty-three, to be exact, but we're expecting things of him.

▽

JACK KEITH

was proposed in the Club by his friend, Billy Huffman. Jack manages the Brook Theatre, at Bound Brook, N. J. Well, Jack, the last man who had that house was Charlie Brennan, a mighty good friend of ours, so you certainly ought to be one of us 100 per cent. How about letting us hear from you?

▽

MEYER SCHUTZER

manages the Marcy Theatre, in Brooklyn, N. Y. Certainly that's close enough for you to stop in and say hello every so often. Meyer tells us with great emphasis that if he had to chose his profession all over again he would "positively" choose showbusiness. He's married and has three children. You've just about sewed the Randforce gang up solidly by joining, but you'll have to do your part.

▽

DONALD J. VISGER

manages the Liberty Theatre in Kennewick, Wash., for the Yakima Valley Theatres which just about ties this circuit up 100%. However, guess we don't have to tell you that, Don, since you say in your letter that the fellows on your circuit regard the CLUB as their "right hand man." But please remember that they help make the section possible by their contributions, so get out the old pen and send something in to us. Regards to you and the gang,

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE CLUB

Please enroll me in the Club and send me my framed certificate.

NAME _____

POSITION _____

THEATRE _____

ADDRESS _____

CIRCUIT _____

CITY _____ STATE _____

DATE OF BIRTH _____

(Mail to Managers' Round Table Club, 1790 Broadway, New York)

AUGUST ALFRED WOLF

manages the H. W. Lichtspiele, in Neukirch, Germany. August is only twenty-five, but we're willing to bet that he will give our boys a run for their money, too, when it comes to putting on some outstanding campaigns. How about sending a few of them in to us, so the rest of the boys may see what you're doing?

▽

S. C. McGEGOR

who manages the Smalley's Theatre, in St. Johnville, N. Y., joins and enters his subscription at the same time. Well, "S. C.," we have pretty nearly all the Smalley boys in the Club and they're active contributors, too, but you'd better get going and start a little lively competition.

▽

C. N. FRENCH

hails from Nelsonville, Ohio, where he manages the Pastime Theatre. He says he finds the Herald indispensable, as do plenty of other boys, French, but you know it isn't fair to take advantage of the stunts detailed in our pages without coming across with a couple yourself.

▽

ROBERT C. CARR

down in New Albany, Ind., manages the Elks Theatre and was just about born in the theatre. He tells us that at the tender age of five he sold popcorn in a cinema and worked his way through school by ushering. His entire family is in show business. This is his first managerial assignment.

▽

JAMES R. BARTHLOW

is the manager of the Ohio Theatre, in Tippecanoe City, Ohio, and is another new member who belongs to the youngster line-up. Jimmy is only twenty, but full of enterprise and ambition, and promises to become an active contributor to the pages. All right, old boy, we'll welcome anything you send in to us, but make it soon.

▽

DON R. STEVENSON

is the lessee and manager of the Star Theatre, in Rochester, N. Y. Don is fairly young, too, but his experience has been varied; he started at the tender age of sixteen with portables, and worked one-night stands until he had made enough to lease his present theatre. He says business is good right now and we're hoping it will continue.

▽

J. J. JONES

joins us in grand fashion; he sends in samples of his work which we shall be using shortly; just as soon as we publish a few we have on hand, Jones. That's the real Club spirit and you started off on the right track. "J. J." does the art work for the Grand, Rialto and Royal Theatres down in Columbus, Ga., which certainly ought to keep him out of mischief.

▽

C. O. BRAUN

is the manager of the Ufa Palast Theatre in Chemnitz, Germany, and apparently is one of our younger members to join from his country, for Braun is only twenty-four years old. You've got the right idea signing up with us and taking advantage of your brother members' ideas, but remember your duty doesn't end there, you've got to send in some things yourself to earn your keep.

▽

MAX RODEHAU

owns the Bellevue Lichtspiele in Rathenow, Germany, and it sort of looks to us as though we could run a couple of Germany issues, if all our good new members would get together and send in details of their activities out there. Remember, Max, just as you are interested in reading what our boys on this side of the water are doing, so do our members and readers express an interest in our foreign membership, so let's hear from you.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1933, unless otherwise specified.

ALLIED PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dude Bandit, The	Hoot Gibson-Gloria Shea	May 1	67	
Fighting Parson, The	Hoot Gibson-Marceline Day	May 22	70	June 3
One Year Later	Mary Brian-Russell Hopton	Aug. 25	69	Aug. 12
Picture Brides	Dorothy Mackaill-Regis Toomey	Nov. 1	68	Oct. 14

Coming Feature Attractions

Bungalow Court
Cheaters — "Bill" Boyd-Dorothy Mackaill-June Collyer
Davy Jones' Locker
Midnight Alarm
Open for Inspection
Silk Trimmed
Slightly Used

CHESTERFIELD

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
By Appointment Only	Lew Cody-Aileen Pringle	July 7	67	Dec. 2
Dance, Girl, Dance	Alan Dinehart-Evalyn Knapp	Sept. 1	70	Nov. 11
I Have Lived	Alan Dinehart-Anita Page	June 15	69	Sept. 16
In the Money	"Skeets" Gallagher-Lois Wilson - Warren Hymer	Nov. 7	62	
Man of Sentiment, A	Marian Marsh - Owen Moore - Wm. Bakewell	Sept. 15	74	
Notorious But Nice	Marian Marsh-Betty Compson	Aug. 5	72	Nov. 11
Rainbow Over Broadway	Joan Marsh-Frank Albertson	Dec. 1	70	

Coming Feature Attractions

Campanile Murders

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Above the Clouds	R. Cromwell-R. Armstrong-D. Wilson	Oct. 20	67	
Ann Carver's Profession	Fay Wray-Gene Raymond	May 26	68	June 17
Before Midnight	June Collyer-Ralph Bellamy	Nov. 18	63	
Brief Moment	Carole Lombard-Gene Raymond-Donald Cook	Sept. 8	69	Oct. 7
Cocktail Hour	Bebe Daniels-Sidney Blackmer-Randolph Scott	June 5	74	June 10
Dangerous Crossroads	Chic Sale-Diane Sinclair	June 15	62	July 1
East of Fifth Ave.	Dorothy Tree	Oct. 20	76	
(See "In the Cutting Room," Oct. 21.)				
Fog	Mary Brian - Donald Cook - Reginald Denny	Nov. 22	69	
(See "In the Cutting Room," Nov. 18.)				
Fury of the Jungle	Donald Cook-Peggy Shannon	Oct. 20	68	
Hold the Press	Tim McCoy-Shirley Grey	Oct. 25	60	
King of the Wild Horses	Wm. Janney-Dorothy Appleby	Nov. 10	66	
Lady for a Day	Warren William-Guy Kibbee-May Robson-Glenda Farrell	Sept. 13	102	July 15
Man's Castle, A	Loretta Young-Spencer Tracy	Nov. 4	75	
(See "In the Cutting Room," Oct. 14.)				
Master of Men	Jack Holt-Fay Wray	Oct. 28	68	
(See "Man of Steel," "In the Cutting Room," Oct. 14.)				
My Woman	Helen Twelvetrees - Wallace Ford - Victor Jory	Oct. 5	78	Oct. 21
Police Car 17	Tim McCoy-Evalyn Knapp	Sept. 30	58	Nov. 18
Rusty Rides Alone	Tim McCoy-Barbara Weeks	May 26	58	
Shadows of Sing Sing	Bruce Cabot-Mary Brian	Dec. 3	65	
(See "In the Cutting Room," Nov. 18.)				
Thrill Hunter, The	Buck Jones-Dorothy Revier	Sept. 30	58	Nov. 25
Unknown Valley	Buck Jones-Cecilia Parker	May 5	69	Aug. 26
What Price Innocence?	Willard Mack-Jean Parker	June 29	64	July 1
Woman I Stole, The	Jack Holt - Raquel Torres - Fay Wray	May 1	63	July 8
Wrecker, The	Jack Holt-Genevieve Tobin	July 10	72	Aug. 12

Coming Feature Attractions

Air Devils — Tim McCoy-Evalyn Knapp
Fighting Code, The — Buck Jones-Diane Sinclair — Dec. 30
Fighting Ranger, The — Buck Jones-Dorothy Revier
Lady Is Willing, The — Leslie Howard-Binnie Barnes
Let's Fall in Love — Harriette Lake - Edmund Lowe
Man Trailer, The — Buck Jones-Cecilia Parker
Night Bus — Clark Gable-Claudette Colbert
Ninth Guest — Donald Cook-Genevieve Tobin
No Cannons Roar — Frankie Darro - Jackie Searl - George Breakston
Once to Every Woman — Fay Wray-Walter Connolly
Straightaway — Tim McCoy-Sue Carol — Dec. 22
Whirlpool — Jack Holt

FIRST DIVISION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Drive, The		May 20	89	Jan. 28
Throne of God (Tent.)		Aug.	56 and 39	

Coming Feature Attractions

Dassan — 51 and 38

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bureau of Missing Persons	Bette Davis - Lewis Stone - Glenda Farrell	Sept. 16	78	Sept. 2
Female	Ruth Chatterton	Nov. 11	60	Oct. 21
Goodbye Again	W. William-Joan Blondell	Sept. 9	65	June 17
Havana Widows	Joan Blondell-Glenda Farrell-Lyle Talbot	Nov. 18	62	Dec. 2
Heroes for Sale	Richard Barthelmess - Loretta Young	June 17	76	May 27
I Loved a Woman	Edward G. Robinson-Kay Francis-Genevieve Tobin	Sept. 23	80	Sept. 16
Lilly Turner	Ruth Chatterton-Geo. Brent	May 13	64	Apr. 29
Little Giant, The	Edward G. Robinson	May 20	74	Apr. 15
She Had to Say Yes	Loretta Young-Lyle Talbot	July 15	62	June 17
Wild Boys of the Road	All Star	Oct. 7	69	Sept. 30
World Changes, The	Paul Muni	Nov. 25	93	Nov. 4

Coming Feature Attractions

Bedside — Warren William — Jan. 20,'34
Big Shakedown, The — Bette Davis - Chas. Farrell - Ricardo Cortez — Jan. 6,'34

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Convention City	Joan Blondell-Dick Powell-A. Menjou-Mary Astor	Jan. 13,'34	70	
Dark Hazard	Edward G. Robinson	Dec. 30		Nov. 25
Heat Lightning	Aline MacMahon-Glenda Farrell-Ann Dvorak-Lyle Talbot			
Journal of Crime	Ruth Chatterton			
Mandalay	Kay Francis-Ricardo Cortez			
Massacre	R. Barthelmess-Ann Dvorak			
Son of a Sailor	Joe E. Brown - Johnny Mack Brown	Dec. 23	73	
Wonder Bar	Al Jolson-Dick Powell-Ricardo Cortez-Dolores Del Rio - Kay Francis			

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adorable	Janet Gaynor-Henry Garat	May 19	83	May 20
Arizona to Broadway	James Dunn-Joan Bennett	June 30	67	July 29
Berkeley Square	Leslie Howard-Heather Angel	Nov. 3	90	July 22
Best of Enemies	Marian Nixon-"Buddy" Rogers	June 23	71	July 22
Charlie Chan's Greatest Case	Warner Oland-Heather Angel	Sept. 15	71	Oct. 14
Devil's In Love, The	Victor Jory-Loretta Young	July 21	71	Aug. 5
Doctor Bull	Will Rogers - Louise Dresser - Marian Nixon-Ralph Morgan	Sept. 22	77	Oct. 14
F. P. 1	Conrad Veidt-Jill Esmond-Leslie Fenton	July 28	90	May 20
Good Companions, The	Jessie Matthews - Edmund Gwenn	Sept. 8	86	Apr. 29
Hold Me Tight	James Dunn-Sally Eilers	May 26	71	May 27
Hoopla	Clara Bow-Preston Foster	Nov. 30	78	
I Loved You Wednesday	Warner Baxter - Elissa Landi - Miriam Jordan-Victor Jory	June 16	75	June 24
It's Great to Be Alive	Edna May Oliver-Raul Roulien	June 2	68	July 1
Jimmy and Sally	James Dunn-Claire Trevor	Nov. 24	68	
(See "In the Cutting Room," Dec. 2.)				
Last Trail, The	George O'Brien-Claire Trevor	Aug. 25	60	
Life In the Raw	George O'Brien-Claire Trevor	July 7	62	Nov. 4
Mad Game, The	Spencer Tracy - Claire Trevor - Ralph Morgan	Oct. 27	65	Oct. 28
Man Who Dared, The	Preston Foster-Zita Johann	July 14	75	July 15
My Lips Betray	Lillian Harvey-John Boles	Nov. 10	79	Nov. 11
My Weakness	Lillian Harvey-Lew Ayres	Sept. 29	74	Sept. 30
Olsen's Big Moment	El Brendel	Nov. 17	66	Oct. 28
Paddy, the Next Best Thing	Janet Gaynor-Warner Baxter	Sept. 1	76	Sept. 2
Pilgrimage	Henrietta Crosman-Marian Nixon-Norman Foster	Aug. 18	90	July 22
Power and the Glory, The	Spencer Tracy-Colleen Moore	Oct. 6	76	Aug. 26
Shanghai Madness	Spencer Tracy-Fay Wray	Aug. 4	69	Sept. 2
Smoky	Victor Jory-Irene Bentley	Dec. 8	69	
Walls of Gold	Sally Eilers-Norman Foster	Oct. 13	70	Oct. 14
Warrior's Husband, The	Elissa Landi - Ernest Truex - David Manners	May 12	68	May 6
Worst Woman in Paris?	Benita Hume-Adolphe Menjou	Oct. 20	78	Oct. 14

Coming Feature Attractions

As Husbands Go — Warner Baxter-Helen Vinson — Dec. 29 — 78 — Nov. 18
Carolina — Janet Gaynor-Lionel Barrymore-Robert Young-Henrietta Crosman — Feb. 2,'34
Coming Out Party — Frances Dee-Gene Raymond
Disillusion — Victor Jory - John Boles - Rosemary Ames — Feb. 23,'34
Frontier Marshall — George O'Brien-Irene Bentley — Jan. 19,'34 — 66
Heir to the Hoorah — George O'Brien-Mary Brian — Feb. 9,'34
I Am Suzanne! — Lillian Harvey-Gene Raymond — Jan. 5,'34
I Was a Spy — Herbert Marshall - Madeleine Carroll-Conrad Veidt — Dec. 15 — 75 — Sept. 23
Mr. Skitch — Will Rogers-Zasu Pitts — Dec. 22
(See "In the Cutting Room," Dec. 2.)
Orient Express — Heather Angel-Norman Foster — Jan. 12,'34
Sleepers East — Wynne Gibson-Preston Foster — Jan. 26,'34
Three Against Death — Marion Burns-Kane Richmond
Woman and the Law — James Dunn-Claire Trevor — Feb. 16,'34

FREULER FILM ASSOCIATES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Deadwood Pass	Tom Tyler	May 5	60	
Easy Millions	Skeets Gallagher-Dorothy Burgess-Merna Kennedy	June 30	68	
Marriage on Approval	Donald Dillaway-Barbara Kent-Phyllis Barry	Nov. 17	80	
War of the Range	Tom Tyler	Sept. 22	60	

Coming Feature Attractions

Black Cat, The
Bulldog Edition
East of Sudan
Green Paradise
My Wandering Boy
Red Man's Country
Silent Army, The
Sister of the Follies

GAUMONT-BRITISH

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Baroud (See "Love In Morocco")				
Britannia of Billingsgate	Violet Loraine-Gordon Harker		79½	Oct. 7
Channel Crossing	Constance Cummings - Matheson Lang			
Falling for You	J. Hulbert-Cicely Courtneidge		88	Sept. 30
Fire Raisers, The	Leslie Banks			
Ghost Train, The	Jack Hulbert	Dec. 1	68	Feb. 25
Ghoul, The	Boris Karloff		85	Oct. 28
It's a Boy	Edward Everett Horton - Leslie Henson		80	Sept. 30
Just Smith	Tom Walls			
King of the Ritz	Stanley Lupino-Gina Malo		68	
Love In Morocco	Rex Ingram	Dec. 1	67	Oct. 15,'32
(Reviewed under the title "Baroud")				
Love on Wheels	Jack Hulbert-Gordon Harker		91	
Lucky Number, The	Clifford Mollison - Joan Wyndham		72½	Sept. 9
Man from Toronto, The	Jessie Matthews - Ian Hunter - Fred Kerr		77	
Marry Me	Renate Muller-Harry Green		85	Apr. 22
Night and Day	Jack Hulbert-Winifred Shotter	Dec. 1	77	June 10
Orders Is Orders	Charlotte Greenwood - James Gleason		88½	Aug. 19
Prince of Wales, The				
Sleeping Car	Ivor Novello-Madeleine Carroll		83	July 8
There Goes the Bride	Jessie Mathews	Dec. 1	79	Mar. 11
Waltz Time	Evelyn Laye	Oct. 1	81	Aug. 12
Woman In Command, The	Cicely Courtneidge - Edward Everett Horton		80	

(THE RELEASE CHART--CONT'D)

MAJESTIC

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Charming Deceiver, The (Reviewed under the title "Heads We Go")	Constance Cummings	Nov.	15	87	Sept. 16
Curtain at Eight	Dorothy Mackaill - C. Aubrey Smith-Paul Cavanaugh	Oct.	1	74	
Morning After, The (Reviewed under the title "I Spy")	Ben Lyon-Sally Eilers	Nov.	15	63	Oct. 28
Sin of Nora Moran, The	Zita Johann-John Miljan	Dec.	1		
Sing, Sinner, Sing	Paul Lukas-Leila Hyams	Aug.	1	75	Aug. 19
Trouble Busters	Jack Hoxie-Lane Chandler	May	15	55	
You Made Me Love You	Thelma Todd-Stanley Lupino	Nov.	15	74	Oct. 14

Coming Feature Attractions

Divorce Bed, The	Edward Arnold - John Miljan	Dec.	15		

MAYFAIR PICTURES

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Dance Hall Hostess	Helen Chandler-Jason Robards-Edward Nugent	July	1	73	Sept. 2
Her Forgotten Past	Monte Blue - Barbara Kent - Henry B. Walthall	Sept.	1	68	
Riot Squad	Madge Bellamy-Pat O'Malley	June	15	70	Aug. 5
Secret Sinners	Sue Carol-Nick Stuart	Oct.	20	70	
What's Your Racket?	Regis Toomey-Noel Francis	Dec.	1		

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Another Language	Helen Hayes-Robt. Montgomery	July	28	79	Aug. 5
Barbarian, The	Ramon Novarro-Myrna Loy	May	12	88	Apr. 15
Beauty for Sale	Otto Kruger-Madge Evans	Sept.	1	87	Sept. 9
Bombshell	Jean Harlow-Lee Tracy	Oct.	13	98	Oct. 7
Broadway to Hollywood	Alice Brady - Frank Morgan - Madge Evans-Eddie Quillan-Jackie Cooper-Russell Hardie-Fay Templeton - Jimmy Durante	Sept.	15	89	Sept. 9
Chief, The	Ed Wynn-D. Mackaill	Nov.	3	66	
Christopher Bean	Marie Dressler-L. Barrymore	Nov.	17	87	Nov. 18
Dancing Lady	Jean Crawford-Clark Gable	Nov.	24	94	Nov. 25
Day of Reckoning	Richard Dix-Madge Evans	Oct.	27	70	Nov. 11
Devil's Brother, The	Laurel and Hardy-Dennis King-Thelma Todd	May	5	92	Apr. 8
Hell Below	Robt. Montgomery-Jimmy Durante - Robt. Young - Walter Huston-Madge Evans	June	9	105	Apr. 15
Hold Your Man	Jean Harlow-Clark Gable	July	7	89	July 8
Made on Broadway	R. Montgomery-Sally Eilers	May	19	69	Apr. 8
Meet the Baron	Jack Pearl - Jimmy Durante - Zasu Pitts	Oct.	20	65	Nov. 4
Midnight Mary	Loretta Young-Ricardo Cortez	June	30	76	June 17
Night Flight	H. Hayes - J. Barrymore - L. Barrymore - C. Gable - Robt. Montgomery	Oct.	6	91	Aug. 19
Nuisance, The (Reviewed under the title, "Never Give a Sucker a Break")	Lee Tracy-Madge Evans	June	2	80	May 6
Peg O' My Heart	Marion Davies-Onslow Stevens	May	26	85	May 20
Penthouse	Warner Baxter-Myrna Loy-Mae Clarke-Phillips Holmes-Chas. Butterworth	Sept.	8	91	Sept. 9
Prizefighter and the Lady, The	Max Baer-Myrna Loy-Dempsey-Carnera-Walter Huston	Nov.	10	102	Oct. 28
Reunion in Vienna	John Barrymore-Diana Wynyard-Frank Morgan	June	16	100	May 6
Should Ladies Behave? (Reviewed under the title, "The Vinegar Tree")	Alice Brady-Lionel Barrymore-Conway Tearle	Dec.	1	78	Nov. 11
Solitaire Man	Herbert Marshall - Elizabeth Allan - Lionel Atwill	Sept.	22	65	Sept. 16
Stage Mother	A. Brady - Russell Hardie - M. O'Sullivan - F. Tone	Sept.	29	87	Sept. 16
Storm at Daybreak	Nils Asther-Kay Francis	July	14	82	July 1
Stranger's Return, The	Lionel Barrymore - Franchot Tone-Miriam Hopkins	July	21	89	July 15
Tugboat Annie	Marie Dressler-Wallace Beery-Robt. Young-M. O'Sullivan	Aug.	4	88	Aug. 12
Turn Back the Clock	Lee Tracy-Mae Clarke	Aug.	25	80	Sept. 2
When Ladies Meet	Ann Harding-Alice Brady-Robt. Montgomery-Myrna Loy	June	23	85	June 3

Coming Feature Attractions

Cat and the Fiddle, The (See "In the Cutting Room," Oct. 21.)	Jeanette MacDonald-Ramon Novarro				
Comin' Round the Mountain	May Robson-Polly Moran				
Dinner at Eight	Marie Dressler-Wallace Beery-Lionel Barrymore - Jean Harlow - Madge Evans - Karen Morley - Edmund Lowe - Lee Tracy - Jean Hersholt			113	June 10
Eskimo	Native Cast			117	Nov. 18
Free, White and Desperate	Robt. Montgomery-Madge Evans				
Going Hollywood	Marion Davies-Bing Crosby				
Hollywood Party, The	(All Star Musical)				
Laughing Boy	Ramon Novarro-Lupe Velez				
Malibu	Jean Parker-David Landau				
Mystery of the Dead Police	Robt. Montgomery - Elizabeth Allan				
Queen Christina	Greta Garbo - John Gilbert				
Rip Tide	Norma Shearer - Robert Montgomery-Herbert Marshall				
Sons of the Desert	Laurel and Hardy				
Tarzan and His Mate	J. Weissmuller-M. O'Sullivan				
Viva Villa	Wallace Beery				
Women in His Life, The	Otto Kruger-Isabel Jewell-Ben Lyon				

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Avenger, The	Ralph Forbes-Adrienne Ames	Aug.	10	79	Oct. 7
Black Beauty	Alex. Kirkland-Esther Ralston	May	10	70	Apr. 29
Broken Dreams	Randolph Scott-Martha Sleeper	Oct.	20	68	Nov. 4
Crashing Broadway	Rex Bell	June	1	55	July 15
Devil's Mate	Preston Foster-Peggy Shannon	Aug.	20	68	Aug. 12
Fighting Texans	Rex Bell	June	15	58	July 29
Fugitive, The	Rex Bell-Cecilia Parker	July	15	56	
Gallant Fool	Bob Steele	May	29	55	
Galloping Romeo	Bob Steele-Doris Hill	Aug.	5	54	
Rainbow Ranch	Rex Bell	July	25	55	
Rangers' Code	Bob Steele	Aug.	15	56	
Return of Casey Jones	Charles Starrett-Ruth Hall	May	25	65	
Riders of Destiny	John Wayne-Cecilia Parker	Oct.	10	58	
Sensation Hunters	Arline Judge-Preston Foster	Aug.	30	70	
Skyway	K. Crawford-Ray Walker	Aug.	15	65	
Sphinx, The	Lionel Atwill-Sheila Terry	June	1	70	June 3
Sweetheart of Sigma Chi, The	Mary Carlisle-Buster Crabbe	Oct.	1	76	Oct. 14

Coming Feature Attractions

Ape, The					
Beggars in Ermine	Lionel Atwill				
Blue Steel	John Wayne				
He Couldn't Take It	Ray Walker-Virginia Cherrill				
Jane Eyre					
Lucky Texan, The	John Wayne				
Manhattan Love Song					
Mystery Liner					
Sagebrush Trail	John Wayne				
Sixteen Fathoms Deep (See "In the Cutting Room," Dec. 2.)	Sally O'Neill-Creighton Chaney				
West of the Divide	John Wayne-Virginia B. Faire				
Woman's Man	John Halliday-Marguerite de la Motte-Wallace Ford				

PARAMOUNT

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Big Executive	Ricardo Cortez-Elizabeth Young	Aug.	18	72	Aug. 5
College Humor	Crosby-Oakie-Arlen-Carlisle-Burns and Allen	June	23	80	June 17
Cradle Song	Dorothea Wieck-Kent Taylor	Nov.	17	77	Nov. 4
Disgraced	Helen Twelvetrees-Bruce Cabot	July	7	65	June 24
Duck Soup	Four Marx Bros.	Nov.	17	80	Nov. 11
Eagle and the Hawk, The	F. March-C. Grant-J. Oakie	May	19	72	May 6
Gambling Ship	Cary Grant-Benita Hume	June	30	72	June 17
Girl in 419, The	James Dunn-Gloria Stuart	May	26	76	May 6
Girl Without a Room	M. Churchill-Chas. Farrell-C. Ruggles	Dec.	8	75	
Golden Harvest	Richard Arlen-Chester Morris-Genevieve Tobin	Sept.	22	70	Sept. 23
Hell and High Water	Richard Arlen-Judith Allen	Oct.	27	79	Oct. 21
Her Bodyguard	Wynne Gibson-Edmund Lowe	July	21	70	July 8
I Love That Man	Nancy Carroll-Edmund Lowe	June	9	75	May 6
I'm No Angel	Mae West-Cary Grant	Oct.	6	87	Oct. 7
International House	All Star	June	2	65	May 20
Jennie Gerhardt	Sylvia Sidney-Donald Cook	June	16	76	June 10
Lone Cowboy	Jackie Cooper	Dec.	1	68	Nov. 25
Mama Loves Papa	Charles Ruggles-Mary Boland-Lilyan Tashman	July	14	72	July 15
Man of the Forest	Randolph Scott-Verna Hillie	July	14	62½	
Midnight Club	Clive Brook-George Raft-Helen Vinson-Alison Skipworth	July	28	70	July 29
One Sunday Afternoon	Gary Cooper-Fay Wray	Sept.	1	85	Aug. 26
Sitting Pretty	Jack Haley-Jack Oakie-Ginger Rogers	Nov.	24	80	Dec. 2
Song of Songs	Marlene Dietrich-Brian Aherne	Aug.	11	92	July 1
Story of Temple Drake, The	Miriam Hopkins-Jack LaRue	May	12	72	May 13
Sunset Pass	Randolph Scott-Tom Keene	May	26	65	June 3
Supernatural	C. Lombard - Randolph Scott - V. Osborne	May	5	64½	Apr. 29
Take a Chance	James Dunn - June Knight - "Buddy" Rogers - Lillian Roth	Oct.	27	82	Nov. 4
This Day and Age	Charles Bickford-Judith Allen	Aug.	25	82	July 29
Three Cornered Moon	C. Colbert-Richard Arlen-Lyda Roberti-Mary Boland	Aug.	4	72	Aug. 12
Thundering Herd, The	Randolph Scott-Judith Allen	Nov.	24	58½	
Tillie and Gus	Alison Skipworth-W. C. Fields	Oct.	18	57½	Nov. 18
To the Last Man	Randolph Scott-Esther Ralston	Sept.	15	70	Sept. 16
Too Much Harmony	Bing Crosby-Jack Oakie-Lilyan Tashman	Sept.	29	75	Sept. 9
Torch Singer	Claudette Colbert - Ricardo Cortez - David Manners	Sept.	8	72	Sept. 2
Way to Love, The	Maurice Chevalier-Ann Dvorak	Oct.	20	84	Sept. 30
White Woman	Carole Lombard-Chas. Laughton-Chas. Bickford	Nov.	3	73	Oct. 28

Coming Feature Attractions

Alice in Wonderland	Charlotte Henry - R. Arlen - J. Oakie-Chas. Ruggles	Dec.	22		
All of Me	Fredric March-Miriam Hopkins-George Raft	Dec.	29		
Bolero	George Raft-Carole Lombard				
Catherine the Great	Marlene Dietrich-John Lodge				
Death Takes a Holiday	Fredric March-Evelyn Venable				
Design for Living	Miriam Hopkins-Fredric March-Gary Cooper	Dec.	29	88	Nov. 25
Eight Girls in a Boat	Kay Johnson - Dorothy Wilson - Doug. Montgomery	Jan.	5,'34		
Four Frightened People	C. Colbert - H. Marshall - Wm. Gargan - M. Boland	Jan.	19,'34		
His Double Life	Roland Young-Lillian Gish	Jan.	12,'34		
Last Round-up, The	Randolph Scott-Barbara Adams				
Miss Fane's Baby Is Stolen	Dorothea Wieck-Baby Le Roy	Jan.	12,'34		
No More Women	Edmund Lowe-Victor McLaglen				
Search for Beauty	Buster Crabbe-Ida Lupino	Jan.	26,'34		
Six of a Kind	C. Ruggles-M. Boland-W. C. Fields - A. Skipworth - Burns and Allen	Jan.	26,'34		

PRINCIPAL

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Jaws of Justice	Kazan-Teddy and Richard Terry	Dec.	4	58	
Russia Today		Nov.	8	42	Oct. 28
Tarzan the Fearless	Buster Crabbe	Aug.	11	61	Aug. 19
Thunder Over Mexico	Native Cast	Nov.	15	70	May 20

Coming Feature Attractions

Desperate Trails	Kazan				
Ferocious Pal, The	Kazan				
King of the North	Kazan				
Lone Avenger, The	Kazan				
Teeth of Steel	Kazan				

RKO RADIO PICTURES

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Ace of Aces	Richard Dix - Elizabeth Allan-Ralph Bellamy	Oct.	29	74	Sept. 30
After Tonight	Constance Bennett - Gilbert Roland	Nov.	10	71	Oct. 28
Aggie Appleby	Wynne Gibson-Charles Farrell	Nov.	3	73	Oct. 28
Ann Vickers	Irene Dunne - Walter Huston - Conrad Nagel	Oct.	13	72	Sept. 30
Bed of Roses	Constance Bennett-Joel McCrea	July	14	67	July 8
Before Dawn	Stuart Erwin-Dorothy Wilson	Aug.	4	62	Oct. 21
Big Brain, The	Geo. E. Stone-Fay Wray-Phillips Holmes	June	16	70	June 3
Blind Adventure	Robt. Armstrong-Helen Mack	Aug.	18	60	Aug. 12
Chance at Heaven	Joel McCrea - Ginger Rogers - Marian Nixon	Oct.	27	70	Oct. 14
Cross Fire	Tom Keene-Betty Furness	June	30	55	Apr. 8
Deluge, The	Peggy Shannon - Lois Wilson - Sidney Blackmer-Matt Moore	Sept.	15	68	Aug. 19
Diplomaniacs	Bert Wheeler-Robt. Woolsey	May	12	63	Apr. 15
Double Harness	Ann Harding-William Powell	July	21	74	July 8
Emergency Call	Bill Boyd-Betty Furness	May	26	60	July 1
Flaming Gold	Bill Boyd-Mae Clarke-Pat O'Brien	Sept.	29	53	
Flying Devils	Arline Judge-Bruce Cabot-Ralph Bellamy - Eric Linden	July	14	62	Sept. 2
Goodbye Love	Charles Ruggles	Nov.	10	66	
Headline Shooter	Wm. Gargan-Frances Dee - R. Bellamy-W. Ford-G. Ratoff	July	28	65	July 29
Little Women	K. Hepburn - Jean Bennett - Frances Dee - Paul Lukas	Nov.	24	107	Nov. 11
Melody Cruise	Phil Harris-Charles Ruggles	June	23	75	June 3
Midshipman Jack	Bruce Cabot-Betty Furness	Sept.	22	65	Sept. 16
Morning Glory	K. Hepburn - D. Fairbanks, Jr.	Aug.	18	70	July 29
No Marriage Ties	Richard Dix-Doris Kenyon	Aug.	11	73	Aug. 12
One Man's Journey	Lionel Barrymore-Joel McCrea-Dorothy Jordan	Sept.	8	72	Sept. 9
Professional Sweetheart	Ginger Rogers-Norman Foster	June	9	70	June 3
Rafter Romance	Ginger Rogers-Norman Foster	Sept.	1	70	Aug. 5
Right to Romance, The	Ann Harding-Nils Asther	Nov.	17	70	Nov. 25
Silver Cord, The	Irene Dunne-Joel McCrea	May	19	74	May 13
Son of the Border	Tom Keene-Julie Haydon	May	5	55	Aug. 5
Tomorrow at Seven	Chester Morris-Vivienne Osborne	June	2	64	May 13

Coming Feature Attractions

Dark Sunlight	Jean Parker-Tom Brown				
Flying Down to Rio	Dolores Del Rio - Gene Raymond-Raul Roulien				
Girl Meets Boy	Joel McCrea				
Hips, Hips, Hooray!	Wheeler and Woolsey				
If I Were Free!	Irene Dunne-Nils Asther-Clive Brook				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Long Lost Father	John Barrymore-Helen Chandler (See "In the Cutting Room," Nov. 18.)			
Last Patrol, The	McLaglen-Karloff (See "In the Cutting Room," Oct. 21.)			
Man of Two Worlds	Francis Lederer-Elissa Landi (See "In the Cutting Room," Nov. 18.)			
Once Over Lightly	Zasu Pitts - Pert Kelton - El Brendel			
Rodney	Walter Huston-Frances Dee			
So You Won't Sing, Eh?	Zasu Pitts-Pert Kelton-William Gargan			
Son of Kong	Robert Armstrong-Helen Mack			
Trigger	Katharine Hepburn (See "In the Cutting Room," Nov. 18.)			
World Outside, The	Ann Harding			

SHOWMENS PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Race, The	Boots Mallory-John Darrow	Dec. 1	71	
His Private Secretary	Evalyn Knapp-John Wayne	June 10	60	June 10
Police Call	Merna Kennedy-Nick Stuart	July 24	60	Sept. 9
Public Stenographer	Lola Lane-Wm. Collier, Jr.	Nov. 1	62	
Ship of Wanted Men	Dorothy Sebastian-Leon Waycoff	Sept. 24	63	Sept. 16

Coming Feature Attractions

Golden Head
Meth, The
St. Louis Woman
Souls in Pawn
Special Duty
Unlimited
Within the Rock

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Carnival Lady	Boots Mallory-Allen Vincent	Hollywood			
Corruption	Evalyn Knapp-Preston Foster	Imperial Distr.	June 19	63	July 1
Cougar, the King Killer	Edwin C. Hill - Jay Bruce	Master Art	Nov. 1	60	
Eat 'Em Alive		Real Life	Nov. 3	60	Nov. 18
Farewell to Love	Jan Kiepura-Heather Angel	Madison Picts.	Nov. 24	66	Dec. 2
Flaming Signal, The	Marceline Day	Invincible		64	
Get That Venus	Ernest Truex - Jean Arthur	Regent Picts.			
Gow		Film Exchange	Nov. 29	65	
Hell's Holiday	(War Film)	Superb Picts.		77	July 22
Her Splendid Folly	Lilian Bond-T. Von Eltz	Progressive	Oct. 7	59	Nov. 4
Important Witness, The	Noel Francis-Donald Dilloway	Tower	July 15	64	Oct. 21
Isle of Doom, The	Peter Sobolevski	Amkino	June 5	65½	July 22
Laughing at Life	V. McLaglen - C. Montenegro	Mascot	June 26	70	June 3
Mam'zelle Nitouche	Janie Marese-Raimu	Protex	Nov. 18	90	Dec. 2
Mr. Broadway	All Star	B'way-Hollywood		59	Sept. 23
Over the Seven Seas		Vanderbilt		70	June 3
Passion of Joan of Arc, The	Maria Falconnati	Capital	Sept. 7	57	Sept. 16
Red-Head, The	Robert Lynen	Harold Auten	May 25	88	June 17
Reform Girl	Noel Francis-Donald Dilloway	Tower	July 15	64	Oct. 21
Savage Gold		Harold Auten	July 24	67	July 29
Secrets of Hollywood	Mae Busch - June Walters	Lester F. Scott		58	Sept. 16
Shepherd of the Seven Hills, The		Faith Pictures	Aug. 7	60	Aug. 19
Sleepless Nights	Polly Walker - Stanley Lupino	Remington	July 21	65	July 29
Taming the Jungle		Invincible	June 3	59	June 10
This Is America		Frederick Ullman, Jr.	July 19	70	July 29
Truth About Africa, The		Wm. Alexander		47	Apr. 22
Victims of Persecution	Betty Hamilton-Mitchell Harris	Bud Pollard	June 16	60	June 24
Wandering Jew, The	Jacob Ben-Ami	JAFA	Oct. 20	90	Oct. 28
Wives Beware!	Adolphe Menjou	Regent Picts.	June 1	63	

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Advice to the Lovelorn	Lee Tracy-Sally Blane	Dec. 1	63	
Bitter Sweet	Anna Neagle-Fernand Graavey	Sept. 22	93	Aug. 19
Blood Money	George Bancroft-Frances Dee-Chick Chandler-Judith Anderson	Nov. 17	65	Nov. 18
Bowery, The	Wallace Beery - George Raft - Jackie Cooper - Fay Wray	Oct. 13	90	Oct. 7
Broadway Thru a Keyhole	Constance Cummings - Russ Columbo-Paul Kelly	Oct. 27	85	Oct. 21
Emperor Jones	Paul Robeson-Dudley Digges	Sept. 29	80	Sept. 23
I Cover the Waterfront	Claudette Colbert - Ben Lyon - Ernest Torrence	May 17	75	Apr. 29
Masquerader, The	Ronald Colman-Elissa Landi	Sept. 1	75	Feb. 25
Private Life of Henry VIII, The	Charles Laughton	Nov. 3	97	Sept. 23
Semarang	Native Cast	June 23	62	May 20
Yes, Mr. Brown	Jack Buchanan	May	69	Mar. 18

Coming Feature Attractions

Born to Be Bad	Loretta Young-Cary Grant	Feb.	23,'34
Catherine the Great (T.)	Douglas Fairbanks, Jr. - Elizabeth Bergner	Mar.	16,'34
Gallant Lady	Ann Harding-Clive Brook	Jan.	5,'34 86
House of Rothschild, The	George Arliss		
Moulin Rouge	Constance Bennett - Franchet Tone-T. Carminati	Jan.	19,'34
Nana	Anna Sten-Lionel Atwill-Phillips Holmes	Feb.	16,'34
Palooka	Jimmy Durante - Stuart Erwin - Lupe Velez (See "In the Cutting Room," Dec. 2.)	Jan.	26,'34
Queen, The	Anna Neagle-Fernand Graavey		
Roman Scandals	Eddie Cantor - Gloria Stuart - David Manners-Ruth Etting	Dec.	29 85
Sorrell and Son	H. B. Warner	Mar.	2,'34
Trouble Shooter	Spencer Tracy - Jack Oakie - Constance Cummings	Feb.	9,'34

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Don't Bet on Love	Lew Ayres-Ginger Rogers	July 15	62	July 29
Fiddlin' Buckaroo	Ken Maynard-Gloria Shea	July 20	62	
Her First Mate	Summerville-Pitts	Aug. 10	70	July 22
Horseplay	Slim Summerville-Andy Devine-Lelia Hyams	Nov. 27	70	
Invisible Man, The	Claude Rains - Gloria Stuart - Wm. Harrigan	Nov. 15	70	Nov. 4
King for a Night	Chester Morris - Helen Twelvetrees - Alice White	Oct. 30	78	Dec. 2
King of Jazz (Reissue)	Paul Whiteman - John Boles - Bing Crosby	June 1	63	Apr. 5,'30
King of the Arena	Ken Maynard	June 1	61	
Kiss Before the Mirror	Nancy Carroll-Paul Lukas	May 4	67	Mar. 11
Ladies Must Love	June Knight - Neil Hamilton - Mary Carlisle-George E. Stone	Sept. 25	70	Sept. 9
Love, Honor and Oh, Baby!	Summerville-Pitts	Oct. 16	63	Nov. 11
Moonlight and Pretzels	Mary Brian-Lee Carrillo	Aug. 8	84	Sept. 2
Myrt and Marge	Myrtle Dale - Donna Damerell - Ted Healy	Dec. 4	68	Sept. 9
Only Yesterday	John Boles-Margaret Sullavan-Benita Hume-Billie Burke	Nov. 6	105	Nov. 25
Rebel, The	Vilma Banky-Luis Trenker	June 15	75	July 1
S. O. S. Iceberg	Rod La Roque-Gibson Gowland	Oct. 23	70	Sept. 23
Saturday's Millions	Robert Young-Leila Hyams	Oct. 9	72	Sept. 23
Secret of the Blue Room, The	Lionel Atwill-Paul Lukas-Gloria Stuart-Onslow Stevens	July 20	65½	Sept. 23
Strawberry Roan	Ken Maynard-Ruth Hall	Oct. 25	60	Sept. 30
Trail Drive, The	Ken Maynard-Cecilia Parker	Sept. 4	60	

Coming Feature Attractions

Beloved	John Boles-Gloria Stuart	Jan.	29,'34
Bombay Mail	Edmund Lowe-Onslow Stevens-Shirley Grey	Jan.	1,'34
By Candlelight	Elissa Landi-Paul Lukas	Dec.	18
Counsellor-at-Law	John Barrymore-Bebe Daniels	Dec.	25 . . . . 78 . . . . Nov. 25
Cross Country Cruise	Lew Ayres - Alice White - June Knight	Jan.	15,'34
Gun Justice	Ken Maynard-Cecelia Parker	Dec.	18
I Like It That Way	Gloria Stuart-Roger Pryor	Feb.	12,'34
Madame Spy	Fay Wray-Nils Asther	Jan.	8,'34
Midnight	O. P. Heggie-Sidney Fox	Jan.	22,'34
Poor Rich, The	Edna May Oliver-Edward Everett Horton	Feb.	26,'34
Song for You, A	Marian Nixon-Jan Kiepura		
Special Investigater	Wynne Gibson-Onslow Stevens-Alan Dinehart	Mar.	5,'34
Two Clucks	Summerville-Pitts	Mar.	12,'34
Wheels of Destiny	Ken Maynard		

WARNER BROS.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Baby Face	Barbara Stanwyck	July 1	74	Apr. 1
Captured!	Leslie Howard-Doug. Fairbanks, Jr.-Paul Lukas	Aug. 19	72	June 24
College Coach	Dick Powell-Pat O'Brien-Ann Dvorak-Lyle Talbot	Nov. 4	75	Nov. 18
Ever In My Heart	Barbara Stanwyck	Oct. 28	68	Oct. 21
Footlight Parade	James Cagney - Jean Blondell - Ruby Keeler - Dick Powell - Guy Kibbee	Oct. 21	102	Oct. 7
From Headquarters	Geo. Brent-M. Lindsay	Dec. 2	65	Dec. 2
Gold Diggers of 1933	Warren William-Joan Blondell-Aline MacMahon-Ruby Keeler-Dick Powell	Sept. 2	90	May 27
Kennel Murder Case	William Powell-Mary Astor	Oct. 28	73	Nov. 4
Lady Killer	James Cagney	Dec. 9	73	Dec. 2
Life of Jimmy Dolan, The	D. Fairbanks, Jr.-Loretta Young	June 3	70	June 24
Man from Monterey, The	John Wayne-Ruth Hall	July 15	57	Aug. 26
Mary Stevens, M.D.	Kay Francis	July 22	72	Aug. 12
Mayor of Hell, The	James Cagney	June 24	80	May 20
Narrow Corner, The	Douglas Fairbanks, Jr.	July 8	71	July 22
Private Detective 62	William Powell	June 10	67	July 15
Silk Express	Neil Hamilton-Sheila Terry	June 18	68	June 10
Voltaire	George Arliss-Doris Kenyon	Aug. 5	70	June 24

Coming Feature Attractions

As the Earth Turns	Jean Muir-Donald Woods		
Disraeli (Reissue)	George Arliss	Dec. 16	89 . . . . Dec. 14,'29
Dragon Murder Case, The	William Powell		
Easy to Love	Adolphe Menjou - Mary Astor - Genevieve Tobin		
Fashion Plate, The	William Powell-Betty Davis	Jan.	27,'34
Gambling Lady	Barbara Stanwyck		
Hell's Bells	Joan Blondell-Pat O'Brien		
Hi, Nellie!	Paul Muni		
House on 56th Street, The	Kay Francis - Ricardo Cortez - Gene Raymond	Dec.	23 68

WORLD WIDE

[Distributed through Fox Films]

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Lone Avenger, The	Ken Maynard	May 14	61	Aug. 19
Study in Scarlet, A	Reginald Owen-June Clyde	May 14	72	June 10

OTHER PRODUCT (FOREIGN)

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Big Attraction, The	Richard Tauber	Bavaria Film	July 22	89	July 29
Cadet, The	Frans Fiedler	Film Exchange		80	Apr. 8
Counsel's Opinion	Henry Kendall	London Film		71	Apr. 22
Don Quixote	Feodor Challapin-George Robey	British-United Artists			July 8
Dream of Schoenbrunn	Martha Eggerth	Europa Film	May 31	78	June 10
Girl from Maxim's, The	Frances Day	London Film			Oct. 14
Golden Goal, The	Richard Tauber	Bavaria Film	June 17	85	July 8
Hawleys of High Street	Leslie Fuller	British Int'l		68	July 8
I Lived with You	Ivor Novello - Ursula Jeans	Gaumont-British			Aug. 12
Just My Luck	Ralph Lynn	British and Dominions		80	May 20
Keep It Quiet	Frank Pettingell-Bertha Belmore	British Lion			
Maid of the Mountains, The	Harry Welchman-Nancy Brown	British Int'l		80	Apr. 22
Men of Tomorrow	Maurice Braddell	Paramount-London Film		80	Apr. 15
Money for Speed	John Loder - Ida Lupino - Cyril Mc-Laglen	British-United Artists		67	July 15
Morgenrot (Dawn)	Else Knott - Rudolf Forster	Protex	May 15	85	May 27
Never Trust a Woman	Richard Tauber	Bavaria Film	Oct.	90	
On the Air	Davy Burnaby-Reginald Purdell-Betty Astell	British Lion			
Only Girl, The	Lilian Harvey-Chas. Boyer	Gaumont-Ufa		95	Aug. 12
Prince of Arcadia	Carl Brisson	Gaumont-British		80	Oct. 28
Private Wives	Claude Allister-Betty Astell	British Lion			
Radio Parade		British Int'l		70	May 13
Song You Gave Me, The	Bebe Daniels-Victor Varconi	British Int'l		84	Oct. 21
This Day of Grace	Gracie Fields	Radio		92	Oct. 28
Wedding Rehearsal	Roland Young	London Film			

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1933 unless otherwise stated]

COLUMBIA

Title	Rel. Date	Min.
KRAZY KAT KARTOONS		
Antique Antics		1 rl.
Broadway Malady	Apr. 18	1 rl.
Curio Shop, The		
House Cleaning		1 rl.
Krazy Spooks	Oct. 13	1 rl.
Out of the Ether	Sept. 5	7½
Russian Dressing	May 1	
Stage Krazy	Nov. 13	1 rl.
Whack's Museum	Sept. 29	1 rl.
LAMBS GAMBOLS		
Hear 'Em and Weep		2 rls.
Poor Fish, The	Apr. 27	2 rls.
LAUGHING WITH MEDBURY		
1—In Morocco	Sept. 29	1 rl.
2—In the Orient	Oct. 25	
MARCH OF THE YEARS		
No. 1—"Boss" Tweed	Sept. 22	9½
No. 2	Oct. 6	1 rl.
No. 3—Famous Crippen Case	Oct. 20	1 rl.
No. 4—Commander Perry Opens Japan	Oct. 24	1 rl.
MICKEY McGUIRE COMEDIES		
1—Mickey's Touchdown	Oct. 14	18
2—Mickey's Tent Show	Oct. 27	18
3—Mickey's Covered Wagon	Nov. 30	18
SCRAPPY CARTOONS		
False Alarm		1 rl.
Hollywood Babes	Nov. 10	
Match Kid, The	May 9	1 rl.
Movie Struck	Sept. 8	7½
Sandman Tales	Oct. 6	1 rl.
Scrappy's Art Gallery		
Technoracket	May 20	1 rl.
World's Affair, The	June 5	1 rl.
MINUTE MYSTERIES		
No. 1—Death Attends a Party	Oct. 6	1 rl.
No. 2—Fast Fangs	Oct. 13	1 rl.
No. 3—When the Lights Went Out		1 rl.
No. 4—The Clown Dies		
MUSICALS		
No. 1—Roamin' Through the Roses Art Jarrett	Nov. 16	2 rls.
No. 2—Um-Pa Jack Osterman	Nov. 24	2 rls.
GEO. SIDNEY AND CHAS. MURRAY		
Radio-dough (Tent.)		2 rls
SMITH AND DALE		
Hot Daze	Oct. 20	2 rls.
SUNRISE COMEDIES		
Brother, Could You Spare a Million? Ken Murray	Sept. 13	2 rls.
Entertainer, The Will Mahoney	Oct. 4	20
Say It Isn't So Richey Craig, Jr.	June 29	19
WORLD OF SPORT		
All's Wet That Ends Wet	May 5	1 rl.
Champions	May 5	1 rl.
Flying Gloves	Aug. 18	1 rl.
Hook and Line	July 28	1 rl.
In the Good Old Winter Time	June 17	1 rl.
We Want a Touchdown	Oct. 23	1 rl.
What the Scotch Started	Oct. 6	1 rl.
Who Said the Weaker Sex?	Sept. 8	9

EDUCATIONAL

[Distributed through Fox Films]

Title	Rel. Date	Min.
ANDY CLYDE COMEDIES		
Big Squeal, The	July 9	18
Dora's Dunking Doughnuts	Sept. 1	20
Easy Mark Anthony		
Feeling Rosy	Apr. 30	21
Frozen Assets	Nov. 17	
His Weak Moment	Oct. 13	
Loose Relations	June 11	20
AS A DOG THINKS		
Walking the Dog	Sept. 29	
You and I and the Gatepost	Aug. 25	
BABY BURLESKS		
Kin 'N Africa	Oct. 6	
Kid 'N Hollywood	May 14	11
Kid's Last Fight, The	Apr. 23	11
Polly Tix In Washington	June 4	
War Babies	Sept. 18	
BATTLE FOR LIFE		
Beneath Our Feet	June 25	9
Sea, The	May 7	9
BRAY'S NATURGRAPHS		
Giants of the North	June 4	7
Pirates of the Deep	May 7	9
Wild Life at Home	June 18	1 rl.
BROADWAY GOSSIP		
No. 5	Apr. 30	11
No. 6	June 18	
CAMERA ADVENTURES		
Cougar's Mistake, The	May 28	9
CORONET COMEDIES		
Git Along Little Wife	Nov. 3	
Good Bad Man, The	Dec. 8	
DO YOU REMEMBER?		
Highlights of the Past	Apr. 9	8
Old-Fashioned Newsreel, An	July 2	
FROLICS OF YOUTH		
Merrily Yours	Oct. 6	
Pardon My Pups	Jan. 19,'34	
What's To Do	Nov. 24	
HODGE-PODGE		
Any Way to Get There	July 16	9
Capers In Clay	July 30	
Out of the Ordinary	May 28	
Sawdust Sidelights	June 4	10
MERMAID COMEDIES (Harry Langdon)		
Knight Duty	May 7	22
Hooks and Jabs	Aug. 25	
Leave It to Dad	Oct. 20	
Pop's Pal	Dec. 29	
Stage Hand, The	Sept. 8	
Tied for Life	July 2	18
MORAN AND MACK COMEDIES		
A Pair of Socks	May 14	20
Blue Blackbirds	Aug. 18	
Farmers' Fatal Folly	Sept. 15	18
Freeze-Out, The	Dec. 22	
Hot Hoofs	June 18	
MUSICAL COMEDIES		
Million Dollar Melody	Oct. 27	
Poppin' the Cork	Dec. 15	
ROMANTIC JOURNEYS		
Across the Sea	Oct. 20	
Canyon of Romance	Dec. 8	
Enchanted Trail	Sept. 22	
SONG HIT STORIES		
Last Dogie, The	Nov. 17	
Manhattan Lullaby Helen Morgan	Nov. 24	
Slow Poke Stepin Fetchit	Sept. 22	1 rl.
SPIRIT OF THE CAMPUS (Reinald Werrenrath)		
Georgia Tech	May 7	9
McGill	May 28	9
STAR COMEDY SPECIALS		
Mr. Adam	Nov. 17	
TERRY-TOONS		
Banker's Daughter, The	June 25	6
Beanstalk Jack	Oct. 20	6
Cinderella	May 28	6
Fanny in the Lion's Den	July 23	6
Fanny's Wedding Day	Sept. 22	
Grand Uproar	Aug. 25	
Gypsy Fiddler, A	Oct. 6	6
Holland Days	Jan. 12,'34	6
Hypnotic Eyes	Aug.	
In Venice	Dec. 15	6
King Zilch	June 11	6
Little Boy Blue	Nov. 30	6
Oh! Susanna	Apr. 2	6
Oil Can Mystery, The	July 9	6
Pick-necking	Sept. 8	
Pirate Ship	Apr. 30	6
Rip Van Winkle	Feb. 9,'34	6
Robinson Crusoe	Nov. 17	6
Romeo and Juliet	Apr. 16	6
Sunny South, The	Dec. 29	6
Tale of a Shirt, The	Feb. 19	6
Three Bears, The	Jan. 26,'34	6
Tropical Fish	May 14	6
Village Blacksmith, The	Nov. 3	6
THREE-REEL SPECIAL		
Krakatoa	Apr. 23	23
TOM HOWARD COMEDIES		
Aces Wild	July 9	10
Divorce Sweets	Nov. 30	
Honesty Pays, But Not Much	June 4	
Mouse Trapper, The	Sept. 11	
Static	Sept. 29	2 rls.
TORCHY COMEDIES (Ray Cooke)		
Torchy's Loud Spooker	June 25	20
Torchy Turns Turtle	Apr. 23	21
Trying Out Torchy	July 23	18
TREASURE CHEST		
Day Dreams	Dec. 8	
Shorts	Nov. 3	
Song of Vienna	Nov. 10	
What Does 1934 Hold?	Dec. 15	
Your Life Is In Your Hands	Sept. 22	
VANITY COMEDIES		
Techno-crazy Monty Collins-Billy Bevan	Apr. 23	19

FOX FILMS

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Following the Horses!	Sept. 1	9
Motor Mania!	Sept. 29	9
Conquest of the Air!	Nov. 30	9
Scouring the Seven Seas!	Oct. 20	9
Answering the Riot Call!	Dec. 22	9
Filming the Fashions	Nov. 10	9
MAGIC CARPET SERIES		
Down from Vesuvius	Apr. 15	
Broadway by Day	Apr. 2	
Sampans and Shadows	Apr. 9	
Mississippi Showboats		
Boardwalks of New York		
Pagodas of Peiping	Aug. 18	
Shades of Cairo	Aug. 25	
The Desert Patrol	Sept. 1	10
Outposts of France	Sept. 15	
Glimpses of Greece	Sept. 29	
Playground of Pan	Oct. 13	
The Island of Malta	Nov. 3	10
Elephant Trails	Oct 27	
A Day in Tokyo	Nov. 10	
Byways in Bangkok	Nov. 24	
Around the Acropolis	Nov. 30	
Gem of the Sea	Dec. 15	9
Rural England	Dec. 22	
London Medley	Dec. 29	
Flemish Folk	Jan. 5,'34	
Tunisian Travels	Jan. 19,'34	
Sentinels of the Sea	Jan. 26,'34	
Roaming the Netherlands	Feb. 9,'34	
Cradle of Storms	Feb. 16,'34	
In Java Sea	Feb. 23,'34	
MOVIE TINTYPE SERIES		
Where Is My Wandering Boy?	Aug. 18	
For the Man She Loved	Sept. 8	
Slander's Tongue	Sept. 22	
Twin Dukes and a Duchess	Oct. 6	
The Great Train Robbery	Oct. 27	
A Moment of Madness	Nov. 4	
Helen of the Chorus	Dec. 10	
The Extravagant Wife	Jan. 5,'34	
The Girl from the Country		
Emma's Dilemma		
The Heart of Valeska		
Love's Old Sweet Song		
SPECIAL SUBJECT		
Aniakchak	Aug. 18	28

MASTER ART PRODUCTS

Title	Rel. Date	Min.
EDWIN C. HILL SERIES		
1. Human Side of the News		10
2. Human Side of the News		10
MELODY MAKERS		
Sammy Fain — With Eton Boys, N. Brokenshire and Evelyn Hoey		7
Cliff Friend—With Peggy Healy, Jack Fulton and Pickens Sisters		9
Benny Davis — With Roy Atwell, Charles Carlisle, Martha Ray and Jackie Green		8
Gus Edwards—With Ralph Kirbery, Four Minute Men and John S. Young		9
Stephen Foster—With John Hundley, Nancy McCord and Kelvin Keech		10
Fields and McHugh—With Jack Osterman and Pickens Sisters		9
Carrie Jacobs Bond—With Edwin C. Hill, Ralph Kirbery and Lew White		
ORGANLOGUES		
Songs of the Hills		6
Radio Rubes		
Sally		7
Singin' Sam-Don Wallace		
Night of Romance		7
Donald Novis-Ann Leaf-John Young		
Tongue Twisters		7
Irving Kaufman-Lew White		
Ship of Dreams		7
Ralph Kirbery-Lew White-Kelvin Keech		
Melody on Parade		7
Irving Kaufman-Lew White		
Home Again		8
Nick Lucas-Lew White-Kelvin Keech		
Tintypes		6
Irving Kaufman-Lew White		
Oriental Phantasy		8
Charles Carlile-Lew White-Kelvin Keech		
Organ Festival		9
Lew White-Ann Leaf-Dick Liebert-Jesse Crawford		
Melody Tour		8
Sylvia Froos-Dick Liebert-John S. Young		
Organlogue-ing the Hits		8
Nick Lucas-Lew White-Herbert Rawlinson		
Songs of Nations		
Carlile-Rawlinson-White		
PET SUPERSTITIONS		
I. Spilled Salt Phyllis Barry-George Lewis-J. Carrol Naish		10

METRO-GOLDWYN-MAYER

Title	Rel. Date	Min.
ALL-STAR SERIES		
Crook's Tour	Sept. 23	19
Yeast Is West	Nov. 11	
CHARLEY CHASE		
Arabian Tights	June 3	20
His Silent Racket	Apr. 29	19
Luncheon at Twelve	Dec. 9	21
Midsummer Mush	Oct. 21	21
Sherman Said It	Sept. 2	17
COLORTONE MUSICAL REVUES		
Beer and Pretzels	Aug. 26	20
Hello, Pop!	July 1	17
Nertsery Rhymes	Aug. 26	20
Plane Nuts	Oct. 14	20
Rhapsody In Brew	Sept. 30	20
FITZPATRICK TRAVEL TALKS		
Daughters of the Sea	Apr. 8	9
Day in Venice	Oct. 28	9
Dutch Guiana, Land of Oluka	Sept. 2	10
Fiji and Samoa	May 20	8
New Zealand		9
Over the Seas to Borneo	Apr. 29	9
Papua and Kalabahai	June 10	9
Scotland the Bonnie	Sept. 30	9
FLIP, THE FROG		
Bullooey		8
Chinaman's Chance		8
Paleface		8
Soda Squirt		7
Techno-cracked		8
LAUREL & HARDY		
Busy Bodies	Oct. 7	20
Dirty Work	Nov. 25	20
Me An' My Pal	Apr. 22	21
ODDITIES		
Fine Feathers	Nov. 18	9
Handlebars	Aug. 26	10
Happy Warriors	Oct. 21	9
Menu	Aug. 26	11
OUR GANG		
Bedtime Worries	Sept. 9	21
Kid from Borneo, The	Apr. 15	19
Mush and Milk	May 27	18
Wild Poses		19
SPECIAL		
Inflation		11
Roosevelt, the Man of the Hour	Apr. 8	18
SPORT CHAMPIONS		
Auto Racing	Apr. 1	
Throttle Pushers	Apr. 1	9
TAXI BOYS		
Call Her Sausage	May 13	19
Rummy, The	June 10	18
Taxi Barons	Apr. 1	19
Thundering Taxis	June 24	16
TODD-KELLY		
Backs to Nature	Nov. 14	20
Beauty and the Bus	Sept. 16	18
WILLIE WHOPPER		
Play Ball	Sept. 16	7
Spite Flight	Oct. 14	8

PARAMOUNT

Title	Rel. Date	Min.
HEADLINERS		
A Bundle of Blues Duke Ellington	Sept. 1	10
Captain Henry's Radio Show Lanny Ross-Annette Hanshaw - Don Voorhees	Aug. 11	11
The Little Broadcast Donald Novis - Arthur Tracy - Mills Bros. - Vincent Lopez-Roy Atwill	Oct. 27	11
Rumba Rhythm Vincent Lopez	Sept. 29	6
Station T.O.T.	Nov. 24	
Where's That Tiger? Borrah Minnevitch	Dec. 22	
HOLLYWOOD ON PARADE		
No. 9	Apr. 7	10
No. 10	May 5	10
No. 11	June 2	10
No. 12	June 30	10
No. 13	July 28	10
HOLLYWOOD ON PARADE—NEW SERIES		
No. 1	Aug. 18	11
No. 2	Sept. 8	11
No. 3	Oct. 13	11
No. 4	Nov. 10	11
No. 5	Dec. 8	11
ONE REEL ACTS		
Detective Tom Howard of the Suicide Squad Tom Howard	June 9	11
Jazz a La Cuba Don Asplazu	July 7	10
Moonlight Fantasy Vincent Lopez	Apr. 14	8
Walking the Baby Burns and Allen	May 12	11
PARAMOUNT PICTORIAL		
No. 10—Birth of the Year — Laboratory Sleuth — Three X Sisters	Apr. 21	10
No. 11—Dr. Roy Chapman Andrews - Ward Wilson - Danbury Fair	May 19	10
No. 12—Treasure Hunt — Wings of Summer—Putting One Over with Lillian Roth	June 16	10
No. 13—Tableaux in Wax — Bird Sanctuary — Song Makers of America	July 14	10
PARAMOUNT PICTORIAL—NEW SERIES		
No. 1 — Just a Little Dressing — The Rock Garden—Irving Mills	Aug. 11	10
No. 2—On the Trail of the Salmon—Trek'ing Out the Champion—Johnny Green	Sept. 8	10
No. 3—Dr. Roy Chapman Andrews — September Morn—Harry Armstrong	Oct. 6	10
No. 4—Let's Go Crabbing —Manhattan Nocturne—Irvin S. Cobb	Nov. 3	10
No. 5 — The Old Mill—Jack Frost, Master Decorator—Song Makers of the Nation	Dec. 1	10
No. 6—	Dec. 29	10
POPEYE THE SAILOR		
Blow Me Down	Oct. 27	7
I Eats My Spinach	Nov. 17	7
I Yam What I Yam	Sept. 20	7
Seasin's Greetinks	Dec. 8	7
Wild Elephinks	Dec. 29	7
SCREEN SONGS		
"Boiled" Watson Sisters	June 9	7
Boo, Boo, Theme Song	Oct. 13	7
Down by the Old Mill Stream Funny Boners	July 21	7
I Like Mountain Music Eton Boys	Nov. 10	7
Peanut Vendor, The Armida	Apr. 28	7
Popular Melodies Arthur Jarrett	Apr. 7	7
Sing, Babies, Sing Baby Rose Marie	Dec. 15	
Sing, Sisters, Sing Three X Sisters	June 3	7
Song Shopping Ethel Merman	May 19	7
Stoopnocracy Stoopnagle and Budd	Aug. 18	7
When Yuba Plays the Rumba on the Tuba Mills Bros.	Sept. 15	7
SCREEN SOUVENIRS		
No. 10	Apr. 14	10
No. 11	May 12	10
No. 12	June 9	10
No. 13	July 7	10
SCREEN SOUVENIRS—NEW SERIES		
No. 1	Aug. 25	10
No. 2	Sept. 22	10
No. 3	Oct. 20	10
No. 4	Nov. 17	10
No. 5	Dec. 15	10
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
GRANTLAND RICE SPORTLIGHTS		
What Makes a Champion	Aug. 4	11
Sporting Melodies	Aug. 25	10
Water Lure	Sept. 22	10
The March of the Champions	Oct. 20	11
Kennel Kings	Nov. 24	10
Around the Calendar	Dec. 22	1 rl.
SPORTS EYE VIEW		
Aggravatin' Bear, The	Apr. 28	10
Balance	June 23	10
Jabs and Jolts	May 26	10
Over the Jumps	July 21	10
Straight Shooters	July 21	11
TALKARTOONS		
Betty Boop's Big Boss	June 2	7
Betty Boop's Birthday Party	Apr. 21	7
Betty Boop's Hallowe'en Party	Nov. 3	7
Betty Boop's May Party	May 12	7
I Heard Don Redmond	Sept. 1	7
Morning, Noon and Night Rubinoff	Oct. 6	7
Mother Goose Land	June 23	7
Old Man of the Mountains Cab Calloway	Aug. 4	7
Parade of Wooden Soldiers	Dec. 1	1 rl.
Popeye, the Sailor	July 7	7
She Wronged Him Right	Jan. 5,'34	1 rl.
TWO-REEL COMEDIES		
Barber, The W. C. Fields	July 28	21
Big Fibber, The Sennett Star	July 14	20
Cold Turkey Joseph Cawthorne	Dec. 1	2 rls.
Daddy Knows Best Walter Catlett	June 16	22
Dream Stuff Sennett Star	May 12	20
Ducky Dear Sidney Toler	Sept. 1	19
Husband's Reunion Sennett Star	July 7	19
Knockout Kisses Sennett Star	June 23	19
Marriage Humor Harry Langdon	Aug. 18	19
Meet the Champ Eugene Pallette-Walter Catlett	Aug. 4	21

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
On Ice	Oct. 6	21
Harry Langdon		
One Awful Night	Oct. 20	21
Paliette-Catlett		
Pharmacist, The	Apr. 21	20
Sennett Star		
Please	Dec. 15	2 rls.
Bing Crosby		
Roadhouse Queen	May 26	20
Sennett Star		
Roaming Romeo, A	Dec. 29	2 rls.
Harry Langdon		
Sailors, Beware	Sept. 15	18
Catlett-Paliette		
See You Tonight	June 2	21
Sennett Star		
Sweet Cookie	Apr. 14	18
Sennett Star		
Three Little Swigs	Nov. 10	20
Leon Errol		
Uncle Jake	May 5	19
Sennett Star		

PRINCIPAL

Title	Rel. Date	Min.
Among the Maoris	Aug. 1	7
Circle of Life of the Ant Lion, The	Feb. 4,'34	7
City of Contrasts	Nov. 22	19
Cuba	Sept. 27	21
Enough Rope	July 1	9
Farmer's Friend, The	Oct. 4	7
From Cocoon to Butterfly	Jan. 7,'34	7
Great Raccoon Hunt, The	Sept. 1	20
Her Majesty, the Queen Bee	Dec. 1	6
High Spots of New York	June 1	11
Insect Clowns	Mar. 4,'34	7
Kick-Off, The	Oct. 11	27
Queen of the Underworld	Dec. 6	7
Voodoo	May 2	36
Waipi	May 15	9
Wonders of the Tropics	Dec. 13	32

RKO-RADIO PICTURES

Title	Rel. Date	Min.
BLONDE and RED HEADS SERIES		
Flirting in the Park	Aug. 18	20
CHARLIE CHAPLIN SERIES (Re-Issues)		
The Count	Nov. 17	
The Cure	Aug. 19	20
The Fireman	Aug. 28	21
CLARK & McCULLOUGH SERIES		
Druggist's Dilemma, The	May 5	17
Fits in a Fiddle	Oct. 20	14½
Gay Nighties, The	June 23	20
Iceman's Ball, The	Aug. 13	20
Kicking the Crown Around	Aug. 4	19
Snug in a Jug	Nov. 2	20
CUBBY THE BEAR CARTOONS		
Cubby's Picnic	Oct. 6	7
World Flight		7
GRIBBON-KENNEDY COMEDIES		
How Comedies Are Born	Sept. 8	19
Shakespeare with Tin Ears	June 30	18½
Thrown Out of Joint	May 12	21
HEADLINER SERIES		
No. 4—She Outdone Him	July 21	
No. 5—Preferred List	Oct. 6	20
MASQUERS COMEDIES		
Abroad in Old Kentucky	Sept. 9	20
Lost in the Limehouse	Apr. 7	20½
Moonshiner's Daughter, The	May 19	20
Stolen by Gypsies, or Beer and Bicycles	July 14	21
MICKEY McGUIRE SERIES		
Mickey's Big Broadcast		
Mickey's Disguise	July 28	
Mickey's Race	Apr. 14	18
MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)		
Good Housewrecking	June 16	20
Merchant of Menace, The	Apr. 21	19½
Quiet Please	Aug. 11	20½
What Fur?	Nov. 3	21
MUSICOMEDIES SERIES (Ruth Etting)		
Harvest Moon Girl		
Knee Deep in Music	Sept. 22	21½
MY BRIDGE EXPERIENCES (Ely Culbertson)		
Forced Response, A	Sept. 15	17
Murder at the Bridge Table	Sept. 1	21
Society Cheaters	Sept. 29	
What Not to Do In Bridge	Oct. 13	16
Trans-Atlantic Bridge Tricks	Oct. 27	21
Three Knaves and a Queen	Nov. 10	
PATHE NEWS Released twice a week		
PATHE REVIEW Released once a month		
SOGLOW'S "THE KING" CARTOONS		
The Fatal Note	Sept. 29	7
Marching Along	Oct. 27	27
SPECIALS		
So This Is Harris	Jan. 19,'34	28
TOM AND JERRY SERIES		
Hook and Ladder Hokum	Apr. 28	7
In the Park	May 26	6
Phantom Rocket	July 21	1 rl.
Puzzled Pals		7

STATE RIGHTS

Title	Rel. Date	Min.
AMKINO		
A Day in Moscow		26
Killing to Live		17
Kino Displays		10
AUDIO PRODUCTIONS		
Butterfly		10
Seed Dispersal		10
BEVERLY HILLS PICTURES		
Cocoon Capers		
Flame of the Pacific		23
Terrors of the Amazon		29
CAESAR FILMS		
Venezuana		1 rl.
FIRST DIVISION		
Delhi		10
My Side of the Story	Sept. 22	10
David L. Hutton		
Strange Case of Tom Meoney	July 21	23
IDEAL		
Canal Gypsies		9
Evolution		28
Goofy Games		6
Mystic East, The		10
Next War, The		26
We're on Our Way		9
INDUSTRIAL		
The Silent Enemy		30
INVISIBLE		
Snowman		10
RESOLUTE		
Itchy Scratchy		3 rls.
MARY WARNER		
Berlin: Its Sports and Recreation		8
Berlin: Rhythm of a Metropolis		8
Glimpses of Germany		8
Green Heart of Germany, The		20
Springtime on the Rhine		7
The Mosel		8
Trier, Oldest City in Germany		6
Vintagers' Festival in the Palatinate		10
Winter in the Bavarian Alps		1 rl.
Young Germany Goes Ski-ing		1 rl.
P. A. POWERS		
Jack and the Beanstalk		6

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
9. The Mad Doctor	Jan. 20	6
10. Mickey's Pal Pluto	Feb. 10	7
11. The Mellerdrammer	Mar. 3	6
12. Ye Olden Days	Mar. 24	7
13. The Mail Pilot	June 5	7
14. Mickey's Mechanical Man	June 9	6
15. Mickey's Gala Premiere	June 30	7
16. Puppy Love	Aug. 14	
17. Steeple Chase	Sept. 1	7
18. The Pet Store	Sept. 22	
(NEW SERIES)		
1. Mickey and the Giant	Nov. 15	7
2. Mickey Shanghaied		
3. Playful Pluto		
SILLY SYMPHONIES		
6. Babes in the Wood	Dec. 2,'32	8
7. Santa's Workshop	Dec. 30,'32	7
8. Birds in the Spring	Dec. 30,'32	7
9. Father Noah's Ark	Jan. 27	8
10. Three Little Pigs	May 26	8
11. Old King Cole	July 27	8
12. Lullaby Land	Aug. 18	7
13. Pied Piper	Oct. 6	7
(NEW SERIES)		
1. The Night Before Christmas	Dec. 15	

UNIVERSAL

Title	Rel. Date	Min.
GOOFYTONE NEWS		
No. 1	Aug. 28	8
No. 2	Oct. 1	10
OSWALD CARTOONS		
Beau Best	May 22	1 rl.
Candy House, The	Jan. 1,'34	1 rl.
Chicken Reel	Dec. 18	1 rl.
Confidence	July 31	7
Five and Dime	Sept. 18	8
Going to Blazes	Apr. 10	1 rl.
Ham and Eggs	June 19	6
In the Zoo	Nov. 6	7
Merry Old Soul	Nov. 27	8
Ocean Hop (Reissue)	Apr. 24	1 rl.
Parking Space	Dec. 4	1 rl.
POOCH CARTOONS		
Hot and Cold	Aug. 14	1 rl.
King Klunk	Sept. 4	9
Nature's Workshop	June 5	8
Pin Feathers	July 3	9
She Done Him Right	Oct. 9	7
RADIO STAR REELS		
My Pal the Prince	Apr. 17	2 rls.
Morton Downey—No. 4		
Beauty on Broadway	May 15	2 rls.
Walter Winchell—No. 2		
The Old Timers		21
Louis Sobol No. 3		
Peeping Tom	Sept. 20	17
Louis Sobol—No. 4		
Boswell Sisters, The	Dec. 6	2 rls.
Nick Kenny—No. 4		
SPECIALS		
Your Technocracy and Mine	Apr. 15	1 rl.
World's Greatest Thrills	Aug. 18	19
STRANGE AS IT SEEMS SERIES		
No. 28—Novelty	Apr. 17	8½
No. 29—Novelty	May 29	8
No. 30—Novelty	May 29	1 rl.
No. 31—Novelty	Aug. 7	9
No. 32—Novelty	Sept. 4	1 rl.
No. 33—Novelty	Oct. 9	9
No. 34—Novelty	Nov. 20	1 rl.
No. 35—Novelty	Dec. 25	1 rl.
UNIVERSAL COMEDIES (1932-33 SEASON)		
A Quiet Night	May 31	21
Bert Roach		
All at Sea	Sept. 20	21
(Mentone No. 2)		
Big Benefit, The	Oct. 11	21
(Mentone No. 3)		
Big Casino, The	Nov. 29	21
(Mentone No. 4)		
Gleason's New Deal	July 12	20
James Gleason		
His First Case	June 14	20
Vince Barnett		
Meeting Mazie	Dec. 20	20
Sterling Holloway		
Mister Mugg	May 10	21
James Gleason		
Mountain Music		2 rls.
Louise Fazenda		
Not the Marrying Kind	Nov. 22	20
Sterling Holloway		
On the Air and Off	Sept. 6	19
(Mentone No. 1)		
Open Sesame	Oct. 25	20
Henry Armetta		
Out of Gas	Nov. 8	21
Louise Fazenda		
Pie for Two	Dec. 13	2 rls.
James Gleason		
Pick Me Up	Apr. 5	19
Marie Prevost		
Room Mates	Apr. 19	20
Frank Albertson		
Stung Again	Oct. 11	18
Louise Fazenda		
Supper at Six	Dec. 27	2 rls.
(Mentone No. 5)		
Trifle Backward, A	Jan. 4,'34	2 rls.
Warren Doane Brevity	Aug. 9	19
Where's Elmer?		2 rls.
Vince Barnett		

VITAPHONE SHORTS

Title	Rel. Date	Min.
BIG V COMEDIES		
No. 11—How've You Been?	June 24	
Roscoe (Fatty) Arbuckle		
No. 12—An Idle Roomer		20
Jack Haley		
No. 13—Nothing But the Tooth	Aug. 19	19
Jack Haley		
BIG V COMEDIES (New Series)		
No. 1—Close Relations		
Roscoe (Fatty) Arbuckle		
No. 2—Salt Water Daffy		21
Jack Haley		
No. 3—Gobs of Fun		
George Givot-Charles Judels		
No. 4—Turkey in the Raw		20
Gus Shy		
No. 5—In the Dough		
Roscoe (Fatty) Arbuckle		
No. 6—Here Comes Flossie		
Ben Blue		
No. 7—Tomalio		
Roscoe (Fatty) Arbuckle		
No. 8—How D'Ya Like That?		18
George Givot-Charles Judels		
No. 9—Nervous Hands	Feb. 3,'34	21
Ben Blue		
No. 10—Pugs and Kisses	Feb. 17	21
BROADWAY BREVITIES		
No. 8—Sky Symphony	June 3	
Stoopnagle & Budd		
No. 9—Poor Little Rich Boy	Dec. 24,'32	18
Phil Baker		
No. 10—Hey, Hey, Westerner	Dec. 31,'32	17
Technicolor Musical		
No. 11—That Goes Double	July 29	
Russ Columbo		
No. 12—Bygones	Jan. 14	18
Ruth Etting		
No. 13—Pleasure Island	Feb. 25	18
Technicolor Musical		
No. 14—Yours Sincerely	Mar. 11	19
Lanny Ross		
No. 15—Speaking of Operations	Jan. 28	18
Pick & Pat		
No. 16—Northern Exposure	Apr. 8	18
Technicolor Musical		
No. 17—Nothing Ever Happens	Mar. 25	18
Musical		
No. 18—World's Champ	July 11	
Jack Dempsey		
No. 19—The Way of All Freshmen	Apr. 22	
Hal Leroy-Mitzi Mayfair		
No. 20—Along Came Ruth	May 6	
Ruth Etting		
No. 21—Fifi	May 20	21
V. Segal-Chas. Judels		
No. 22—The Double-Crossing of Columbus	July 15	19
Charles Judels		
No. 23—Pie a la Mode	June 19	
No. 24—Crashing the Gate	July 1	
Ruth Etting-Roy Atwell		
No. 25—20,000 Cheers for the Chain Gang	Aug. 12	19
Jerry Bergen-The Rollickers-Pickon Sisters		
No. 26—The "No" Man	Aug. 26	19
Hugh O'Connell-Anne Greenway		
BROADWAY BREVITIES (New Series)		
No. 1—Use Your Imagination		18
Hal LeRoy-Mitzi Mayfair		
No. 2—Rufus Jones for President		20
Ethel Waters		
No. 3—Seasoned Greetings		20
Lita Grey Chaplin		
No. 4—Paul Revere, Jr.		21
Gus Shy-Janet Reade		
No. 5—Operator's Opera		21
Donald Novis-Dawn O'Day-Eton Boys		
No. 6—'Tis Spring		20
Patricia Ellis-Allen Jenkins		
No 7—Yeast Is Yeast		
Tom Patricola		
No. 8—The Mild West		21
Janet Reade-Olive Borden		
No. 9—Girl Trouble		23
Mitchell and Durante		
HOW TO BREAK 90		
BOBBY JONES		
No. 1—The Grip	May 15	9
No. 2—Position and Back Swing	June 10	
No. 3—Hip Action	June 24	
No. 4—Down Swing	July 8	
No. 5—Impact	July 15	
No. 6—Fine Points	Aug. 5	10
LOONEY TUNES		
No. 1—Ride Him, Bosko		7
No. 2—Bosko the Drawback		7
No. 3—Bosko's Dizzy Date		7
No. 4—Bosko's Woodland Daze		7
No. 5—Bosko In Dutch		7
No. 6—Bosko In Person		7
No. 7—Bosko the Speed King		
No. 8—Bosko's Knight Mare		
No. 9—Bosko the Sheep-Herder		8
No. 10—Bosko Bosko		7
No. 11—Bosko's Mechanical Man		
No. 12—Bosko the Musketeer		7
No. 13—Bosko's Picture Show		
LOONEY TUNES (New Series)		
No. 1—Buddy's Day Out		
No. 2—Buddy's Beer Garden		
MELODY MASTERS		
No. 1—Music to My Ears		10
Jack Denny and Band		
No. 2—Municipal Band Wagon		10
No. 3—Smash Your Baggage		19
Small's Paradise Band		
No. 4—The Lease Breakers		9
Aunt Jemima		
No. 5—The Yacht Party		9
Roger Wolfe Kahn's Band		
No. 6—Hot Competition		10
The Continentals-Barris-Whiteman-Ted Husing		
No. 7—Abe Lyman and Band		10
No. 8—"How's Tricks?"		
Jean Sargent-George Owen and Gang		
No. 9—That's the Spirit		10
Noble Sissle and Band		
No. 10—The Alma Martyr		9
Fred Waring and His Pennsylvanians		
No. 11—The Name Is Familiar		
Leon Belasco and Band		
No. 12—The Audition		20
Hannah Williams-Phil Emerton's Band		
No. 13—A Castilian Garden		9
Señor Del Poze's Marimba Orchestra		
MELODY MASTERS (New Series)		
No. 1—Hot from Petrograd		10
Dave Apollon and Orchestra		
No. 2—Barber Shop Blues		9
Claude Hopkins and Band		
No. 3—Rubinoff and Band		10
No. 4—Eddie Duchin and Band		
No. 5—Borrah Minnevitch and His Harmonica Rascals		
No. 6—Jack Denny and Band		
No. 7—Mills Blue Rhythm Band		10
MERRY MELODIES		
No. 1—You're Too Careless with Your Kisses		8
No. 2—I Wish I Had Wings		7
No. 3—A Great Big Bunch of You		7
No. 4—Three's a Crowd		7
No. 5—Shanty Where Santa Claus Lives		7
No. 6—One Step Ahead of My Shadow		7
No. 7—Young and Healthy		7
No. 8—The Organ Grinder		7
No. 9—Wake Up the Gypsy in Me		7
No. 10—I Like Mountain Music		7
No. 11—Shuffle Off to Buffalo		7
No. 12—The Dish Ran Away with the Spoon		7
No. 13—We're In the Money		7
MERRY MELODIES (New Series)		
No. 1—Torch Song		
PEPPER POT		
No. 1—R'bling Round Radio Row No. 1		
No. 2—Nickelette		
No. 3—Contact		
No. 4—If I'm Elected		
No. 5—King Salmon		
No. 6—R'bling Round Radio Row No. 2		
No. 7—Babe O' Mine		
No. 8—Dangerous Occupations		
No. 9—Out of the Past		
No. 10—Love Thy Neighbor		
No. 11—R'bling Round Radio Row No. 3		
No. 12—A Whale of a Yarn		
No. 13—Africa Speaks—English		
No. 14—R'bling Round Radio Row No. 4		
No. 15—Sea Devils		
No. 16—Parades of Yesterday		
No. 17—Breakwater		
No. 18—Little White Lies		
No. 19—R'bling Round Radio Row No. 5		
No. 20—You're Killing Me		
No. 21—Inklings		
No. 22—R'bling Round Radio Row No. 6		
No. 23—Around the World in 8 Minutes		
No. 24—Fishermen's Holiday		
No. 25—Stuck, Stuck, Stucco		
No. 26—Seeing Samoa		
PEPPER POT (New Series)		
No. 1—Walter Donaldson		10
No. 2—Admission 5c		10
No. 3—Rock-A-Bye-Bye, with Dr. Rockwell		
No. 4—Laughs in the Law		
No. 5—Notre Dame Glee Club		
No. 6—Harry Warren		
No. 7—Easy Aces		
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No. 9—Movie Memories		
No. 10—The Tune Detective		
Sigmund Spaeth		
No. 11—Mississippi Suite		
No. 12—The Wrong Wrong Trail		
Block and Sully		
No. 13—Song Hits, with Roy Turk		
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SERIALS

(EACH SERIAL 12 EPISODES OF 2 RLS.)

Title	Rel. Date	Min.
MASCOT		
Fighting with Kit Carson	July 6	20 (each)
Johnny Mack Brown-Noah Beery		
Mystery Squadron, The	Dec. 23	
Bob Steele		
Three Musketeers, The	Apr. 7	
John Wayne-Ruth Hall		
Whispering Shadow	Jan. 10	
Bela Lugosi-Karl Dane-Malcolm MacGregor		
Wolf Dog, The	Sept. 30	
Rin Tin Tin, Jr.-Frankie Darro-Boots Mallory		
PRINCIPAL		
Tarzan, the Fearless	Aug. 11	20 (each)
Buster Crabbe		
UNIVERSAL		
Clancy of the Mounted	Feb. 27	20 (each)
Tom Tyler-Jacqueline Wells		
Gordon of Ghost City	Aug. 14	20 (each)
Buck Jones-Madge Bellamy		
Perils of Pauline	Nov. 6	20 (each)
Evalyn Knapp-Robert Allen		
Phantom of the Air	May 22	
Tom Tyler-Gloria Shea		
Pirate Treasure		
Richard Talmadge-Lucille Lund		

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In Two Sections—Section One

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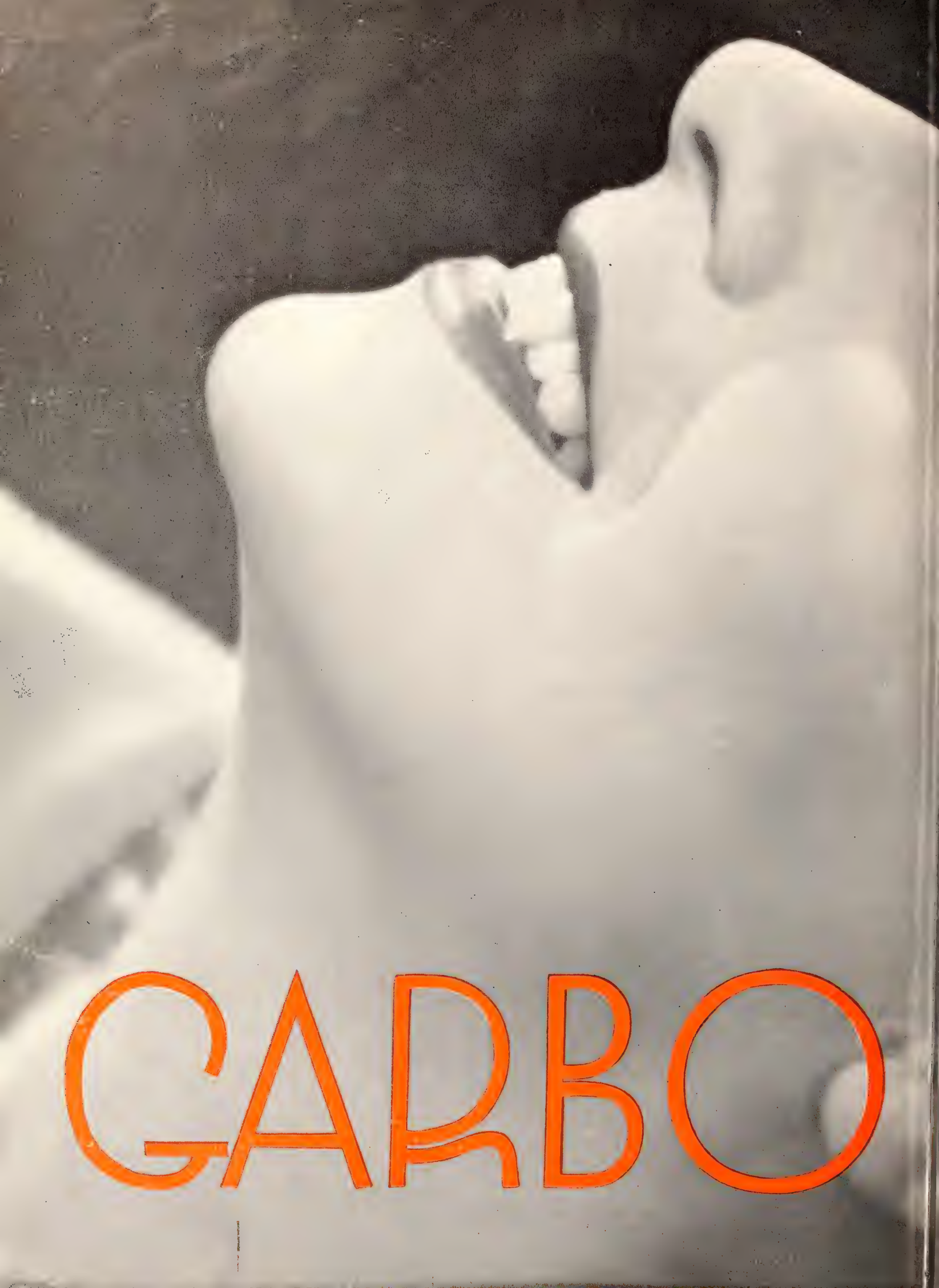
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DEC 16 1933
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MOTION PICTURE HERALD

Vol. 113, No. 12 December 16, 1933

THEY'RE READING IT

ON a motor journey into two thousand miles of the interior an observer reports seeing a copy of *Motion Picture Herald* of December 2 on nearly every desk in exchange or theatre or wherever screen business is done. That is the issue which presents the final text of the code. And, from the little store shows at the mountain crossroads to the big city exchanges, *The Herald's* presentations for the last several months of its views and those of the industry's leaders are found familiar and discussed in every office. The Release Chart with its formidable black columns of data is a working document and instrument of theatre and exchange all across the country.

The Herald is, with a quarter of a century of development, growth and experience, woven deep into the fabric of motion picture operation even to the remotest outposts of exhibition. Interestingly some of its most ardent readers are among the new showmen who are being brought into the exhibition field as one of the evolutionary effects of the depression.

Elsewhere in the news columns a reference is made to the extraordinary performance of "Little Women" at two tiny towns in Missouri. In each instance the enterprising exhibitors who hastened to acquire this profitable piece of material at so early a date for their village houses have been in the exhibition business only two years, and both are studying their business not only in the school of experience but also in the pages of *The Herald* with their weekly presentations of the crystallized, condensed and epitomized experience and enterprise of the nation's leading showmen.

"The depression has given us and is continuing to give us a crop of new showmen all the way up the valley of the Mississippi," a New Orleans branch manager observed the other day. "In many a situation where some ineffective or discouraged old timer quits, some new candidate sees opportunity and goes at it. I notice that a lot of them are making good, too. They are willing to try new slants and their minds are not closed."

This manifestation reported from the field is reflected in the circulation office of *The Herald* where for some months the subscription lists' flow of changes is bringing to the great roster of readers many names that are new to the industry and the experienced eyes of Mr. Denny Shea who has, man and boy, been at those lists for twenty-six years.

"And," observed a Chattanooga film salesman, "the depression is making better showmen, especially in the smaller spots. Of course you know the idea once was to hang out a one-sheet and then sit down at the box office window and wait for them to come in. Even out in the sticks they are finding that it pays to go out after the customers. The retailing job is getting better."

To these retailers *The Herald* is manual, handbook, gazette of the news—a quarter century old and—new every week.

NEW INVASIONS

EVERY person who deals with the printed word in merchandising must be interested in and concerned by certain manifestations from the Administration and its Brain Trust in relation to advertising. There have been some side stepping and blustering disavowals from General Woof-woof Johnson since Colonel Robert R. McCormick of the Chicago *Tribune* rose in protest at what he deemed NRA threats at the freedom of the press. However that was all concerned with editorial and news expression. Elsewhere an equally serious invasion of the press and the interests of its customers is appearing in the new measures, enacted or contemplated, for various commercial activities. We are all familiar with the wet blanket that has been laid down on investment banking and the flotation of new issues by the Securities Act, under which financial advertising has been reduced to street numbers. And now along come the restrictions of liquor advertising which so complicate the situation that in a local option territory it would be legal to mail a magazine to one side of a street and not to the house on the other side if it chances to stand in a dry ward. Further in the new Pure Food and Drug bill, in obviosuly well-intended if not discreet phrases, a censorship of advertising is proposed under which a bureaucratic boss could make it necessary to get a prescription to take an aspirin tablet.

The nature of the Food and Drug bill is calculated to give pause to the motion picture—which now it seems is to be put under the Brain Trust's microscope by Dr. A. Lawrence Lowell, scholarly bearer of the banner for the Reverend Mr. William Harrison Short of Motion Picture Research Council fame. The pictures would be in a neat pickle if, after President Roosevelt's ninety day period of moral inquiry, it were faced with a measure paralleling the Food and Drug bill, by which the Secretary of Agriculture or any assistant, would be empowered to set up standards, pass on shapes and sizes of containers, the word content of labels—and if he does not like it, shut down the works! Under this bill the Secretary is the sole judge—and he is not even an elected official. The Brain Trust has proposed taking over everything but the birth rate, so far. What is the screen's destiny?

△ △ △

PI-EYED

IN a news story from Memphis *The Herald's* itinerant editor discovers the Tennessee Valley as the land where all the abracadabra at the Administration meets in the activities of NRA, AAA, PWA, TVA, FFCA, RFC, and HOLC. This awful alphabetical assembly of U. S. bureaus conveys to one a terrifying suggestion that this Soviet-founded label habit may yet give us also an American OGPU with threats of exile of editors who commit ETAOIN to the village of SHRDLU in remote CMFWYP!

MOTION PICTURE HERALD MARTIN QUIGLEY, Editor-in-Chief and Publisher

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THIS WEEK - - - -

BUSINESS PICKUP

"The best it has been in years," was M. A. Lightman's description of theatre business in his territory, Tennessee and Arkansas, on the occasion of a visit to New York last week. The opinion of the former president of the MPTOA, long a southern exhibitor of note, should be of importance—and significant. . . .

TAX VICTORY

An indirect victory for theatre interests was scored this week in Missouri, when the state's one per cent sales tax, passed by the House and pending in the Senate, was declared unconstitutional. The measure had been urged by Governor Park. . .

FILM NEWS FIRST

The motion picture recently in Philadelphia scored a newspaper "beat" when the "Record," published by David Stern, inaugurated a policy of leading the entertainment section of the Sunday edition with film rather than "legitimate" news. Harry Goldberg, in charge of Warner publicity in the zone, is credited with effecting the innovation. . .

GAYNOR-FARRELL AGAIN

With the signing last week by Winfield Sheehan, in charge of production, of Charles Farrell, Fox again will present the once-famed team of Janet Gaynor and Farrell in two features, to go into work in 1934. The two were famous for their "7th Heaven," "Sunnyside Up," "Merely Mary Ann" and others. . .

"CHARLIE CHAN"

Some time ago Earl Derr Biggers, famous novelist, most noted for his yarns of Charlie Chan, Chinese detective of Honolulu, died. Last week, in Honolulu, passed the original of the popular Chan, as Chang Apana, 64, died. Thirty-five years ago Chang joined the police force, attracting attention—and Mr. Biggers with his feats of detective skill. As well known to film fans as mystery story readers was "Charlie Chan." . .

MUSICIANS ELECT

An easy victory was recorded last week by James Petrillo, as he was re-elected president of the Chicago Federation of Musicians. Angelo Cavallo and Nuncio de Pasquale were unsuccessful candidates for the post Mr. Petrillo retained. . .

INCREASED LOSS

Unpromising is the fiscal year statement released last week by United Artists Theatre Circuit, showing loss of $358,902 to August 31, after allowance for depreciation, interest, other charges. The previous year's loss was $194,715. . .

FRIEND IN NEED

The respect and good feeling with which theatre and exchangemen regarded Thomas D. Van Osten, secretary of the California Theatre Association and editor of the Pacific Coast Independent Exhibitor, was demonstrated last week in San Francisco when 20 men rushed to a local hospital, to offer their blood for a transfusion necessary to save the life of Mr. Van Osten, ill for several months. The effort in vain, Mr. Van Osten died, at the age of 60. . .

UNION BREACH WIDENED

The split between the cameramen's union on the Coast and the parent IATSE, widening, has assumed major significance as the American Society of Cinematographers applies for membership in the American Federation of Labor. Fearing the loss of its major hold on production, IATSE unions plan vigorous, nationwide opposition. . .

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CAPTAIN "FLAGG" CASE

Through Belleau Wood and the now historical Chateau Thierry engagements fought then Captain Phillip Townsend Case of the Marines. His lieutenant, Laurence Stallings, wove the story of Captain Case into his memorable "What Price Glory," making him virtually the original of Captain Flagg. Early one morning this week, Major Case stepped from a curbing in New York, was struck by a fast-driven automobile, died in a hospital. . .

EXILED PRODUCER

Self-exiled from Hitlerite Germany, bound for Hollywood and a permanent post as Columbia Pictures director, is Joe May, notable Viennese producer, long identified with the German film. Accredited discoverer of Emil Jannings, Lya de Putti, Conrad Veidt and others, and for "The Way of All Flesh" Mr. May is chiefly known in this country. . .

DOUBLE BILL AGAIN

Federal action is in the offing against major distributors, declare members of the Federation of the Motion Picture Industry, stirred by insertion of a clause in Chicago contracts which is virtually a double-bill restriction. Monogram Sales Manager Edward Golden, in Milwaukee, is investigating spread of the practice. Independents claim the Chicago action in restraint of trade. The code has ignored duals. . .

SUIT SETTLED

Over long-distance telephone from New New York to Lincoln, Neb., this week was arranged settlement by 11 major distributors, defendants in the action of William N. Youngclaus, Madison, Neb., exhibitor, suing for $255,000 damages. The action was a sequel to the injunction last year obtained with respect to a zoning and protection agreement, said to be in restraint of trade. . .

PRODUCER PASSES

A long career, of dramatic criticism, reporting, theatrical production, acting, film casting direction ended last week for Adolph Klauber, when he succumbed after long illness in a Louisville hospital at the age of 54. Best known in New York as dramatic critic, Mr. Klauber was the husband of Jane Cowl, noted actress. . .

PARAMOUNT DRIVE

Responsibility for success of the Paramount Victory Drive, from January 1 to March 31, rests with Milt Kusell, Mike Lewis, Oscar Morgan and Charles Regan, named captains for east, west, south and central, respectively, by George J. Schaefer, sales head. . .

SELF-REGULATION ASSURED IN CODE; AUTHORITY MEETS ON DEC. 20

The Code— Up To Now

by MARTIN QUIGLEY

REFERRING to an article published in a recent issue, Mr. Sol A. Rosenblatt, deputy administrator, in an address before a group of Philadelphia territory exhibitors, declared:

"No one is entitled to criticize the code until it has been tested in actual operation."

To Mr. Rosenblatt's declaration we take decided exception for a number of reasons, among which is the fact that we are not aware that the National Industrial Recovery Act makes any provision for a suspension of the freedom of the press.

We wish to remind Mr. Rosenblatt that during the several months of hectic negotiations leading up to the formulation of a Code of Fair Practice for the Motion Picture Industry this publication and its colleague, *Motion Picture Daily*, scrupulously refrained from assuming a critical viewpoint, despite the incentive to do so afforded on the many occasions when the negotiations wandered along absurd and ridiculous by-paths.

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THESE publications, although finding very little to be enthusiastic about did, in fact, seek in all practical ways to lend enthusiastic cooperation. They refrained, for instance, from comment on various blatant public assertions of General Hugh S. Johnson, although many of these seemed to cloud up the industry's horizon. Also they avoided discussion of Mr. Rosenblatt's leap-frog proclivities in hopping from one side of a question to the opposite, all within the space of time between two conferences. Further, they did not quarrel with Mr. Rosenblatt when he carefully ladled out misinformation to the press

[Continued on following page, column 3]

WEEK'S CODE DEVELOPMENTS

The confused status of the motion picture industry's NRA code was somewhat clarified this week, with the following developments:

1. *Self-rule of the motion picture business under the Code Authority was assured with the reversal of an "interpretation" of the Executive Order which originally gave General Hugh Johnson "dictatorial powers." Accordingly, the producer-distributors consented to the code.*
2. *General Johnson blamed Colonel Lea, his assistant, for recommending objectionable parts of the Executive Order, but Mr. Johnson's letter of transmissal to the President indicated that he made the suggestions.*
3. *Code to start actual functioning December 20 when Code Authority will hold its first meeting.*
4. *Administration began considering appointments to 400 posts on local zoning and clearance and grievance boards.*
5. *Sol A. Rosenblatt was appointed second government representative on Code Authority. Woman may be third appointee.*
6. *Administration took under advisement manner and method of collecting from industry between $350,000 and $400,000 for functioning of Code Authority.*
7. *Exceptions in Executive Order to writers were revoked.*
8. *NRA declared local complaints against non-compliance and against labor and trade practice provisions will be dealt with entirely within industry.*

The motion picture industry under the NRA code will not be tied to the apron-strings of General Hugh Johnson's National Recovery Administration.

Reversal late last week by the Administration of the original interpretation of the Executive Order, which accompanied the Presidential approval of the document and bureaucratically enslaved the governing Code Authority by giving dictatorial powers over it to General Johnson, thereby removes the critical and impossible situation which jeopardized industry self-rule by its own code board.

As a result the producer-distributors have consented to the code.

Motion picture code functions actually will start on the afternoon of December 20, when the Code Authority will meet in New York for the first time.

The Administration has started to consider nominations for some 400 appointments which will be made to the 64 grievance and zoning and clearance boards which will operate in the 32 exchange cities. Suggestions from the industry will be welcomed, it was said at Washington.

Sol. A. Rosenblatt, NRA deputy in charge of amusement codes, was appointed the second Government representative to the Code Authority. Edward F. McGrady, Assistant Secretary of Labor, may complete the triumvirate of Government representation, although it was said that a woman may be named instead, in view of the nation-wide interest of women in motion pictures.

The Administration has taken under consideration the matter of raising in

(Continued on page 12, column 1)

JOHNSON "PASSES BUCK" TO COL. LEA

NRA Says Lea Asked President's Veto Right Be Explicitly Stated

General Hugh S. Johnson's National Recovery Administration, in an official communication released to the public over the weekend, "passed the buck" to Colonel Robert W. Lea, an assistant administrator, for the responsibility for the original suggestion that the President incorporate in his Executive Order accompanying the approved motion picture code, those paragraphs which threatened to jeopardize the industry's self-rule under the Code Authority. Specifically, they delegated to General Johnson such discriminatory and arbitrary powers over the Code Authority as virtually to place the business under the rule of the NRA.

Until General Johnson acknowledged a reversal late last week of the so-called "interpretation" of the Executive Order which placed each individual action of the Code Authority under his scrutiny, and possible veto, and which gave him the absolute power to remove at will any member of the Code Authority, the principal producer-distributor interests felt that the approved code created an actually confused status.

In the latest statement from NRA headquarters, the original source of the alarming suggestion was placed somewhere between Colonel Lea and the President. The statement said, in part:

"Colonel Lea recommended, he (Johnson) said, that the rights of the President to veto action of the Code Authority to protect the interests of all elements in the industry should be more explicitly stated. This was the reason why the Executive Order of the President reserved the right to disapprove any action of the Code Authority or any board appointed by it."

However, and regardless, in a letter of transmittal signed by General Johnson, which accompanied the code to the President, there appeared certain specific recommendations from General Johnson. Among these were the suggestions which eventually were found in the Executive Order, to confuse entirely the motion picture industry as to the self-regulatory aims of the NRA under code authorities.

General Johnson's letter of transmittal accompanying the code follows:

The PRESIDENT,
The White House.

MY DEAR MR. PRESIDENT: The Hearing on the Code of Fair Competition for the Motion Picture Industry in the United States was conducted in the Large Auditorium of the United States Chamber of Commerce Building in Washington, D. C., commencing on September 12, 1933, and ending on September 14, 1933, in accordance with the provisions of the National Industrial Recovery Act.

The following papers are included and annexed:

1. Code submitted.
2. Notice of Hearing.
3. Statement of Procedure.
4. Transcript of Record.
5. Report of the Deputy.

The Code for this industry was formulated by representative industrial groups, because there is in this industry no trade or industrial association fairly representative of the industry.

This industry embraces all activities connected with the production, distribution, and exhibition of motion pictures in theatres.

The three economic divisions of this industry are entirely interrelated with and dependent upon each other, and this Code, therefore, embraces every step taken by the industry from the production of motion pictures to their distribution and thereafter their exhibition before the public.

Cites Industry Importance

The industry assumes a position of unusual importance because of its far-reaching influence upon social and economic standards and conduct throughout the world. The total investment in all branches of the industry in the United States is estimated at $2,000,000,000, of which investment $95,000,000 is represented by production studios.

The labor provisions of the Code are, in my opinion, fair and equitable. Every class of labor in all the divisions of the industry is provided for as to minimum rates of pay and maximum hours of labor, the hours generally in the production field being 36 hours per week, and in the other divisions of the industry 40 hours per week.

Suggested Disapproval Power

Provision is made for safeguarding the working conditions of "extras," "free-lance" players, and actor employees in motion-picture vaudeville and presentation houses.

A Code Authority is provided for with respect to the administration of the Code, such Code Authority being named and consisting of five producers, distributors, and exhibitors with circuit theatre interests, and five producers, distributors, and exhibitors without circuit theatre interests.

I recommend such Code Authority, with the proviso, however, that the Administrator have the right upon proper showing to disapprove any of its acts or the acts of any Committees appointed by it; and that the Administrator further have the right to remove any member

(Continued on page 29, col. 1)

"No one is entitled to criticize the code until it has been tested in actual operation. Wait until we see what self-regulation can do. If wrongs materialize, the code can be changed."

—ROSENBLATT

The Code— Up To Now

[*Continued from preceding page, col. 1*]

or when he declined to answer questions which were perfectly proper to the time and place.

But when the code was finally formulated and after it had been signed by the President and delivered to the industry as the law under which it must seek to live, then, it seemed to us, the very proper and logical moment for discussion had arrived. But Mr. Rosenblatt in precisely the manner he would expect if the Constitution of the United States had, in fact, been suspended declares that "no one is entitled to criticize the code until it has been tested in actual operation."

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WHAT Mr. Rosenblatt does not see or is pleased to ignore is that all of the criticism we have published applied not only to the probable results of the code in actual operation but also—and most importantly—to the scheme as it was concocted. Irrespective of what the results might have been, the scheme itself was unsound, unreasonable and unfair.

As a good soldier, Mr. Rosenblatt is expected to go over the top when General Johnson cracks the whip, but no one was probably more surprised than Mr. Rosenblatt himself to discover finally that the motion picture industry code was eventually left, by virtue of the Executive Order, on a basis certainly never discussed and probably never thought of among the various principals participating in that interminable series of code conferences. If there was any trace of the principle of industry self-regulation in this we would like to have Mr. Rosenblatt point it out.

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THE code set-up as it originally stood was the Administration's compromises with a list of special pleaders, each of whom had some ax to grind, and the industry was left unprotected to take the consequences. The industry was left subject to the expressed whims and fancies of the Administrator and, while it may be conceded for the purpose of this discussion only that the Administrator has no whims and fancies as far as the picture

[*Continued on following page, col. 1*]

EXHIBITORS TACKLE CODE PUZZLES

The Code— Up To Now

[*Continued from preceding page*]

business is concerned, still he would have been kept well supplied by anyone who wanted to put something over on the picture business. The Eddie Cantor appointment which the Administration did not even trouble itself to wait on is a fair example.

The idea of a code authority which was not a code authority was simply and plainly a bureaucratic enslavement of a great industry and a great agency for influencing public thought. The question naturally comes to mind, why was this industry singled out for a strait-jacket? Did Washington decide that because of the propaganda and political uses to which the motion picture may be put it would be well to keep it dancing at the end of a stick?

▼

HOWEVER, whether or not General Johnson and Mr. Rosenblatt thought anyone was entitled to criticize, the fact is that there was criticism and it was expressed directly to the President. The result is that the now famous Executive Order which the President's advisors allowed him to sign—and which we had the temerity to criticize—has virtually been thrown into the wastepaper basket, which course, incidentally, sets what would be a desirable precedent to have these same advisors follow.

The industrial code idea, as originally conceived and announced, contained enormous possibilities for the betterment of business and for the betterment of all persons connected with business. It was intended to be a plan of self-regulation under government supervision. Industries were expected to provide properly for their own regulation and in this effort the government was to stand behind them in full support and encouragement.

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BUT a thousand self-styled experts laid hand on the original idea and each of them has sought to give it a twist to make it more nearly conform with his own particular notions and purposes. The result is that the original plan has become so weighted down with confusion, misunder-

[*Continued on following page, col.* 3]

Rosenblatt Attacks Critics of Code; Allied Threatens Fight

With an unprecedented number of exhibitor conventions for this time of year scheduled in various sections, the men in the field who sell motion pictures to the public are getting together to discuss the motion picture code which became effective last Thursday.

Many of these meetings have been repeatedly postponed on account of the delay in completion of the code. A number were held last week. More will be conducted before the turn of the year. However, all of them will hold discussions revolving around one moot point: the code.

Within one week, three such gatherings were addressed by Deputy Administrator Sol A. Rosenblatt. Besides explaining clauses, Mr. Rosenblatt in each instance condemned those who criticize the code before it has had an opportunity to prove itself. "The code will correct a marked inequality of opportunity in the industry that has existed," he said at Columbus. In Philadelphia he said the code could be changed, with exemptions and exceptions. At Charlotte he appealed for unqualified support of the code.

At Grand Rapids on Wednesday, the managing committee outlined an "entirely different policy" for Allied in the future. Abram F. Myers, general counsel, declared they would fight fire with fire, which was taken to mean that validity of the code would be tested in court. Mr. Myers recommended three alternatives to the Michigan unit; to sign, assume financial responsibility and take what benefits are possible; do not sign at all, or sign with reservations that reserve the right to question the legality of the code or acts of the code authority.

In Hollywood, Ben Berinstein on Monday stirred up excitement at a meeting of 400 exhibitors when they received the impression he held authority for Mr. Rosenblatt to interpret code clauses affecting independent exhibitors. Mr. Rosenblatt, upon the wired request of a distributor, declared no one was authorized to make any statements on behalf of the Recovery Administration. Independent exhibitors of Southern California last week voted unanimously to make zoning and clearance retroactive when general zoning is set up under the code.

The annual convention of the Rocky Mountain Theatre Owners Association will be held in Denver December 19 and 20. The principal topic will be the code.

Independent Theatre Owners of Delaware met at Dover Sunday to clarify the code clauses.

At Indianapolis it was decided to hold the annual convention of the Associated Theatre Owners of Indiana on December 19.

Code operations were explained Friday to the MPTO of Maryland at Baltimore, by J. Louis Rome, chairman of its NRA committee. Harry Cluster, president, said terms regarding operators' hours were agreeable to his members.

Sidney E. Samuelson, president of Allied of New Jersey, expressed displeasure with the code and declared his unit would follow the decision made at Grand Rapids by the national directors. Other speakers there were Col. H. A. Cole, Texas; Nathan Yamins, a member of the code authority; Aaron Saperstein, Moe Horwitz and Abram F. Myers. The national managing committee decided Tuesday night to advise members to sign the code with the reservation that they "do not relinquish their legal rights," a decision which was amplified at the Wednesday session.

O'Reilly Calls New York Session

In New York it was announced that Mr. Rosenblatt will answer questions on the code at a meeting to be called for local exhibitors by Charles L. O'Reilly, president of the TOCC, the date to be set as soon as the code authority organizes.

The Independent Theatre Owners of America will sign the code by January 10 and test its fairness, Harry Brandt, president, said.

A strong plea for strict support of the instrument was made by Mr. Rosenblatt when he addressed 300 exhibitors of the North and South Carolina MPTO at Charlotte. Other speakers included Ed Kuykendall, president of the MPTOA, and M. A. Lightman, former president.

"I assure you that both President Roosevelt and General Johnson are anxious to be of constructive help to our industry," Mr. Rosenblatt said. "You are called upon to do your part."

Both Mr. Kuykendall and Mr. Lightman warned against "chiselers" and "cheaters" who, they asserted, would be driven from the industry's ranks.

The convention indorsed the code officially and Charles C. Picquet, re-elected president, said he would appoint an enforcement committee.

Other officers elected were: Albert Sotille, Charleston, first vice-president; W. T. Culpepper, Elizabeth City, second vice-president; Mrs. Walter Griffith, Charleston, secretary-treasurer.

"No More Cornering of Product"

In Columbus Mr. Rosenblatt refused to comment on the objections raised by the MPPDA to the Executive Order of the code. The MPPDA since has been assured of satisfaction on all their objections.

"The NRA is trying to deal industry a "New Deal," Mr. Rosenblatt said. "The code is a

(Continued on page 28, column 2)

The clause in the industry's code which provides for 10 per cent cancellations applies to short subjects as well as to features, Sol A. Rosenblatt told an exhibitor convention in Philadelphia last week.

RULING FOLLOWS INDUSTRY PROTEST

Self-Rule Is Assured

[*Continued from page 9*]

the industry an estimated $350,000 to $400,000 which will be required to finance the functioning of the Code Authority and the various boards and committees.

Vigorous protests by leaders of the industry against the provisions of the Executive Order of November 27, vesting in General Hugh S. Johnson, National Recovery Administrator, what were characterized as "dictatorial" powers, resulted in the issuance last Saturday of an "interpretation" of the order by General Johnson in which he acknowledged the industry was to be guided by the code authority without constant interference by the NRA.

Careful study of the Executive Order by members of the industry led to loud and immediate protests that it had been singled out for the most sweeping control by the Government of any industry codified, with the possible exception of oil and liquor, without the industry being subject to the very special problems which were held to make rigid control of oil and liquor desirable.

Under the Order, it was found, the Administrator had the power to veto decisions of the code authority and to change the membership of the authority at will.

Laid Case Before Roosevelt

Strongly determined not to admit the desirability or the necessity of intimate Administrative control, representatives of the industry, following a meeting of the MPPDA's executive committee in New York, December 4, asked the President for a hearing, which was granted. On December 8, a group of film leaders went to Washington and a special committee, consisting of Will H. Hays, J. Robert Rubin, vice president of MGM, and George J. Schaefer, vice president of Paramount Distributing Corporation, visited the White House and laid their case before President Roosevelt, General Johnson and Deputy Administrator Sol A. Rosenblatt.

Later in the day, the entire group met with Deputy Rosenblatt at the Carlton Hotel, and the following day the matter was gone into further with General Johnson.

The special committee of the executives represented in support of the contention that the offending paragraphs of the Executive Order should be withdrawn, that in developing the code the industry had sought to establish a balance between the production and distribution phases in setting up the code authority. The question of contracts, it was pointed out, is a major phase of the industry; an effort had been made in the code to deal with problems involving contracts by setting up grievance boards, and it could not be agreed by the leaders at large that the Government was to be empowered to set aside decisions of the Code Authority or the boards.

The representatives of the leaders also protested the part of the Executive Order which exempted writers, authors and dramatists from the salary control provision, winning their point with respect to this also.

Although, following the conference at the White House on Friday, it was indicated by the Administrator that he would not recede from the provisions of the Executive Order, his announcement on the following day disclosed a direct about-face on his part, giving to the industry all that it had asked, thus assuring the motion picture of self-rule under the Code Authority.

Discussing the modification of the policy, General Johnson offered the explanation that the National Recovery Administration never had intended to create a board of review which would pass on all decisions, but that it felt it was necessary to watch the enforcement of the film code, at least during its initial stages.

There was no intention, he declared, of forcing a code upon the industry—a step which the Government has not yet found necessary in dealing with any industry—and the modifications adopted as a result of the conference, he said, had satisfied the industry.

Blame for the terms of the Executive Order was placed this week by General Johnson upon the shoulders of Colonel W. R. Lea, his executive assistant, who, Mr. Johnson said, had recommended that the rights of the President to veto decisions of the code authority, to protect the interests of all elements in the industry, should be explicitly stated.

Johnson Issues Memorandum

At the conclusion of the various conferences, General Johnson issued at his headquarters in Washington, a memorandum which said:

"The Administrator construes numbered paragraphs 1, 2 and 3 of the Executive Order" (giving General Johnson the right to review and veto the work and decisions of the Code Authority and the right to replace Code Authority members at will), "as not creating any right of appeal from the determination of the Code Authority under Article II, section 4; Article II, section 10 (a); Article V, division d, part 9, and Article VI" (of the code itself), "or from the determination of the boards set up in Article VI, or in any sense creating the Administrator as a court of review of the action of these boards or the Code Authority in individual cases. These paragraphs refer to the right of the Administrator to inquire into the general course of the conduct of the mechanism of the code.

"The Administrator will exercise his discre-

(*Continued on page 27*)

COMPLETE CENSUS WILL BE STARTED

An exhaustive census of the business and status of amusement industries of the country, showing what has happened since 1929, is to be made by the Department of Commerce.

The proposed inquiry, to be financed by the Civil Works Administration, will be part of a general business survey to be conducted by the Census Bureau.

The study is to be made for the dual purpose of showing how and where the pennies in the consumers' dollars are spent and at the same time giving business men information which will serve as a basis for adjustments in current operating practices and in planning for the future.

The Code— Up To Now

[*Continued from preceding page, col. 1*]

standing, lost motion and cross purposes that it is now hardly recognizable.

The motion picture code, now stripped of the impossible conditions imposed in the Executive Order as result of representations made by industry leaders to the President last Friday, becomes the rule of the business. The document has been carefully and thoughtfully worked out by representatives of all important interests in the industry. While its history to date has largely been one of disappointment and travail there are still good and sufficient reasons for believing that it can and will contribute importantly to the betterment of the industry, as such, and that it will bring important benefits to all persons in the industry and to the public as well.

But the industry, to its eventual profit, may well realize that the accomplishment of these desirable ends depends very much more upon what the industry itself, rather than Washington, may do with the code.

Tri-State Acquires Ten Houses in Iowa and Nebraska

A. H. Blank's Tri-State Theatre Corporation, organized in Des Moines last month to take over all available houses in the Midwest, has acquired 10 houses in addition to eight in Des Moines and Omaha.

Included are the Princess and Capitol in Sioux City, Ia., the Rialto and Capitol in Newton, Ia., the Majestic and Capitol in Grand Island, Neb., the State and Paramount in Cedar Rapids, Ia., and the Paramount and Strand in Waterloo, Ia. Earlier it had taken the Strand, Garden, Paramount and Des Moines in Des Moines and the World, Orpheum, State and Paramount in Omaha.

Local Construction Ordinance Is Upheld

The local Milwaukee ordinance requiring a certain standard of construction for theatre builders has been upheld by the state supreme court in a case in which Edward Olson, operator, and Chris Caerdes, building owner, had appealed in an effort to contest closing of the Gem theatre.

The court ruled, however, that the city could not maintain its injunction against operation of the theatre and that penalties provided for violation of the ordinance were the only proper method of enforcing it.

Ramsaye Finds the Southland Returning to Its Theatres

but appreciation is mixed with misgivings over the Code

By TERRY RAMSAYE

at Memphis-on-the-Mississippi

FEDERAL largess flung to farms and labor and various public works has given the commonalty of this vast region some money to spend at the box office. Coincidentally a flow of rather better screen product is helping to bring the people back to the theatres.

The motion picture industry views this development with no little appreciation of the blessings of the day, while looking with considerable misgivings and uncertainty of promises and prospects for tomorrow in this Code-ordered world.

Meanwhile a storm of protest impends against a new race and color problem, raised by the code's regulation of wages, with no differentiation between black and white. The issue will doubtless soon be made loudly manifest in many lines of industry and mayhap will develop into some vehement expression in the next few months in and about Washington. The situation is indicated by the typical figures at a Memphis theatre where the pretty and well dressed blonde at the box office draws 18 dollars and now discovers that the black charwomen and the dusky dressing room maids who were prospering in pre-code days at $8 have been by legal necessity raised to the same $18. No Southerner, no matter how loyal a Democrat, can approve of that. The professors of the Brain Trust have, it seems, overlooked a problem in plain black and white and a potential source of considerable political difficulty.

Since New York and the North pay so large a proportion of the national taxes the Southerner can look with some equanimity on the vast public works projects, the farm relief and the like that bring money into the country, but he is socially offended with a federal process of making darkies "nigger rich" and upsetting the Negro labor situation for the whole of the Southland.

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AGENCIES ADD PROBLEMS WHILE TACKLING OTHERS

This Memphis, stately and proud river capital, presides as the metropolis of a region where all the federal programs seem to meet and overlap. Here one finds in operation so many agencies that the mere enumeration of them suggests a type catalogue. To begin with, there's NRA, and RFC, and importantly AAA, and FFCA, or farm credit, and PWA, also HOLC, the Home Owners Loan Corporation, and lastly, TVA, Tennesee Valley Authority, meaning Muscle Shoals, etc.

Surfeited with the concerns of the Code and the business of Broadway, the editor of *Motion Picture Herald* rolled over the George Washington bridge and headed off on the motor trails into the United States a fortnight ago, to explore and adventure through the West and South to Hollywood and various Pacific Coast points. And now he turns up on the far border of Tennessee, still, it seems, not precisely escaping the Code.

Each of these agencies brings, it seems, as many problems as it essays to solve. The HOLC, for instance, is credited here with a large influence in depressing real estate values tremendously. There has been, the critics of the program assert, an effect of encouraging every delinquent mortgage borrower to determine upon a career and program of delinquency, airily aiming to let the owner of the mortgage hold the bag and seek out of it such federal nourishment as may be possible or take the inevitable losses and expenses of foreclosure.

The situation is being vigorously discussed hereabouts by the authoritative W. R. Herstein, a former president of the Memphis Chamber of Commerce, who ventures to forecast "a lenders' strike," which he sees as a disaster for both the borrowers and for business. "It has become the fashion in recent years," observes Mr. Herstein, "to roundly condemn nations which borrow money and fail to repay. Is such action any less reprehensible in an individual?" And he continues: "If one should wish to see a sight which in pathos equals the evicted home owner, let him stand at the paying teller's window in a mortgage broker's house and see the expression on the faces of some of the elderly mortgage holders when told that the interest due has not been paid and there is no money for them."

Here, as elsewhere across the nation, properties of all sorts have been thrown into salvage operation by bond holders' committees and the like.

But there is the sound of jubilee among the cabins in the cotton, and there's spending when the family gets to town, a lot of spending for lower grade merchandise and the lower movie admissions.

With $20 an acre for the cotton they plowed under and a Government-pegged price of ten cents a pound for the rather heavy crop from the remaining acres, many of the lesser planters have more money in actual cash than they have seen in years. Their political enthusiasm is vastly greater than that of the city taxpayers.

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RECORDS IN HINTERLAND WITH "LITTLE WOMEN"

The current thrill of the industry hereabout is RKO's "Little Women," which is promising to hang up an all-time record, or a record for depression-time at least. It has just completed a two-week run at the Memphis Orpheum, independent, with a final gross somewhere above $14,000, which compares elegantly with the record for the house done with "Rio Rita" in the effulgent days of 1929 and the first flurry of sound excitement. And out in the hinterlands, even to the most remote of the hillbilly theatres, "Little Women" is proving the same phenomenal draw. Up in little Senath, Mo., where Lysle Richmond operates The Missouri for a town population of seven hundred persons, he did something over a hundred dollars in a day with a thirty cent admission, and not so far away, at Hayti, Mo., John Mohrstadt, whose theatre serves a town of 1,200, did $175 in a day. One-day business in small remote houses is equalling typical full week grosses.

The desk of R. V. Reagin, assistant branch manager for RKO, is piled high with reports and clippings from country newspapers on "Little Women." In this region it is getting a most remarkable attention from the small town papers usually indifferent to motion picture copy.

"That is one of the results of the impressive pressbook on 'Little Women,'" Mr. Reagin remarked. "The exhibitor seems to be able to walk into the country newspaper office with that press book and land space on page one while the editor is recovering consciousness."

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GREAT CASTING ABILITY IN FILM ROW CHARM

All of Memphis' branch managers appear to have decided this week to take to the road As a group they can be complimented on their ability as casting directors, too. The feminine personnel of "film row" down in the 500 block of South Second Street is charmingly representative of the South and compares favorably with the highly decorative effects of some of New York's best home offices.

At Metro-Goldwyn-Mayer the excitement

DAY OF 'REDUCTIONS' DECLARED OVER

of the period is over "Dancing Lady," in which Joan Crawford and Fred Astaire and Franchot Tone seem to be pleasing the customers of the cotton belt extremely. And, says M. L. Basse, office manager in the Memphis branch, "The Prizefighter and the Lady" slipped in on them and is doing more than any salesman promised.

What with ten cent cotton and the local upturn, things are so much better along film row that the day of "reductions and adjustments" is declared over.

Up at Jackson, where E. L. Drake operates the Paramount for Malco—which means M. A. Lightman—"Dancing Lady" did a husky gross. Mr. Drake is a showman of long experience, and it is said long personal profits, in the region. He sold out to Publix when the selling was very good, in 1929. When in reminiscent mood he can tell tales of the early days, going back to a boyhood in Aberdeen, Mississippi, with Ed Kuykendall, the neighbor kid who went off with a circus to be an acrobatic clown and presently invaded our industry of the motion picture as a projection machine operator so skilled that in time he acquired the house.

Jackson is a railway shop center, with the shops mostly idle. The rail situation is not looking up, and with the public works drives extending the motor highways of the region the prospect for the rails is not brighter. The money that comes to Jackson these days is from tobacco and cotton.

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CLUBWOMEN HELP FILMS AT MEMPHIS

The philosopher of film row in Memphis is the seasoned W. E. Sipe, otherwise "Bill" Sipe of Universal, who is rubbing his hands in glee these days over "Only Yesterday" and the local enthusiasm for Universal's newly discovered Margaret Sullavan. Miss Sullavan, being of Norfolk, in Virginia, gets a big hand as a daughter of the South all through the South, but additionally a good press where she made fame for herself in the roadshow tour of Brock Pemberton's stage show, "Strictly Dishonorable," some three years ago. Miss Sullavan was then understudy to Margaret Terry, and in the home town appearance at Norfolk, for exploitation purposes, was put in the role. It will be recalled that in the course of the action the fair lady is, or was, practically undressed bit by bit on stage. Miss Sullavan's indulgent mother and somewhat less indulgent and highly indignant father were in the audience. There was a good show that night both sides of the footlights. Here in Memphis Miss Terry became ill and was operated upon for appendicitis, while Miss Sullavan played the leading role to the immense enthusiasm of the local critics. Today, the critical enthusiasm for Miss Sullavan in "Only Yesterday" is being frequently reflected in the columns of Harry Martin of the *Commercial Appeal,* and Jack Bryan of the *News Scimitar.*

Mr. Sipe takes occasion to remark upon the fact that here in Memphis the motion picture is getting constructive help from the clubwomen, escaping many of the ancient ills of the days when clubwomen were synonymous with censorship. The active leader of the Better Films Council is Mrs. Lawrence Akers, who also brings to bear the influences of the pretentious and powerful Nineteenth Century Club, a women's organization.

"We were unable to get a downtown first run for 'Be Mine Tonight,'" remarks Mr. Sipe. "But we were able to enlist the interest of Mrs. Akers and her associates, with a result that we played the Linden Circle, a suburban house, for a run of thirteen days and a better gross than could have been expected downtown. The intelligent element of Memphis will support good pictures."

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VAUDEVILLE COMEBACK REGARDED POSSIBLE

Among the interesting able showmen of Memphis is Roy Pierce, manager of the Orpheum through the vicissitudes and difficulties of the last five years. He arose in the Orpheum circuit in Omaha on the wild Missouri river, the town of "Old Bill" Paxton, Tom Dennison, Edward Rosewater, and the still effective and celebrated Colonel Theodore McCullough, for so many years managing editor of *The Bee.* This rambling editor of MOTION PICTURE HERALD can well remember the day when in Omaha, what with the influence that Tom Dennison, undercover boss, brought to bear in behalf of Roy Pierce, there was not spare room in all of Omaha for a one-sheet or a snipe. Pierce had all the outdoor showings there were.

Mr. Pierce sees vaudeville as a victim of its interior abuses, but with a possibility of a comeback of important value in a limited number of locations.

The Memphis Orpheum is now independent, being leased by "G.C.S." from the bondholders. "G.C.S." is the brand of what looms as a new circuit possibility. It is a coalition of Chicagoans—Goldberg, lawyer, Courshon, sound equipment, and Solomon, money. Their initial step was the acquisition of three Chicago neighborhood theatres which they appear to have rehabilitated successfully—the Portage, the Admiral and the Drake.

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ONLY PLACE TO GO FOR SUNDAY SHOW

Memphis is a six-day showtown, with Sunday tightly closed in "Bible Belt" fashion. But there's a picture show every Sunday night at the Hotel Peabody, the pride of Memphis. It appears to incur no exhibitor opposition, since the pictures presented are always selected from among those which have played both first and subsequent runs in the city. The admission is free, but only to those who have just paid $1.50 a plate for Sunday night dinner. The idea is said to have originated with the operators' union, looking to give a one-night job to two projectionists and some portable equipment. The project is prospering. It is the only place to go in Memphis on Sunday night.

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LOWER ELECTRICAL COSTS IN OFFING

The hydro-electric developments of the Tennessee Valley project bring promise of a possibility of considerably reduced electrical costs for motion picture theatres. For even a lesser center, like Grenada, it is estimated that electric bills may be cut as much as $75 a month for a medium sized house. There is a large pother of political excitements in various communities over the issue of the establishment of municipal distribution plants to be supplied with power from Muscle Shoals and other developments to follow in the Valley as opposed to corporation utilities plants.

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SUPPRESSED CURSING OF THE BLUE EAGLE

Incidentally, the revival of activities at Muscle Shoals is causing some suppressed cursing of the Blue Eagle among the few Memphis contractors who have projects in hand. Last Monday one contract using twelve carpenters and ten masons found that only three were reporting for work. The rest had departed on Saturday night for Muscle Shoals and Uncle Sam's high pay. There would be a dearth of skilled labor in several lines if Memphis had anything to do.

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Now off to Arkansas, Texas and the border.

WHAT RAMSAYE FOUND IN SOUTH

"Federal largess . . . and rather better screen product are helping to bring the people back to the theatre."

"The Professors of the Brain Trust have, it seems, overlooked a problem in plain black and white. . . ."

"Each of these (federal) agencies brings, it seems, as many problems as it essays to solve."

"The HOLC (Home Owners Loan Corporation) is credited with a large influence in depressing real estate values tremendously."

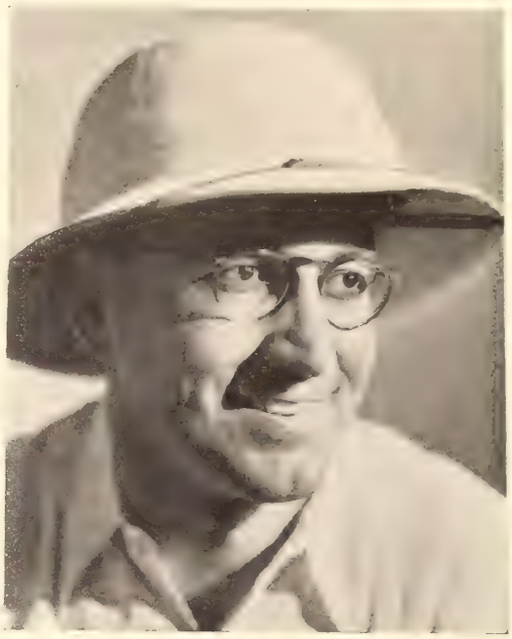
". . . There is the sound of jubilee among the cabins in the cotton, and there's spending when the family gets to town. . . ."

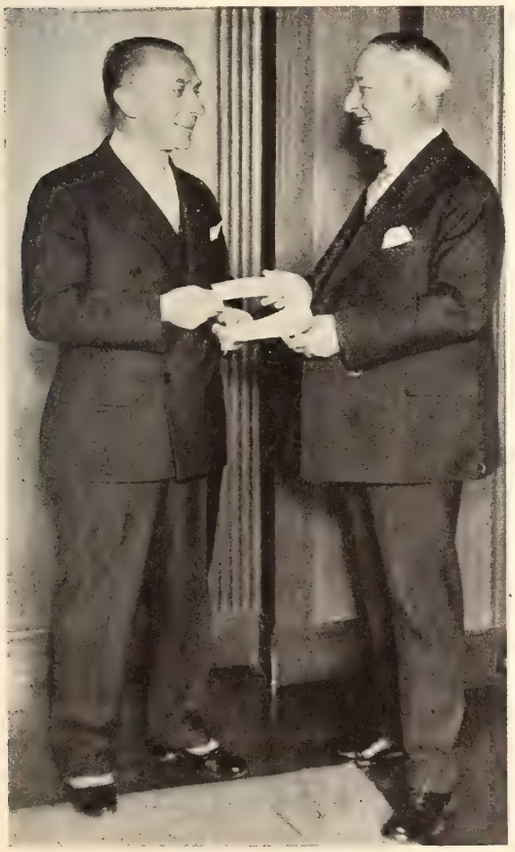
". . . Things are so much better along film row that the day of 'reductions and adjustments' is declared over."

" 'The intelligent element of Memphis will support good pictures.' "

THE CAMERA REPORTS

VOYAGER. And familiar with many a foreign harbor, is Deane H. Dickason, producer and narrator of "Virgins of Bali" and others of the "Port o' Call" series of travel films. In the mail bag came this photo, arriving prior to another of Mr. Dickason's periodical departures, this time to Kashmir, via the South Seas and the Orient, for material to be part of and which will virtually complete Mr. Dickason's forthcoming travel feature, to be titled "Sally-Go-Round," and starring a newcomer among feminine players, Sally Crawford.





CHIPS. Off several blocks, as C. Roy Stahl, son of John M. Stahl, director of Universal's "Only Yesterday," greets Jimmy Butler, in the cast. From the left: Jimmy, Roy, George Bosworth, Gaylor Lloyd, Paul Wurtzel, Erich Von Stroheim, Jr., Bobby and Jimmy Keaton.

WORTHY CAUSE. Which is aided as the "Happy Warrior," Al Smith, sells to H. M. Warner the first stamp commemorating the 20th anniversary of the Los Angeles Tuberculosis Sanitarium.

NAVY ENTERTAINED. As Metro-Goldwyn-Mayer honors the U. S. Navy's commander at a studio luncheon on the Coast. Reading from the left are: Secretary Claude A. Swanson, Louis B. Mayer, Will Rogers, Elliott Roosevelt, Marie Dressler, Admiral T. J. Senn, Mayor Frank Shaw of Los Angeles. With the President's son on one side, and the Secretary close by, Will appears slightly disturbed.

IT'S HERE. Yes, but who would expect Comedians Stan Laurel and Oliver Hardy of MGM to accept it in a manner at all normal. Celebrating Repeal in their own peculiar fashion, with something—beside a cork—about to pop, as in their latest, "Sons of the Desert."

MEN AND DOG. One an author, two actors. The author, on the left, being W. R. Burnett, whose novel, "Dark Hazard," stars Edward G. Robinson in a First National adaptation. The reason for it all is in the center, Dark Hazard, Mr. Burnett's racing dog, who is important to the film.

BETWEEN THE ACTS. At Eastern Sound Service Studios on Long Island, Marshall Neilan gathers his cohorts for a snack. From the left: George Melford, Merritt Gerstad, John Milton, Charles Winninger, Florence Straus, Richard E. Rowland, Colleen Moore (carving), Mr. Neilan, Pauline Frederick, Alexander Kirkland, Ross Alexander, Edward Garvie, Harold Godsoe.

MISTRESS MARY. Whose last name is unnecessary, arriving in New York on the Manhattan Limited, for a vacation rest, a perpetual search for play—or United Artists picture—material, and probably the shopping which always seems a part of the trip.

INDUSTRY WINNING ITS OWN FIGHT TO PREVENT OBJECTIONABLE COPY

Acknowledgment of Improved Tone in Three Weeks of Advertising Advisory Council Comes from Varied Sources

by JAMES P. CUNNINGHAM

The motion picture appears, at last, to have a workable plan of its own for accomplishing the elimination of objectionable advertising, publicity and exploitation, some of which, in recent months, has provoked special attention.

At the conclusion of the first three weeks of what seems to be a sincere and conscientious effort by the various advertising departments to attain this purpose in the industry without any of the troublesome meddling of the "blue-nose" type of professional reformer, there is now evident an undeniable improvement in the moral condition of the printer's type and the engraver's half-tone with which motion pictures are merchandised by the distributor to the box-office of the country, and by the exhibitor to the public at large. Acknowledgements of this improved tone have already been forthcoming from sources both within the trade and elsewhere.

The Means Toward the End

Realizing that the motion picture's own advertising code, as drafted in June of 1930, had not been sufficiently effective, and apparently indicating an honest concern for the fact that the publicizing of their product was intended not only for jaded adults in need of diversification, but also as an appeal to America's educational and home environment, virtually all of the heads of the leading motion picture corporations met on the afternoon of November 17th, 1933, as the executive committee of the Motion Picture Producers and Distributors of America, and upon the call of Will H. Hays, president, for the purpose of effecting remedial measures. And when the hour of adjournment arrived, the industry had in its possession an advertising code with adequately effective and practical enlargements of its self-regulatory provisions.

Purpose of the Council

In expanding the workings of the 1930 advertising code, the executives thereby agreed, individually and collectively to cause to be submitted, without any exceptions, all advertising and exploitation and publicity material to an Advertising Advisory Council, headed by J. J. McCarthy, who, by way of identification, has purchased more motion picture advertising space down through the years than any other individual. Mr. McCarthy's work on the Council consists principally of an application of the companies' new advertising regulations.

The Advertising Advisory Council is exactly what the name implies, having been created, not as a puritanical body to rule indiscriminately with an iron hand in the manner of the "blue-nose" professional reformer, but to render service and advice in connection with motion picture advertising and publicity, to the point of eliminating the objectionable features in all forms.

The action of the advertising departments in cooperating with the Advertising Advisory Council to the point of eliminating the objectionable features in all forms of motion picture advertising "is further effort by the producers to make certain the greatest care and good taste in their advertising. We believe this amplified plan will help to that end." —WILL H. HAYS.

The Council is definitely *not* a censoring body. As a matter of fact, Mr. McCarthy, its guiding factor, has, since 1912, been conducting an independent and rather aggressive campaign against censorship.

Obviously the Council could not function without the unstinted cooperation of the advertising and publicity directors on both coasts, and the encouraging accomplishments witnessed during the first three weeks of its operation are due, according to Mr. McCarthy, solely "to the whole-hearted and unselfish cooperation of advertising heads and to the aid of the executives of the companies, who have devised the machinery for creating this new standard."

Strangely, many of the independent companies have voluntarily submitted to the plan.

One of the reasons for the apparently unsuccessful operation of the advertising code of 1930 was the fact that it provided for the submission of copy to the Hays advertising counsellors only when the distributor's advertising director was in doubt. Thus, there were some nine or ten varying opinions of what constitutes improper copy, and, as a result, objectionable advertising appeared quite frequently; usually accidentally, sometimes purposely.

In enlarging the 1930 document, the industry has eliminated the uncertainties of submission, changing it so that the advertising people now agree to submit every still photograph, every piece of advertising and exploitation copy, all cuts, mats and press books, poster sketches and any other matter, to the one medium of authority. At once, Mr. McCarthy's Council will complete inspection and inform the advertising department accordingly.

"If we feel that the material is improper or objectionable, it is rejected," he said.

When the executive committee of the MPPDA decided, unanimously, to ask the

J. J. McCarthy, Council Head, Has Fought Censorship Since 1912; Advertisers Agree to Submit Each Piece of Copy

Advertising Advisory Council to cooperate with the advertising authorities of their companies, they appointed a temporary "steering" committee, composed of John C. Flinn, representing the AMPA; Howard Dietz, of MGM, and Charles Einfeld, of Warners, to establish the contact with the Council and to work out with it a modus operandi for the handling of the copy.

Industry Committed Under Code

While the motion picture industry as a whole committed itself to proper advertising under the NRA code, which became law on December 7, the advertising directors actually set up the machinery to asure such standards on November 18, when they first contacted the Advisory Council.

The advertising clause in the NRA code, which legally binds all members of the industry, is to the point, and follows:

The industry pledges its combined strength to maintain the best standards of advertising and publicity procedure. To that end the industry pledges itself and shall adhere to the regulations promulgated by and within the industry to assure the attainment of such purposes.

"Not a Puritanical Effort"

"This new movement with which the motion picture industry has identified itself is being done entirely within its ranks, by its own members and methods," explained Mr. McCarthy. "It could not be done without the will of the executives and their advertising officials.

"Their willingness to work strenuously and unselfishly for the attainment of the purpose which they have in mind obviously would give the lie to any possible, highly inaccurate belief that this might be a puritanical effort."

"We are convinced that we are definitely headed in the right direction," Mr. McCarthy continued. "Compliments to those in the industry who are participating in the movement, and coming from sources in the business and from many others not connected with it, would indicate that there is already an improved tone reflected.

"There does not exist a single doubt in the minds of any of us that this job can be done, and done speedily and by ourselves."

From a first hand study of the material which is now being submitted to the Council for inspection, it appears that convincingly corrective measures already are being taken at the very sources of conception. Out of some 5,000 to 7,000 stills submitted to the Council, and dozens of pieces of advertising copy, press books and whatnot, there have been but a few rejections.

Discussing the economic advisability of clean advertising copy and proper campaign-

CORRECTIVE MEASURES AT SOURCE

ing, Mr. McCarthy said this week that he believes "there are more people of the country today who do not patronize motion picture theatres than those who do." In this connection, he continued, "I wonder if objectionable advertising and exploitation are not keeping these customers away from the box-offices. If this be true, it appears quite reasonable to suggest that we go after that vast audience of inactive picturegoers, and the very first method that should be used is clean advertising, to appeal directly to the many thousands of decent living families who have virtually been driven from our theatre doors by advertising of bad taste."

Mr. McCarthy also emphasized the unsoundness of promiscuously and excessively injecting sex angles into the campaigns of those dozens of productions where the theme itself, or its pictorial treatment, does not warrant it. "Frequently," he said, "the picture is not half as bad as it is painted."

At this point, Mr. McCarthy passed on another thought: "There are hundreds of nudes in the art museums of the country, but they are not being commercialized."

Flinn Explains Idea on Coast

In order to explain to Hollywood the idea of the new movement to bolster advertising standards and to outline the manner in which all of the companies will cooperate with the Council, John C. Flinn was asked to travel westward from New York to Hollywood to confer with the studio publicity directors. Mr. Flinn frankly told them that "If we do our own cleaning up we are all right, but we will have 'bluenoses' doing it for us if we don't, with Washington nodding approval."

"There will be no compromises, as in the past," Mr. Flinn added.

Showmanship and the New Order

There appears to be plenty of tangible evidence that the authority to whom have been delegated the duties of cooperating with the advertising departments in raising the level of advertising, is a well-schooled showman, who knows showmanship values not only in the product, but also, and equally as important, in the merchandising requisites of successful box-office performances.

"Jeff" McCarthy knows what it's all about, having been identified with and considerably responsible for the box-office careers of some of the big successes.

In the past sixteen years, Mr. McCarthy has handled advertising and publicity and the showmanship treatment of "Birth of a Nation," "Intolerance," "Way Down East," "Covered Wagon," "Big Parade," "Ten Commandments," and others.

Out of eight motion picture roadshow attractions, playing in legitimate theatres, usually small, and only two performances a day, Mr. McCarthy's campaigns got some $40,000,000 *in admissions from the country's box-offices. Of this sum, the staggering total of* $27,000,000 *was turned over to the companies as actual net profits.*

Nor was that the total box-office earning of these eight productions. They were then retailed at the regular subsequent runs, playing to popular prices, and, from 1915 to 1925, they returned another $15,000,000 to $20,000,000 in admissions.

And All With Clean Ads

"Not in one single instance did we resort to objectionable advertising in the merchandising of these productions," declared Mr. McCarthy.

Nor did Mr. McCarthy stint on advertising at any time during his long and successful career as a motion picture showman de luxe. He always budgeted 60 per cent of the expenses allotted to each road company for advertising and exploitation purposes, a considerable portion of it to newspapers.

He signed with General Outdoor Advertising the largest single billboard contract ever negotiated anywhere in this country. This was for the single Astor theatre Broadway engagement of "The Big Parade." The billing ran for 90 weeks, at $1,500 weekly, totaling $135,000 for billboard advertising alone. This still holds the record.

"No Place for Objectionable Ads"

"Do you believe that equally as successful merchandising campaigns can be used in this period without the aid of so-called 'spicy' injections?" Mr. McCarthy was asked.

"Objectionable advertising has no place in the motion picture industry," he replied. "Except for the possible influences of current business conditions, motion pictures can still be sold to the public just as decently and just as profitably. I have never believed that the merchandising of sex is essential to good box-office results."

In this connection, the motion picture industry currently has on its hands tangible evidence that good, clean advertising copy, aided by decent illustrations and backed by proper showmanship qualities, can be highly successful, and popular with the public. "Little Women" and its treatment in both trade and outside publications offer such evidence. During its current single run in New York, where, according to one school of thought, bawdy advertising is necessary, "Little Women" will play to at least 750,000 persons at the Music Hall at Radio City, and continuing at the New Roxy. Yet, the campaign used is undeniably the most unobjectionable of any staged in years.

The Modus Operandi on Copy

The Advertising Advisory Council has set up independent headquarters on the fifteenth floor at 28 West 44th street, New York, where it inspects all material which is conceived in the East. Stills and other advertising-publicity matter originating in California will be reviewed in Hollywood by a subdivision of the Council, which was organized two weeks ago by Joseph I. Breen. This second organization will cooperate directly with the advertising and publicity personnel at the studios.

The New York headquarters of the large theatre circuits will pass on the idea of the new plan to managers of their properties in the field, with instructions to act accordingly. It is hoped, thereby, that the hundreds of circuit properties will set an example for local unaffiliated operations, besides raising the level of their own standard.

Physical Handling Practical

A study of the physical method of operating the plan, made this week at close inspection, reveals that the machinery and actual contacts between the Council and the advertising men have been so set up as to eliminate any possibility of holding up copy and other matter, thereby assuring the advertising departments of meeting their "deadlines" with printers and engravers.

The Council receives practically all material in proof form, reading every word in each press book; seeing first copies of still photographs; inspecting the original drawings for posters and each piece of ad copy.

Local advertising by theatres in the field eventually will be purged completely of any form of obscenity. With the elimination of material of this nature at their sources in New York and in Hollywood, exhibitors no longer will be able to get questionable illustrations for mats or in lobby displays, because the negatives of such stills and the drawings of such characters will have been destroyed before they can leave the two chief points of distribution. However, there still are some books in use in the field which were published prior to the launching of the new movement.

One of the immediate effects of the inspection of stills, principally in Hollywood, will be the end of much of the off-color shots which have found their way into the columns of the lower type of fan publications, which, unlike the better class fan periodical, has been concentrating of late on over-emphasized sex in illustrations, and thereby doing great harm to the industry.

Lester Thompson, who has had vast experience in motion picture publicity and showmanship, is assistant in New York to Mr. McCarthy. The Council also has on its staff a newspaper expert.

MOVEMENT WITHIN INDUSTRY'S RANKS

". . . This new movement with which the motion picture industry has identified itself is being done entirely within its ranks, by its own members and methods. It could not be done without the will of the executives and their advertising officials. Their wholehearted cooperation and support during these first three weeks certainly indicates that they have the volition."—J. J. McCARTHY, *chief of Advertising Advisory Council.*

A Happy New Year from Paramount

PARAMOUNT'S *New Year*

IT WILL GIVE WOMEN NEW IDEAS!
The daring, distracting play of a woman who loved two men...completely...simultaneously!

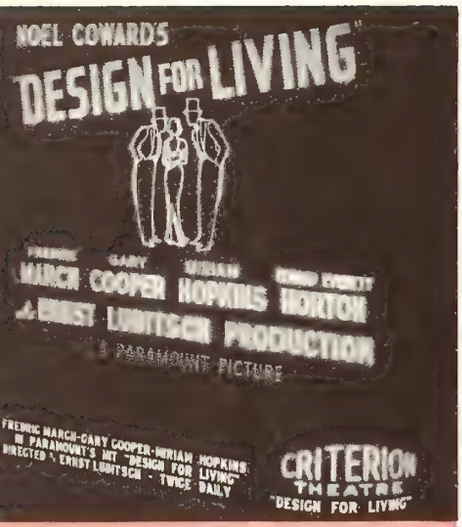
Noel Coward's

"DESIG FOR LIVIN

with

FREDRIC MARCH
GARY COOPER
MIRIAM HOPKINS
EDWARD EVERETT HORTON

an Ernst Lubitsch
PRODUCTION



ew York—PACKS CRITERION THEATRE

esign for Living" established itself as another hit in the ramount Parade of Hits which have played the famed terion Theatre. Packed houses applaud the picture.

GN FOR LIVING" A SMASH!
'Design for Living' Excellent
'Design for Living'
A Credit to Lubitsch
And Topnotch Star Trio
By Sherman
NEW YORK WORLD TELEGRAM

oward Play Scores as Film
gn for Living"
ns Snap and Wit
creen Version.
By WILLIAM BOEHNEL.

"DESIGN FOR LIVING"
BRILLIANT AND DARING
By KATE CAMERON

Living' Clever and Crisp Film Entertainment
Design" Rates High

Los Angeles—SMASHES ATTENDANCE RECORD

On opening day, "Design for Living" played to the largest number of patrons in the history of the Paramount Theatre

starts off with a bang!

FRIDAY
29
DECEMBER

N
G"

A NEW CODE . . . . AND THREE PAIRS OF PANTS

Miriam Hopkins in "Design for Living" establishes a new code for women in finding her heart large enough to give employment to two boy friends instead of one.

She is so expertly assisted by suave Fredric March, handsome Gary Cooper and precise Edward Everett Horton that every audience finds this new code a genuine delight and greets the daring situations and amusing lines with roars of laughter.

BRILLIANT

Only Noel Coward, gifted author of "Cavalcade", "Private Lives" and countless other hits, could conceive the unusual situations that are presented in this picture.

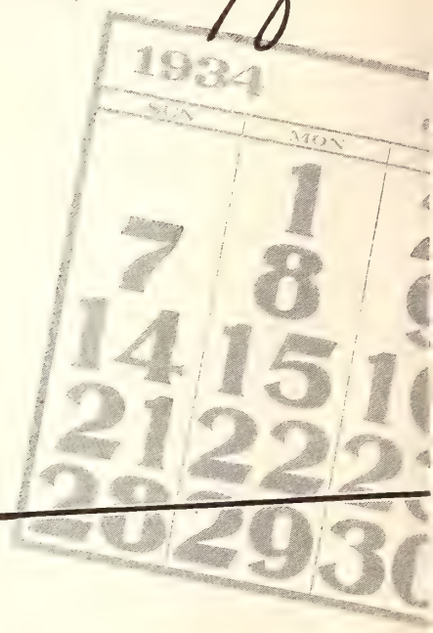
FOR THE MASSES

Ernst Lubitsch, skilled director of "The Love Parade", "The Smiling Lieutenant", "If I Had A Million", aims this one right for the public's solar plexus, and the laughs that you hear are right from that portion of the anatomy. The picture is a riot in a "popular price" audience.

DOWN-TO-EARTH

Ben Hecht, famous author of "Front Page", "20th Century" and other outstanding successes, has written lines that will stir laughter from any audience, high-hat or low-down.

JANUARY . . . . . PARAMOUNT *off*



CECIL B. DE MILLE'S

"FOUR FRIGHTENED PEOPLE"

with Claudette Colbert...Herbert Marshall
Mary Boland . . . William Gargan

DE MILLE . . . *the Jungle . . . four people shedding civilization with their clothes . . . Male and Female.*

EDDIE DOWLING
in association with
ARTHUR HOPKINS
presents

LILLIAN GISH
ROLAND YOUNG
in
"HIS DOUBLE LIFE"

An Eddie Dowling Production
Directed by Arthur Hopkins

LILLIAN GISH *makes a triumphant return to the screen, ably supported by Roland Young*

Supervised by Ben Jacksen

"ALL OF ME"

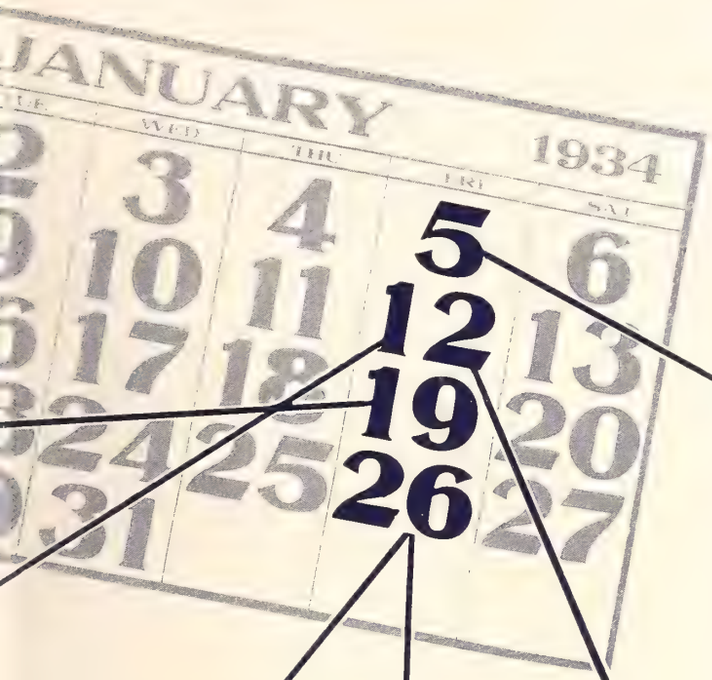
starring

FREDRIC MARCH
MIRIAM HOPKINS
GEORGE RAFT

From the stage play "Chrysalis"
Directed by James Flood

An outstanding play
An outstanding picture
An outstanding cast!

to fast start, hits on all six!



"EIGHT GIRLS IN A BOAT"

with Dorothy Wilson . . . Douglas Montgomery Walter Connolly . . . Kay Johnson . . . Directed by Richard Wallace . . . A Charles R. Rogers Production

A poignant love story of girls in school very much on the order of "Maedchen in Uniform". A sure-fire picture for women.

Zane Grey's

"THE LAST ROUND-UP"

Based on Zane Grey's novel "The Border Legion"

with Randolph Scott Monte Blue . . . Barbara Adams . . . Fred Kohler and Fuzzy Knight

Directed by Henry Hathaway

One of the best Westerns in recent years

DOROTHEA WIECK *and* ALICE BRADY *in* "MISS FANE'S BABY IS STOLEN"

with Baby Leroy

Directed by Alexander Hall

Sensational is the only word to be used in connection with this picture! For suspense, excitement, emotionalism, no picture in recent months has surpassed this.

FEBRUARY . . . with its holidays

"SEARCH FOR BEAUTY"

with the 30 International "Search for Beauty" Contest Winners and Larry "Buster" Crabbe, Ida Lupino, Robert Armstrong, James Gleason, Roscoe Karns and Toby Wing

DIRECTED BY ERLE KENTON

A showman's picture pre-sold already by one of the greatest exploitation "searches" ever staged by a motion picture company · A splendid show with every exploitation possibility

"SIX OF A KIND"

with Charlie Ruggles and Mary Boland • W. C. Fields and Alison Skipworth • George Burns and Gracie Allen

DIRECTED BY LEO McCAREY

Six larcenous picture-snatchers stealing laughs from each other... who wins?

GEORGE RAFT in "BOLERO"

with Carole Lombard and Sally Rand, the Fan Dancer

DIRECTED BY WESLEY RUGGLES

Raft as a dancer of international fame, climbing to success on a ladder of women

"NO MORE WOMEN"

starring

EDMUND LOWE and VICTOR McLAGLEN

with Sally Blane and Minna Gombell • Directed by Albert Rogell

A CHARLES R. ROGERS PRODUCTION

Lowe and McLaglen at it again . . . Women trouble, of course!

PARAMOUNT...with its holiday pictures

MARCH *is warmer . . .*

"DEATH TAKES A HOLIDAY"

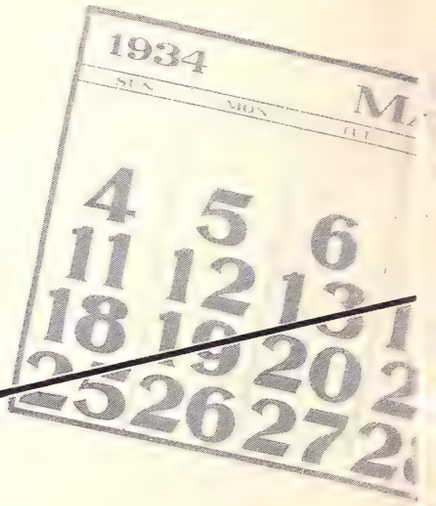
Starring

FREDRIC MARCH

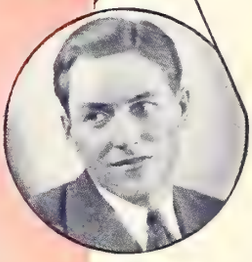
with

Evelyn Venable • Kent Taylor • Sir Guy Standing
Katherine Alexander
Helen Westley • Directed by Mitchell Leisen

A picture whose excitement, melodrama and magnificent performances should be described in five dollar words



"MELODY IN SPRING"

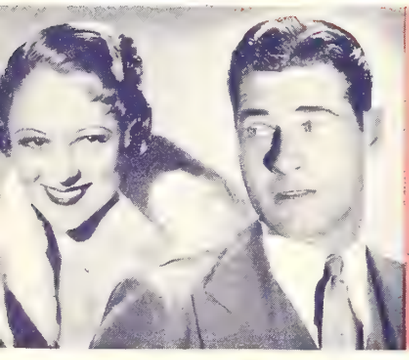


with

Charlie Ruggles • Mary Boland • Lanny Ross

DIRECTED BY NORMAN McLEOD

A romantic comedy of youth with music and songs and all the laughs that Charlie Ruggles and Mary Boland usually provide



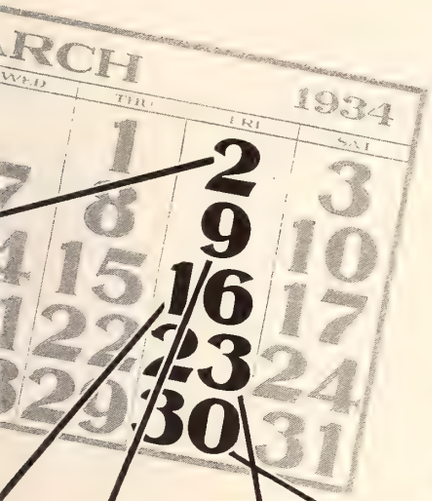
"BABY IN THE ICE-BOX"

with Richard Arlen • Sally Eilers • Grace Bradley
William Gargan • Roscoe Ates • Charles Grapewin

A CHARLES R. ROGERS PRODUCTION

One of the most unusual stories ever screened, a picture that will build to a sensational climax

...so's PARAMOUNT. *in the West*



Mae West in
"IT AIN'T NO SIN"

Music by Gordon & Revel, who wrote the music for "Sitting Pretty"
Another rollicking, roaring story for MAE; laid in New Orleans
in those good old days... it has its moments, and they are many.

"THE TRUMPET BLOWS"

starring **GEORGE RAFT**

with Adolphe Menjou • Frances Drake • Roscoe Karns
Sam Jaffe • • • Directed by Stephen Roberts

A picture of love and pride, sacrifice and selfishness, grace and beauty, in that great, crowded, exciting heart of a tropical city—the Mardi Gras.

APRIL..MAY..JUNE..JULY..*the home stretch*

"MURDER AT THE VANITIES"

Personally supervised by EARL CARROLL. With Jack Oakie, Lanny Ross, Kitty Carlisle, Sally Rand, Dorothy Dell and the most beautiful girls in the world. Now a smash stage attraction in New York. An exciting story with comic interludes, tuneful music and beautiful girls, presold to the public by a huge publicity and exploitation campaign.

"WE'RE NOT DRESSING"
starring BING CROSBY
with W. C. Fields, Burns & Allen, Ethel Merman, Ida Lupino.
In story, cast and music, it will top "Too Much Harmony", "College Humor", and "The Big Broadcast". A Spring clean-up. Even the birds will warble melodies from the picture.

Cecil B. DeMille's

"CLEOPATRA"

starring

CLAUDETTE COLBERT

And an all-star cast

The triumphant successor to "The Sign of the Cross", a glamorous, romantic, spectacular picture of the world's most famous and beautiful woman—her life and her loves.

PARAMOUNT *far ahead as usual!*

"GOOD DAME"

starring

SYLVIA SIDNEY & FREDRIC MARCH

with Jack LaRue, Dorothy Dell. Directed by Marion Gering. A B. P. Schulberg Production.

"MAN WHO BROKE HIS HEART"

"COME ON MARINES"

"HONOR BRIGHT"

"OFTEN A BRIDEGROOM"

"SHOE THE WILD MARE"

"30 DAY PRINCESS"

"LITTLE MISS MARKER"

"DOUBLE DOOR"

"LADIES SHOULD LISTEN"

"IT'S A PLEASURE TO LOSE"

"THE GREAT MAGOO"

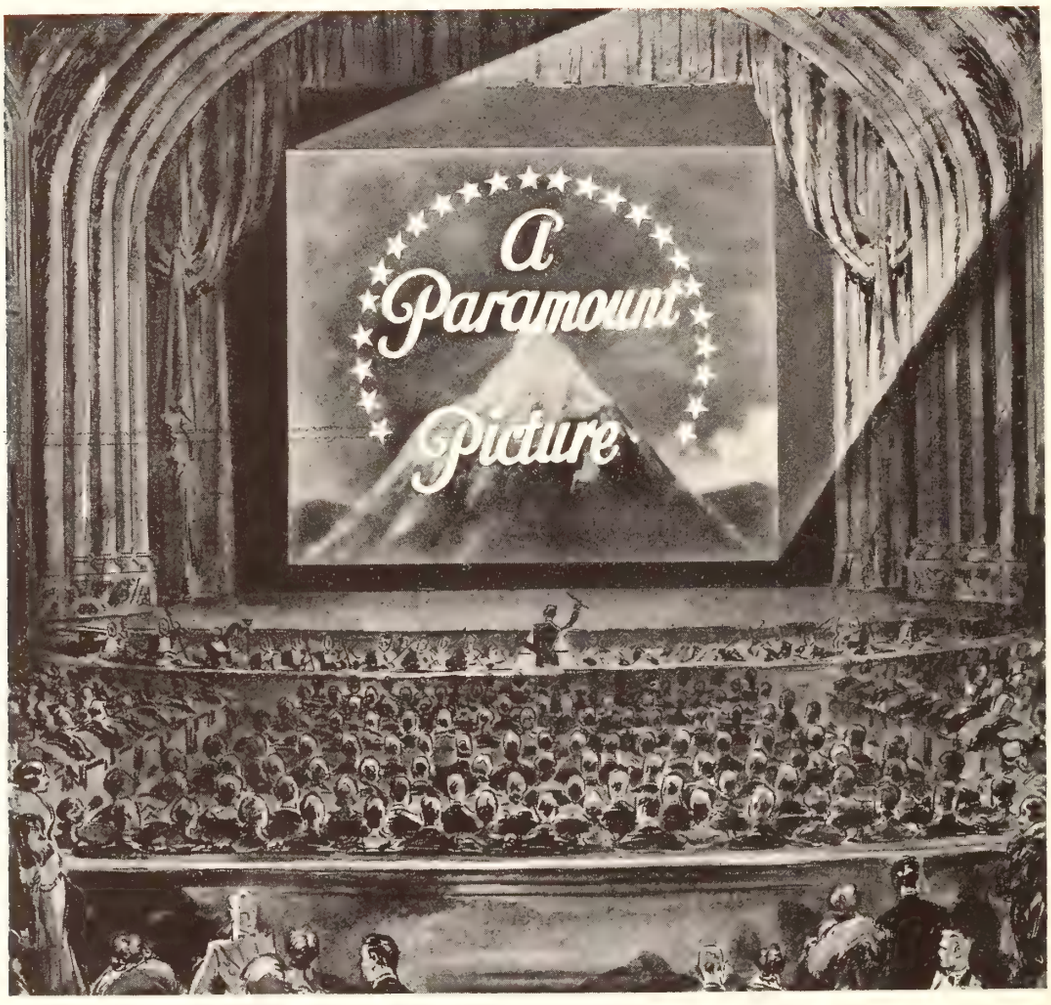
"YOU'RE TELLING ME"

"WOMAN OF THE EARTH"

"FACES & FIGURES OF 1934"

"GREEN GOLD"

Start the New Year right!



Start WITH A PARAMOUNT PICTURE ★ ★ ★

AL COHN—A BIG MAN IN A BIG JOB

New Collector of Customs at Los Angeles Was Scenarist of First Talking Picture, "The Jazz Singer," But That's Only One Phase of a Real Progressive's Career

by GUS McCARTHY
of MOTION PICTURE HERALD'S *Hollywood Bureau*

A big man was needed for a big job, so Uncle Sam reached into motion picture ranks and selected one of its ace scenarists. Alfred A. Cohn, to be Collector of Customs at Los Angeles.

Southern California, coastal and western states know Al as one of the original well known figures on the Franklin D. Roosevelt bandwagon. The literary world accords him acclaim for the co-authorship of "Gun Notches" and his forthcoming "Take The Witness." He will always be remembered as the scenarist of the industry's first talking picture, "The Jazz Singer."

You're going to hear a lot about Al Cohn in the future, so let's take a look at the man and see what kind of a fellow he is. Political and governmental affairs always have interested him. A progressive, with little consideration for hide-bound precedent, he has lived always in an environment of progress. Originally a Chicago reporter in his teen years, public affairs fascinated him and he concentrated his talents on analyzing and discussing politics.

A powerful writer, his experiences and studies in local affairs giving him broad vision and keen insight, he was an editor at 18. *Interluding his reportorial career with a four year enlistment in the U. S. Marine Corps, Mr. Cohn hopped back into hectic journalistic life as the Associated Press correspondent covering the ill-starred Madero revolution in Mexico.*

Discovering a new country, the scion of Freeport and Chicago, Illinois, became a westerner and as owner and publisher of a Globe, Arizona, newspaper, he took a prominent part in that territory's battle for statehood recognition and was elected secretary to the president of the state's Constitutional Convention, where he exerted tremendous influence in framing Arizona's enlightened organic law.

While a political leader enjoys plenty of hard work and lots of glory, sometimes, the pay check is seldom hefty, and Mr. Cohn, convinced that Arizona was headed in the right direction, packed up his portable and moved on to California, as political writer for the A. P. under John B. Elliott, a man who years later was to influence his life greatly.

Arrives with Motion Picture

Al Cohn and real moving pictures arrived in California about the same time in 1915. The entertainment marvel was just emerging from its swaddling clothes and giving promise of future greatness, and being on the ground flood, he became associate editor of *Photoplay,* pioneer fan magazine. There was much more glamour and excitement, and lots more money in the picture business and Mr. Cohn quickly became associated with the greatest of them all, Mary Pickford.

As the screen outstripped itself, it found

ALFRED A. COHN

that stories was its greatest need, and who should be better qualified to write them than that legion of newspapermen who knew so much of the drama, tragedy and comedy of life. Al Cohn was one of the first to sense the need and opportunity and he embarked upon a career which someone chose to term scenarist.

It's hard to get him to talk about himself, but, as another Al says, "Let's look at the record." That's not so bashful. Go down the list and see how much Al Cohn has meant to the screen. Although comedy and mystery predominate in his contributions, his accomplishments are marked with versatility. Screen plays on the first "Cohens and Kellys," "His People," "We Americans," "The Cat and the Canary," and a host of others, just fitted him for his most illustrious effort, the screen play on the entertainment-revolutionizing "The Jazz Singer." Glory enough there for any man, but only incentive to him as "Feet First," "Sweethearts On Parade," "Holy Terror," "Cisco Kid" and "Mystery Ranch" clicked off his typewriter. Then a hiatus, of which more later, and he did "Son of a Sailor" and "Harold Teen," soon-to-be-released Warner features.

A proud record, which more boastful men than Al Cohn would be content to rest upon. But that hiatus. Busy as he was, he always kept one eye peeled on the political situation. Iowaized Southern California had always been a Republican stronghold where the proverbial snowball was much more fortunate than a Democrat.

But when Franklin D. Roosevelt announced his presidential candidacy something happened. John B. Elliott, Mr. Cohn's old boss, was Democratic state chairman. He saw the chance his party had been awaiting for years. Calling to his side the man he knew could deliver, Al Cohn, Mr. Elliott and Woodrow Wilson's old right-hand man, William Gibbs McAdoo, went to work and California amazed the nation by turning its back on a transplanted native son and overwhelmingly casting its electoral vote for Roosevelt.

A Mighty Factor

Al Cohn was a mighty factor in that surprising upheaval. The new Administration, quick to recognize his worth, sought to bestow some honor upon him. High ranking posts were proffered, but Al Cohn, who as a boy years ago had dedicated himself to the cause of progress, considered that he had had reward enough in helping to make the New Deal possible. Once before, as a Marine, he had helped his country. Later he had helped the state of Arizona. And he had refused honors.

But the Collector of Customs post called for a big man, intelligent, diplomatic, resourceful. Candidates were not lacking, but none measured up. Then the president ordered. On December 1, Al Cohn swore that he would faithfully and to the best of his ability administer the office. The guarantee of that is his entire career of making good.

When you talk to Al Cohn, you realize what a human sort he is. He's regular. He knows and appreciates his new responsibilities, but they're not weighing upon him unduly. He's promised to do the best he can do and just to show you how human he is, consider his own words: "You know, precedent never meant a thing to me. But once before, quite a while back, a fellow named Nathaniel Hawthorne was a sort of Collector of Customs at Boston. He made good at the job and it also marked the beginning of a literary career that made him quite a figure in the world of letters. Who knows, maybe precedent will repeat itself and this job may be the beginning of my literary career. Anyway, I intend to keep on writing."

Abramson Suit Against M.P.P.D.A. is Settled

The suit of Ivan Abramson against the Motion Picture Producers and Distributors of America and a number of large companies was settled last Friday in New York "out of court." The suit had charged anti-trust law violations.

Representatives of the defendants declared the suit was settled for a sum "less than it would have cost to try the suit." Mortimer Hayes described the settlement as "wholly satisfactory to the plaintiff."

WARNER PROFIT FOR QUARTER $100,000

Estimated Return After Amortizing and Fixed Charges Contrasts with $1,766,000 Loss for Same Period Last Fiscal Year

With announcement that for the first quarter of the new fiscal year, ended November 25, Warner Brothers would show a profit of $100,000—compared with a loss of $1,766,000 for the same period last year—the annual meeting of Warner stockholders was held in Wilmington Monday. Six directors of the company, constituting a majority of the board, were re-elected.

Directors re-elected are Harry M. Warner, president; Albert Warner, vice-president and treasurer; Jack L. Warner, vice-president; Abel Carey Thomas, secretary and general counsel; Waddill Catchings and Henry A. Rudkin.

Only the preferred stockholders took part in the election as the common stock had no voting power, due to the fact that the company passed four dividends on preferred, giving this stock the right to vote for a majority board. The directors re-elected received 86,939 of such votes.

$100,000 After Amortizing

The highlight of the meeting was the announcement of Samuel Carlisle, the comptroller, that the reports of the company for the first fiscal quarter, ended November 25, while not yet complete, showed that a profit of not less than $100,000 after amortization and fixed charges would be assured. This contrasted with a loss of $1,766,000 for the first quarter of last year.

John P. Laffey of Wilmington, a director, elected last year and former counsel for E. I. duPont deNemours & Co., told the stockholders that since his election he had carefully inquired into the company's affairs and had found charges of mismanagement and irregularities to be "absolutely groundless." At last year's meeting, Mr. Laffey was elected to the board at the insistence of large Wilmington stockholders to represent them.

"Since my election I have attended all the monthly meetings of the directors, but one," Mr. Laffey said. "I have paid close attention to the corporation's business. I accepted election because of a personal interest and because I desired to inquire into the wild charges of irregularity and mismanagement.

"Let me now assure you on my personal honor that nothing has been done at these directors' meetings by the three Warner brothers, or anyone else, that was not entirely proper and regular, and in every way respectable.

Stock Value 500 Per Cent

"Since the last annual meeting the stock of the company itself has increased 500 per cent in value, and the pictures it has exhibited have been well received.

"The possibility of Warner Brothers 'coming back' is just as good as the possibility of any other companies recovering. The company is now making wonderful progress.

"I can tell you that your company is well managed and that the interests of the stockholders are being as well conserved as the interests of the stockholders of any other company when we take into consideration the troublesome times through which we are passing.

"The directors have considered nothing except on its merits. There has been no evidence of any disposition on the part of the directors to gouge or to take unfair advantage of the stockholders."

Hugh F. Gallagher of Wilmington made a motion that Mr. Laffey be given a vote of thanks for the efforts he has made to obtain information for the stockholders. The motion was unanimously adopted.

Opposes Publicizing Salaries

Mr. Laffey then turned the chair over to Charles S. Guggenheimer of New York, one of the directors. Mr. Guggenheimer concurred in Mr. Laffey's statements and, after Stephen L. Lesher of Philadelphia, one of the largest individual preferred stockholders, made a motion that an itemized list of the salaries of officers and directors of Warner Bros. and its subsidiaries be provided, he pointed out that Mr. Carlisle, the comptroller, was present and could give the figures concerning the salaries of the three Warners. He said he did not think the information as to the salaries of others should be made public to competitors, who would take advantage of it.

None of the three Warners was present at the meeting.

Mr. Lesher argued that it seemed to be the order of the day for various companies to provide such information. He said he is in sympathy with and favors fair salaries.

Mr. Guggenheimer then pointed out that the year past the Warner company lost two of its valuable men because their salaries became known, and others nearly doubled what they had been receiving. These two men were assumed to be Darryl F. Zanuck and George Arliss.

Two other stockholders from the floor then agreed with Mr. Guggenheimer that it would be dangerous policy to reveal salaries so that competitive companies would have the opportunity to bid for the services of those persons mentioned.

Waived Claims

Mr. Carlisle announced that for the six weeks subsequent to March 4, in which period was included the bank holiday, the three Warner brothers called to receive their salaries, but waived their claims to any payments not obtained. In addition they collectively are receiving $5,000 weekly. They have waived all salary claims under their contract, which allows them $10,000 a week, collectively.

Following Mr. Carlisle's statement, Mr. Lesher withdrew his motion.

About 75 stockholders attended in person and approximately 32,000 proxies from other stockholders were received.

The board will meet in New York December 19 to reorganize.

The official figures of the stockholders' meeting showed that 2,335,202 shares of the common stock out of approximately 3,600,000 shares were represented. There are 103,107 shares of preferred stock, out of which 86,939 were represented.

Stanley Company Shows Net Loss of $2,439,104

Net loss of the Stanley Company of America for the year ending August 26, was $2,439,104, after depreciation, amortization, interest and other charges.

At the end of the previous year the net loss was $1,745,333.

MOST TRAGICALLY ACCURATE PROPHECY

With a rather intriguing introductory aside to the effect that his comment consists of "a few useless reflections," Roy W. Adams of the Mason theatre at Mason, Mich., writes to Motion Picture Herald as follows:

"Nomination for the most tragically accurate prophecy of 1933: the editorial in the Motion Picture Herald of August 5, mentioning a 'Germanic type of bird with one foot in a buzz saw and the other on a third rail.'

"The most sensible comment on exploitation: 'What's Wrong with Ballyhoo,' by Charles Bassin, in the Motion Picture Herald of November 25.

"Why do they try to tell us that 'Alice in Wonderland' is Charlotte Henry's first work in pictures? Nearly two years ago we had 'Lena Rivers,' with a little girl with the same name, face and 'figger' as 'Alice,' doing a swell job as a sweet, unsophisticated little girl impersonating a sweet, unsophisticated little girl."

P. A. Powers Announces New Cartoon Color Series

P. A. Powers this week announced a new series of cartoon comedies, to be done in Cine-Color under the title of "Comi Color Cartoons." The cartoons will be based on world famous fantasies set to symphonic music and the first subject is to be "Jack and the Beanstalk," by Ub Iwerks.

Succeeding subjects to be selected, from stories now in preparation, include "The Brave Tin Soldier," "Sinbad the Sailor," "Puss in Boots," "Cinderella," "The Three Bears," "Jack the Giant Killer," "Tom Thumb," "Aladdin," "Snow White," "Hansel and Gretel," "The Breme Town Musicians," "The Little Red Hen," "The Snow Queen," "The Ugly Duckling," "The Golden Goose," "Dick Whittington's Cat" and "The Little Mermaid."

Hammons Examined Prior to Action by Amity Pictures

E. W. Hammons, president of Educational, was examined this week in connection with an action brought by Amity Pictures to recover distribution revenue alleged to be due on Tiffany productions, rights to which have been acquired by Amity. The examination will be resumed late this week.

The New York supreme court recently gave authorization for the examination to be held prior to trial, which will be in February. H. William Fitelson is counsel for Amity.

Daughter Born to Mrs. Schenck

A third daughter was born to Mrs. Nicholas M. Schenck, wife of the M-G-M and Loew's, Inc., president, on Wednesday in New York. The new arrival's sisters are Martha, 5, and Joan, age one year and three months.

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

THE opening, recently, of Alfred Dunhill's new "million dollar" tobacco shop, awefully modern, in Rockefeller Center, brought out many a yarn about the tastes of some prominent Dunhill smokers. Mr. Dunhill is tobacconist by special appointment to H.R.H. the Prince of Wales, also Roxy, George Arliss, Adolph Zukor, Merlin Hall Aylesworth, Richard Dix, Douglas Fairbanks, Clive Brook and Rex Beach.

Many have their own special humidor at Dunhill's place on Fifth Avenue, and some won't smoke a cigar until it has aged at least ten years. Others are holding cigars to smoke twenty years from now. As with wine, they believe the aging process improves the flavor.

Paramount's Adolph Zukor, Albert Wiggins, Owen Davis and David Warfield are among the well-known who will smoke cigars only when they have been aged for many years.

William Green, president of the American Federation of Labor, who is a heavy purchaser, pays Dunhill $60 the hundred for his cigars. Douglas Fairbanks pays $65 the hundred for a very long, blunt cigar. George Arliss is one of the few who has a made-to-order cigar, an exclusive personal cigar. He wanted something like the old two-for-five stogies which he used to smoke, but which can no longer be bought. So he had a Dunhill specialist put him up the nearest approach to them possible, and for this he pays a good stiff price.

Dunhill's usually sell their most expensive cigarets to movie actresses. Quite a lot pay $10 the hundred. Screen players also buy more expensive trick smoking gadgets than any other class. They buy them as gifts—not for their sweethearts, but for their favorite cameramen, says Dunhill.

▽

Bob Hope, the "Ballyhoo" actor, explains that Metro is sore at Lee Tracy because it signed him for features and he insisted on appearing in shorts.

▽

Metro's exhibitor clients don't know how close they were to having an Odobenusrosmarus on their hands.. To those showmen in the field who are not up on their Odobenidae it may be added that an Odobenusrosmarus is a walrus. Anyway, Billy Ferguson sent all the way to Iceland for one of these whale horses, for use in "Eskimo" exploitation. It got as far as Hamburg, Germany, and passed out. But they completed the shipment of several tons of Arctic mussels on which a walrus feeds. With so many mussels around, Billy is beginning to feel like Hercules.

▽

In the Beverly Hills home of Alice Brady is hung a barroom sign with the advice: "Park Your Gats in the Check-room." Home Sweet Home.

▽

Administrator Johnson told Capitol Hill newsmen that a yarn in a Washington paper regarding the $5,780 a year salary of a young woman assistant was "hitting below the belt."

The piece told a "success story within the ranks of the NRA," and said that Miss Frances M. Robinson had risen in six months from a $25 a week stenographer to a position as NRA Administrative Assistant, with a salary of only five dollars weekly below that of the Administrator.

General Johnson answered this with the remark that instead of being a $25 a week stenographer, Miss Robinson had a record as a successful executive in the Radio-Keith-Orpheum organization.

Radio-Keith-Orpheum told us that they never heard of Miss Frances Robinson and that no such name appears on any of their payroll records.

ATTENSHUN!

The Honorable Order of Kentucky Colonels has been mobilized, at last. The nation need no longer fear inadequate protection against invasion:

MOTTO OF THE HONORABLE ORDER: "Let there be no more time than is necessary between . . . . . " (written before repeal).

MILITARY HEADQUARTERS: In Kentucky, Strand Theatre, Lexington; in New York, 28 West 44th Street (Hays organization).

REGIMENTAL COLOR: Blue Grass tint.

REGIMENTAL SYMBOLS: Galloping racehorse and a glass of mint julep.

COMMANDER-IN-CHIEF: Governor Ruby Lafoon, the maker of bigger and better Kentucky colonels.

COMMANDING OFFICER: General Charles Clyde Pettijohn, MPPDA.

SECRETARY AND KEEPER OF THE GREAT SEAL OF KENTUCKY COLONELS: Anna Bell Ward.

COMMANDER IN CHARGE OF CHARGED WATERS: Colonel Thomas D. Taggart, Indiana.

COMMANDER IN CHARGE OF THE GULF STREAM: Colonel Roy Norr, MPPDA.

COMMANDER IN CHARGE OF EASTERN WATERS: Colonel John Wilde Alicoate, Film Daily.

COMMANDER IN CHARGE OF WESTERN WATERS: Colonel Felix Feist, MGM.

COMMANDER IN CHARGE OF THE GREAT LAKES: Colonel Morton Downey, New York.

COMMANDER IN CHARGE OF COMMUNICATIONS: Colonel James A. Farley, Washington, D. C.

COLONELS IN THE ARMY OF KENTUCKY COLONELS: See any complete census of the U. S., or, as our elevator boy observed, "You can't be exclusive and be a Kentucky Colonel."

And for a marching song, we offer to the Honorary Order our own composition, hereby waiving all royalty rights:

The Kentucky colonels are on parade,
Parley vous;
The Kentucky colonels are on parade,
Parley vous;
The Kentucky colonels are on parade,
Hurrah, there'll be no more liquor raids,
Drinkey, drinkey, parley vous.

JUST as we had finished writing the preceding piece, the postman delivered to us the following military communication from Terry Ramsaye, who is marching from the Atlantic to the Pacific for winter maneuvers along the studio seaboard:

"I felt rather out of it for a while, the way military honors were breaking along Broadway, but I can now announce that I have been made a Colonel—it was all so sudden, just as I handed four bits to the headwaiter at the Andrew Jackson Hotel in Nashville, Tennessee. For six bits I could have been made a General, but I felt that would be taking advantage of Colonel Charles Pettijohn (Kentucky) and Colonel Colvin Brown (Puerto Rico)."

APROPOS of the salary control clause in the code, which was suspended but is still in the document, is Alexander Woollcott's blandly-told story about the sentimental bricklayer who, from the first, had worked in the building of the National Cathedral, at Washington. When his good wife died, the authorities at the Cathedral were embarrassed by his request that she be sealed within one of its crypts—along with Woodrow Wilson, Admiral Dewey, and the like. Tactfully and gently, they told him it might not be. But he seemed no whit offended when he returned to work after the funeral and cremation. He mixed his mortar and laid his bricks with his usual cheerfulness. His fellow-workmen had rather expected him to be sulky, and on the way home from work that day, one of them tried to incite him to a decent resentment about the uppity refusal. The bricklayer's wife had a *right* to be buried in the Cathedral. The bricklayer responded with an enigmatic smile. "She's there all right," he said.

▽

Excerpt from an address by National Recovery Administrator Johnson:"No man is entitled to take credit for the place of his nativity any more than for the color of his hair. But when a man on due deliberation chooses a place after he is grown up, he is, at least, to be credited with good taste."

Does that go for Hollywood, too, Mr. Johnson?

▽

Mr. John Hertz, of Yellow Taxi fame, testifying before a Paramount creditors' meeting the other day, told an attorney for some bondholders that, as an economy measure, he had had 200 telephones removed from the Paramount home offices, while he was chairman of the finance committee. And Mr. Hertz is a director of the Chicago telephone company.

Mr. Hertz and his eldest daughter, Mrs. Alfred Ettlinger, wife of the millionaire Chicago broker, took a stroll in the wintry winds last Sunday afternoon. Along 52nd Street to 5th Avenue they walked, from the Hertz home on East 52nd Street; and uptown to Central Park, where they circled the reservoir. They returned along the same route, and upon arriving home, Mr. Hertz's daughter discovered that somewhere on the way she lost a string of pearls. Newspapers estimated the loss at $70,000.

▽

This news item from the corporate headquarters of Paramount in New York is obviously a case of locking the stable door before the horse runs away:

Despite the repeal of prohibition, real alcoholic liquors will NOT be used on motion picture sets in Hollywood for scenes depicting revelry; and ginger ale will still be served as champagne.

Also, may we add that the use of real liquors "for scenes depicting revelry," would, at the present profiteering rates of liquor purveyors, retard the progress of financial rehabilitation in this motion picture industry.

▽

During a wakeful stretch the other night Odd McIntyre says he got to chuckling about W. C. Fields and one of his long ago sketches in a revue. The scene is in a bleak, blizzardy shack in the Arctic. Two frosty hard-panners have run into continual misfortune. Fields, as one, is trying to thaw out over a smidgin of fire. His partner comes in covered with snow, inquiring if anything happened while he was away. Whines' Fields: "That old pill was over here from Medicine Hat to foreclose the mortgage." Silence while the wind shrieks outside. Finally Fields continues: "But he won't get Balto, the lead dog, 'cause I et him!"

'REQUIRES ALL THE STUDIO TRICKS'

Says DeCasseres of "Thunder on the Left;" He Sees Several Others as Weak for Motion Pictures, But "Champagne, Sec" Appropriately Enough Rates High

by BENJAMIN DE CASSERES

THUNDER ON THE LEFT

You can't stew diamonds and produce a roast pheasant.

Then, again, as the Old Hermit of Prague, that never saw pen or ink, very wittily said to the niece of King Gorbeduc, "That that is, is."

The first aphorism means that Christopher Morley's bright and original book, "Thunder on the Left," has been turned into a heavy, dense and almost incomprehensible stage play.

The second quotation from Shakespeare means that this play, adapted by Jean Ferguson Black, while it attempts a Jimmie Barrie—"Peter Pan" plus "Mary Rose"—is merely a Gorbeduc. At least, so it was to me.

Now this book can be done into a "Berkeley Square" sort of picture—and a good one—but not with this play.

It opens at a children's party on the porch of an old house. Martin (the Peter Pan) wonders how it feels to be a grown-up. They all speculate. So Martin blows out the candles on the birthday cake, and Presto! there is a black-out—and we see the children as they are twenty years later.

It becomes slightly metaphysical here—a curious mixture of that that is, is, and why is a why-why like a why-why?

There are cross-neckings in domestic circles (which is all played in a kind of Peter Ibbetsonish dream-haze) and a final restoration of the kiddies around the birthday cake.

And what they become when they grow up is true enough, but not nice at all.

There is a picture in Morley's book; but the play bored me stiff. It is something that, more than any other play now running, requires all the tricks and technique of the picture studios. And it has got to be played down, down, down.

Picture value, 50 *per cent.*

GIVE US THIS DAY

A grim, tragic play about the Strong family—eight of them—waiting around like a lot of buzzards for the old grandmother—who lives upstairs, is never seen and who has the jack which has just been willed to her by Grandpa Strong—to die.

"Give Us This Day" is by Howard Koch. He has done a powerful but incredible bit of work, and in a picture version (if and when) there should be a good dose of humor.

Dramatic points are these:

One of the Strong girls is with a future voter, but cannot get married because of the grandmother's ban against marriage. She's waiting for grandma to go West.

One of the boys wants to marry a cousin. And he is also waiting for the old pipe-tapper and floor-walker upstairs to cough out.

Finally, as the old tyrant threatens to hang on forever, the boy, who has been forced to give up the woman he loved, learns of his sister's condition, and in his desperation feels that there is but one thing to do—bump off the old woman.

After doing this he learns that he is her sole heir. In a spectacular scene he then divides the dough among the other relatives who have grown gray with waiting. He then does the Dutch.

It's a picture subject that would attract me; but, then, I'm one of the Morbid Few.

Picture value, 40 *per cent.*

RATINGS OF STAGE PLAYS

As Benjamin DeCasseres sees a few of Broadway's current plays, in relation to their value as screen material:

"Champagne, Sec"—80 per cent.
"Thunder on the Left"—50 per cent.
"Give Us This Day"—40 per cent.
"Move On Sister"—30 per cent.
"Wise Man of Chelem" — "Who Knows?"

MOVE ON SISTER

Al Woods opened his season with a lurid and unconvincing, but somewhat picture-promising, tale of the Scarlet Woman (nowadays turned cheap ochre), with Fay Bainter doing the lady with the blotch on her 'scutcheon, as 'twere.

As a picture-promise, it is rather hemannish. Plenty of politics in it, too. The title is in memory of the cop's order to street-walkers of old, "Move on sister." Scenarists will have to tear it out—and maybe tear it up.

Locale: A small Western town. Eugene Greer, the town's millionaire Pooh-Bah and Pillar of Society, is dying in a hospital.

He summons his political enemy—the only fellow he can trust—and leaves him $50,000 to be given to Alice Drave, a woman whom he once sent for in a hotel.

After Greer's death a first will is read, but (hist!) Cromer, his political opponent, has the real will with the fifty thousand bucks for Alice, whom he had deserted to wed a rich woman. (Alice had then become ye abandoned creature.)

Well, at the funeral Alice shows up and puts a hundred-dollar bill in the corpse's hand. She's returning a loan. She had never spent it (with a hey-nony-nonny, and nerts to the author!).

It may make just one of them there pictures.

Picture value, 30 *per cent.*

WISE MAN OF CHELEM

Maurice Schwartz, of Second Avenue fame, is one of the greatest producers of fine plays in America. Besides which, he is a superb director and a capital actor. If he were a European, he would be imported with a nauseating ballyhoo. But he is only Second Avenue. Such is our flunkeyism.

"Yoshe Kalb," which ran for a couple of years at his Second Avenue Yiddish theatre, is soon to be done in English on Broadway, sponsored, I hear, by Daniel Frohman. It is Jewish comedy and tragedy, with great picture possibilities.

Mr. Schwartz has just put on another startling fantastic comedy, by Aaron Zeitlin. If this isn't screened eventually, then I will lose my mucilagenous faith in the future of the celebrated Infant Industry.

The story revolves around the Angel of Death, who got bored killing off people. He resolves to visit the Earth. Before he goes he hears a fellow whom he has just checked over wailing for his bride, left behind in the Village of Fools—Chelem.

Well, Death comes down to the Earth, tells the girl her husband is all hunky-dory Up There, and marries her himself. Meanwhile he declares a moratorium on Davy Jones' locker.

But people get sick of living on, paying taxes and eating eggs every morning, and so the Angel of Death goes back to the job Up There.

A picture, some day, for some director with a cosmic-comic imagination, the coming Shakespeare of Filmdom. Is he Sam Hoffenstein?

Picture value, Quien sabe?

CHAMPAGNE, SEC

At last Dwight Deere Wiman has put on Johann Strauss' famous "Die Fledermaus" as it should be done!

The whole thing from beginning to end goes, rocks, rockets, sparkles. It is wild orgy of Viennese music, song and the gay fury that lies in the belly of the grape. And with those unforgettable Strauss waltzes and fiery drinking songs—yip-ho! and Laus Veneris!

I believe it would make superb entertainment if played and sung swiftly, directed on five cases of champagne.

The story needs new dialoguing. The old libretto is seedy.

There is a rattling good yarn for the screen here. Here are champagne parties, a jail, mixed identities and all the other horseplay, hooey and hokum of the operatic stage. But all done in high Viennese society, where Princes and Generals glitter like the nose of Bacchus at the birthday party of Venus.

If music is set for the pictures, let's have the great Strauss and his love-and-wine monkeyshines!

Picture value, 80 *per cent.*

REORGANIZATION OF PUBLIX NEAR; FAMOUS THEATRES BIDS $1,800,000

Final Step in the Revamping of Theatre Subsidiary Due Dec. 21, When New Company's Offer Is To Be Acted Upon

The final step in reorganization of Publix Enterprises, Inc., theatre circuit subsidiary of Paramount Publix Corporation, is scheduled to take place the afternoon of December 21, when a special meeting of the Publix creditors will be held in the office of Referee Henry K. Davis, at 140 Nassau street in New York. At that time the Irving Trust Company, as trustee, will offer for sale at public auction, to the highest bidder, all of the right, title and interest of the trustee in and to all or any part of the assets and properties of the bankrupt Publix estate.

A bid of $1,800,000 for these assets and properties already has been filed with Irving Trust by Famous Theatres Corporation, recently organized in Delaware, and a subsidiary of the parent Paramount Publix company.

It appears unlikely that any other bid will be received, and, therefore, next Thursday afternoon is expected to find the properties of Publix Enterprises transferred to Famous Theatres, and the way paved toward complete rehabilitation.

The offer of Famous must be acted on not later than December 23, and its legal consummation effected within 15 days following an order of approval by Referee Davis.

Of interest to Publix creditors was the unofficial estimate that the Publix estate may be in a position to pay off the allowed claims on the basis of approximately 32 cents on the dollar. However, a final computation of the rate of settlement on the basis of Famous Theatres' bid of $1,800,000 cannot yet be made. This is due principally to the fact that the referee still has pending rulings on many contested claims.

Publix Claims Totaled $13,381,333

Some fifty-seven claims amounting to $13,381,333 represented the whole amount filed against the Publix estate. Seven of these, totaling $972,660, were disallowed by the referee and with respect to which no appeal has been taken and the time to appeal has expired. Four other claims, for $592,327, were subsequently withdrawn. Total claims, thereby, were reduced some $1,564,987, to $11,816,346.

Approximately $3,557,377 represented the amount of claims for rent accrued or to accrue after the date of the filing of the petition in bankruptcy by Publix. Trustees for the bankrupt filed objections to these, and it is unlikely that all of them will be allowed, possibly none. This reduced the total claims to $8,258,969.

Although Referee Davis has yet to pass on three important consent reductions, it is expected that they will be allowed. They include an original claim by Publix Theatres Corporation against Publix Enterprises, for $5,687,442, which was reduced to $2,833,721 under a compromise agreement; a claim of the trustees of the bankrupt Paramount Publix Corporation, for $1,056,500, reduced to $792,375, and a joint claim of Commercial Investment Trust and U. S.

(*Continued on page 24*)

CLAIMS FILED AGAINST PUBLIX

Famous Theatres Corporation, a new subsidiary of Paramount Publix Corporation, in its offer to purchase the assets of the bankrupt Publix Enterprises, theatre circuit, appended as exhibits six different classifications of the various claims which have been filed, disallowed or are pending against the bankrupt Publix estate, as follows:

The whole amount of the claims filed against the estate in bankruptcy of Publix Enterprises, Inc.:

Claim No.	Claimant	Amount of Claim
24	Atlantic Realty & Securities Corp..	15,425.75
11–62	Augusta Enterprises, Inc.	116,070.27
50	Bradley, Walter J.	8,512.41
49	Capitol Avenue Theatre Co.	168,671.40
12–64	Carolina Amusement Co.	57,394.90
14-66	Charlotte Amusement Co.	63,655.71
37	Colorado Springs Theatre Corp.	141,883.07
29	Commercial Investment Trust, Inc..	345,600.00
28	Commercial Investment Trust, Inc. & U. S. & Foreign Securities Corp.	465,660.47
32	Electric Realty Investment Co.	198,177.00
34	Electric Theatre Co.	223,013.00
39	Farnham Printing & Stationery Co.	12.25
54	Fifteenth Street Investment Co.	250,000.00
36	First National Bank of Birmingham, Agent for Lucy P. Hudgins	216,597.96
70	First National Bank of Fort Worth, Trustee	44,006.23
44	Friend, T. W., Conservator of National Bank of America at Pittsburgh	17,583.36
51	Georgia Realty Corp.	674,666.70
35	Gescheider, Emme Floto, et al.	619,805.14
1	Goodside, Abraham	8,287.50
2	Goodside, Abraham	5,166.62
6	Greenville Hotel Co.	62,103.48
27	Holcomb, C. E.	95,125.46
13	Imperial Theatre Co.	35,164.55
56	Interstate Trust and Banking Co., Corporate Trustee, and Percy H. Sitges, Individual Trustee	123,969.66
10	Jewell Photoplay Co.	2,650.00
53	Jones, Arthur W., Trustee	12,074.52
18	Kansas City Operating Corp.	6,926.81
5	Keith, W. H.	34,656.20
42	Kiser, Julian J., Trustee, Blackstone Theatre Corp.	9,166.65
43	Kiser, Julian J., Trustee, Blackstone Theatre Corp.	11,458.35
3	Libby, Harry C.	10,083.12
20	Lincoln Theatre Corp.	6,631.49
25	Lynch Enterprises Finance Corp., S. A.	15,425.75
47–48	Carcus, Louis	94,235.48
30	Martin Realty Co., T. S.	361,610.00
4	Masonic Temple Association	525.00
19	Memphis Enterprises, Inc.	50,003.96
15–63	Montgomery Enterprises, Inc.	18,367.74
7	Neville, Keith and Maloney, W. R..	1,497.59
8-68	Paramount Publix Corp.	1,056,500.40
17–61	Publix Indiana Corp.	54,644.53
16–60	Publix-Salt Lake, Inc.	131,315.11
23–69	Publix Theatres Corp.	5,667,442.05
65	Rialto Co.	15,640.43
22	Savannah Theatres Co.	24,950.00
45–57	Second National Bank of Ashland, Receiver of Ashland Theatres Corp.	260,345.44
55	Sixteenth Street Realty Co.	1,000,000.00
46	Slappey, George H.	52,550.00
33	Springfield Theatre & Invest. Co...	198,177.00
52	State Theatre Co.	18,949.14
26	Stoneman, David $45,581.25	
31	Stoneman, David 51,935.00	
41	Stoneman, David 3,750.00	101,266.25
58	Straus, Melvin L., Trustee	18,814.26
59	Straus, Melvin L., Trustee	12,246.18
67	Sunrise Corp.	156,784.44
9	Turberg, Harry and Silver, Harry..	1,500.00
21	United Theatre Enterprises, Inc.	2,275.06
40	World Realty Co.	16,666.67
	Total	$13,381,333.11

(*Note*: There is not included in this exhibit the preferred claim [No. 38] for $375 filed by Tax Commission of State of Delaware.)

The amount of the claims filed against the estate in bankruptcy of Publix Enterprises, Inc., which claims have been disallowed and expunged by orders of the referee having charge of the bankruptcy proceedings of Publix Enterprises, Inc., and with respect to which claims no appeal has been taken and the time to appeal has expired:

Claim No.	Claimant	Amount of Claim
11–62	Augusta Enterprises, Inc.	$116,070.27
32	Electric Realty Investment Co.	198,177.00
34	Electric Theatre Co.	223,013.00
36	First National Bank of Birmingham, Agent for Lucy B. Hudgins	216,597.96
42	Kiser, Julian J., Trustee, Blackstone Theatre Corp.	9,166.65
43	Kiser, Julian J., Trustee, Blackstone Theatre Corp.	11,458.35
33	Springfield Theatre & Invest., Co..	198,177.00
	Total	$972,660.23

The amount of the claims filed against the estate in bankruptcy of Publix Enterprises, Inc., which claims have been released by the respective claimants, or which claims the respective claimants have agreed with the trustee in bankruptcy of Publix Enterprises, Inc., to release:

Claim No.	Claimant	Amount of Claim
2	Goodside, Abraham	$ 5,166.62
47–48	Marcus, Louis	94,235.48
30	Martin Realty Co., T. S.	361,610.00
16–60	Publix-Salt Lake, Inc.	131,315.11
	Total	$592,327.21

The amount of reductions under compromise agreements of the claims filed against the estate in bankruptcy of Publix Enterprises, Inc. (being the difference between the amount of the claims filed and the allowable amount thereof under the compromise agreements with reference to such claims):

Claim No.	Claimant	Amount of claim as filed	Allowable amount under compromise agreements	Amount of reduction under compromise agreements
28	Commercial Investment Trust, Inc., and U. S. and Foreign Securities Corp.	$ 465,660.47	$ 437,377.39	$ 28,283.08
8–68	Paramount Publix Corp.	1,056,500.40	792,375.30	264,125.10
23–69	Publix Theatres Corp.	5,667,442.05	2,833,721.02	2,833,721.03
	Total			$3,126,129.21

[Claims in other classifications appear on pages 24 and 25.]

ASSETS LISTED BY IRVING TRUST

(*Continued from preceding page, column 1*)
Foreign Securities, reduced to $437,377, from $465,660. Thus $3,126,129 in reductions under these three compromising agreements reduced the total claims against the Publix estate to $5,132,840.

In addition, the terms of the purchase offer made by Famous Theatres provides for 20 other claims, totaling $926,269, which reduces to $4,206,571 the total claims which the offer of Famous Theatres allows in its purchase agreement filed with Irving Trust.

The offer furthermore allows some $240,000 for administration expenses of the bankrupt estate, which will be deducted from the purchase offer of $1,800,000, thereby leaving about $1,560,000 with which to pay creditors.

Irving Trust Lists Assets

In a 68 page printed document, Irving Trust Company, as trustee for Publix Enterprises, listed with the United States district court, last week, a record of the Publix assets and properties to be sold next Thursday at public auction. Some ninety-four individual entries specifically set forth accounts receivable from subsidiaries which have a normal book value of $17,199,270; miscellaneous stock holdings of 56,178 shares which represent the bankrupt's interest in 79 theatre subsidiaries, and an indeterminate interest in six new theatre corporations. Miscellaneous assets listed include $47,818 in notes receivable and 1,066 shares in Butterfield Theatres, et. al.

Many of the properties and theatre subsidiaries are in bankruptcy or receivership, which negates to a large extent the otherwise imposing total of assets listed for sale. An independent appraisal, recently made for the United States district court in New York, fixed their current value at approximately $2,000,000.

Terms of the Offer to Purchase

Famous Theatres' offer to purchase the properties and assets of Publix specified the following terms, as listed in the official purchase order:

1. The payment of $1,800,000, in the manner hereinafter mentioned.

2. Closing of the deal within 15 days following the entry of an order by Referee Davis, or a later closing date may be mutually agreed upon.

3. This specification pertains to the legal transfer of the necessary papers, and also says that where stock of a partly owned theatre subsidiary is subject to restrictions upon transfer, the certificates shall be delivered to Famous Theatres only upon receipt by Irving Trust of written evidence of the consent of the party in whose favor such restrictions run, and unless such consent shall not have been received by Irving Trust within 60 days, the trustee will have the right to offer the stock for sale.

4. The purchase price of $1,800,000 is to be paid in the following manner:

(a) The sum of $240,000 to be paid by certified check to the order of Irving Trust, drawn on New York funds.

(b) Famous Theatres may present claims, duly approved and allowed against Publix, and there shall be credited as dividends upon such claims such portion of the $1,800,000 purchase price, after deducting the $240,000 first payment, as the amount of the claims so presented bears to the whole amount of the claims filed against the bankrupt estate. (Note: There were certain deeply involved exceptions listed in this part of the agreement which have a relation to and subsequent disposition of the various claims standing against Publix, and also those already allowed.)

(c) The remainder of the purchase price—$1,560,000—shall be paid by Famous Theatres by means of a certified check to the order of Irving Trust, drawn on New York funds, but to be held by Irving Trust for 40 days, subject to the filing of certain claims against Publix.

RENT CLAIMS QUESTIONED

That amount of the claims filed against the estate in bankruptcy of Publix Enterprises, Inc., which amount represents the amount estimated to be claimed for rent accrued or to accrue after the date of the filing of the petition in bankruptcy by Publix Enterprises, Inc., and any other contingent items:

Claim No.	Claimant	*Amount of claim estimated to be claimed for future rent or other contingent items*
50	Bradley, Walter J.	$ 8,193.10
49	Capitol Avenue Theatre Co.	167,801.40
37	Colorado Springs Theatre Corp.	140,665.07
35	Gescheider, Emme Floto, et al.	619,805.14
39	Farnham Printing & Stationery Co.	12.25
54	Fifteenth Street Investment Co.	250,000.00
70	First National Bank of Fort Worth, Trustee	26,465.93
6	Greenville Hotel Co.	62,103.48
51	Georgia Realty Corp.	674,666.70
56	Interstate Trust and Banking Co., Corporate Trustee, and Percy H. Sitges, Individual Trustee	122,880.48
5	Keith, W. H.	34,656.20
45–57	Second National Bank of Ashland, Receiver of Ashland Theatres Corp.	248,293.00
55	Sixteenth Street Realty Co.	1,000,000.00
46	Slappey, George H.	52,550.00
67	Sunrise Corp.	149,284.44
	Total	$3,557,377.19

Objections have been filed to the total amounts of the above claims, and the validity or provability of such claims or any part thereof is in no way admitted by the offer.

5. This refers to those claims against Publix, totaling some $3,557,000, for rent accrued or to accrue, and which the trustee has disallowed, and, therefore, Famous Theatres reserves the right to present claims in this group if finally allowed, and in such event, a recomputation shall be made and an appropriate adjustment made to Famous Theatres.

6. In the event that the cash sum of $240,000 paid by Famous Theatres as the first payment is not sufficient to pay the expenses of administration in bankruptcy of the Publix estate, incurred or to be incurred and as finally all owed by the bankruptcy court, Famous agrees to pay Irving Trust the remainder of such costs within 30 days, such additional amount paid to be taken into account and added to the $240,000 payment

7. Famous Theatres agrees that the bankruptcy court having jurisdiction of the bankruptcy proceedings of Publix Enterprises shall retain jurisdiction of Famous Theatres for the purpose of enforcing the obligations assumed by Famous in paragraphs 5 and 6 above, and in case of default in making these payments, the bankruptcy court shall have the right to take and sell all or any part of the properties and assets owned by Famous Theatres at the time of such default. However, unless in default, Famous Theatres shall have the right in making the payments provided for in paragraphs 5 and 6 to:

(a) Deal with its properties and assets in the normal course of its business, including the right to sell or exchange any part of same.

(b) Acquire new properties and assets, and in connection with the acquisition thereof to make and deliver purchase money mortgages and to acquire properties and assets subject to mortgages and liens existing thereon.

(c) Mortgage or pledge any of its properties and assets, the proceeds to be used in the acquisition of property having a value at least equal to that of the properties and assets so mortgaged or pledged.

Dividend Payment Rights

(d) Pay dividends on any class of its issued stock out of net profits, or out of earned surplus, or out of capital surplus established from the consideration received by Famous Theatres for the issuance of any of the shares of its capital stock to the extent of not more than 10 per cent of such capital surplus; and likewise to redeem, retire or otherwise pay off any class of its issued stock out of net profits, or out of earned surplus, or out of the said 10 per cent of capital surplus, it being, however, understood and agreed that Famous Theatres will not borrow money or sell any of its properties or assets in order to obtain cash to be applied to the foregoing purposes.

8. Famous Theatres further agrees that, so long as any of the obligations assumed by it in paragraphs 5 and 6 above remain unperformed, it will not:

(a) Exercise its option to pay, prior to maturity, the principal of certain five-year notes which it is contemplated will be issued by it in connection with the acquisition by Famous of certain claims against the bankrupt Publix estate.

(b) Exercise its option to pay, prior to maturity, the principal of any or all of three one-year notes in the respective amounts of $300,000, $50,000 and $80,000, which it is contemplated will be issued by Famous for cash and for reorganization expenses, except that prior to maturity the principal of any one or all of the three notes may be paid or reduced by the application thereto of such cash as may be received from Irving Trust as part of the assets contemplated to be sold by Irving Trust to Famous under this offer, and by the application thereto of any cash remittance made by Irving Trust to Famous under the provisions of paragraph 4, subdivision (c), above.

As to Note Renewals

(c) With respect to all of the three one-year notes, Famous further agrees that upon the maturity thereof, the principal will be paid only out of its net profits or out of its earned surplus, and that if the sum of its net profits and earned surplus is insufficient to pay all of the principal, Famous Theatres agrees to arrange from time to time for the renewal of such notes, or the unpaid portion thereof.

(d) Famous Theatres agrees that if it shall be in default at any time in making the payments provided for in paragraphs 5 and 6 above, the three one-year notes shall be subordinate to the obligations assumed in paragraphs 5 and 6. An appropriate reference to the terms of this offer shall be written on each of the three one-year notes.

Assets Listed

9. Famous Theatres further agrees that as security for the payment of the obligations mentioned in paragraphs 5 and 6 above, it will pledge with Irving Trust, the following assets which are among those which it is contemplated will be sold under the terms of the offer:

Associated Amusements, Inc.

1,000 shares, $100 par value; 500 shares Class A stock, 500 shares Class B.

(*Continued on next page*)

RECEIVERS, LAWYERS ASK $300,000

(*Continued from preceding page*)

CAROLINA AMUSEMENT COMPANY
100 shares, $100 par value common.
CHARLOTTE AMUSEMENT COMPANY
500 shares, $100 par value common.
CHATTANOOGA THEATRES, INC.
100 shares, no par value common.
GREENVILLE ENTERPRISES, INC.
50 shares, $100 par value common.
KNOXTENN THEATRES, INC.
100 shares, no par value common.
KNOXVILLE THEATRES, INC.
100 shares, no par value common.
NASHVILLE THEATRES, INC.
100 shares, no par value common.
PALMETTO THEATRE COMPANY
100 shares, $100 par value common.
PARAMOUNT ENTERPRISES, INC.
3,000 shares, $100 par value; 1,500 shares Class A stock, 1,500 shares Class B.

Famous Theatres also pledges any and all accounts receivable due to Irving Trust from the corporations named above.

However, so long as Famous Theatres shall not be in default in the performance of the obligations previously mentioned, the income from the securities so pledged shall be paid to it and the company shall have the right to vote all stock included in the assets so pledged.

This part of the offer then relates at length certain other involved phases pertaining to claims and the like.

10. If the offer is accepted by Irving Trust and approved and consummated, Famous Theatres agrees to assume the performance of certain agreements made previously by Irving Trust, and including deals on theatres made with Karl Hoblitzelle, Hunter Perry and A. H. Blank.

Compromises on Claims Proposed

11. Famous Theatres asks Irving Trust to prosecute diligently its objections to the claims filed against the bankrupt estate for $3,557,377 in rent accrued or to accrue.

12. Furthermore, if the offer is accepted and approved, Famous Theatres asks that:

(a) The controversy which has arisen in respect of the validity of the claim filed by the trustees in bankruptcy of Paramount Publix against Publix Enterprises, bankrupt, in the amount of $1,056,500, shall be compromised and shall be duly allowed in the sum of $792,375.

(b) The controversy which has arisen in respect of the validity of the claims filed by Publix Theatres Corporation against Publix Enterprises, in the amount of $5,667,442, shall be compromised at, and shall be duly allowed in the sum of $2,833,721.

(c) The controversy which has arisen in respect of the validity of the claim jointly filed by Commercial Investment Trust and United States and Foreign Securities against Publix Enterprises, in the amount of $465,660, shall be compromised at, and shall be duly allowed in the sum of $437,377.

(d) Certain miscellaneous claims totaling $926,269 against Publix are to be allowed as general unsecured claims, and Famous Theatres agrees that any collateral securing any of such claims will be released and included in the assets and properties offered to be purchased thereunder.

13. "Time is the essence of this offer." Therefore, Famous Theatres provides that it must be accepted by Irving Trust not later than December 23, 1933, and if not so approved and accepted it shall expire and cannot thereafter be accepted, unless Famous Theatres shall consent in writing at a later date.

14. In the event that this offer is not accepted by Irving Trust and not approved and consummated as provided therein, the making of the offer and anything therein contained shall be without prejudice to the rights, claims and contentions of Irving Trust or of Famous Theatres, or of any other person or persons with respect to any matter referred to therein or affected thereby.

15. In the event of any disagreement between Irving Trust and Famous Theatres as to the interpretation or performance of any of the terms of the offer, the same shall be conclusively determined by the Referee.

16. The offer, when approved and accepted, shall constitute an agreement between Irving Trust, as trustee, and Famous Theatres, subject, however, to the approval of the Referee.

A Publix Enterprises hearing scheduled for Tuesday to consider a claim of $156,784 filed by Sunrise Realty Corp., was postponed to December 19.

CLAIMS PROPOSED FOR ALLOWANCE

Claims filed against the estate in bankruptcy of Publix Enterprises, Inc., to be allowed in the amounts set opposite the names of the respective claimants:

Claim No.	*Claimant*	*Amount of Claim*
24	Atlantic Realty & Securities Corp..	$ 15,425.75
12-64	*Carolina Amusement Co.	57,394.90
14-66	*Charlotte Amusement Co.	63,655.71
29	Commercial Investment Trust, Inc.	345,000.00
1	Goodside, Abraham	8,287.50
27	Holcomb, C. E.	95,125.46
13	*Imperial Theatre Co.	35,164.55
18	Kansas City Operating Corp.	6,926.81
3	Libby, Harry C.	10,083.12
20	Lincoln Theatre Corp.	6,631.49
25	Lynch Enterprise Finance Corp., S. A.	15,425.75
19	*Memphis Enterprises, Inc.	50,003.96
15-63	*Montgomery Enterprises, Inc.	18,367.74
17-61	*Publix Indiana Corp.	54,644.53
65	*Rialto Co.	15,640.43
22	Savannah Theatres Co.	24,950.00
26, 31, 41	Stoneman, David	101,266.25
21	United Theatre Enterprises, Inc.	2,275.66
	Total	$926,269.61

*Indicates company, all the stock of which is owned by the trustee in bankruptcy of Publix Enterprises, Inc.

Receivers, Attorneys Ask $300,000

Creditors of the bankrupt parent Paramount Publix Corporation were notified over the weekend by Referee Henry K. Davis, to be on hand in his Nassau Street headquarters on the afternoon of December 18, to consider some 35 applications for allowances totaling some $300,000 made by receivers and attorneys who acted during the Paramount equity proceedings which began on January 3rd and preceding the voluntary petition in bankruptcy of March 14.

Mr. Charles D. Hilles and Mr. Adolph Zukor, who petitioned for $30,000 and $23,000, respectively, plus expenses of $41,240, were appointed for the interim operations of the equity receivership, on January 26, by Judge William Bondy, and superseded the trustees elected on April 17th under the voluntary receivership, namely Mr. Hilles, E. W. Leake, C. E. Richardson.

Expenses which the Paramount Publix creditors will examine, all of which were incurred only during the Paramount equity receivership, will then be reported to the district court, in accordance with the usual practice.

The applications for allowances by the two receivers, and by the various attorneys who represented them during the three-months period, follow:

CLAIMANT	AMOUNT
CHARLES D. HILLES, temporary receiver for Paramount in New York, and ancillary receiver in California, Illinois and Massachusetts	[illegible]
ADOLPH ZUKOR, temporary receiver for Paramount in New York, and ancillary receiver in California, Illinois and Massachusetts, $23,047.56 less $4,502.52 already received from subsidiaries	18,545.04
Expenses and disbursements of receivers in equity	34,364.48
Additional expenses and disbursements of receivers in equity	6,875.92
PRICE, WATERHOUSE, public accountants	450.00
HOMER ALBERS, ancillary receiver in Massachusetts	1,000.00
Expenses and disbursements	14.10
ROOT, CLARK AND BUCKNER, attorneys, for services to receivers	125,000.00
Expenses and disbursements	409.68
ALLING, WEBB AND MOREHOUSE, attorneys, New Haven, for services in suit of Aronowitz v. Paramount, Superior Court, Connecticut	100.00
O'MELVANY, TULLER and MYERS, attorneys, Los Angeles, for services in California ancillary proceedings	10,000.00
O'MELVANY, TULLER and MYERS, for services to subsidiaries during equity proceedings	5,000.00
WINSTON, STRAWN and SHAW, attorneys, Chicago, for services in Illinois ancillary proceedings	1,000.00
CHOATE, HALL and STEWART, attorneys, Boston, for services in Massachusetts ancillary proceedings	500.00
Expenses and disbursements	157.65
CUMMINGS and LOCKWOOD, attorneys, Stamford, for services in Connecticut ancillary proceedings	750.00
Expenses and disbursements	38.00
PITNEY, HARDIN and SKINNER, attorneys, Newark, for services in New Jersey ancillary proceedings	250.00
VORYS, SATER, SEYMOUR and PEASE, attorneys, Columbus, for services in Ohio ancillary proceedings	2,400.00
Expenses and disbursements	1.31
THOMPSON, KNIGHT, BAKER and HARRIS, Houston, attorneys, for services in Texas ancillary proceedings	1,000.00
Expenses and disbursements	103.09
DONOVAN and RAICHLE, attorneys, New York, for services in case entitled Broadway Twentieth Properties, Inc. v. Paramount Publix, for which cause receivers were appointed	5,000.00
Expenses and disbursements	246.57
MORRISON, HOHFELD, FORESTER, SCHUMAN and CLARK, attorneys, San Francisco; and DUQUE and McKINLEY, attorneys, Los Angeles, for services in the same case mentioned above, in connection with California ancillary receivership	1,000.00
WILSON and McILVAINE, attorneys, Chicago, for services in the same case mentioned above, in connection with Illinois ancillary receivership	300.00
Expenses and disbursements	20.97
GEORGE ALPERT, attorney, Boston, for services in case entitled Lawrence J. Levin v. Paramount Publix, for which cause ancillary receivers were appointed in Massachusetts	400.00
Expenses and disbursements	64.34
ROSENBERG, GOLDMARK and COLIN, attorneys, New York, for services in connection with case entitled Broadway Twentieth Properties, Inc. v. Paramount Publix, and also in connection with ancillary proceedings in New Jersey	25,000.00
Expenses and disbursements	253.86
SONNENSCHEIN, BERKSON, LAUTMANN, LEVINSON and MORSE, attorneys, Chicago, for services in Broadway Properties case, for which cause ancillary receivers were appointed in Illinois	250.00
Expenses and disbursements	[illegible]
FRIEDMAN, ATHERTON, KING and TURNER, attorneys, Boston, for services in Lawrence J. Levin case	500.00
Expenses and disbursements	44.57
TOTALS	$286,059.99

Referee Davis' notice to creditors of Paramount on the application of receivers and attorneys for the foregoing allowances had hardly been received in New York when Saul E. Rogers, attorney for a group of bondholders, made known his intention to oppose payment of any part of the $286,059 which is claimed.

LOEW'S STOCK SALE PUT OFF TO DEC. 19

Rogers Declares Absence of Bidders for 660,900 Loew's Shares Indicates Return of Control to One Interest

Proposed sale of 660,900 shares of Loew's, Inc., received another setback this week when an absence of bidders for the securities was construed by Saul E. Rogers, attorney for Harley L. Clarke, as an indication of a return of control of Fox, Loew's and Metro-Goldwyn-Mayer to a single interest. Federal Judge John Knox continued the hearing on the proposed sale until December 18 and postponed the sale until the 19th. Meanwhile, Loew's came out with an announcement to the effect that its earnings for the first 12 weeks of the current fiscal year were double what they were for a corresponding period a year ago.

Citing an absence of bidders for the 660,900 shares of Loew's, Inc., which holders of $20,000,000 of defaulted notes of Film Securities Corp. are seeking to default on, Mr. Rogers, as attorney for Mr. Clarke, who holds 800,000 shares of General Theatres Equipment stock, took the stand Monday in New York at a hearing before Federal Judge John Knox on the sale of the securities and told the court that this absence was construed in many quarters as returning control of Fox, Loew's and Metro-Goldwyn-Mayer to a single interest. Thus the results originally obtained by setting up Film Securities to end control of Loew's by Fox would be completely nullified, Mr. Rogers asserted.

Chase Heads Bank Group

Mr. Rogers pointed out that the absence of known bidders for the Loew securities indicated that the 660,900 shares would be acquired by the banks which were underwriters of Film Securities' $20,000,000 of defaulted notes. Heading this group of banks is Chase National, which, Mr. Rogers said, controls General Theatres, which in turn controls Fox. Acquisition of the Loew stock by Chase National also would put the bank in control of Loew's and MGM, he declared.

"If that develops," Judge Knox said, "this court will then have jurisdiction over the case. In the meantime, however, I must allow the 'Shylocks' their 'pound of flesh.' The stock is posted as collateral on a defaulted obligation, and if the banks insist on foreclosing, I do not see how this court can interfere."

Earnings Up 100 Per Cent

Further indications of the financial well-being and strength of Loew's, Inc., were offered this week with the announcement from company headquarters in New York that the company's earnings for the first 12 weeks of the current fiscal year, starting September 1, have been approximately 100 per cent above those of the corresponding 1932 period, when net was $816,160, equal after preferred dividends to 36 cents a share on 1,464,025 shares of common stock. On this basis, earnings are now running at the rate of between 70 cents and $1 quarterly for the common shares.

Early in November Loew's had announced a net operating profit of $4,034,000 after all charges and dividends, for its fiscal year ended last August 31. At that time a surplus of $33,700,000 was noted; cash and government securities totaled $11,000,000, together with assets of some $123,700,000, after deducting $21,000,000 for reserve for depreciation.

An important factor in the larger earnings of Loew's, as well as of other film producers, is the advance in foreign exchange, particularly in the pound sterling, which greatly increases the income of the company from its foreign business. Its importance is shown by the fact that it is estimated Loew's will have an additional income of more than $3,000,000 this year on this account, assuming that principal exchanges hold at par and that foreign volume approximates that of 1932.

Domestic film revenues and theatre attendance have shown a fair recovery from the low point reached last year, the announcement said, and are holding at a satisfactory level, although they are by no means back to normal. The improvement, together with lower operating expenses, makes possible a much better profit showing and prospects were called reasonably good for Loew's to recover this fiscal year a considerable part of its former large earning power.

Cites Loew's Record

According to the *Wall Street Journal,* Loew's is the only large film and theatre company that has "kept in first rate financial conditions over the last few years when several other big film producers have experienced financial troubles."

"Loew's reported a net profit for the fiscal year ended August 31, 1933, of $4,034,289, equal after preferred dividends to $2.14 a share on 1,464,025 shares of common," the *Journal* said. "This compared with $7,961,314, or $4.80 a share earned in 1932.

"The decline in profits came principally because of the drop in gross income to $84,938,000 from $107,416,000 in 1932. Loew's maintained its earnings at a relatively better level than most of its competitors until 1932 and the spring of 1933. This was partly because Loew theatres are principally in large eastern cities where attendance was less affected than in smaller towns. The quality of film releases was also maintained at a high level by continuing expenditures for film inventories at the previous rate.

"However, with the slump in attendance in the 1932-33 season, the rate of film amortization based on the former rate of income was found to be inadequate and a new scale put into effect which was in force in the fiscal year just closed. During this period the company wrote off some of its older high cost films. There was also a very expensive delay in Hollywood which slowed down the rate of film releases and accordingly increased operating expenses."

"The company is now adjusted to the present level of income and operations," the *Journal* added, "and the effect of the various economies in production expense, theatre rentals, and overhead, should be increasingly in evidence if business continues to hold at a fair level. In view of Loew's large cash surplus, the present increase in earnings will probably be translated into larger dividends as soon as the management feels confident that the present business level will continue."

Oregon Tax is Killed

The 4 per cent gross tax bill was killed by the Oregon state legislature in session Tuesday.

HERALD QUOTED BY WEIR IN THE POST

Motion Picture Herald is quoted by Hugh Weir, in the second of his series of articles headed "Wild Money, or, A Banker's Adventures in the Movies," in The Saturday Evening Post, issue of December 9.

Referring to one of the characters in his article, Mr. Weir writes:

"Russell's figures correspond very closely with a cost sheet as vouched for by the publishers of Motion Picture Herald."

There follow, in the article, statistics regarding production costs.

In the first article, issue of December 2, Mr. Weir quoted data from Motion Picture Almanac.

Universal Is Now Making Newsreel; Drop Daily News

The Universal Newsreel deal with the *Chicago Daily News* whereby the newspaper directed the accumulation of news and printed the newsreel for Universal has been suspended, according to Allyn Butterfield, Universal's newsreel chief.

"Universal's news office in Chicago is now operating 100 per cent within its own organization," Mr. Butterfield said. "Despite the fact that the *Daily News* is no longer acting in the same capacity which it has carried out for several years, we retain its name on our reel leader." Mr. Butterfield stated that Universal now has approximately 130 deals with newspapers throughout the country.

"Our Chicago office has absorbed a great many of the *Daily News* men who have been working on the newsreel," the Universal executive said this week. Meanwhile, Carl Laemmle announced this week that Graham McNamee has been signed for another year as the reel's "Talking Reporter."

Chadwick in New York With First of His Four

I. E. Chadwick, president of Chadwick Productions, arrived in New York from Hollywood this week with a print of "Wine, Women and Song," the first of four pictures which he will make this season.

Lilyan Tashman is starred with Lew Cody featured. Herbert Brenon directed. Mr. Chadwick will return to California in ten days to start production on "The Unchastened Woman," an adaptation of the Broadway play by Louis K. Anspacher. Charles Reed Jones is representing Mr. Chadwick in New York.

Jack Harrower Ill

Jack Harrower, member of the editorial staff of *Film Daily,* is seriously ill in Yonkers Memorial Hospital, suffering from a stomach disorder.

An industry, aware of the devotion which this man has given to the perfection of the short comedy, now joins the public in a fitting celebration of the

20th Anniversary

HAL ROACH COMEDIES

JAN 8th TO 15th

20 HAPPY YEARS

1914—

The cherished photo above shows Mr. Roach (*at left*) directing Harold Lloyd, Snub Pollard, Bebe Daniels in an early Hal Roach comedy. Below is a photo of Stan Laurel and Oliver Hardy in a new Hal Roach comedy, "Busy Bodies",

—1934

Star Maker

Here are some of the celebrated folks who at various times were under the Hal Roach banner. Many of them gained their original recognition on the Hal Roach lot!

Harold Lloyd
Snub Pollard
Gale Henry
Stan Laurel
Oliver Hardy
Glen Tryon
Polly Moran
Charley Chase
Clyde Cook
Jimmy Finlayson
Jackie Cooper
Olive Borden
Sally O'Neill
Fay Wray
Bebe Daniels
Mabel Normand
Lionel Barrymore
Theda Bara
Will Rogers
Lupe Velez
Janet Gaynor
Jobyna Ralston
Mildred Davis
Herbert Rawlinson
Jean Harlow
Anna May Wong
Molly O'Day
Jane Novak

A HAPPY EVENT HAPPILY EXPLOITED BY M-G-M!

FREE ACCESSORIES

Shown on next page!

PLAY A HAL ROACH COMEDY

on every change of program during the 20th Anniversary Celebration of the King of Comedy—

JANUARY 8th TO 15th

STAR POWER! FEATURE STRENGTH! PRODUCTION VALUES DE LUXE IN THE HAL ROACH M-G-M LINE-UP!

The Top Notchers of Comedy Fame!

STAN LAUREL
OLIVER HARDY

Consistently the Dependable Laugh Star!

CHARLEY CHASE

The Girls Who Give You Gobs of Giggles!

THELMA TODD
PATSY KELLY

"Spanky", "Stymie", "Pete" and All The Kid Stars!

"OUR GANG"

Don Barclay, Douglas Wakefield, Billy Nelson, Jack Barty! The Cream of the Lunatic Crop!

ROACH ALL-STARS

Billy Gilbert, Billy Bletcher (Schmalz Brothers) in the De Luxe Hal Roach Musical Delights

MUSICAL COMEDIES

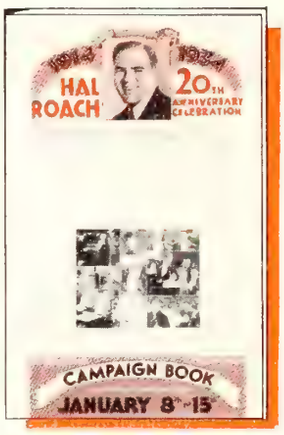
(over please)

"PROUD OF YOU, HAL!"

"The industry knows . . . the public knows . . . that for twenty years you have brought entertainment and happiness to millions the world over. Now all join in acclaiming you, "King of Comedy"... in predicting for you still greater success in another twenty years of short feature leadership!"

Your Pal, Leo.

HAL ROACH
ALL STARS
WE CELEBRATE HIS 20th ANNIVERSARY AS KING OF SCREEN COMEDY BY PRESENTING HIS LATEST · FUNNIEST · COMEDY CLASSIC /
OUR GANG
CHARLEY CHASE
Metro-Goldwyn-Mayer Pictures,



ABOVE: *Two-Color press sheet.*
LEFT: *One Sheet lithographed in 6 colors.*

CONTENTS OF SPECIAL 20th ANNIVERSARY PRESS-SHEET

PRESS STORIES. Newspapers welcome reminiscent stories of early movie days and stars of the past. PRESS MATS. Great old-time stills that editors will want to publish. AD MATS. And a complete day-by-day Exploitation Campaign.

ALL FREE! ONE SHEET! AD MATS, STILLS, TRAILER!

11—8 x 10 BLACK and WHITE STILLS
6—VARIED NEWSPAPER AD MATS
4—VARIED PUBLICITY MATS
ONE SHEET—LITHOGRAPHED 6 COLORS
TALKING TRAILER—250 FEET
SPECIAL LEADER FOR ALL COMEDY PRINTS BOOKED

PLAY HAL ROACH COMEDIES Jan. 8th–15th

Proudly sponsored by

METRO-GOLDWYN-MAYER

ROSENBLATT ASKS BOARD NOMINEES

Naming of Boards Next

[*Continued from page* 12]

tion under paragraphs 2 or 3 of the conditions incorporated in the Executive Order" (referring to personnel of the Code Authority), "in accordance with the recommendations of at least a majority of the voting members of the entire Code Authority and the successor of any person removed under the conditions in said paragraph 2 shall be appointed in the manner provided in Article II, section 2, subdivision F of the code.

"The provisions of section 5 of the Executive Order" (exempting writers, authors, dramatists from the salary control clause of the code), "are interpreted to mean only such writers, authors and dramatists as are not employed for stated periods by producers. All writers, authors and dramatists employed by producers for stated periods shall be included under Section 6 of said Executive Order" (which, in turn, suspends the entire salary-control clause).

"It is recognized that, based on the foregoing construction of the exercise of the Administrator's authority conferred upon him in the said Executive Order, the signatory producers and distributors have given their consent to the code as approved" (by the President).

Satisfies Executives' Doubts

The memorandum satisfied doubts of the motion picture executives as to the Administration's policy, and, on their behalf, Mr. Hays said:

"The result of the conferences is evidenced by General Johnson's memorandum. These conferences were cordial and the conclusion is very satisfactory."

It was pointed out by observers in Washington that while the film industry has obtained in effect what it asked for, it did not succeed in obtaining amendment of the Executive Order itself.

The effect is that the President still is standing firmly behind his Order as originally issued, but that Administrator Johnson has backed down from any determination he may have had of applying it literally and has "interpreted" it as desired by the industry.

Appointment of the 32 local zoning and clearance boards and the 32 local grievance boards under the Code Authority will be the next matter to engage the attention of the amusements division of the NRA. A large number of nominations for these positions already have been submitted to Deputy Rosenblatt.

Some 400 appointments will be necessary to fill all 64 boards under the plan to have in each exchange territory a grievance board of five members and a zoning board of seven. On each of these boards will be one member not connected with the industry, to represent the public, while the remaining personnel will be bona fide exhibitors and representatives of distributors.

In addition to the boards, there will be "free-lance," "extra" and agency committees in Hollywood. No size has been fixed for the free-lance or extra committees, but the agency committee will have ten members.

The zoning and clearance and grievance boards will be located at Albany, Atlanta, Baltimore, Boston, Buffalo, Charlotte, Chicago, Cincinnati, Cleveland, Dallas, Denver, Des Moines, Detroit, Indianapolis, Kansas City, Los Angeles, Memphis, Milwaukee, Minneapolis, New Haven, New Orleans, New York, Oklahoma City, Omaha, Philadelphia, Pittsburgh, Portland, St. Louis, Salt Lake City, San Francisco, Seattle and Washington.

Rosenblatt Asks Suggestions

It was stated in Washington on Wednesday by Mr. Rosenblatt that suggestions for appointments to zoning and grievance boards from all bona fide organizations within the industry will be welcomed by him.

Mr. Rosenblatt indicated he desired as large a list of such suggestions as possible in order that his final choice can be made from a wide range. Any organizations submitting their nominees in this manner must be bona fide, the deputy administrator declared, and must have a wide knowledge of the business.

He stressed the fact that the Government intended, as with all other industries, to see that all members of zoning and grievance boards are of the highest repute.

The remaining Government members, who will be selected from outside the industry, will probably be persons with no more than a superficial knowledge of the film industry, Mr. Rosenblatt said.

Meanwhile, the possibility that the third governmental representative on the code authority might be a woman was discussed Wednesday in Washington for the first time.

Various rumors have been heard in and around NRA headquarters to the effect that Frances M. Robinson, secretary and general assistant to General Hugh S. Johnson, might be named.

NRA officials indicated that in view of the interest in motion pictures of women's organizations throughout the country someone representing them was being considered for the post.

However, beside announcement of the appointment of Sol Rosenblatt to the Code

Walker Temporary Executive Director of New National Emergency Council

Frank C. Walker was named last week by President Roosevelt as temporary executive director of a National Emergency Council, organized by the President for the purpose of "consolidating, coordinating and making more efficient and productive the emergency activities of the Government."

The other members of the Council are the Secretaries of Agriculture, Interior, Commerce and Labor, the administrators of Agricultural Adjustment, Industrial Recovery and Federal Relief Board, in addition to the chairman of the board of the Home Owners Loan Corporation, and the governor of the Farm Credit Administration.

Early in July, Mr. Walker was appointed by the President as executive secretary of a Recovery Council—a "super cabinet" of the federal government—to guide the nation along the road to recovery.

Mr. Walker has been general counsel of the M. E. Comerford film interests for eight years, and has been prominent in the field of the motion picture for many years.

At the time of his July appointment it was considered by many that Mr. Walker had reached the pinnacle of an impressive career as "Grand Marshal" of the "New Deal." Now, it appears, he is second only to the Secretary of State and the President himself in the service of the Government.

The duties and functions of the Emergency Council will be prescribed by the President. It will set up in Washington a central information bureau to convey to the public all factual information with reference to the various governmental agencies.

Inasmuch as the creation of the Council is another step toward national recovery, its activities will have a direct and most important bearing on future business activities of the motion picture industry in all its branches, as well as in every other business.

OWN BOARDS WILL ACT

(Continued from preceding page)

Authority as a Government representative, no official word was forthcoming as to the identity of the third Government voice. In the event that a woman is not appointed, it is held likely at Washington that the post will go to Edward F. McGrady, Assistant Secretary of Labor and Assistant Recovery Administrator in charge of labor. Dr. A. Lawrence Lowell, president-emeritus of Harvard University, was named as the first Government contact.

When the code authority meets, its first duty will be to elect a chairman and, because of his knowledge of the code and the various clauses in it, it is considered more than likely that Mr. Rosenblatt will be appointed to this post. After the selection of a chairman the group will decide upon the personnel of the 32 local zoning and clearance boards.

His appointment to the Code Authority is said to eliminate Charles L. O'Reilly, president of the TOCC, from a post on the New York clearance and zoning board. Harry C. Arthur has been mentioned for an important position on the New York board. Mr. Arthur is managing director of the Seventh Avenue Roxy.

With the declaration by NRA officials that all industries' problems would be solved "entirely within the family," the motion picture industry was assured this week by the Administration that complaints of non-compliance and labor and trade practice controversies would be handled by the film industry's local boards and by the deputy administrator of the code. No outsiders will administer the code, it was said.

Until the code authority has organized, all complaints to local NRA compliance boards will be forwarded to Washington for settlement by Administration officials.

Mr. Rosenblatt was asked at an exhibitor meeting in Philadelphia last week whether exhibitors have the right to challenge the selection of any member of a local grievance board.

"You bet your boots they have," he replied.

Code Authority Meets December 20

The initial meeting of the Code Authority will be held in New York on December 20, at 2 p. m., in the Bar Association building, on West 44th street. This is where the code drafting first started.

The session will be mainly for the purpose of organizing the group into a working unit and planning for future operations, but several other questions of pressing importance will be taken up, including that of financing the Authority and the 64 boards which will operate under its control.

In the case of the film code, it is anticipated the Authority, following as closely as possible the policy of the Administration, will work out a plan for financing which will impose a minimum of burden upon the members of the industry. A number of suggestions already have been made, among them that producers and distributors be assessed on the basis of business volume, and exhibitors on the basis of seating capacity. It is estimated that between $350,000 and $400,000 a year may be needed for administration of the code.

Another question to come before the meeting next week will be that of issuing the form on which distributors and exhibitors will signify their adherence to the code. Acceptance of the code is required by the document itself as a prerequisite to enjoyment of the benefits of the grievance boards.

It was indicated at Washington this week that the Code Authority will shortly appoint a special committee to investigate hours of employees engaged in stage production units, not with respect to their relation to wage scales, which are fixed in the code, but in regard to the overtime provisions.

Report Acts "Stranded"

Following the settlement of the dispute over the provisions of the Executive Order of the film code, the scene of code action for a time shifted to the West Coast, from where it was reported that a large number of theatres throughout the country either had already dropped vaudeville or were preparing to do so because, it was said, they could not continue the policy under the labor provisions of the film code. The reports also stated that a considerable number of acts were "stranded" because of the cancellation of bookings. In Washington, however, Administration officials denied having received any complaints of this nature.

Deputy Administrator Rosenblatt is planning to go to California next month on code matters, probably in connection with the investigations provided for in the Executive Order, although no formal announcement has yet been made as to how or by whom the studies will be conducted.

Under the caption: "General Johnson interprets the President," the voice of Allied States Association was heard on Tuesday from national headquarters at Washington, from which there emanated the following statement, which, it is assumed, was written by Abram F. Myers, general counsel:

"Although the Executive Order confers on General Johnson, as Administrator, the duty to review all acts of those boards so as to prevent unfairness and oppression, as well as the power to remove members of the boards who act unfairly, Johnson, at the behest of Mr. Hays, interprets the Order to mean that he is not to review individual cases decided by the boards and not to exercise his power to remove or add members of the Code Authority, save in accordance with the recommendation of a majority of the voting members.

"This development further complicates the code situation and makes the position of the independent (particularly subsequent run) exhibitors all the more perilous. The producer-controlled boards are authorized to establish protection schedules in all competitive areas."

United Artists, Twentieth Century Pictures and Columbia, which have not signed the code, are known to be satisfied with it, now that the various concessions modifying the Executive Order were made Saturday by General Johnson. The signatures of these companies are expected immediately.

Meanwhile leading independents in New York this week signified their intention of signing the code in a letter sent Monday to Mr. Rosenblatt by the Federation of the Motion Picture Industry. The Federation's communication stated its approval of the Executive Order for a 90-day trial period, which in itself constitutes approval of the code. At the same time Federation officials announced they would continue to to "act as it sees fit in attempting to obtain changes or additions to the code in the future."

Neilan Offers To Check Cost Sheets With Coast Studio

There was no intention of reviving the age-old discussion of the relative merits of eastern and western production in his recent statement in which he predicted a general trend eastward by producers, Marshall Neilan declared this week in answering dispatches from the Coast quoting Jack L. Warner as criticizing Mr. Neilan's observations on production geography. Mr. Neilan is producing his first at Eastern Service Studios in Astoria, L. I., as president of Asociated Film Producers Association.

"When I made a casual survey of the advantages of Eastern production in the making of motion pictures, as I see them," said Mr. Neilan, "it was not my purpose to draw the fire of Hollywood producers, who for obvious reasons will forever be entrenched there, nor did I intend to start anew a discussion which had its inception with the birth of the industry itself and which has been argued pro and con down through the years. I did, however, hope to encourage a great many independent producers who have been traditionally tied to the apron strings of Hollywood and who have been somewhat timid about breaking away from the cut and dried methods of Hollywood production, by pointing out certain definite benefits which I believe can be derived from a change of 'venue' (see Funk and Wagnall's Standard Dictionary, Page 848, for proper definition)."

"In view of Mr. Warner's criticism of my remarks," continued Mr. Neilan, "I might add a suggestion to my previous comments. The pioneer effort of the Associated Film Producers, 'The Social Register,' is about completed and we are prepared to offer the cost sheets of this production, which has, in addition to Colleen Moore, Pauline Frederick, Charles Winninger and Alexander Kirkland, a host of other name values in the cast (although it must be admitted we have no superfluous executive salaries to dole out) for comparison with the cost sheets of any similar type of picture made in the West."

Joseph Goldberg Dead; Was Sales Executive

Joseph H. Goldberg, former general sales manager for Columbia Pictures Corporation, was found dead early Wednesday in a New York rooming house. According to Dr. Henry Weinberg, assistant medical examiner, the death was suicide by gas. Police found several gas jets open in the room, which Mr. Goldberg apparently had engaged the night before he took his life.

Mr. Goldberg became general sales manager of Columbia four years ago, joining that organization from Fox West Coast Theatres, for whom he was film buyer. Upon expiration of his Columbia contract he joined Walter Futter, and later with Mr. Futter and Herbert R. Ebenstein formed Resolute Pictures.

The Resolute venture failed, however, and Mr. Goldberg joined J. G. Bachmann.

LABOR DISPUTES TO CODE AUTHORITY

Text of Johnson Letter on Code

(Continued from page 10)

or alternate from membership upon said Code Authority and to appoint his successor, if such shall be deemed advisable, and to add members to said Code Authority from any employer class in the industry should the same be advisable.

Provision is made for the seating upon the Code Authority of representatives of classes of employees whose interests may be affected, upon proper occasion; and also for the designation by the Administrator of three impartial persons to be appointed by him.

Asks Pay Clause Be Suspended

Among the proposed unfair practices is one which provides that the Code Authority may investigate whether any employer in the industry has offered an unreasonably excessive inducement to anyone to enter his employ, and that if found to have done so, such employer may be assessed the amount of the unreasonable excess payment up to the amount of $10,000.00. However, nothing in the proposal affects the validity of the agreement of employment so entered into between the offending employer and his employee. I recommend that such proposal shall not become effective and that the same shall be indefinitely suspended from operation pending further order from the President.

Among other practices of producers regulated under this Code, is one which forbids negotiation with employees prior to thirty days before the expiration of the period of employment. Any offers made during such last thirty days must be communicated to the then employing producer if he has made a bona fide offer for the continuance of an employee in his employ, and the proposal further contemplates that with respect to certain employees receiving a stipulated sum per week, and following the expiration of the period of employment, the former employing producer shall have notice for three or six months, as the case may be, of offers made for the services of such former employee. I recommend that such provisions shall in no event apply to writers, authors, and dramatists, and that with respect to other employees embraced within such provisions, that such provisions shall not become effective and shall be suspended from operation pending further report from the Administrator after investigation.

Defines Boards' Functions

Unfair practices by the distributors and exhibitors are specifically provided for, together with the creation of certain Boards known as "Clearance and Zoning Boards and Grievance Boards." The function of the Clearance and Zoning Boards is to establish a schedule which will be binding upon all distributors and exhibitors in any exchange territory regulating the number of days which must elapse between the theatres in their showing of the same motion pictures in such territory. The Grievance Boards are set up as industrial forums before which exhibitors and distributors may take not only specified grievances and unfair practices for determination within the industry by such Boards but also may carry their grievances other than those specified in the Code to such Boards for determination. The creation of these Boards is intended particularly to care for the buying problems of exhibitors, and so that they may be assured to the greatest degree possible of a sufficiency of motion-picture product with which to operate their theatres.

The various Advisory Boards have approved this Code, as well as labor and representative employers in the industry.

It is believed that this Code as now revised represents a great advance in dealing effectively with the problems of this industry.

I find that:

(a) The Code as revised complies in all respects with the pertinent provisions of Title I of the Act including, without limitations, subsection (a) of Section 7 and subsection (b) of Section 10 thereof; and that

(b) The respective Producers', Distributors', and Exhibitors' Committees, under their Coordinators, were and are industrial groups, truly representative as a whole of the Motion Picture Industry; and that such groups imposed no inequitable restrictions on admission to membership therein; and that

(c) The Code is not designed to promote monopolies or to eliminate or oppress small enterprises and will not operate to discriminate against them, and will tend to effectuate the policy of Title I of the National Industrial Recovery Act.

Accordingly, I adopt the report of the Deputy Administrator and I hereby recommend the approval of the Code of Fair Competition for the Motion Picture Industry.

Respectfully submitted,

HUGH S. JOHNSON,
Administrator.

SEEKS INFORMATION ON ANIMALCYCLE MAN

Love B. Harrell, secretary-treasurer of the Southeastern Theatre Owners Association, with headquarters at 1525 William Oliver Building, Atlanta, Ga., is seeking information as to the whereabouts of "a Mr. Cole, who does business under the name of Animalcycle Promotion Service, and who gives an address at 231 James Building, Atlanta, Ga."

Mr. Harrell asks that exhibitors wire him collect should the man call upon them.

Majestic Seeking Studio Exclusively for Product

Herman Gluckman, president, and William D. Shapiro, vice president, of Majestic Pictures, plan the acquisition of an option on a Coast studio for Majestic use exclusively, prior to their departure next week for New York. The eight pictures still remaining on the company schedule will be produced on a more elaborate scale, it is indicated.

The first will be "Husband Hunter," featuring Sophie Tucker, and for which Jack Yellin is doing the music. Several producers are being contacted to take over production, with Lou Sarecky believed most likely to get the assignment. Phil Goldstone, ill, is dropping production after having made four.

Charles Dickinson Dead

Charles E. Dickinson, president and general manager of the Lock City Theatres, Inc., Lockport, N. Y., died at his home there this week after a long illness. He was 71.

Texas Asks Post For Independent

(Continued from page 11)

sincere, honest and constructive, not destructive, effort in that direction. It gives exhibitors more than they have had heretofore. No longer will exhibitors dare to corner product to the detriment of a competitor."

At the first meeting of the new MPTO of Ohio board this week, steps were taken to revise the constitution and by-laws with appointment of a committee consisting of W. A. Finney, Max Stearn and P. J. Wood. Mr. Wood was re-engaged as business manager.

From Portland, Ore., came word of a call to exhibitors by exchange leaders for a meeting December 18.

Asks "Chance to Start"

Mr. Rosenblatt told the MPTO of Eastern Pennsylvania, Southern New Jersey and Delaware at Philadelphia last Thursday that critics of the code should withhold judgment until it had "a chance to start."

The deputy told the exhibitors that union and non-union disputes would be carried directly to the code authority. He also made clear that so long as existing agreements are met the code has no interest in changing union and non-union status.

In an open forum Mr. Rosenblatt said:

Provisions covering cancellations and substitutions probably will be made retroactive.

The cancellations clause applies to short product as well as features.

Votes on all cases passed upon by local zoning and grievance boards will be open to the entire industry.

In two resolutions passed at the meeting of 60 Texas Allied exhibitors Tuesday, President Roosevelt was asked to use his power to "give the true independents representation on the various boards, and not to appoint the nephew of General Hugh S. Johnson as government representative on the powerful code authority for this industry."

Resolutions offered to the convention declared that the code "contains little, if anything, to correct the abuses suffered by the independent theatres, and not only suffers from such omissions, but places in control of the entire industry, through the personnel of various boards, the same organizations and individuals who have in the past used their power to oppress the small enterprises and create a monopoly in the motion picture industry."

Texas Allied Picks Directors

New directors of Texas Allied are: Col. H. A. Cole, president; T. W. Lewis, J. B. Adelman, F. W. Zimmerman. Re-elected directors: C. H. Cox, Will Dorbant, Mart Cole, Leaman Marshall, Paul Scott, Howard Bland, Tom Donnell, P. V. Williams and Homer Mulkey.

Al Rosenberg, vice-president of Evergreen State Amusement Corporation, Seattle, was elected president of Allied Amusements of the Northwest at the annual convention last week in Seattle. Other officers elected were: Art Bishell, Spokane, vice-president; William Ripley, Longview, second vice-president; Leroy V. Johnson, Seattle, third vice-president; J. M. Hone, Seattle, re-elected secretary and treasurer.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Flying Down to Rio

(Radio)

Musical

It's a musical, chock full of patron pleasing values, colorfully different and original. Premised on a catchy romance, lavish and elaborately mounted, tuneful tunes featuring four hit numbers, new solo and group dance ideas, oodles of gorgeous girls, laugh-laden comedy situations, a little human interest drama, breath-taking spectacle, together with nicely balanced dialogue and action, blend zippily into fresh eye and ear entertainment. It moved the preview audience to frequent applause.

Add to those material assets the strength of cast names with Dolores Del Rio, Gene Raymond, Ginger Rogers, Fred Astaire and Raul Roulien in the top spots, and in addition there are the intriguing title tone, the show's unique atmosphere, the combination of which permits development of any number of unique exploitation ideas.

Tinged with exciting glamour, the show, after an opening Miami Beach sequence where plot, characters and motif are established, is located in Rio de Janiero. Well handled scenic process shots are utilized as background for development of the triangular romance conflict among Roger, Julio and Belinda. For the girl and dance spectacle numbers enormous sets are used, and as the exotic Carioca and Tangos are danced to the tunes of "The Carioca," "Orchids in the Moonlight" and "Flying Down to Rio" with solo and dance specialties by Fred Astaire and Ginger Rogers, comedy mingles with romance. Political intrigue provides the premise for the anti-climactic spectacle, which takes to the air with scads of filmily clad girls dancing and evoluting on the wings of flying planes. Surprise succeeding surprise, the supreme punch is reserved for the finale—Julio sacrificing his love for Belinda to her happiness with Roger, tricking them into a mid-air wedding as he parachutes to the earth.

There's just about all that anyone wants in the line of peppy, pleasing entertainment in "Flying Down to Rio," and just about all the necessities with which to sell it. Names, with Dolores Del Rio, Astaire, Raymond, Ginger Rogers and Roulien, are adequate. While not listed, Alice Gentle, noted concert singer, Franklyn Pangborn, Louis Alberni, Paul Porcasi and Ray (Torchy) Cooke also are in the cast. Vincent Youmans, author of many popular hits, wrote the music, and the lyrics are by Eddie Eliscu and Gus Kahn. The Carioca dance looks to have the swing and rhythm to make it a ballroom feature and suggests the tying up with clubs, cafes and dance halls for follow-up dance contests. You can talk about plenty of stunning girls to lure the interest of men and women, too, and the more contacts made with music stores, radio stations and song-pluggers to popularize the music numbers the better. More important than anything, if your patrons are satiated with musicals, you can tell 'em that this one is brand new.

For ballyhoo you can go all the way up the line from the contacts suggested to tieups with commercial airlines and stunt fliers who will do skywriting for you. One sequence in the picture, with Miss Del Rio and Raymond on a deserted island, suggests a new exploitation gag. Their bad angels dissociate themselves from their bodies and urge them to make the most of their love making opportunity, and that suggests a tempting loud speaker gag urging passersby to come in and see the show. A mental debate would go like this: "I've seen enough musicals." "But you never saw one like this." "No, I won't go in." "Oh, come on, you'll be sorry." Following would be terse descriptive lines.

Exploitation should be limited only by your own ingenuity and the size of your budget. Every element in the show from scenic beauty, romance, comedy, music, dancing and girl glamour to thrill, can be showmanshipped. Readapt the effective standby ideas, concoct new ones.—McCarthy, Hollywood.

Produced and distributed by RKO Radio. Executive producer, Merian C. Cooper. Associate producer, Lou Brock. Directed by Thornton Freeland. Associate director, George Nicholls, Jr. Screen play by Cyril Hume, H. W. Hanemann and Erwin Gelsey. From a play by Anne Caldwell. Based on an original story by Lou Brock. Music by Vincent Youmans. Musical director, Max Steiner. Lyrics by Edward Elisen and Gus Kahn. Dance director, Dave Gould. Art directors, Van Nest Polglase and Carroll Clark. Photographer, J. Roy Hunt. Photographic effects, Vernon Walker. Sound recorder, P. J. Faulkner. Sound cutter, George Marsh. Film editor, Jack Kitchin. Costumes by Walter Plunkett. Running time, 80 minutes. Release date, Dec. 29, 1933.

CAST

Bilinha de Rezende	Dolores Del Rio
Roger Bond	Gene Raymond
Julio Rubeiro	Paul Roulien
Honey Hale	Ginger Rogers
Fred Ayres	Fred Astaire
Dona Elena	Blanche Friderici
Senor de Rezende	Walter Walker
Colored Singer	Etta Moten
Greek	Roy D'Arcy
Greek	Maurice Black
Greek	Armand Kaliz
Mayor	Paul Porcasi
Banker	Reginald Barlow
Bit	Eric Blore

Mr. Skitch

(Fox)

Comedy

A topical Will Rogers laugh-getter here is made more interesting by its travelogue background. Primarily a family type show, "Mr. Skitch" carries sufficient novelty and punch in its story, acting, dialogue and specialty features to make it entertainment of high standard for big town as well as small. Human interest is nicely blended with comedy and there are occasional touches of pathos. While Rogers, with his depression-inspired homey philosophies, is the central figure, he is ably supported by the continually bewildered Zasu Pitts and by Florence Desmond, Harry Green and the unidentified children. A pleasing romantic angle is revolved around Rochelle Hudson and Charles Starrett.

A wholesome, familiar atmosphere prevailing, this picture, in addition to the name draw, affords a number of curiosity-arousing showmanship possibilities. The travelogue nature, with such wonders as Old Faithful Geyser, Bridal Veil Falls and other Yellowstone Park wonders portrayed as well as those of the Grand Canyon, Yosemite and the Rocky Mountains, suggests cooperative contacts with schools, railroads, bus lines and travel agencies. Likewise, although the picture is inspired by a bank failure, Rogers' quipping the situation makes possible logical tieups with banks, bond and mortgage companies and other financial institutions. Much of the action taking place in auto camps, and one of those serving as the finale background, tieups with camps, if weather conditions permit much traveling, are in order.

The story opens with the Gibraltar bank receivers foreclosing on the residence of Skitch. In common with many who have had the same experience, Ira decides to make the best of it and in consideration for the feelings of his daughter, Emily, who has been cold-shouldered by her big shot sweetie, he loads the family into the veteran flivver and California is the goal. All the thrill, excitement and hardluck of a cross-country hegira are portrayed in situations dominated by comedy. Desperate in Yellowstone with no dough to buy food, Ira plays a super-Jesse James with Cohen, as romance is born for Emily and Denby. The scenic tour brings the whole party, the Skitches, Denby, Cohen and Flo, into Calneva, where Ira meets Merriweather and cleans up at the roulette table, only to lose his winnings after telling the Missus to buy a whole lot of new duds for the family. But Denby and Cohen, both of whom have been innocently victimized by Skitch, get together and finance him in an auto camp back in the old home town of Flat River, Mo., where Emily and Denby are married, the Skitches restored to prosperity. Woven into the picture, Florence Desmond, noted mimic, contributes imitations of Lupe Velez, Jean Harlow, topping 'em off with one of Katharine Hepburn that should amaze audiences.

All in all, the picture is satisfying entertainment. Sufficiently strong in name and amusement value for de luxe presentation, it's of much better than usual caliber for neighborhood and smaller town houses. Not being seasonal or tied to any particular event, it has the advantage of being a suitable attraction for any time. Not only is it a logical Saturday-Sunday feature, but it also has the strength to bring the patrons in on the off days.—McCarthy, Hollywood.

Produced and distributed by Fox. Directed by James Cruze. From the story, "Green Dice," by Ann Cameron. Screen play by Ralph Spence and Sonya Levien. Photographed by John Seitz. Running time, 70 minutes. Release date, Dec. 22, 1933.

CAST

Mr. Skitch	Will Rogers
Mrs. Skitch	Zasu Pitts
Emily Skitch	Rochelle Hudson
Flo	Florence Desmond
Cohen	Harry Green
Harvey Denby	Charles Starrett
Cliff Merriweather	Eugene Pallette

Going Hollywood

(MGM)

Musical

Measuring up satisfactorily in entertainment and production values as compared with other musicals, "Going Hollywood" additionally offers much in the way of novelty, cast name strength, story interest and atmospheric coloring.

With much new and different which should amuse and likewise can be talked about in ways to stir up patron curiosity, the picture is premised on a Cinderella romance. Love interest that overcomes many handicaps is preserved continually, the suspense generating triangle is developed with timely topical comedy contrasting the light drama. With Hollywood locale, the extra girl's heartache and heartbreak are portrayed. Girl grouping spectacle movement is presented against unusual backgrounds. Nicely balanced dialogue and action allow ex-

A FINAL WORD TO THEATRES PLAYING "LITTLE WOMEN" DURING THE HOLIDAYS!

With interest nation wide, you would probably play to exceptional business if you brought "Little Women" in on gum-shoes . . . but no showman is going to be so foolish as to pick his own pocket or rob his own Christmas stocking.

Sure, the holidays are always good for show business . . . but you'll never know *how* good they can be until you shoot the works for "Little Women" and get the final count up! We've told you there were millions of dollars of "earmarked" money waiting for this show and toppling records, extended runs and soaring grosses have proven it!

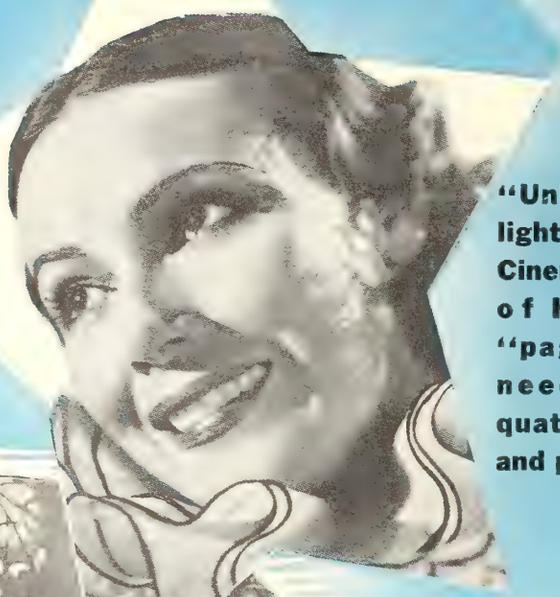
The holidays are going to be sensational for showmen smart enough to realize that "the better the day, the better the deed" . . . and that "the more fertile the soil, the more abundant the harvest" . . . Don't be satisfied just because the holidays are always good . . . get the Velvet by going after that "earmarked" money!

This week, before they close, make your school contacts . . . everywhere educators have been eager to cooperate with theatres! Start your advance advertising NOW in the newspapers . . . make yours the one theatre the whole family will want to attend during the holidays! Do your posting now to get them talking about it for anticipation of a coming event is a showman's greatest asset! Open your doors earlier . . . give extra shows . . . advertise as you have never advertised before . . . the money is there waiting for you . . . it's "earmarked" for "Little Women" . . . nothing else will get it . . . If you don't get it by going after it you're just robbing your own Christmas stocking.

RKO Radio PICTURES

"RADIO HAS BUILT THE SMARTEST

. . . and the *Motion Picture Daily* calls it "one of the cleverest as well as one of the most original musical entertainments so far . . . seductive songs, colorful settings and rhythmic dances . . . lavish in its beauty, full of glamour, girls and tunes with a novelty finale using the sky as a stage . . . Youmans' melodies linger tunefully . . . box-offices should welcome it!



"Unbelievably delightful" . . . Says Cinema Hall-Marks of Hollywood "pages would be needed for adequate description and praise"

NRA MEMBER U.S. WE DO OUR PART

RKO Radio PICTURES

MERIAN C. COOPER EXECUTIVE PRODUCER

MUSICAL TO HIT THE SCREEN"

says VARIETY [HOLLYWOOD]

RIGHT ON THE HEELS OF "LITTLE WOMEN" ...ANOTHER SMASH!
Too Big For The World So They Staged It In The Clouds!

...ING DOWN TO RIO

with

DOLORES DEL RIO

GENE RAYMOND RAUL ROULIEN
GINGER ROGERS FRED ASTAIRE

★

Glorious Music By

VINCENT YOUMANS

Gay lyrics by Edward Eliscu and Gus Kahn

Staged in Fabulous Beauty by Louis Brock
Stunningly Directed by Thornton Freeland

pert introduction of solo song and dance numbers, and the show smoothly yet surprisingly brings about its expected conclusion with the girl winning not only the starring spot in the picture, but the man she loves as well.

Where the cycle of musicals seemingly may have exhausted the supply of patron-alluring ideas, "Going Hollywood" opens the way to fresh media of approach. Due to the success of "Peg o' My Heart" in both big and small towns, Marion Davies seems to have regained much of her popularity. In this picture she sings and dances in the style one expects of a former Follies girl and displays plenty of stunning clothes. That's an asset that should not be overlooked in publicity and exploitation. And there are the other players. Bing Crosby is one radio personality with a definite picture-fan following. Fifi D'Orsay, long absent from major production, returns as a volatile firebrand. Stuart Irwin, in a glove-fitting character role, is the befuddled amateur producer, a lamb in a yardful of wolves, and Ned Sparks reading lines as in "Lady For a Day," is the hardboiled director. They should accommodate name demands. Newcomers Patsy Kelly, Miss Davies' friend in need, and Bobby Watson, Crosby's press agent, together with the Radio Rogues, air favorites, are adequate in comedy and atmospheric support. Girl glamor is provided by the Albertina Rasch ballet.

The title, carrying a showmanship ring automatically suggests a Hollywood motif in all salesmanship. It can be developed in conjunction with merchant contacts for style displays suggests by the Davies modern fashion ensembles as well as the transformation of lobbies and foyers into rural settings to correspond with the spectacular dream sequence. While deluxers can afford to splurge the picture in vivid ways, neighborhood and smaller town exhibitors, capitalizing on the furore they stir up, can call it to the attention of their patrons as pleasing eye and ear entertainment, void of undue spiciness, that tends to make satisfactory entertainment for the entire family.—McCarthy, Hollywood.

Distributed by Metro-Goldwyn-Mayer. A Cosmopolitan production. Directed by Raoul Walsh. Produced by Walter Wanger. Screen play by Donald Ogden Stewart. Music and lyrics by Nacio Herb Brown and Arthur Freed. Orchestra conducted by Lennie Hayton. Recording director, Douglas Shearer. Art director, Merrill Pye. Interior decoration by Edwin B. Willis. Gowns by Adrian. Photographed by George Folsey. Film editor, Frank Sullivan. Running time, 84 minutes. Release date, Dec. 22, 1933.

CAST

Sylvia Bruce	Marion Davies
Bill Williams	Bing Crosby
Lili Yvonne	Fifi D'Orsay
Ernest P. Baker	Stuart Erwin
Conroy	Ned Sparks
Jill	Patsy Kelly
Thompson	Bobby Watson

Through the Centuries

(Beacon Films)

Pictorial Record

A record of the development of the Catholic Church, presumably from its inception, this picture, distributed by Beacon Films, and made under the supervision of Rita C. McGoldrick, president of the Federation of Catholic Alumni, is very obviously restricted in its potential audience. Special performances, with a clear indication of what the picture conveys, would be the use in a theatre playing to the public in general.

The continuity, prepared by Rev. Francis X. Talbot, S. J., conveys an impression of the highlights of Catholicism, while the narration, given by Pedro de Cordoba, emphasizes throughout the religious aspects of the record. Actually, the whole film is a compilation of shots, some from such motion pictures as "The Sign of the Cross," numerous stock newsreel shots, clips from the Signal Corps in government archives of the World War, threaded together against a background of the Catholic Church.

The film, in its opening sequences, attempts to convey something of the battle waged by the early Christians, in Palestine, and ancient and lurid Rome. Then is pictured the manner of the spread of Christianity into other countries of the World, into Europe in the early centuries, later into Alaska, Africa, Australia and China, with newsreel sequences indicating the operation of the Church in both lay and religious aspects today. Such material as the war sequences and jungle animal shots in Africa and the like are rather obviously inserted to impart to the film a measure of drama, thrill and what is meant to be entertainment punch. These sequences do, to an extent, enhance the effectiveness of the whole.

Much of the second half of the feature is devoted to scenes within the Vatican, virtually a compilation of scenes seen many times before. There are the opening of the Vatican radio station offered by Senator Marconi, Pope Pius XI addressing huge throngs in Rome on the occasion of his induction to the position following the election of Cardinals. The Eucharistic Conferences, held every two years in various cities of the world, are given a share of attention.

It is a Catholic motion picture, a story of the Catholic Church in brief pictorial form, touching on highlights of past and present. That fact must definitely be borne in mind by the exhibitor, and where he may offer the film to those who would be interested, he has an opportunity. Contact with Catholic groups in the community is the obvious method of procedure in selling the film.—Aaronson, New York.

Distributed by Beacon Films. Supervised by Rita C. McGoldrick. Continuity written by Rev. Francis X. Talbot, S.J. Narration by Pedro de Cordoba. Release date, December 1, 1933. Running time, 70 minutes.

Alice in Wonderland

(Paramount)

Dream Fantasy

Both producer and exhibitor have ample precedent on which to base hopes for the success of "Alice in Wonderland." As an allegorical dream fantasy in which Alice meets all the famous characters, it is a radical departure from any current entertainment trend. There is no drama. There is a lot of romance, comedy, thrill and spectacle surrounding the adventures of a modern little girl who dreams herself into the room behind the looking-glass to live with the friends she loves so well.

"Alice" is a unique experiment in adapting the personalities of known stars to fairy-tale characters. It has two definite assets. First, the popular reception accorded the Disney subjects, "Santa Claus' Workshop," "Babes in the Wood," "Old King Cole," "Pied Piper" and "Three Little Pigs," has demonstrated effectively that theatre-goers are appreciative of visionary novelty. Where these animated cartoons succeeded, "Alice" has the additional appeal of utilizing the color of human beings to create its interpretive novelty. Thus there are familiar household characters as well as names to sell. That it is often difficult to identify the personality with the character should be an audience-interesting advantage, rather than a handicap. Secondly, "Alice" will be widely released during the Christmas holiday season. At that time, the public being in a more than ordinarily sentimental mood should be more easily persuaded to consider this type of entertainment.

Because "Alice" is such a different entertainment attempt, it requires an uncommon brand of showmanship in its selling. Primarily it's a children's attraction, though there's an abundance of name values for the adults. The story in action and dialogue is simply the turning of pages in Lewis Carroll's book with each new character presentation being a separate episode. To arouse the maximum patron appreciation, it appears that the fairy-tale atmosphere that marks the show should be preserved and expanded.

Paramount has prepared an extensive publicity and exploitation campaign to support this picture. It would be wise to avail yourself of the benefit of every suggestion advanced whenever possible. Additionally, not forgetting that today's youngsters are pretty modern-minded, cooperation and endorsement should be sought from schools, parent-teachers' associations, churches, clubs and every other influential contact medium.

The show offers plenty of opportunity for ingenious showmanship. Most necessary is it to get patrons into the proper receptive mood. Knowledge of what to do and how to do it is the peg upon which hangs the individual exhibitor's success with "Alice in Wonderland."—McCarthy, Hollywood.

Produced and distributed by Paramount. Directed by Norman McLeod. Story by Lewis Carroll. Screen play by Joseph L. Mankiewicz and William Cameron Menzies. Music by Dimitri Tiomkin. Musical supervision, Nathaniel Finston. Technical effects by Gordon Jennings and Farciot Edouart. Masks and costumes, Wally Westmore and Newt Jons. Settings by Robert Odell. Photographed by Henry Sharp, A.S.C., and Bert Glennon, A.S.C. Sound, Eugene Merritt. Running time, 75 minutes. Release date, Dec. 22, 1933.

CAST

Alice	Charlotte Henry
Cheshire Cat	Richard Arlen
Fish	Rosco Ates
Gryphon	William Austin
White Knight	Gary Cooper
Leg of Mutton	Jack Duffy
Uncle Gilbert	Leon Errol
White Queen	Louise Fazenda
Humpty Dumpty	W. C. Fields
King of Hearts	Alec B. Francis
White Rabbit	Skeets Gallagher
Mock Turtle	Cary Grant
Cook	Lillian Harmer
Mouse	Raymond Hatton
Frog	Sterling Holloway
Mad Hatter	Edward Everett Horton
Tweedledee	Roscoe Karns
Joker	Baby Leroy
Father William's Son	Lucien Littlefield
Sheep	Mae Marsh
Dodo Bird	Polly Moran
Tweedledum	Jack Oakie
Red Queen	Edna May Oliver
Plumb Pudding	George Ovey
Queen of Hearts	May Robson
March Hare	Charlie Ruggles
Dormouse	Jackie Searl
Duchess	Alison Skipworth
Caterpillar	Ned Sparks
White King	Ford Sterling
Alice's Sister	Jacqueline Wells
White Pawn	Billy Barty
Baby	Billy Barty
Two of Spades	Billy Bevan
Garden Frog	Colin Campbell
Father William	Harvey Clark
1st Executioner	Henry Ekezian
3rd Executioner	Meyer Grace
Governess	Ethel Griffies
Clock	Colin Kenny
Five of Spades	Charles McNaughton
Alice's Aunt	Patsy O'Byrne
Seven of Spades	Will Stanton
2nd Executioner	Joe Torrillo

The Night Before Christmas

(United Artists)

Excellent, Timely

Walt Disney comes to the fore with a Christmas Silly Symphony that ranks with his other numbers in the color series. Santa comes to the home with his bag of toys, fills the stockings and watches the toys having a grand party. The youngsters waken, the toys rush back into their packages and boxes and Santa escapes up the chimney. The children burst in, start on their presents and rush to the window in time to see Santa in his sleigh drive away into the sky. Fine material for the family, and a natural, worth special billing, for the Christmas season.—Running time, 8 minutes.

Merry Old Soul

(Universal)

Good Cartoon

Oswald the Rabbit is having a tooth pulled. The dentist gives him gas and he dreams Old King Cole, deep in the blues, needs cheering. He succeeds, with the aid of caricatured comedians, representing, in very clever fashion, Laurel and Hardy, the Four Marx Brothers, Chaplin, Garbo, Durante and several others. He is being tortured by the jealous court jester when he wakes. It is an amusing and clever cartoon.—Running time, 8 minutes.

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended December 9, 1933, from 120 houses in 19 major cities of the country, reached $1,389,522, an increase of $103,069 over the total for the preceding calendar week, ended December 2, when 119 theatres in 19 cities reportd an aggregate gross of $1,286,453.

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Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1933.)	
Boston			Picture	Gross	Picture	Gross		
Boston	2,900	25c-50c	"Right to Romance" (Radio)	21,500	"Master of Men" (Col.)	20,000	High 11-18 "Ace of Aces"	22,000
							Low 3-11 "Topaze"	11,000
Fenway	1,800	30c-50c	"Take a Chance" (Para.) and "The Mad Game" (Fox)	10,500	"College Coach" (W. B.) and "White Woman" (Para.)	11,000	High 1-14 "Island of Lost Souls" and "Billion Dollar Scandal"	15,000
							Low 7-29 "She Had to Say Yes" and "Arizona to Broadway"	6,000
Keith's	3,500	30c-50c	"Little Women" (Radio) (2nd week)	27,000	"Little Women" (Radio) (1st week)	28,000	High 12-2 "Little Women"	28,000
Loew's State	3,700	35c-50c	"Dancing Lady" (MGM)	22,000	"The Prizefighter and the Lady" (MGM)	22,000	Low 3-11 "When Strangers Marry"	12,000
							High 1-7 "Strange Interlude"	23,000
Metropolitan	4,350	30c-65c	"Hoopla" (Fox)	37,000	"Cradle Song" (Para.)	36,500	Low 3-11 "Men Must Fight"	11,000
							High 11-4 "I'm No Angel"	44,500
Paramount	1,800	30c-50c	"Take a Chance" (Para.) and "The Mad Game" (Fox)	10,000	"College Coach" (W. B.) and "White Woman" (Para.)	11,000	Low 3-11 "King of the Jungle"	26,500
							High 2-25 "Dangerously Yours" and "Deception"	17,000
							Low 8-12 "Mary Stevens, M.D." and "Flying Devils"	8,000
Buffalo								
Buffalo	3,500	30c-55c	"Dancing Lady" (MGM)	31,000	"Private Life of Henry VIII" (U. A.)	17,100	High 12-9 "Dancing Lady"	[illegible]
Century	3,000	25c	"Meet the Baron" (MGM)	6,400	"Kennel Murder Case" (W. B.)	7,000	Low 3-25 "Our Betters"	9,800
							High 8-12 "Forgotten Men" and "Easy Millions"	8,000
							Low 5-13 "Grand Slam" and "Past of Mary Holmes"	4,200
Great Lakes	3,000	25c-40c	"Little Women" (Radio)	13,100	"Duck Soup" (Para.)	11,600	High 11-4 "I'm No Angel"	27,200
Hippodrome	2,100	25c-40c	"Stage Mother" (MGM)	9,600	"College Coach" (W. B.)	8,600	Low 4-15 "Rome Express"	5,400
							High 6-24 "Gold Diggers of 1933"	16,100
Hollywood	300	25c-40c	"The Rebel" (U.) (2nd week)	400	"The Rebel" (U.) (1st week)	600	Low 8-26 "Moonlight and Pretzels"	5,100
							High 1-7 "Goona Goona"	2,600
Lafayette	3,300	25c	"A Man's Castle" (Col.)	9,700	"Only Yesterday" (U.)	11,100	Low 11-25 "Night and Day"	400
							High 12-2 "Only Yesterday"	11,100
							Low 10-14 "Saturday's Millions"	5,000
Chicago								
Chicago	4,000	35c-68c	"Hoopla" (Fox)	32,000	"Dancing Lady" (MGM)	47,500	High 9-2 "Goodbye Again"	75,000
McVicker's	2,284	30c-60c	"Only Yesterday" (U.)	18,500	"The Invisible Man" (U.)	9,000	Low 4-29 "Central Airport"	22,000
							High 10-14 "Too Much Harmony"	20,000
Oriental	3,940	30c-60c	"Footlight Parade" (W. B.) (3rd week)	14,000	"Footlight Parade" (W. B.) (2nd week)	15,000	Low 7-1 "The Woman I Stole"	5,000
							High 10-14 "I'm No Angel"	50,000
Palace	2,509	35c-75c	"Little Women" (Radio)	34,500	"Aggie Appleby, Maker of Men" (Radio)	28,000	Low 10-7 "The Power and the Glory"	10,000
							High 9-9 "Morning Glory"	37,000
Roosevelt	1,591	25c-50c	"Dancing Lady" (MGM)	15,300	"Havana Widows" (F. N.)	8,500	Low 5-27 "Below the Sea"	14,000
							High 10-14 "Penthouse"	16,000
United Artists	1,700	30c-60c	"Private Life of Henry VIII" (U.A.) (2nd week)	11,000	"Private Life of Henry VIII" (U. A.) (1st week)	18,000	Low 3-4 "Luxury Liner"	6,200
							High 1-21 "The Kid From Spain"	27,000
							Low 3-18 "Perfect Understanding"	6,800
Cleveland								
Allen	3,300	20c-40c	"Only Yesterday" (U.) (2nd week)	3,400	"Only Yesterday" (U.) (1st week)	7,000	High 11-11 "Private Life of Henry VIII"	12,000
							Low 3-4 "Infernal Machine" and "Exposure"	1,800
Hippodrome	3,800	30c-44c	"Female" (F. N.)	6,000	"The World Changes" (F. N.) (2nd week)	5,800	High 10-21 "East of Fifth Avenue"	30,000
RKO Palace	3,100	30c-75c	"Sweetheart of Sigma Chi" (Monogram)	25,000	"Little Women" (Radio)	26,000	Low 6-10 "Circus Queen Murder"	2,900
							High 12-2 "Little Women"	26,000
State	3,400	30c-44c	"Dancing Lady" (MGM)	13,000	"Duck Soup" (Para.)	10,500	Low 8-19 "No Marriage Ties"	4,200
							High 8-19 "Tugboat Annie"	26,000
Stilmann	1,900	20c-40c	"White Woman" (Para.) and "Hold the Press" (Col.)	3,800	"Meet the Baron" (MGM) and "Dangerous Crossroads" (Col.)	3,700	Low 6-24 "The Eagle and the Hawk"	5,000
							High 10-28 "I'm No Angel"	9,000
							Low 11-18 "Stage Mother" and "Hell and High Water"	2,500
Warner's Lake	800	25c-35c	"Havana Widows" (F. N.)	2,000	"Ever in My Heart" (W. B.)	2,000	High 10-28 "Footlight Parade"	10,000
							Low 8-5 "Heroes for Sale"	1,500
Denver								
Aladdin	1,500	25c-50c	"College Coach" (W. B.)	3,500	"Ever in My Heart" (W. B.)	3,000	High 2-25 "Cavalcade"	10,000
							Low 4-8 "Smoke Lightning" and "Broadway Bad"	2,500
Denham	1,500	25c-40c	"Sitting Pretty" (Para.)	7,500	"Cradle Song" (Para.) (3½ days)	2,250	High 10-28 "I'm No Angel"	16,000
					"Golden Harvest" (Para.) (3½ days)	2,750	Low 6-3 "Mussolini Speaks," "Night of Terror" and "Soldiers of the Storm"	1,950
Denver	2,500	25c-50c	"Lady for a Day" (Col.)	11,500	"The Prizefighter and the Lady" (MGM)	4,000	High 8-12 "Tugboat Annie"	14,600
Orpheum	2,600	25c-40c	"Hoopla" (Fox)	11,500	"Dancing Lady" (MGM)	15,000	Low 9-30 "Beauty for Sale"	3,500
							High 3-4 "42nd Street"	18,500
Paramount	2,000	25c-40c	"Sweetheart of Sigma Chi" (Monogram)	2,600	"This Mad Game" (Fox) (3 days)	1,500	Low 6-10 "Zoo in Budapest"	3,750
					"Havana Widows" (F. N.) (4 days)	2,500	High 4-1 "The Kid From Spain"	7,000
							Low 7-8 "The Barbarian"	2,000
Tabor	2,000	20c-25c	"King for a Night" (U.)	4,000	.....	.....	.....	.....
Detroit								
Downtown	2,750	15c-40c	"Little Women" (Radio) (25c-40c)	11,200	"Berkeley Square" (Fox)	6,100	High 10-14 "No Marriage Ties"	16,500
							Low 6-10 "The Woman I Stole"	3,700
Fisher	2,700	15c-40c	"Dancing Lady" (MGM)	8,300	"Cradle Song" (Para.)	5,200	High 1-28 "Silver Dollar"	15,400
Fox	5,100	15c-50c	"Right to Romance" (Radio)	18,300	"Little Women" (Radio)	27,600	Low 3-18 "Secret of Madame Blanche"	3,100
							High 9-16 "Sing, Sinner, Sing"	32,300
							Low 5-15 "After the Ball" and "Afraid to Talk"	5,400
Michigan	4,000	25c-50c	"Should Ladies Behave?" (MGM)	19,200	"Dancing Lady" (MGM)	21,200	High 1-21 "Tonight Is Ours"	23,700
State	3,000	25c-50c	"The Chief" (MGM)	8,600	"Duck Soup" (Para.) (2nd week)	12,300	Low 7-1 "College Humor"	7,300
							High 10-14 "I'm No Angel" (5 days)	24,100
United Artists	2,000	25c-50c	"The World Changes" (F. N.)	8,100	"Christopher Bean" (MGM) (2nd week)	7,300	Low 9-30 "To the Last Man"	4,400
							High 2-11 "The Kid From Spain"	17,400
							Low 3-25 "The Sign of the Cross"	4,100

GENTLEMEN

with BEBE

DANIELS

DORIS KENYON

Onslow Stevens, Melvyn Douglas, Isabel Jewel, Thelma Todd, Mayo Methot. From the sensational stage success by ELMER RICE. Produced by Carl Laemmle, Jr. Directed by WILLIAM WYLER. Presented by Carl Laemmle. Another big one from

UNIVERSAL

John

COUNSELL

OF THE PRESS,

I Thank You!

N. Y. Daily Mirror:

"A stunner ... Elmer Rice's recent Broadway hit has been made into a film drama of unusual strength and brilliance ... Barrymore does his greatest work as 'Counsellor at Law,' and Bebe Daniels is a delightful foil for him."

N. Y. American:

"Another hit for the Music Hall!... It comes to the screen a vivid, well-played piece, in which tense drama is punctuated by lines of laughter."

N. Y. Daily News:

(3 stars) "Elmer Rice's play faithfully filmed ... Barrymore performance convincing ... William Wyler, who directed, keeps the action moving spiritedly."

N. Y. Herald-Tribune:

"Barrymore is admirable in his role ... 'Counsellor at Law' is a striking, intelligent and invariable interesting motion picture—another in that series of superior works being presented at Radio City Music Hall."

N. Y. Times:

"Incisive and compelling ... moves along with lusty energy, the scenes being so complete that none of them seems a fraction of a minute too long ... Mr. Barrymore gives to it the vigor, imagination and authority one might expect."

N. Y. Journal:

"Elmer Rice's silver-tongued attorney is impersonated by John Barrymore, who has in the play a highly entertaining vehicle for his brilliant talents ... Smartly cast and directed ... moves fast and vigorously."

N. Y. World-Telegram:

"Mr. Barrymore appears here in a part which falls so perfectly into line with his ability as a sterling actor that it might very well have been written for him originally."

N. Y. Sun:

" 'Counsellor at Law' the daddy of them all (Lawyers' films) ... Unquestionably the best written lawyer play of the modern era in this country."

Barrymore

OR AT LAW

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1933.)	
			Picture	Gross	Picture	Gross		
Hollywood								
Chinese	2,500	50c-$1.65	"Roman Scandals" (U. A.)	19,024	"Roman Scandals" (U. A.) (1 day)	3,585	High 9-9 "Dinner at Eight"	36,656
							Low 12-9 "The Invisible Man"	2,000
Pantages	3,000	25c-40c	"Love, Honor and Oh, Baby!" (U.)	7,850	"King for a Night" (U.)	7,065	High 1-7 "Handle With Care"	13,000
							Low 2-18 "Vampire Bat" and "Devil's Playground"	4,100
W. B. Hollywood	3,000	25c-40c	"The World Changes" (F. N.)	11,000	"Female" (F. N.)	9,000	High 3-25 "42nd Street"	26,000
							Low 4-15 "Grand Slam"	8,975
Indianapolis								
Apollo	1,100	25c-40c	"The Invisible Man" (U.)	2,000	"Hoopla" (Fox)	2,500	High 2-18 "State Fair"	7,000
							Low 12-9 "The Invisible Man"	2,000
Circle	2,800	25c-40c	"Little Women" (Radio)	8,000	"A Man's Castle" (Col.)	3,000	High 8-19 "She Had to Say Yes"	12,000
							Low 3-4 "The Sign of the Cross" (2nd run)	2,500
Indiana	3,300	25c-55c	"Take a Chance" (Para.)	5,500	"Chance at Heaven" (Radio)	6,000	High 3-25 "Parachute Jumper"	15,000
							Low 6-10 "Below the Sea"	3,500
Lyric	2,000	25c-40c	"Tillie and Gus" (Para.)	4,500	"Aggie Appleby, Maker of Men" (Radio)	6,000	High 7-22 "College Humor"	9,500
							Low 11-11 "Saturday's Millions"	3,000
Palace	3,000	25c-40c	"Should Ladies Behave?" (MGM)	4,000	"Dancing Lady" (MGM)	6,000	High 8-12 "Tugboat Annie"	11,000
							Low 7-22 "Storm at Daybreak"	3,500
Kansas City								
Mainstreet	3,049	25c-60c	"Little Women" (Radio) (7½ days)	12,000	"Right to Romance" (Radio) (5½ days)	4,000	High 10-28 "Ace of Aces"	21,000
							Low 5-20 "Sweepings"	4,000
Midland	4,000	25c	"Private Life of Henry VIII" (U. A.) (7 days and Sat. midnite show)	8,800	"Dancing Lady" (MGM) (7 days and Sat. midnite show)	21,500	High 1-7 "Strange Interlude"	30,000
							Low 4-15 "Perfect Understanding"	4,900
Newman	1,800	25c-40c	"Kennel Murder Case" (W. B.) (7 days and Sat. midnite show)	7,000	"Duck Soup" (Para.) (7 days and Sat. midnite show)	7,500	High 10-21 "I'm No Angel"	20,000
							Low 5-27 "Picture Snatcher"	2,800
Uptown	2,000	25c-40c	"Only Yesterday" (U.)	5,000	"Hoopla" (Fox)	4,900	High 2-11 "State Fair"	7,000
							Low 7-1 "Lilly Turner"	1,600
Los Angeles								
Criterion	1,610	25c-40c	"Elysia" (Foy) (2nd week)	8,000	"Elysia" (Foy) (1st week)	12,000	High 12-2 "Elysia"	12,000
							Low 7-29 "The Devil's Brother"	1,850
Filmarte	850	40c-50c	"Emperor Jones" (U. A.) (3rd week)	2,500	"Emperor Jones" (U. A.) (2nd week)	3,000	High 11-25 "Emperor Jones"	3,950
							Low 9-9 "The Rebel"	1,800
Four Star	900	50c-75c	"Berkeley Square" (Fox)	7,180				
Loew's State	2,416	25c-40c	"Christopher Bean" (MGM) (5 days)	13,750	"Hoopla" (Fox)	12,250	High 8-19 "Tugboat Annie"	28,300
							Low 3-11 "Dangerously Yours"	8,000
Los Angeles	3,000	15c-25c	"Sixteen Fathoms Deep" (Monogram) and "Heaven Bound" (S. R.)	4,500	"Man of Sentiment" (Chesterfield) and "Picture Brides" (Allied)	4,725	High 7-22 "Kiss of Araby" and "Samarang"	6,200
							Low 9-2 "Important Witness" and "Doubled and Redoubled"	2,200
Orpheum	2,220	25c-35c	"Goodbye, Love" (Radio) and "Kennel Murder Case" (W. B.)	3,300	"Solitaire Man" (MGM)	4,500	High 9-23 "The Devil's in Love" and "Before Dawn"	4,850
							Low 12-9 "Goodbye, Love" and "Kennel Murder Case	3,300
Paramount	3,596	25c-40c	"Design for Living" (Para.)	21,700	"Sitting Pretty" (Para.)	17,750	High 1-7 "No Man of Her Own"	30,000
RKO	2,700	25c-40c	"A Man's Castle" (Col.)	6,600	"Ace of Aces" (Radio)	4,100	Low 3-18 "King of the Jungle"	10,000
United Artists	2,100	25c-40c	"Private Life of Henry VIII" (U. A.) (2nd week)	10,500	"Private Life of Henry VIII" (U. A.) (1st week)	13,500	High 1-7 "Animal Kingdom"	11,600
							Low 9-30 "Brief Moment"	1,700
W. B. Downtown	3,400	25c-40c	"The World Changes" (F. N.)	9,000	"Female" (F. N.)	9,800	High 10-21 "The Bowery"	21,000
							Low 1-28 "Hello, Everybody"	3,900
							High 3-25 "42nd Street"	19,000
							Low 12-9 "The World Changes"	9,000
Minneapolis								
Lyric	1,238	20c-25c	"College Coach" (W. B.)	1,500	"Walls of Gold" (Fox)	1,500	High 4-1 "20,000 Years in Sing Sing"	3,000
Minnesota	4,000	25c-40c	"Christopher Bean" (MGM)	8,000	"Only Yesterday" (U.)	8,500	Low 11-11 "I Loved a Woman"	1,000
RKO Orpheum	2,900	20c-40c	"Little Women" (Radio)	8,000	"Right to Romance" (Radio)	5,500		
State	2,300	25c-40c	"Female" (F. N.)	6,000	"Bombshell" (MGM)	6,000	High 1-7 "Animal Kingdom"	14,000
							Low 3-11 "Cynara"	3,000
World	400	25c-75c	"Bitter Sweet" (U. A.)	1,300	"Vi Som Gar Koksvagen" (Scandinavian) (2nd week)	1,200	High 4-29 "Cavalcade"	8,000
							Low 3-11 "King of the Jungle"	3,500
							High 4-22 "Be Mine Tonight"	2,400
							Low 11-25 "Vi Som Gar Koksvagen"	1,000
Montreal								
Capitol	2,547	25c-75c	"Private Life of Henry VIII" (British) (2nd week)	9,000	"Private Life of Henry VIII" (British) (1st week)	13,500	High 12-2 "Private Life of Henry VIII"	13,500
							Low 7-15 "The Silver Cord" and "Professional Sweetheart"	7,500
Loew's	3,115	25c-75c	"Walls of Gold" (Fox)	11,500	"Stage Mother" (MGM)	11,000	High 1-21 "The Mask of Fu Manchu"	14,500
							Low 9-30 "Turn Back the Clock" and "Emergency Call"	7,500
Palace	2,600	25c-75c	"Kennel Murder Case" (W. B.) and "Goodbye Again" (F. N.)	10,500	"Cradle Song" (Para.) and "Tillie and Gus" (Para.)	9,500	High 2-18 "The Sign of the Cross"	15,500
							Low 11-4 "Night Flight" and "Facing the Music"	9,000
Princess	2,272	25c-65c	"The Blarney Stone" (British) and "Summer Lightning" (British)	6,500	"A Man's Castle" (Col.) and "Above the Clouds" (Col.)	5,500	High 1-7 "The Kid From Spain" and "Speed Demon"	12,000
							Low 8-12 "Whoopee" and "Virtue"	5,000
New York								
Astor	1,012	55c-$1.65	"Eskimo" (MGM) (4th week)	8,000	"Eskimo" (MGM) (3rd week)	9,500	High 9-2 "Dinner at Eight"	21,000
							Low 3-25 "The White Sister"	14,559
Cameo	549	25c-40c	"Gow" (Salisbury) (8 days)	4,500	"Farewell to Love" (Madison) (6 days)	4,500	High 1-28 "Maedchen in Uniform"	9,200
							Low 8-5 "King of Jazz"	1,064
Capitol	4,700	35c-$1.65	"Dancing Lady" (MGM) (8 days)	66,653	"Christopher Bean" (MGM)	32,685	High 12-9 "Dancing Lady" (8 days)	66,653
							Low 9-30 "Solitaire Man"	21,210
Criterion	875	55c-$1.65	"Design for Living" (Para.) (2nd week)	7,400	"Design for Living" (Para.) (1st week)	10,500	High 7-29 "Song of Songs"	16,000
							Low 6-3 "Be Mine Tonight" (2nd run)	3,500
Hollywood	1,543	25c-85c	"House on 56th Street" (W. B.)	19,992	"The World Changes" (F.N.) (5th week-6 days) "House on 56th Street" (W. B.) (1 day)	16,972	High 9-1 "Voltaire"	25,868
							Low 10-21 "Ever in My Heart"	8,296
Mayfair	2,300	35c-85c	"The Chief" (MGM) (8 days)	9,300	"Worst Woman in Paris" (Fox) (6 days)	7,470	High 1-7 "The Half Naked Truth"	24,750
							Low 6-3 "When Strangers Marry"	4,900
Palace	2,500	25c-75c	"The Invisible Man" (U.)	12,500	"Only Yesterday" (U.)	14,750	High 2-4 "Animal Kingdom"	16,150
							Low 4-15 "Parole Girl"	4,500
Paramount	3,700	35c-99c	"Sitting Pretty" (Para.) (8 days)	49,100	"Take a Chance" (Para.)	32,300	High 10-21 "I'm No Angel"	83,450
							Low 2-4 "Hello, Everybody"	15,600
Rialto	2,200	40c-65c	"Girl Without a Room" (Para.)	12,000	"Master of Men" (Col.) (8 days)	12,000	High 5-20 "Forgotten Men"	22,500
							Low 4-15 "Destination Unknown" and "The Fighting President"	5,800
Rivoli	2,200	35c-99c	"Duck Soup" (U. A.) (3rd week)	11,000	"Duck Soup" (Para.) (2nd week)	21,850	High 10-7 "The Bowery"	45,000
							Low 8-5 "The Rebel"	7,200
RKO Music Hall	5,945	35c-$1.65	"Little Women" (Radio) (3rd week)	102,000	"Little Women" (Radio) (2nd week)	97,800	High 11-25 "Little Women"	109,000
							Low 6-17 "Ann Carver's Profession"	44,938

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1933.)	
			Picture	Gross	Picture	Gross		
New York (Cont.)								
RKO Roxy	3,700	25c-55c	"The Invisible Man" (U.) (5 days)	10,500	"Only Yesterday" (U.) (4 days) "The Way to Love" (Para.) (3 days)	10,500	High 1-7 "Animal Kingdom"	71,267
							Low 7-1 "Adorable" and "Supernatural"	7,592
Roxy	6,200	25c-55c	"Hoopla" (Fox) (8 days)	31,000	"The Invisible Man" (U.) (2nd week-6 days)	23,000	High 11-25 "The Invisible Man"	42,000
							Low 1-28 "Air Hostess"	9,100
Strand	3,000	25c-$1.10	"Son of a Sailor" (F. N.)	15,073	"Havana Widows" (F. N.) (6 days) "Son of a Sailor" (F. N.) (1 day)	13,901	High 10-14 "Footlight Parade"	55,190
							Low 8-5 "She Had to Say Yes"	10,590
Oklahoma City								
Capitol	1,200	10c-41c	"Female" (F. N.) (8 days)	3,500	"Ever in My Heart" (W. B.) (6 days)	2,000	High 11-11 "Penthouse"	4,000
							Low 3-11 "From Hell to Heaven"	1,350
Criterion	1,700	10c-56c	"Christopher Bean" (MGM)	6,800	"Doctor Bull" (Fox)	7,000	High 11-18 "College Coach"	11,000
							Low 3-11 "Clear All Wires"	1,800
Liberty	1,500	10c-36c	"The Mad Game" (Fox) (4 days) "Olsen's Big Moment" (Fox) (3 days)	1,200 1,000	"Meet the Baron" (MGM) (4 days) "From Headquarters" (W. B.) (3 days)	1,200 1,000	High 9-2 "Gold Diggers of 1933"	3,900
							Low 3-18 "The Death Kiss" and "The Fourth Horseman"	1,100
Midwest	1,500	10c-56c	"Duck Soup" (Para.) (8 days)	7,000	"The Way to Love" (Para.) (5 days)	2,500	High 2-25 "State Fair"	8,500
							Low 3-11 "Employees' Entrance"	1,400
Omaha								
Brandeis	1,200	25c-40c	"Little Women" (Radio)	9,250	"After Tonight" (Radio) and "Aggie Appleby, Maker of Men" (Radio) (5½ days)	3,000	High 11-18 "One Man's Journey"	10,750
							Low 11-25 "Double Harness" and "Bureau of Missing Persons"	4,750
Orpheum	3,000	25c-40c	"The Invisible Man" (U.) and "My Lips Betray" (Fox)	7,000	"Kennel Murder Case" (W. B.) (25c-50c)	12,500	High 6-24 "I Loved You Wednesday"	16,500
							Low 4-29 "Sweepings"	5,000
Paramount	2,900	25c-50c	"Dancing Lady" (MGM)	8,000	"Only Yesterday" (U.)	6,500	High 7-22 "Gold Diggers of 1933"	13,250
							Low 6-10 "Reunion in Vienna"	5,800
World	2,500	25c-35c	"Hoopla" (Fox) and "Manhattan Tower" (S.R.)	4,500	"Blood Money" (U. A.) and "My Woman" (Col.)	5,500	High 6-3 "Peg O' My Heart" and "Perfect Understanding"	7,500
							Low 12-9 "Hoopla" and "Manhattan Tower"	4,500
Philadelphia								
Aldine	1,200	40c-65c	"Private Life of Henry VIII" (U. A.) (3rd week-6 days)	8,500	"Private Life of Henry VIII" (U. A.) (2nd week-6 days)	9,000	High 10-21 "The Bowery"	12,000
							Low 9-30 "Bitter Sweet"	4,800
Arcadia	600	25c-50c	"Tillie and Gus" (Para.) (6 days)	1,900	"Ladies Must Love" (U.) (5 days) "Saturday's Millions" (U.) (3 days)	1,400 850	High 1-14 "Red Dust"	4,000
							Low 5-27 "From Hell to Heaven"	1,500
Boyd	2,400	40c-65c	"The World Changes" (F. N.) (6 days)	9,000	"Christopher Bean" (MGM) (2nd week-3 days)	4,000	High 9-2 "Tugboat Annie"	21,000
							Low 8-5 "Mary Stevens, M.D."	8,000
Earle	2,000	40c-65c	"Havana Widows" (F. N.) (6 days)	17,000	"Aggie Appleby, Maker of Men" (Radio) (6 days)	15,000	High 1-7 "Breach of Promise"	29,000
							Low 10-21 "Saturday's Millions"	10,000
Fox	3,000	35c-75c	"Berkeley Square" (Fox) (6 days)	15,000	"Hoopla" (Fox) (6 days)	19,000	High 4-22 "Cavalcade"	29,000
							Low 8-5 "F. P. 1"	13,000
Karlton	1,000	30c-50c	"My Woman" (Col.) (6 days)	3,000	"Take a Chance" (Para.) (6 days)	4,500	High 4-8 "42nd Street"	7,700
							Low 8-12 "Ann Carver's Profession"	2,500
Keith's	2,000	25c-40c	"My Lips Betray" (Fox) (6 days)	6,000	"The Mad Game" (Fox) (6 days)	6,500	High 1-7 "Self Defense"	11,500
							Low 11-18 "Worst Woman in Paris?"	4,500
Stanley	3,700	40c-65c	"Duck Soup" (Para.) (6 days)	11,000	"I'm No Angel" (Para.) (2nd week-10 days)	26,000	High 11-25 "I'm No Angel"	32,500
							Low 6-10 "The Silver Cord"	9,000
Stanton	1,700	30c-55c	"The Invisible Man" (U.) (6 days)	8,000	"The Prizefighter and the Lady" (MGM) (6 days) (40c-65c)	9,000	High 6-3 "The Little Giant"	10,000
							Low 7-14 "I Love That Man"	4,500
Portland, Ore.								
Blue Mouse	669	25c	"Footlight Parade" (W. B.)	3,000	.....		.....	
Broadway	1,912	25c-40c	"Dancing Lady" (MGM) (2nd week)	6,000	"Dancing Lady" (MGM) (1st week)	7,000	High 1-21 "Frisco Jenny"	11,000
							Low 3-11 "What! No Beer?"	3,500
Liberty	1,800	25c-40c	"Sitting Pretty" (Para.) and "The Mad Game" (Fox)	2,200	"I'm No Angel" (Para.) (3rd week)	3,000	High 11-18 "I'm No Angel"	12,300
							Low 2-11 "Central Park"	1,000
Music Box	3,000	25c-40c	"Little Women" (Radio)	14,000	"Only Yesterday" (U.) (2nd week)	3,000	High 12-9 "Little Women"	14,000
							Low 5-13 "No More Orchids"	1,600
Oriental	2,040	25c-35c	"Only Yesterday" (U.)	3,600	"Footlight Parade" (W. B.) (2nd week)	3,000	High 10-14 "Rafter Romance"	14,000
							Low 11-18 "College Coach"	1,600
Paramount	3,008	25c-40c	"Duck Soup" (Para.) and "Worst Woman in Paris?" (Fox)	8,000	"Walls of Gold" (Fox)	3,500	.....	
United Artists	945	25c-40c	"Christopher Bean" (MGM) (2nd week)	5,000	"Christopher Bean" (MGM) (1st week)	5,000	High 8-19 "Tugboat Annie"	8,500
							Low 3-11 "Madame Butterfly"	1,600
San Francisco								
Columbia	1,200	50c-$1.50	"Cradle Song" (Para.)	7,000	"Private Life of Henry VIII" (U. A.) (4th week)	6,800	.....	
Embassy	1,380	30c-50c	"I'm No Angel" (Para.) (5th week)	5,400	"I'm No Angel" (Para.) (4th week)	4,000	High 11-11 "I'm No Angel"	12,000
							Low 3-18 "Hound of the Baskervilles"	2,000
Fox	4,600	10c-35c	"He Couldn't Take It" (Monogram) and "Above the Clouds" (Col.)	11,500	"You Made Me Love You" (Majestic) and "To the Last Man" (Para.)	12,000	High 4-8 "Should a Woman Tell?" and "Speed Demon"	15,500
							Low 9-9 "Important Witness" and "Sensation Hunters"	7,000
Golden Gate	2,800	25c-40c	"Little Women" (Radio)	22,500	"Right to Romance" (Radio)	13,000	High 2-11 "The Mummy"	25,500
							Low 10-21 "My Woman"	8,000
Orpheum	3,000	15c-40c	"Jimmy and Sally" (Fox) and "Before Dawn" (Radio)	8,000	"Olsen's Big Moment" (Fox) and "White Woman" (Para.)	6,500	.....	
Paramount	2,670	25c-75c	"Berkeley Square" (Fox)	8,000	"Duck Soup" (Para.) (2nd week)	14,000	High 10-28 "I'm No Angel"	40,000
							Low 12-9 "Berkeley Square"	8,000
United Artists	1,200	25c-50c	"Advice to the Lovelorn" (U.A.)	8,500	"Blood Money" (U. A.) (2nd week)	5,000	High 1-7 "The Kid From Spain"	16,000
							Low 8-26 "The Wrecker"	4,000
Warfield	2,700	25c-90c	"My Lips Betray" (Fox)	18,000	"Christopher Bean" (MGM)	20,000	High 11-25 "Hoopla"	26,000
							Low 5-27 "Story of Temple Drake"	10,000
Seattle								
Blue Mouse	950	25c-50c	"Little Women" (Radio)	8,500	"College Coach" (W. B.) (6 days)	3,250	High 12-9 "Little Women"	8,500
							Low 8-19 "The Rebel"	2,500
Fifth Avenue	2,750	25c-55c	"The Prizefighter and the Lady" (MGM) (6 days)	5,000	"Duck Soup" (Para.)	8,000	High 8-5 "Tugboat Annie"	19,250
							Low 3-18 "From Hell to Heaven" and "Secret of Madame Blanche"	5,000
Liberty	2,000	10c-25c	"Master of Men" (Col.) and "Oliver Twist" (Monogram)	4,250	"Between Fighting Men" (U.) and "Sensation Hunters" (Monogram)	4,000	High 7-29 "What Price Innocence?"	5,500
							Low 6-24 "Uptown New York"	3,000
Music Box	950	25c-50c	"Only Yesterday" (U.)	6,000	"Footlight Parade" (W. B.) (4th week-6 days)	3,250	High 11-11 "Footlight Parade"	8,000
							Low 11-4 "Ever in My Heart"	3,250
Orpheum	2,500	25c-50c	"Olsen's Big Moment" (Fox) and "Big Executive" (Para.)	5,000	"Ace of Aces" (Radio) and "Walls of Gold" (Fox)	6,000	.....	
Paramount	3,050	25c-50c	"Hoopla" (Fox)	5,000	"Stage Mother" (MGM) (5 days)	4,000	High 1-7 "A Farewell to Arms"	9,500
							Low 9-23 "F. P. 1" and "Aniakchak"	4,000
Roxy	2,275	25c-50c	"A Man's Castle" (Col.)	4,000	"Sweetheart of Sigma Chi" (Monogram)	5,500	High 10-28 "Ladies Must Love"	14,000
							Low 12-9 "A Man's Castle"	4,000

WHAT a picture! Class, sophistication, sparkle and polish for the high-brows; sentiment, heart-interest, movement and homely appeal for "us folks!" ALL OF IT together to appeal to the widest class of picture-goers in the country — all of it together to give you another Universal that you can shout about from the housetops!

STEP OUT WITH UNIVERSAL

BY CAND

With

ELISSA LANDI
PAUL LUKAS

NILS ASTHER

Esther Ralston, Melvyn Douglas, Dorothy Revier, Frederic Burton, Lawrence Grant, Lois January. From the play by Siegfried Geyer.
Produced by Carl Laemmle, Jr.

Directed by JAMES WHALE

LELIGHT

J. C. Jenkins--His Colyum

Neligh, Nebraska

DEAR HERALD:

E. A. Reynolds of the Strand theatre at Princeton, Minn., writes and says that likely we don't remember him and his "Minnesota 13." It grieves us that an exhibitor would credit us with having such a short memory. How could we ever forget him, and how could we ever forget his "Minnesota 13"?

E. A. goes on to say that he would like to be up in the pineries of northern Minnesota located in a warm log cabin with a few bags of flour, some potatoes, coffee, pork, etc., etc., and some traps, and all set to put in the winter away from codes, lynchings, acquittals of the Touhy gang, etc., etc., and wants to know how we would like to join him. He forgot to mention that, isolated like that, we'd be away from jazz orchestras, crooners, inflation and deflation, Al Smith and Father Coughlin, Eddie Cantor and other disturbing elements.

He also forgot to mention the deer we'd have hanging out in front of the cabin, and the bass and pike we'd catch through a hole in the ice, and he also left out a goodly supply of his famous "Minnesota 13." Oh, boy! Oh, boy! Would we like to go? Well, you tell 'em, Oscar, (last, and real name, unknown), you tell 'em.

No, we haven't forgotten you, E. A. We know just how your town looks and how your theatre looks, and know that it is located on the west side of main street pretty well toward the south end and you are rather tall and a blond. How's that for a memory when we only met you for the one time? Don't you dare go to northern Minnesota for the winter without us. Don't you *dare* do it.

▽

Art Records of the Majestic and Empress theatres at Hebron, Neb., writes us about the big catfish in the Blue river that got away. He wants us to come down there and catch 'em. That's a very sensible request. Art says when he has a poor picture he might as well hang a skunk up in his lobby. He thinks the public can smell a poor picture. He's right about it; they can. Art's experience is no different from thousands of others who have told us the same thing, but Art, you can't feed 'em huckleberry pie all the time—the bakeries don't put 'em out, and somebody has to keep the bakeries busy.

▽

An Onery M.D.

We wish somebody would come out here and fix Doc. He's getting pretty doggone onery and insists that we stay in the house and continue to take his horse medicine. Marjorie has doped us on everything she can think of from stove polish to Old Dutch Cleanser and the ducks are still flying up and down the Elkhorn river, and here we are. Oh, Geewhiz, Goshallfishhooks, Geminentlykraut.

▽

The divine Ethel must have blown the lid off and opened her mouth and stuck her foot in it when she told the women's club down in Philadelphia the other day that "you don't know anything, you never did know anything and you never will know anything." Guess that was moving in with a stack of reds and blues, eh?

If Ethel had said that to the girls out here in our town they would have said, "Oh, phooey on you, Ethel, you are not so much; you better go and take a dose of Pluto water." That's the way our girls are. We'd like to hear Ethel tell Una Merkel that. Una's reply would be worth listening to.

▽

If the N. R. A.'s and the C. C. C.'s
Knew our pants are out at the seat and knees,
And the P. W. A.'s and the F. L. C.'s
Could hear us sneeze in this wintry breeze,
They'd join with the C. W. A.'s and F. R. B.'s
And the A. A. A.'s and the H. L. C.'s
And the C. R. A.'s and the R. F. C.'s
And send us P. D. Q. some B. V. D.'s.

By gosh, there's no use talking, we've got to get some pants from somewhere, and if the above relief associations won't help us out we are going to call on the F. C. A.'s, the H. O. L. C.'s, the T. V. A.'s and the F. A. C. A.'s. Some of 'em ought to do something for us.

But speaking of pants, we are reminded of the colored brother who was always calling on his pastor and requesting a donation of some sort until the pastor got tired of it and wrote the brother not to send him any more requests, for he was tired of receiving them. To which the brother replied, "Dear Pahson. Dis haint no request; dis am a fact. Ah haint got no pants."

▽

That Man Harry Day

Just because Harry G. Day of Ida Grove, Iowa, has one of the finest theatres in the state is no reason for him to swell up like a poisoned pup and say that, because he is sending us a renewal of his subscription to the HERALD, he don't expect us to call on him again (just as though all we'd call on him for would be his subscription). We'd like to be in kicking distance of that guy.

Harry says, "Mrs. Day sends her regards" and says "Come up and see us some time." It's simply astounding the number of invitations we get from the ladies. Thanks, Mrs. Day; we'll sure do it some time. Let us know when Harry is out of town.

HELP, HELP! We've got to have a Bootlegger's Code right away. Out here in our town the Leggers have put their enamel remover up to $2.40 a pint, and to test its efficacy we gave Marjorie's skyoodle two drops and all he did was gnaw the legs off of the piano, tear the cushions off the divan and chase a truckload of cattle six miles before the effect wore off. What we want is something with a kick in it, something that will make us want to hit our grandmother with an ax.

▽

When we consider that a jury of American citizens up in St. Paul turned that notorious Touhy gang loose and gave them a clean bill of health to go out and prey upon society, we wonder if the citizens of San Jose, Calif., didn't do the right thing, after all, when they lynched those confessed kidnapers and murderers recently. We are decidedly opposed to mob law. We can't right a wrong by committing another wrong, but when justice is meted out by shyster lawyers and spineless courts and juries, what other recourse does society have?

This government one time sent Admiral Decatur over to the Barbary Coast with instructions to clean up the pirates, and he sailed into the harbor of Tripoli and didn't stop to ask any questions, but proceeded to sink every pirate ship in the harbor. Since then there has been no more piracy on the high seas.

Sh! Here comes the Doc!

COLONEL J. C. JENKINS,
The HERALD'S Vagabond Colyumnist

SHORT PRODUCT PLAYING BROADWAY

Week of December 9

CRITERION
Around the Calendar.....Paramount

HOLLYWOOD
Movie Memories.....Vitaphone
Kissing Time.....Vitaphone
Easy Aces.....Vitaphone
Heart of Paris.....Vitaphone

MAYFAIR
Supper at Six.....Universal
Strange As It Seems—No. 34.Universal

PARAMOUNT
Please .....Paramount
Screen Souvenirs—No. 4....Paramount
Hollywood on Parade—No. 4.Paramount
Parade of the Wooden Soldiers .....Paramount

RIALTO
Radio Round-Up.....Paramount
Screen Souvenirs—No. 5....Paramount
Killers of Chaparral.....Paramount

RIVOLI
Sherman Said It.....MGM
Santa's Workshop.....United Artists
Last Dogie.....Educational

ROXY
Mr. Adam.....Educational

STRAND
Manhattan Clock-tale.....Vitaphone
Harmonica Rascals.....Vitaphone

Rosenberg Forms His Own Company

H. A. Rosenberg, former vice-president and treasurer of National Studios, has formed Cosmopolitan Studios, Inc., with headquarters at 145 West 45th st., New York. Associated with Mr. Rosenberg will be Irwin Goldman, former assistant production manager of National Studios; Walter Stern, who will be in charge of the studio, and Jack Dell, Bill Fagin and Owen Muschett will comprise the sales staff.

Prior to his association with National Studios, Mr. Rosenberg was president of the Standard Slide Corp. He has been in the lantern slide and photographic business since 1912.

Erskin Set for First Film at Biograph Studio

Chester Erskin will produce "Frankie and Johnny" as the first to be made at the Biograph plant in the Bronx, New York, under the sponsorship of Herbert J. Yates and Consolidated Film. Helen Morgan and Tallulah Bankhead will be in the cast, production to get under way January 1. The studio will have stages on two floors, with enough space to accommodate four companies shooting at the same time. Formal opening will be held on December 27.

WHAT THE PICTURE DID FOR ME

IN this, the exhibitor's own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me

MOTION PICTURE HERALD
1790 Broadway, New York

Columbia

ABOVE THE CLOUDS: Richard Cromwell—Nice Saturday picture. Plot nicely worked out. Good business. Running time, 68 minutes. Played Nov. 25.—L. G. Tewksbury, Opera House, Stonington, Maine. Small town patronage.

ANN CARVER'S PROFESSION: Fay Wray—Excellent entertainment. Good on any night. It's clean. Running time, 68 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

BRIEF MOMENT: Carole Lombard, Gene Raymond—A good socalled society drama with good production values. Both stars appear to good advantage while no special draw. It easily held its own.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

DANGEROUS CROSSROADS: Chic Sale—Just a fair picture of railroads. Not enough Chic Sale. Business way below average. Running time, 64 minutes. Played Nov. 10-11.—Don R. Stevenson, Star Theatre, Williamson, N. Y. Small town patronage.

HELL'S CARGO (BELOW THE SEA): Fairly good picture. Slow starting, but excellent climax. Pleased. Business only fair. Running time, 75 minutes. Played Dec. 1-2.—Don R. Stevenson, Star Theatre, Williamson, N. Y. Small town patronage.

KING OF THE WILD HORSES: William Janney, Dorothy Appleby—Pleased audience very much. Good Indian stuff in it that pleased all. Fair business. Running time, 67 minutes. Played Nov. 20.—L. G. Tewksbury, Opera House, Stonington, Maine. Small town patronage.

LADY FOR A DAY: Warren William, May Robscon—No doubt that this picture is the best made this year or any other year. It's a picture everybody will see, and those that will see it will send you many more. Thanks to Columbia for this great picture. Play it and step on advertisement. You will never regret. Played November 12-13-14.—James Augustine, Spa Theatre, Hot Springs, Ark. General patronage.

LADY FOR A DAY: Warren William, May Robson—This is 100% entertainment value. It has something that will please everyone from the rough-necks to the high collared boys. Plenty of nice compliments from our patrons. H. G. Stettmund, Jr., H. & S. Theatre, Chandler, Okla. Small town patronage.

MAN'S CASTLE, A: Spencer Tracy, Loretta Young—This is the second we have shown of Columbia 1933-34 features and boy what a HIT. A grand picture, beautifully done. Our patrons thought it was much better than "7th Heaven." Columbia have very good accessories and we used a little extra on this and with very good results. Played December 3-4-5.—James Augustine, Spa Theatre, Hot Springs, Ark. General patronage.

MY WOMAN: Helen Twelvetrees—Pretty good program picture. It's clean. Running time, 74 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

PAROLE GIRL: Mae Clark—An old picture that got over O. K. Played Nov. 3-4.—G. A. Hart, Roxy Theatre, Stratford, Texas. Small town patronage.

POLICE CAR 17: Tim McCoy—If the rest of McCoy pictures are as good at this, we will be satisfied. Played Nov. 10-11.—G. A. Hart, Roxy Theatre, Stratford, Texas. Small town patronage.

THAT'S MY BOY: Richard Cromwell—This is old. but would not ask for a better one. It pleased everyone that saw it. Played Nov. 24-25.—G. A. Hart, Roxy Theatre, Stratford, Texas. Small town patronage.

TREASON: Buck Jones, Shirley Grey—This is one of the best western pictures I have ever seen anywhere, and if your patrons like good westerns, here it is. The locale is the state of Kansas soon after the Civil War, where a band of soldiers, headed by a woman, are raiding and burning towns. Jones as the Federal captures and falls for the woman. Played one day to a big business. Running time, 61 minutes. Played December 2.—J. J. Melford, Orpheum Theatre, Oxford, N. C. General patronage.

TREASON: Buck Jones—This is a good Saturday action picture, as are all of Buck Jones' pictures. The western fans will never go back on this star, as he always gives them a pleasing performance in most any kind of a story. Shirley Grey is splendid support for him in this one. Running time, 58 minutes. Played Nov. 25.—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

WHITE EAGLE: Buck Jones—Excellent western. Much better than the usual run of westerns. Pleased 100 per cent. Business just fair. Running time, 75 minutes. Played Nov. 17-18.—Don R. Stevenson, Star Theatre, Williamson, N. Y. Small town patronage.

First National

BUREAU OF MISSING PERSONS: Pat O'Brien, Bette Davis—A very nice program picture. An all star cast put this one over in good shape. Good enough for any theatre on any day of the week.—Warren L. Weber, Ellinwood Theatre, Ellinwood, Kan. General patronage.

BUREAU OF MISSING PERSONS: Bette Davis, Lewis Stone—A fine picture. Fine business, but a poor print with plenty of noise. Running time, 78 minutes. Played Dec. 3-4.—J. E. Weber, Princess Theatre, Chelsea, Mich. Town and country patronage.

BUREAU OF MISSING PERSONS: Bette Davis, Lewis Stone—A different kind of story that will probably please your patrons. The big "punch scene" in this one, according to the minds of the producers, is where the man and woman are in her room and he tries to "make her." This offers an excellent opportunity for you to tie up with your leading furniture store. Have them dress window with bedroom suite. Have a man and woman in the room and have the man trying to stay all night with the woman. Put in a loudspeaker so their conversation can be heard on both sides of the street. Have action and dialogue so you will arouse the "sex appeal" in the spectators. Then go to your theatre and lay off your ushers and do everything possible to cut down expenses. Have any of you boys ever heard about the producer that went crazy and made "Little Women?" Yes, they have actually made a clean picture. Your people know about it. The folks here are already asking me when we are going to have it and everyone of them said something about it being clean.—H. G. Stettmund, H. & S. Theatre, Chandler, Okla. Small town patronage.

CENTRAL AIRPORT: Richard Barthelmess—Not the good, clean picture Barthelmess appeared in last, "Cabin in the Cotton," and drew only one-fourth the business. Sorry we played it on our best picture night. Dirty in spots.—G. Carey, Strand Theatre, Paris, Ark. Family patronage.

ELMER THE GREAT: Joe E. Brown—Very good. A baseball story, and well done. Played November 30-December 1.—James Augustine, Spa Theatre, Hot Springs, Ark. General patronage.

FEMALE: Ruth Chatterton—This one is different from the common run because the heroine chases the men. Exploit this one by having women flirt with men on the streets. Have the woman slip them a card on which is written something like this: "If you want to see me tonight go to the blank theatre, between eight and nine and sit about middle way down on right hand side."—H. G. Stettmund, H. & S. Theatre, Chandler, Okla.

HAVANA WIDOWS: Joan Blondell, Glenda Farrell—A plenty spicy picture that went over swell. Plenty hot in spots but will not offend anyone. A nifty trailer, and six good comedians should make the box office hum and the picture will please okay.—Warren L. Weber, Deluxe Theatre, St. John, Kan. General patronage.

I LOVED A WOMAN: Edward G. Robinson—A good one to put you to sleep. Had several walkouts on this one and the second night's business told the story. A very weak picture that failed on the lowest admission prices in the week.—Warren L. Weber, Ellinwood Theatre, Ellinwood, Kan. General patronage.

SHE HAD TO SAY YES: Loretta Young, Lyle Talbot—Just another one of those pictures that no exhibitor would have been better off if it had never been made.—T. S. Woolcott, Liberty Theatre, Waitsburg, Wash. Small town patronage.

WILD BOYS OF THE ROAD: Frankie Darro, Dorothy Coonan—Our first picture from this company on the new schedule, and what a picture. It has action, comedy, in fact it has a touch of everything. It's a pleasure to run a picture like this one. Went over good and everyone pleased. Played November 22.—J. E. Ross, Jr., Strand Theatre, St. George, S. C. Small town patronage.

Fox

BROADWAY BAD: Joan Blondell, Ricardo Cortez—Just a very good program picture. Not a special, but it pleased the family night audience. Played November 22-23.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

DR. BULL: Will Rogers—A good picture to nice business. We can always depend upon Will for a good box office report. However, there seems to be a growing sentiment here that a little smut is creeping into the Rogers pictures lately. If this is not stopped a new clientele will have to be worked up for his pictures and the box office will suffer in the interim.—M. W. Larmour, National Theatre, Graham, Texas. General small town patronage.

DR. BULL: Will Rogers—Not what my people like to see Rogers in. Did not draw like "State Fair." Am afraid his next one will take a nose dive here unless they keep him where he belongs in pictures for the family. Running time, 76 minutes. Played Nov. 13-14.—G. Carey, Strand Theatre, Paris, Ark. Family patronage.

GOOD COMPANIONS, THE: Jessie Matthews, Edmund Gwenn—Decidedly a good picture, well acted by a great cast, but not a box office success. Appeals to old country people best. Drags somewhat to the point of boredom almost for those who don't like English pictures. Only fair business resulted. Running time, 110 minutes. Played Nov. 16-18.—William A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

I LOVED YOU WEDNESDAY: Warner Baxter, Elissa Landi—One nice, big lemon, like they grow in California. This was wished on me in place of a Janet Gaynor and it fell flat, with a dull, sickening thud. Didn't take in enough to pay the operator the second night. Recording so poor you cannot understand more than half of it, but guess that is enough, for they talk and talk and do not say anything. This "special" rates zero plus. Running time, 75 minutes. Played November 15-16.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

MAD GAME, THE: Spencer Tracy, Claire Trevor—A mighty good one of this class. A racket picture, but dealing with kidnaping. Pleased our patrons. Played Nov. 21-22.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

MY WEAKNESS: Lilian Harvey, Lew Ayres—Musical comedy that pleased. Charles Butterworth the hit of the show. The song "Gather Lip Rouge While You May" is very good. Played November 13-14.—J. E. Ross, Jr., Strand Theatre, St. George, S. C. Small town patronage.

MY WEAKNESS: Lilian Harvey, Lew Ayres—Now here is a motion picture. Man, man, you will want to attend every show yourself when you run it. My folks thought it the best entertainment of the year. And I have recently played the two big musicals. But this has them both beat a mile as far as pleasing the public. Running time, 74 minutes.—M. W. Larmour, National Theatre, Graham, Texas. General small town patronage.

MY WEAKNESS: Lilian Harvey—Failed to draw. No title, but it is a very pleasing picture. If you can get them it will please. Running time, 74 minutes. Played Nov. 20-21.—G. Carey, Strand Theatre, Paris, Ark. Family patronage.

PILGRIMAGE: Henrietta Crosman, Heather Angel, Norman Foster, Marion Nixon—I am another that took it on the chin with this picture. How the critics can rave about a dismal, heart-breaking picture such as this is beyond this writer's ken. I can't see any improvement over the product they had last year. Out of some eight pictures that I have run to date, "My Weakness" was the only one that clicked, and that is a bad batting average for any producer. The radio will gain in popularity again. Just when business was picking up you get a lot of lemons and they stay away until another good one comes along. They haven't stopped shopping yet and you can fool them a couple of times and then see your business

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Modern casts bring to life the headlines of yesterday with vivid, thrilling realism. Here's a short sensation that's sweeping the nation.

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One of the best laugh teams now making shorts. If your program needs a good loud, roaring laugh... you can't go wrong with these hilarious 2-reelers.

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All the zest, action, color and thrills of modern sport--gathered from the four corners of the earth!

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The cock-eyed world made slightly more cock-eyed through gag-colored glasses of John P. Medbury, commentator extraordinary on the customs of far-flung countries.

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ARE XMAS WREATHS PROGRAM

NOVELTIES! STARS!

KRAZY KAT

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No cartoon comedy exceeds this one in popularity. Based on George Herriman's nationally famous comic strip and syndicated all over the country in newspapers whose combined circulations exceed ten million.

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Glorifying the American boy! A comic cartoon series that is rocking the world with laughter. Take advantage of the "Scrappy" school tie-up in your community as well as national tie-ups, novelties and accessories that are bound to build up your profits!

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Featuring Broadway's and Radio's headliners — such as Arthur Jarrett, Jack Osterman, Leon Errol and Lou Holtz — to name a few.

SIDNEY and MURRAY

2-reel

Of "Cohen and Kelly" fame — George Sidney and Charley Murray continue their uproarious antics and endless arguments in these gems of comedy. America is still roaring at their last one — and *begging* for more!

SCREEN SNAPSHOTS

1-reel

A peep into the private lives of screendom's outstanding personalities. How they act when they're *not* acting.

COLUMBIA SHORTS ARE THE LIFE OF THE BOX-OFFICE PARTY!

COLUMBIA PICTURES

slip.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

POWER AND THE GLORY, THE: Spencer Tracy, Colleen Moore—A hard type picture to put over, some thought it wonderful and some thought it poor. These first specials from Fox this year have been flops for us. Here's hoping they start picking up in the very near future. Played November 16-17.—J. E. Ross, Jr., Strand Theatre, St. George, S. C. Small town patronage.

POWER AND THE GLORY, THE: Spencer Tracy, Colleen Moore—This is another of those artistic masterpieces that are breaking a lot of small town exhibitors who are foolish enough to believe the reviewers. It is a good picture, all right, but it must certainly was not good for the box office. It seems a pity to waste such fine stars as Tracy and Colleen Moore on a thing like this. Running time 76 minutes.—M. W. Larmour, National Theatre, Graham, Texas. General small town patronage.

SECOND HAND WIFE: Sally Eilers, Ralph Bellamy—Excellent entertainment. Sally Eilers very good in this. Just the picture for Friday-Saturday. It's clean. Running time, 72 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

SECOND HAND WIFE: Ralph Bellamy, Sally Eilers—Old, but good for midweek picture. Pleased men as well as women. Business fair. Running time, 70 minutes. Played Nov. 22.—L. G. Tewksbury, Opera House, Stonington, Maine. Small town patronage.

STATE FAIR: Janet Gaynor, Will Rogers—Exceptional picture that drew well above average. These stars are well liked here. More pictures of this caliber would eliminate the necessity of double features. It's a treat to see your patrons come out smiling. Played November 30-December 1-2.—E. Reiss, Park Theatre, St. Petersburg, Fla. General patronage.

WORST WOMAN IN PARIS: Benita Hume, Adolphe Menjou—As poor as they come. In the first place Benita Hume is not known and the story is thin. Menjou may wow 'em in New York but he is certainly a flat tire to head a cast, and try to put a picture over. Plenty of them exited before it was through.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

MGM

ANOTHER LANGUAGE: Helen Hayes, Bob Montgomery—Another winner for Metro. This is an excellent production, clean, funny and entertaining from start to finish. I do not see how this picture can fail to please every audience from the metropolis to the small town in the sticks. You can't advertise this one too much. Running time, 79 minutes. Played November 18-19.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

ANOTHER LANGUAGE: Robert Montgomery, Helen Hayes—Robert Montgomery and Helen Hayes proved to be a great team in this picture and everyone spoke highly of both the stars and the cast. This is a splendid picture, rating about 100% entertainment. It will sell itself and advertise by word of mouth. Running time 75 minutes. Played Nov. 22-23. —William A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

BROADWAY TO HOLLYWOOD: Alice Brady, Frank Morgan—Very good picture to fair business. The only objection to this one is the length. The acting of Brady and Morgan is very good. The music and dance numbers are O.K. The ones that saw it were pleased. Played December 4-5.—J. E. Ross, Jr., Strand Theatre, St. George, S. C. Small town patronage.

HOLD YOUR MAN: Jean Harlow, Clark Gable—This is a wonderful picture with unusual drawing power. This is strong drama and will occasionally draw tears from the audience. This is strictly adult entertainment and will not appeal to the children. This is one of the best pictures of the year from Metro, but after so many bad ones, they should make a few good ones. Played one day to capacity business and pleased everyone. Running time, 89 minutes. Played November 30.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

LOOKING FORWARD: Lionel Barrymore, Lewis Stone—In this one Lewis Stone seems more in the limelight than Barrymore, but they both give excellent portrayals. The only fault is the length; it drags for the first two or three reels but becomes very interesting and entertaining from them on. Well liked by those who did see it. Business only poor.—Running time, 81 minutes. Played Nov. 20-21.—William A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

MEET THE BARON: Jack Pearl, Jimmy Durante, Zasu Pitts, Ted Healy, Edna May Oliver—This is absolutely the screwiest, nuttiest picture that we have ever run. It don't make sense but it will do business if you lay to Pearl, who is Baron Munchausen of the radio fame. The only trouble is that Pearl's German dialect is a little hard to get, especially where there is music in the background. It wouldn't have a chance if it did not have this man Pearl with his radio reputation, for it is directed a little disjointedly. Durante is not so hot. The people are getting tired of him. His line is always the same. There is no variation to it and a little of it goes a long way with the audiences. The same goes for Zasu. She's slipping as far as draw goes.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

MEET THE BARON: Jack Pearl, Jimmy Durante—Musical numbers good! That's all! The movie industry must be hard up for comedians to put these two guys in pictures. Sorry I can't talk this one up, fellows. Business good mainly because it was thanksgiving night. Running time, 7 reels. Played Nov. 30-Dec. 1.—Edmund M. Burke, Fort Plain Theatre, Fort Plain, N. Y. General patronage.

MEET THE BARON: Jack Pearl—If you don't get the jitters watching Durante and Pearl trying to be funny, well, you can take it. Everything they did failed to click. First day business okay, but the second day was nothing.—Warren L. Weber, Ellinwood Theatre, Ellinwood, Kan. General patronage.

NIGHT FLIGHT: John and Lionel Barrymore—Don't know why they put all these stars in it. None had much to say except John Barrymore and Helen Hayes. Is well produced, but too much airplane flying. Pleased about 50 per cent. Patrons expected something extra with all these stars and were disappointed. Played Nov. 26-27.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

NIGHT FLIGHT: Clark Gable, Helen Hayes—This picture proved to be a disappointment in business as well as production. A very ordinary picture to very ordinary business. It takes more than an all star cast to put a picture over in this day and age.—Warren L. Weber, Deluxe Theatre, St. John, Kan. General patronage.

PENTHOUSE: Warner Baxter, Myrna Loy—Fine picture to good business. Everyone liked it very much. When they stop on the way and use such words as "wonderful," "grand," etc., they must have enjoyed it.—J. E. Ross, Jr., Strand Theatre, St. George, S. C. Small town patronage.

SOLITAIRE MAN: Herbert Marshall, May Robson—An English picture. Scotland Yard. Crooks (clever) and romance. Really interesting but it looks as if people here just can't take (good stuff) it. Played Nov. 24-25.—Paul C. Morgan, Star Theatre, Hay Springs, Neb. General patronage.

STRANGER'S RETURN, THE: Lionel Barrymore—Another excellent picture that you will be glad you ran. Will please everyone and you can put your personal O.K. on it.—H. G. Stettmund, Jr., H. & S. Theatre, Chandler, Okla. Small town patronage.

TUGBOAT ANNIE: Marie Dressler, Wallace Beery—Another hit for Marie and Wally and don't forget Frankie Darro, Robert Young and Maureen O'Sullivan. Do not think I can add any new praise for this production, as about everything has been said. Not so good at the B.O. owing to having been shown in two adjoining towns just a short time ago, but a show you will be proud to exhibit. Running time, 88 minutes. Played November 25-26-27.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

TUGBOAT ANNIE: Marie Dressler, Wallace Beery—This is the picture that will let you know you are in the show business again. Dust off your unused seats because they will be occupied again. Good business for us even if we did get rained out one night. They will please practically everyone and will bring out the folks who only come about twice a year. —H. G. Stettmund, Jr., H. & S. Theatre, Chandler, Okla. Small town patronage.

TUGBOAT ANNIE: Marie Dressler, Wallace Beery—Thought there was a depression until I ran this one. Packed them in for two nights. One man 95 years old walked a mile. Said he could not miss dear old Marie. Thought I had all the money in town, but they came right back the next two nights to see Marion Davies in " Peg O' My Heart." Good pictures never get old. Played Nov. 24-25.—J. E. Weber, Princess Theatre, Chelsea, Mich. Town and country patronage.

TUGBOAT ANNIE: Marie Dressler, Wallace Beery—This is a very good picture and one that is sure to please any audience. This is a comedy drama and should be a natural at the box office. The thrilling climax will have every patron on the edge of the chair and adds considerably to the entertainment. It is good, clean amusement for the whole family. Played two days to capacity business and pleased 100 per cent. Running time, 88 minutes. Played Nov. 27-28.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

TUGBOAT ANNIE: Marie Dressler, Wallace Beery—Well received here. Such characters always draw. Story very simple but give these two stars anything and until the people become a little more particular, Dressler-Beery will always be a box office hit. Played Nov. 19-21.—Paul C. Morgan, Star Theatre, Hay Springs, Neb. General patronage.

TURN BACK THE CLOCK: Lee Tracy—Not so hot. Failed at the box office and failed to please generally. Maybe 40 per cent like it. Put this on the weak nights and sluff it off.—Warren L. Weber, Ellinwood Theatre, Ellinwood, Kan. General patronage.

IT HELPS ALL; SO HE JOINS

Representative of exhibitor appreciation of "What the Picture Did for Me" as a practicable help to the showman is the note from a new contributor, Louis Perretta, Crescent theatre, Mahoningtown, Pennsylvania.

Writes Perretta: "I first want to thank you for having 'What the Picture Did for Me' in your Herald, because it helps all exhibitors in many ways. I am listing a few pictures which I have played recently."

Look for his reports in this issue.

Monogram

SENSATION HUNTERS: Preston Foster, Arline Judge—This is another good little picture from Monogram, but not of the action type, as one might gather from the title. It will make an excellent mid-week showing. It is more of a romance with music, with several catchy songs and some dancing that will please the average theatregoer. Here's wishing Monogram success and many more good pictures. Played one day to a good business. Running time, 70 minutes. Played Nov. 25.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

SWEETHEART OF SIGMA CHI, THE: Mary Carlisle, Buster Crabbe—This is a very good college comedy romance that is full of entertainment. It is clean, lively and interesting from start to finish. The thrilling climax adds much to the entertainment. Plenty of music, rendered by Ted Fiorito and his orchestra and should make a hit with the audience. We played this one day to capacity business and pleased 100 per cent. Running time, 76 minutes. Played December 1.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

Paramount

BIG EXECUTIVE, THE: Ricardo Cortez, Elizabeth Young—Good program picture and fair box office, but leading character names have no drawing power here. Enough comedy to keep all in good humor. Richard Bennett real good in supporting cast. Running time, 71 minutes. Played Nov. 27-28.—H. E. Newbury, Y. M. C. A. Theatre, Ware Shoals, S. C. Small town patronage.

COLLEGE HUMOR: Bing Crosby, Mary Carlisle—One of the biggest crowds this year and they all said good.—G. Carey, Strand Theatre, Paris, Ark. Family patronage.

HELL AND HIGH WATER: Richard Arlen, Judith Allen—Only a program picture with nothing but the title and Dick Arlen to pull them in. There are few who like Arlen in this type of picture. Why kill a star like this by casting him in a picture like this when there are so many who only rate such a picture. Running time, 66 minutes. Played Nov. 19-20.—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

I'M NO ANGEL: Mae West, Cary Grant—All Mae West from start to finish and they ate it up. Some thought that it was not as good as "She Done Him Wrong," but that is a matter of opinion. I, myself, thought that the settings for that picture suited her better than he circus setting of this one. But someone dared Mae into tights, as I understand one fan did, and so Mae had to show them. And she did. Her technique does not vary in either picture and I am wondering if she can keep it up with no variance in treatment, that of getting her man. There is no question but what Miss West has arrived and with good stories she should be a bet always. Smoky eyes and swinging hips and how. Played November 26-28. —A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

KING OF THE JUNGLE: Buster Crabbe, Frances Dee—Another old one that packed them in. One of the best of its kind. This man Crabbe is wonderful. Running time, 73 minutes. Played Dec. 1-2.—J. E. Weber, Princess Theatre, Chelsea, Mich. Town and country patronage.

SHE DONE HIM WRONG: Mae West—I just don't know how to report on this one. Quite a number of our patrons did not like it and thought it was very suggestive; others liked it. Mae West is a good actress. I'd like to see her in a picture that has a good story and a good moral. "She Done Him Wrong" did not make any money for us. Running time, 66 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

SONG OF SONGS: Marlene Dietrich—A good picture for grownups, but too many nude statues for the kids. Took my trailer off after one day's running as there were too many comments and laughs from the younger set. Miss Dietrich marvelous actress and picture good at box office. Running time, 89 minutes. Played Nov. 24-25.—H. E. Newbury, Y. M. C. A. Theatre, Ware Shoals, S. C. Small town patronage.

SONG OF SONGS: Marlene Dietrich—This is only

a fair picture, nothing big about it. This is not a musical, but a romantic drama and is strictly adult entertainment. The locale is a small German town, several generations ago, and the story centers about a statue that seemed to influence the lives of the three leads. Played one day to a good business. About 50% were pleased. Running time, 92 minutes. Played Nov. 23.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

THIS DAY AND AGE: Judith Allen, Charles Bickford—Not a special. College life mixed with murder. Mr. Cecil DeMille probably wanted to bring before the public's eyes just how crooked some lawyers can be, but in the end the people always take a hand and straighten things out. Play it! Running time, nine reels. Played Nov. 28.—Edmund M. Burke, Fort Plain Theatre, Fort Plain, N. Y. General patronage.

THIS DAY AND AGE: Charles Bickford, Judith Allen—Here is a picture done in a big and sincere manner. A story wherein high school boys take the law into their own hands to avenge the death of one of their schoolmates when the police department and the court free the gangster with a maze of technicalities. While romance is lacking, there are many scenes that are thrilling and suspensive. As a whole it can be classed as big and in the "special class" and is worth making a fuss about. Business a fair average.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

THREE CORNERED MOON: Claudette Colbert, Richard Arlen—Not a very good selection for Saturday night, but our moderate sized audience was entirely pleased. Played November 25.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

TILLIE AND GUS: W. C. Fields, Alison Skipworth —Fields is always good in anything he appears. This is a very good team in a fair picture. Nothing big, but will send them away pleased if you will play a good short subject with it. Running time, 54 minutes. Played Nov. 21-22. C. A. Pratt, Texas, Smithville, Texas. Small town patronage.

TOO MUCH HARMONY: Bing Crosby, Jack Oakie —This is an excellent picture and the customers will go for it in a big way. Tuneful aplenty and above the average musical picture. Played it against strong opposition and business was fair. Everybody satisfied. However, Paramount holds the small towns back till all the cream is taken off of such pictures. Then should you make good they start in on them with a percentage split which is tough on little towns. Running time, 58 minutes. Played Nov. 25.—C. A. Pratt, Texas, Smithville, Texas. Small town patronage.

TOO MUCH HARMONY: Bing Crosby—Nothing great, but just a good show that will do extra business. The production shows that not much money was spent on it. Should do well on your best nights. —Warren L. Weber, Ellinwood Theatre, Ellinwood, Kan. General patronage.

WHITE WOMAN: Charles Laughton, Carole Lombard—Absolutely no entertainment. Laughton's acting is excellent but you cannot understand what he says—so that's that. Played Nov. 28-29.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

WHITE WOMAN: Charles Laughton, Carole Lombard—Here's another one that should be left in the exchange. Dialogue of Laughton terrible in recording. The kind of a story that will not get any favorable comments and you'll want to hide as they come out with the look of disappointment on their face. But they force you to date and play these cluckers, if you want to show any of their pictures while they are new "I'm No Angel," "Duck Soup," etc. Running time, 68 minutes. Played Nov. 28-29.—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

Principal

TARZAN THE FEARLESS: Buster Crabbe—Am playing it as a straight serial. It has topped them all from the start and holds attention of adult audience.—J. A. Cook, Park Theatre, Huntington Park, Cal. General patronage.

RKO

ACE OF ACES: Richard Dix, Elizabeth Allan—Did about twice as much as we had expected. Another good one from RKO. The story is good, the acting is good, the air scenes are good, in fact, the whole thing is good. Played December 1-2.—J. E. Ross, Jr., Strand Theatre, St. George, S. C. Small town patronage.

ACE OF ACES: Richard Dix, Elizabeth Allen—Good acting by Dix. He's always there. Sorry to see him in war pictures. Of course others want action so here you get it. Heroes of the sky, fighting and war. Play it if you must. Would like to see some civil war dramas made with Richard Dix. Less fighting. Running time, eight reels. Played Dec. 2.—Edmund M. Burke, Fort Plain Theatre, Fort Plain, N. Y. General patronage.

AFTER TONIGHT: Constance Bennett—Will say this one is very good if your patrons like her acting. That last picture we played her in, "Bed of Roses," was enough for me of her acting. I'm not telling you to play it. You know best. Running time, eight reels. Played Dec. 3.—Edmund M. Burke, Fort Plain Theatre, Fort Plain, N. Y. General patronage.

YOU READ HIS; LET HIM READ YOURS!

That's the philosophy of L. G. Tewksbury, of the Opera House at Stonington, Maine, in making a plea for fellow-exhibitors of the native state to join him in motion picture discussion in "What the Picture Did for Me." Reversing the slightly worn phrase into "As goes the Union, so goes Maine," state representation in the department must step along to keep up with the rapidity of general growth. But to return to Tewksbury:

"Am I the only exhibitor in Maine? Have never seen reports from anybody else in the state. Wake up, boys, and help the other fellow. You read his; let him read yours!"

Is he? And will you?

AFTER TONIGHT: Constance Bennett—A pretty good Bennett picture which isn't saying much any more. A war theme which the public cares nothing about any more and Connie as usual doing her reclining act. Did only fair business on Sunday and nothing Monday and Tuesday. Played Nov. 26-28.—Lloyd Pearson, Menard, Petersburg, Ill. Small town patronage.

AFTER TONIGHT: Constance Bennett and Gilbert Roland—This is a very good picture, a drama with romance. The locale is the Austrian-Russian frontier about the time of the outbreak of the World War. The story of a woman spy with a dramatic-romantic angle. The story concerns the activities of a woman spy and the efforts of the Austrian Intelligence Corps to trap her. Played one day to a good business. Running time, 71 minutes. Played Nov. 24.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

BIG BRAIN, THE: George E. Stone, Fay Wray—Did not take in rentals on this one, although it is a good picture with plenty of action. Running time, 76 minutes. Played Nov. 22-23.—J. E. Weber, Princess Theatre, Chelsea, Mich. Town and country patronage.

DOUBLE HARNESS: William Powell, Ann Harding—An excellent picture. Really should have been a special. People that do not appreciate Ann Harding in a picture like this are hard to please. William Powell also very good. It will live up to what you may promise. Second day doubled the first. Running time, 72 minutes. Played Nov. 16-17.—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

FLAMING GOLD: Bill Boyd, Mae Clarke—Here is just a waste of film but they didn't waste so much, as plenty short. One of those pictures that open with a title and close with the end and you go out of the theatre without having seen a thing. Running time, 52 minutes. Played Nov. 19-21.—Lloyd Pearson, Menard Theatre, Petersburg, Ill. Small town theatre.

FLYING DEVILS: Ralph Bellamy—A good enough picture that went over okay on Friday and Saturday play date. Why don't producers give Cliff Edwards a better break? The few scenes he was in the picture was enough for him to steal the whole show—and he never even played the ukulele.—Warren L. Weber, Ellinwood Theatre, Ellinwood, Kan. General patronage.

HEADLINE SHOOTER: William Gargan, Frances Dee—Played this one with "Tomorrow at Seven," also an RKO picture. Both are fair. Not strong enough for single picture. Done fair business.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

MIDSHIPMAN JACK: Bruce Cabot—Good picture of Annapolis. Excellent recording, but business was 'way below average. Running time, 80 minutes. Played Nov. 24-25.—Don R. Stevenson, Star Theatre, Williamson, N. Y. Small town patronage.

ONE MAN'S JOURNEY: Lionel Barrymore—A very good program picture. Barrymore wonderful in this. When it comes to real acting this man Barrymore is hard to beat. It's clean. Running time, 72 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

ONE MAN'S JOURNEY: Lionel Barrymore—Will Barrymore never appear in a bad picture? A story that all will enjoy and the love interest is well taken care of by Dorothy Jordan and Joel McCrea. Lionel as the country doctor is real good. Running time, 70 minutes. Played Nov. 22-23.—H. E. Newbury, Y. M. C. A. Theatre, Ware Shoals, S. C. Small town patronage.

PROFESSIONAL SWEETHEART: Ginger Rogers, Norman Foster—This is a comedy romance and a picture that will please all classes of patrons. It is a picturization of the "inside stuff" of radio life. At times it is funny, then tuneful with catchy musical numbers. In the cast supporting cast are Zasu Pitts and Frank McHugh. Plenty of fun, color and life in this one. Played one day to a good business. Running time, 70 minutes. Played November 29.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

RAFTER ROMANCE: Ginger Rogers, Norman Foster, George Sidney—A very clever little comedy above the average and the farther along in the story the better it gets. Ginger Rogers does nice work in this one. Clean as a whistle and plenty of laughs.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

TOMORROW AT SEVEN: Chester Morris, Vivienne Osborne—Played this one with "Headline Shooter," also an RKO picture. Both are fair. Not strong enough for single picture. Done fair business. —Louis Perretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

United Artists

MASQUERADER, THE: Ronald Colman—This is a prize package in the entertainment line. Those who enjoy real romance will relish every bit of this. Colman does his best work in this. Elissa Landi also shines in this. A bit that is outstanding is the part of the butler, Halliwell Hobbs, I think his name is. Business a fair average.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

MASQUERADER, THE: Ronald Colman, Elissa Landi—This picture surprised us. Didn't expect much but it went over better than was expected. We did not break our house records by any means but it took care of itself. Colman does some real acting in this picture. His best since "Raffles." Played November 23-24.—J. E. Ross, Jr., Strand Theatre, St. George, S. C. Small town patronage.

MISCHIEF: Ralph Lynn—For a comedy this could have had more comedy in it to put it across. Only fair entertainment results. Depends too much on the star's work. The vehicle is only fair, resulting in poor business. Running time, 78 minutes. Played Nov. 20-21.—William A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

SECRETS: Mary Pickford, Leslie Howard—Ran this picture a little too late. Too many of our patrons had seen it. A little too long, cut out about three reels of it and it would still be a fairly good show. The ones that came to see it were pleased. Played November 27-28.—J. E. Ross, Jr., Strand Theatre, St. George, S. C. Small town patronage.

Universal

FLAMING GUNS: Tom Mix—Tom Mix at his best. Will more than please Mix fans and general Saturday's patronage. Plenty of action and cleverly done throughout. Certain patrons like only this kind of pictures. Others will stay away. Running time, 58 minutes. Played Nov. 4.—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

HER FIRST MATE: Slim Summerville, Zasu Pitts —Very good production, but for some reason business was below normal. Played November 22-23.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

HER FIRST MATE: Zasu Pitts, Slim Summerville —They butchered this fine pair with that "going to have a baby" stuff Hollywood thinks so smart. If Hollywood could only think the public have had babies so long they are not interested in hearing it in every picture. Second night on this picture nil. Reason, picture—story itself. Not the stars. Hollywood, please give the stork a rest or else handle this delicate subject in a more subtle, dignified manner.—G. Carey, Strand Theatre, Paris, Ark. Family patronage.

HER FIRST MATE: Slim, Summerville, Zasu Pitts —Better than most of these stars' pictures. Drew a good average considering the weather when this was played.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

HER FIRST MATE: Slim Summerville, Zasu Pitts —This team is good and well enjoyed by everyone.— H. G. Stettmund, Jr., H. & S. Theatre, Chandler, Okla. Small town patronage.

HER FIRST MATE: Zasu Pitts, Slim Summerville —Fair program picture. Though this pair have lost their popularity, if they ever had it, they are not funny. This line of hokum without real comedians goes over very poorly. Two reels of this kind of stuff is plenty. Running time, 68 minutes. Played Nov. 18.—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

INVISIBLE MAN: Claude Rains, Gloria Stuart—A mystery picture that is really a good detective story, rather than a horror picture. Seemed to interest and please. Played Nov. 26-27.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

KING FOR A NIGHT: Chester Morris, Helen Twelvetrees—A very good picture. Public didn't like

They're Cheering LEE TRACY FOR WHAT HE DID in

Dec. 1, 1933 THE Hollywood REPORTER

TRACY SEEMS A GOLD MINE IN 'ADVICE TO THE LOVELORN'

Werker Direction Gets Special Note

"ADVICE TO THE LOVELORN"
(20th Century-United Artists)

Director .....Alfred Werker
Novel by.....Nathaniel West
Adaptation .....Leonard Praskins
Photographer.....James Van Trees Sr.
Cast: Lee Tracy, Sally Blane, Sterling Holloway, Jean Adair, Paul Harvey, Matt Briggs, Charles Levinson, Adalyn Doyle, C. Henry Gordon, Isabel Jewel, Judith Wood, Etienne Girardot, Ruth Fellows, May Boley.

Darryl Zanuck has an above the average piece of entertainment here, and it is our hunch that he has more than that in a money way. Just call it our hunch, and take it for what it is worth. But if you had felt the spontaneous lift throughout an audience which came with the flashing of Lee Tracy's name on the screen, if you had heard the "welcome home" reaction when he appeared in the picture—we think you would make it your hunch too, **Mr. Exhibitor.**

And what an opening. First, an exceedingly clever slant on California earthquakes that caused Californians to chuckle and will make easterners roar—then Lee Tracy discovered. How? Slightly stewed, inclosed only in a Turkish bath sheet, which is inclined to slip, bad-boyish smile and all, trying to kid the boss that all is well on the Potomac.

You picture it. You don't need much imagination even if we have told it briefly.

We have to confess we haven't seen much of this chap Werker's work. And we are going to put him down on our list. He has the touch. That indefinable thing about handling the scene, from angles, to gag and line spacing, to topping the situation and then the tempo of a group of scenes that spells "Direction." He's due for a lot of attention on the strength of this one. Leonard Praskins' good script job helps.

Pete Harrison and others who have been worrying about the sex angle of the original on which the picture is based can rest easily. They have put it forth in a Lee Tracy laugh adaptation, with an innocuous love story and a brief heart moment, that has its adult spice appeal but won't cause any fathers of daughters to write letters to Dr. Lowell.

Sally Blane looks more like sister Loretta Young every day—and does a nice job despite a couple of lazy shots when someone let her work her first scene against a rear light that was fighting her every inch of the film. Sterling Holloway is a standout. Paul Harvey, May Boley, Jean Adair and C. Henry Gordon contribute good performances, while Isabel Jewel does a "Blessed Event" scene in the capable manner you would expect from that real trouper.

If you'd like to know the story it is about Lee Tracy as a hard-boiled heman reporter given the "Advice to the Lovelorn" assignment as a punishment, making good at it but with complications that involve his own love affair, and with a dramatic twist that finds a crooked druggist putting him on the spot.

Incidentally there is a local tie-up with drug stores for many exhibitors that will give them the greatest break they've had since the good old days of real exploitation.

And to sum it up—THERE'S GOLD IN THAT THAR LEE TRACY. You could sense it all over the theatre, and in the lobby afterward. It's one of those accidental breaks that make a showman's life. It's a natural.

And Cheering the Trailers too!

On two different occasions in the past week we have hit the trailer on "Advice to the Lovelorn." The theatres on both occasions were well filled, and we must truthfully report that the moment Lee Tracy's name was flashed on the screen the audiences burst into enthusiastic applause and hilarious laughter, with a few million cheers and wisecracks thrown in!

"ADVICE TO THE LOVELORN"

A DARRYL F. ZANUCK
PRODUCTION

Presented by
JOSEPH M. SCHENCK

MOTION PICTURE DAILY'S HOLLYWOOD PREVIEW

"Advice to the Lovelorn"

(United Artists)

HOLLYWOOD, Dec. 4.—Recent headline stories anent Senor Lee Tracy and his alleged Mexican peccadillos, together with the gossip created by the incident, have made Hollywood's stormy petrel something of an itinerant hero.

The day after the story broke, a trailer heralding a forthcoming Tracy production was flashed at a local house, with Tracy's appearance on the screen receiving the acclaim of a celebrity.

"Advice to the Lovelorn," Tracy's latest screen escapade, arrives when Tracy is the talk-of-the-moment personality of Hollywood. Handled effectively, this sentiment could easily be turned to good account by sagacious showmen.

"Advice to the Lovelorn" pictures Tracy as a reporter assigned to write a column signed by a female "Misslonelyhearts"—and much to his chagrin, too.

To blast himself out of the assignment, he ladles out syrupy hooey and phoney advice to lovesick males and females. He gets into jam after jam—but the circulation of the paper goes up and up. An outraged mother wants to horsewhip him for giving cockeyed advice to her daughter, but horsewhips the editor instead. His best girl makes him squirm in and out of situations he builds for himself. A racketeer in the cut-rate drug business puts him on his payroll—sells him some drugs which Tracy believes killed his mother.

Attacking the racketeer in his column, Tracy is put on the spot—wriggles off, but is in hot water again as the film fades out with a belly laugh.

Tracy gives his usual energetic, fourth estate portrayal.

Standouts in the cast are Sally Blane, Sterling Holloway and C. Henry Gordon.

Al Werker's direction stresses comedy, the opening, kidding California, getting big laughs.

Showmen should concentrate on Tracy—his publicity—and tieups with local sheets running "Advice to the Lovelorn" columns.

20th CENTURY PICTURE

Released thru UNITED ARTISTS

the ending as hero dies in electric chair. Grant Mitchell as the pastor father of Chester Morris, the boxing champ, does some of the finest acting I have seen in some time. Played Nov. 19-21.—Lloyd Pearson, Menard Theatre, Petersburg, Ill. Small town theatre.

KING FOR A NIGHT: Chester Morris, Helen Twelvetrees—Story of the young boxer, who was king of his world for a night. Good picture, but with rather sad ending. Played Nov. 24-25.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

LADIES MUST LOVE: June Knight, Neil Hamilton—June sings three or four songs. Light, peppy entertainment. Played Nov. 23-24.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

LADIES MUST LOVE: June Knight, Neil Hamilton—This picture is terrible in spite of nice press material on it. Each of the cast poorly selected. Story very weak. My patrons walked out on it, and second day I might as well not have opened the box-office. If you have it bought and cannot get out of playing it, send them a check and leave it in the exchange. Running time, 64 minutes. Played Nov. 14-15.—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

LOVE, HONOR AND OH, BABY! Zasu Pitts, Slim Summerville—These pictures are too much of a repition of what has gone before. They are not the kind of feature comedies that will ever pull in my situation as people don't appreciate the same old gags over and over plus the smut that these pictures usually have. Running time, 58 minutes. Played Nov. 23-24. C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

MOONLIGHT AND PRETZELS: Mary Brian, Leo Carrillo—A disappointment here. However, it would have been a great picture had the producers put some comedy and a catchy song or two in it. Why can't some of the producers realize that a successful musical picture is not a picture with some music in it, it has to have something else. Running time, 84 minutes.—M. W. Larmour, National Theatre, Graham, Texas. General small town patronage.

ROME EXPRESS: Conrad Veidt, Esther Ralston—Boys, what a piece of junk. On the second night left out third and fourth reels. No one knew the difference. You'll be ahead to pay for this and not run it as you won't be able to look your patrons in the face. —Bernard W. Levy, Central Theatre, Manville, R. I. Small town patronage.

RUSTLER'S ROUNDUP: Tox Mix—The kids turned out to see Tom Mix's final picture. It gave general satisfaction. Played December 2.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

SATURDAY'S MILLIONS: Robert Young, Leila Hyams—This was one of the most satisfactory features we have played in months. Our women patrons seem to get an exceptional kick out of it. Played November 29-30.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

SATURDAY'S MILLIONS: Lelia Hyams, Robert Young—Very good story with some mighty good football. Clean and pleasing in all ways. Played Nov. 19-20.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

SATURDAY'S MILLIONS: Robert Young, Leila Hyams—Just an ordinary football picture with a plot. Not very strong cooperation with local football squad. Created fair business. Running time, 70 minutes. Played Nov. 9-10.—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

S.O.S. ICEBERG: Rod La Rocque—Some beautiful scenery in this picture filmed in Greenland. I was oversold on this one and spent extra money advertising same. Ran Thursday, Friday and Saturday. Business on Saturday was however better than average with Thursday. Friday no better than average. This picture is good for the kids and farmers for Saturday. Not enough action for average theatre patron. Played Nov. 16-19.—Lloyd Pearson, Menard Theatre, Petersburg, Ill. Small town patronage.

TRAIL DRIVE, THE: Ken Maynard—Outdrew all the big specials and pleased. Guess the crowd figured they would not talk about having babies all night. And they did not. Play it. Running time, 65 minutes. Played Nov. 18.—G. Carey, Strand Theatre, Paris, Ark. Family patronage.

Warner

CAPTURED: Leslie Howard, Douglas Fairbanks, Jr.—Played it two days which grossed very good. Of course it's a Warner picture; it must be good. Played Nov. 29-30.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

COLLEGE COACH: Dick Powell, Pat O'Brien—A nice picture to extra business. Had a night set aside for school night and admitted all school children in the county at reduction in rates. Also had four football teams as my guests and got plenty of publicity. The picture should do extra business anywhere.—Warren L. Weber, Deluxe Theatre, St. John, Kan. General patronage.

GIRL MISSING: Ben Lyon, Glenda Farrell—A very good program picture, played a little late but did fairly well. I believe it would have done better if the trailer did not have the mystery touch to it. Mystery pictures are out, here. They will not go for them. But do not let this fool you, the picture is not of that type. Played November 28-29.—James Augustine, Spa Theatre, Hot Springs, Ark. General patronage.

GOLD DIGGERS OF 1933: Warren William, Joan Blondell, Aline MacMahon, Ruby Keeler, Dick Powell—Stung again. Yes it did pretty good business but after the split I found less than I obtained the previous week with an ordinary feature. The folks all seemed to like it, though the consensus of opinion seemed to be that it was not as good as "42nd Street." —M. W. Larmour, National Theatre, Graham, Texas. General small town patronage.

GOLD DIGGERS OF 1933: Ruby Keeler, Dick Powell—Music, girls, comedy and beautiful settings. Well received but let's not ruin the show business by trying to cram people's throats too full of the same thing. Vary your diet doesn't only apply to things to eat. Played Nov. 26-28.—Paul C. Morgan, Star Theatre, Hay Springs, Neb. General patronage.

GOODBYE AGAIN: Warren William, Joan Blondell—This was the last of the Vitagraph contract and the only picture that did not satisfy. You had to see it twice to get it. No good for small town. Played Nov. 17-18.—G. A. Hart, Roxy Theatre, Stratford, Texas. Small town patronage.

KENNEL MURDER CASE: William Powell—An average murder mystery to about average business. I believe the public is tired of mystery and murder but this should go okay in mid-week.—Warren L. Weber, Deluxe Theatre, St. John, Kan. General patronage.

MARY STEVENS, M.D.: Kay Francis—A lively program picture that has some drawing power. The only objection is the fact the woman doctor has a child born out of wedlock.—T. S. Woolson, Liberty Theatre, Washougal, Wash. Small town patronage.

PADDY, THE NEXT BEST THING: Warner Baxter, Janet Gaynor—Excellent picture that will please about as near 100 per cent as anything you can put on the screen.—H. G. Stettmund, Jr., H. & S. Theatre, Chandler, Okla. Small town patronage.

PRIVATE DETECTIVE 62: William Powell—Double featured this and still it did not get by. Powell is all washed up as far as getting business is concerned although the picture is very good program fare.—Warren L. Weber, Ellinwood Theatre, Ellinwood, Kan. General patronage.

WORKING MAN, THE: George Arliss—Poor old George never gets any money at my box office. But it is a pleasure to run and go to see one of his pictures. You come out feeling clean. You are not ashamed to meet your minister at the theatre door. This picture is one of the most entertaining of the Arliss pictures. It is great entertainment. If he would make three or four more like it I do believe Arliss would mean Box Office in the small town.—M. W. Larmour, National Theatre, Graham, Texas. General small town patronage.

World Wide

SON OF OKLAHOMA: Bob Steele—Terrible. The biggest bunch of nothing we ever played. Why do they release such. Running time, 62 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

Short Features

Columbia

CRYSTAL GAZABO: Krazy Kat Kartoons—Good cartoon. Pleased. Running time, nine minutes.—Don R. Stevenson, Star Theatre, Williamson, N. Y. Small town patronage.

ENTERTAINER, THE: Sunrise Comedies—Very good. Running time, two reels.—G. A. Hart, Roxy Theatre, Stratford, Texas. Small town patronage.

GREAT BIRD MYSTERY, THE: Scrappy Cartoons—Very good. Got plenty of laughs. Running time, eight minutes.—Don R. Stevenson, Star Theatre, Williamson, N. Y. Small town patronage.

HAUNTED HOUSE: Mickey Mouse—The first smutty Mouse to date. Skip it if you can.—G. Carey, Strand Theatre, Paris, Ark. Family patronage.

MICKEY IN ARABIA: Mickey Mouse—Up to the previous standard. Good for a lot of laughs. Appealing to young and old alike. Running time, seven minutes.—William A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

MICKEY'S TOUCHDOWN: Mickey McGuire—Pleased the kids. Running time, two reels.—G. A. Hart, Roxy Theatre, Stratford, Texas. Small town patronage.

MOVIE STRUCK: Scrappy Cartoon—Poor. Running time, one reel.—G. A. Hart, Roxy Theatre, Stratford, Texas. Small town patronage.

POOR FISH: Leon Errol—Good comedy. Errol excellent. Running time, 21 minutes.—Don R. Stevenson, Star Theatre, Williamson, N. Y. Small town patronage.

SAFE IN JAIL: Eddie Lambert—Good comedy. Burlesque on fugitive from a chain gang. Running time, 20 minutes.—Don R. Stevenson, Star Theatre, Williamson, N. Y. Small town patronage.

SCREEN SNAPSHOTS (NO. 10): Excellent. Running time, one reel.—G. A. Hart, Roxy Theatre, Stratford, Texas. Small town patronage.

STRANGE CASE OF POISON IVY: Sunlight Comedies—Excellent burlesque on old "meller" dramas. Went over good. Running time, 21 minutes. —Don R. Stevenson, Star Theatre, Williamson, N. Y. Small town patronage.

Educational

BABY BURLESKS: The poorest excuse for entertainment ever to reach our screen.—G. Carey, Strand Theatre, Paris, Ark. Family patronage.

GYPSEY FIDDLER, THE: Terry-Toons—Good music and singing puts this over.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

HOCKEY HICK, A: Gleason Sport Featurettes—This is just another fair comedy of the sporting type. A few good scenes in a hockey game, a few laughs and that about covers the entire two reels. This is the last one for us and here's hoping for them. Running time, 20 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

KEYHOLE KATIE: Vanity Comedies—This is a very good comedy of the slapstick variety and should bring many laughs from any type of audience. The story of a girl's school and their pranks on the rival sorority. This is sure to please and make them all laugh. Running time, 20 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

MILLION DOLLAR MELODY: Outside of a couple of good dance numbers, this one is very poor and not worth running. The reaching for laughs by what were supposed to be comedians was terrible.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

Fox

ANIAKCHAK: Special Subject—Interesting, but too long. Running time, 3½ reels.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

MGM

ARABIAN TIGHTS: Charley Chase—The last six or so comedies (?) from this boy have been pitiful but this one is good.—H. G. Stettmund, Jr., H. & S. Theatre, Chandler, Okla. Small town patronage.

BARGAIN OF THE CENTURY: Pitts and Todd—The two comedy cut-ups, Pitts and Todd, ring up a few new gags in this one that are screams. By the way, we note Charlie Chase directs this one, making it better than usual. Running time, 19 minutes.—William A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

BEAUTY AND THE BUS: Thelma Todd, Patsy Kelly—Just slapstick. Nothing to rave about. Running time, 20 minutes.—J. E. Weber, Princess Theatre, Chelsea, Mich. Town and country patronage.

BEDTIME WORRIES: Our Gang—These "Our Gangs" are getting weaker and weaker all the time. They have none of the original cast which made them at one time and are very poor comedies. In fact, the weakest spot in MGM's comedy lineup. Running time, 18 minutes.—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

BEER AND PRETZELS: Ted Healy and Stooges—They listed it as a Colortone Review but there is no color in it. It is not up to the standard of MGM Colortones. Without the color it is rather overdone as to silly gags. Running time, 18 minutes.—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

PALEFACE: Flip the Frog—These cartoons are very poor. Just another unit of shorts you must make room for and play to get rid of them. Running time, seven minutes.—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

RHAPSODY IN BREW: Colortone Musical Revues—Beer garden comedy. Partly musical. I have seen better. Running time, 18 minutes.—Edmund M. Burke, Fort Plain Theatre, Fort Plain, N. Y. General patronage.

RIO THE MAGNIFICENT: FitzPatrick Travel Talks—A good entertaining short subject. Makes a welcome change on any bill. Running time, nine minutes.—William A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

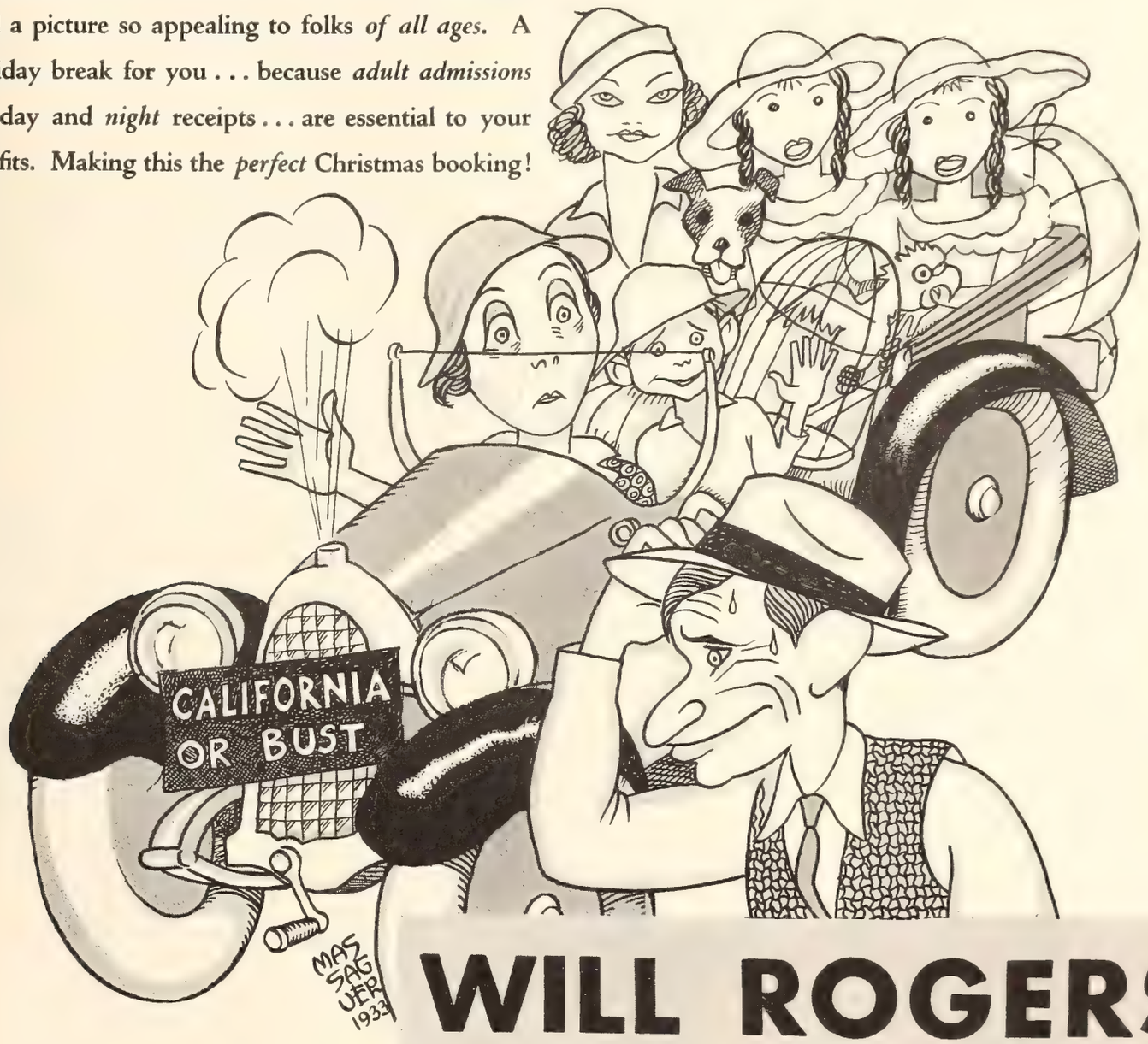
SHERMAN SAID IT: Charley Chase—Chase always comes through with some comedy and the brand that most of the fans like. Of all the comedians, he has been the most consistent throughout the season and a good puller. Running time, 18 minutes.—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

SHERMAN SAID IT: Charley Chase—Charley sings and dances. This is an addition to his comedies.—D.

During Christmas Week . . . GET THE YOUNGSTERS AND THE OLDSTERS, TOO

with this family hit

Not since "A Connecticut Yankee" has Will Rogers had a picture so appealing to folks *of all ages.* A holiday break for you . . . because *adult admissions* . . . day and *night* receipts . . . are essential to your profits. Making this the *perfect* Christmas booking!



WILL ROGERS

in

Mr. Skitch

with

ZASU PITTS

ROCHELLE HUDSON

Florence Desmond

Harry Green

Eugene Palette

From Anne Cameron's story "Green Dice"

Directed by James Cruze

JOIN THE UPSWING WITH FOX

Your patrons always like
FOX MOVIETONE NEWS

E. Fitton, Lyric Theatre, Harrison Ark. Small town patronage.

SWING HIGH: Sport Champions—This is trapeze stuff that is the best you ever saw regardless of what or when you seen it. Will cause more comment than your feature. Watch for a vulgar dirty remark in the first reel about one of the men's "Sex Appeal." Have your operator switch off sound for a few seconds when this happens.—H. G. Stettmund, Jr., H. & S. Chandler, Okla. Small town patronage.

TAXI FOR TWO: Taxi Boys—A pretty fair comedy for this brand. Has a few new gags for a change, making for a few laughs which is something. Running time, 19 minutes.—William A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

TOY PARADE, THE: Oddities—Kiddies liked this one. Good for Christmas matinee. Running time, eight minutes.—Edmund M. Burke, Fort Plain Theatre, Fort Plain, N. Y. General patronage.

Paramount

BETTY BOOP'S KER-CHOO: Talkartoons—This little single reel is very poor. Not up to the Betty Boop standard. Will disappoint the kids, and the grownups don't like but few of them. Running time, six minutes.—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

HOLLYWOOD ON PARADE (NO. 2.): This series holding up fine. This one very good. Lots of music and quite a number of screen stars in this one. Running time, 11 minutes.—H. E. Newbury, Y. M. C. A. Theatre, Ware Shoals, S. C. Small town patronage.

KENNEL KINGS: Sports Eye View—Especially entertaining to dog owners. A good short with lots of action. Running time, nine minutes.—H. E. Newbury, Y. M. C. A. Theatre, Ware Shoals, S. C. Small town patronage.

MEET THE CHAMP: Eugene Pallette, Walter Catlett—This is an excellent comedy and made them laugh more than any comedy I've had in some time. These two are good in this line of work. Running time, 19 minutes.—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

PLUMBER AND THE LADY, THE: Mack Sennett Comedies—Fair. It got a few laughs. Running time, two reels.—G. A. Hart, Roxy Theatre, Stratford, Texas. Small town patronage.

POPULAR MELODIES: Arthur Jarrett—These are very pleasing one-reelers, as these artists are always appreciated from their radio fame. Recording good and good for any program. Running time, seven minutes.—C. W. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

SAILORS, BEWARE: Eugene Pallett, Walter Catlett—Good clean comedy. Plenty of laughs. Let's have more of this type. Play it, fellows. Running time, 18 minutes.—Edmund M. Burke, Fort Plain Theatre, Fort Plain, N. Y. General patronage.

RKO

CENTURY OF PROGRESS: Splendid two-reel visit to the "World's Fair." Worth adding to program any day.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

CUBBY'S PICNIC: Cubby Cartoons—Good filler on any program.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

CUBBY'S PICNIC: Cubby the Bear Cartoons—Swell cartoon. Running time, nine minutes.—Don R. Stevenson, Star Theatre, Williamson, N. Y. Small town patronage.

CUBBY'S WORLD FLIGHT: Cubby Cartoons—Swell cartoon. Brought more good laughs than any short we have played lately. Running time, one reel.—H. E. Newbury, Y. M. C. A. Theatre, Ware Shoals, S. C. Small town patronage.

GAY GAUCHO: Cartoon—A good cartoon. Got several laughs from this one. Running time, 7 minutes.—J. E. Ross, Jr., Strand Theatre, St. George, S. C. Small town patronage.

KICKING THE CROWN AROUND: Clark and McCullough—Fairly good comedy. Very silly. Running time, 20 minutes.—Don R. Stevenson, Star Theatre, Williamson, N. Y. Small town patronage.

United Artists

BABES IN THE WOOD: Silly Symphonies—This is a wonderful cartoon. In fact, it is positively the best that we have ever screened in our theatre. All in gorgeous color. Beautiful is the only word that can describe this. If you do not have this series of shorts, you are missing the best series of cartoons on the market. Hats off to Walt Disney and United Artists for the best cartoon of any year. Running time, nine minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

THREE LITTLE PIGS: Silly Symphonies—Don't fail to play this famous cartoon. It's there. You'll like it. Every one liked it. Running time, 10 minutes.—Edmund M. Burke, Fort Plain Theatre, Fort Plain, N. Y. General patronage.

WAYWARD CANARY: Mickey always pleases the kiddies. Adults like the music the best on these cartoons. Running time, eight minutes.—Edmund M. Burke, Fort Plain Theatre, Fort Plain, N. Y. General patronage.

THESE EXHIBITORS BEGIN REPORTING

To the ever-widening numbers of exhibitor reporters to "What the Picture Did For Me" comes the following quintet this week. Read their reports:

J. A. Cook, Park theatre, Huntington Park, Cal.; E. Reiss, Park theatre, St. Petersburg, Fla.; Claude Hazle, Star theatre, Shreveport, La.; Louis Perretta, Crescent theatre, Mahoningtown, Pa.; Bernard W. Levy, Central theatre, Manville, R. I.

And so the roll of contributors grows.

Universal

HESITATING LOVE: Louise Fazenda—A good comedy. A rare thing for us.—G. Carey, Strand Theatre, Paris, Ark. Family patronage.

NATURE'S WORKSHOP: Pooch Cartoons—I think these Pooch the Pup cartoons are as good as any I have seen aside from Disney's product. I have been a strong fan for the Fables, but these have them beaten, especially the new Fables that have been put out in the last few months.—Lloyd Pearson, Menard Theatre, Petersburg, Ill. Small town patronage.

OUT OF GAS: Louise Fazenda—Good slapstick comedy.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

TERRIBLE TROUBADOR: Pooch Cartoons—A very good cartoon.—Lloyd Pearson, Menard Theatre, Petersburg, Ill. Small town patronage.

WORLD'S GREATEST THRILLS: Specials—It is not the big short subject they would have you believe. However, it is fair entertainment, but similar to a two-reel news. Running time, 19 minutes.—C. W. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

WORLD'S GREATEST THRILLS: Specials—Very good. Running time, 17 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

Warner Vitaphone

AFRICA SPEAKS—ENGLISH: Pepper Pot—This is only a fair comedy, but by far one of the best of this series. A few laughs and that is about all. If you don't expect too much of a comedy, then this will do. Nothing extra, but okay for one day showing. Running time, 10 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

AUDITION, THE: Melody Masters—Good musical short. Photographed rather dark. We want more of these musicals and Vitaphone has them. Running time, 10 minutes.—Edmund M. Burke, Fort Plain Theatre, Fort Plain, N. Y. General patronage.

BARBER SHOP BLUES: Melody Masters—Very entertaining. One of the best acts I have ever played.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

CLOSE RELATIONS: Fatty Arbuckle—This comedy should have never been released out of respect to the late Arbuckle, as it is very poor with no laughs and depicts a dead man trying to be funny and can't. Pay for it and don't take it, if you have to dispose of it in this way. Running time, 17 minutes.—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

CLOSE RELATIONS: Fatty Arbuckle—The kids like it. Adults thought it silly. Just fair. Running time, 18 minutes.—J. E. Ross, Jr., Strand Theatre, St. George, S. C. Small town patronage.

DOUBLE-CROSSING OF COLUMBUS, THE: Broadway Brevities—Burlesque on Columbus that is fine. Has a dance that was applauded by our patrons and this is something unusual.—H. G. Stettmund, Jr., H. & S. Theatre, Chandler, Okla. Small town patronage.

FIFI: Broadway Brevities—Not so good, too much singing. My patrons do not care for singing. They get plenty of that over the radio. Running time, 17 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

HOT COMPETITION: Looney Tunes—Good. Running time, seven minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

HOW'VE YOU BEAN?: Fatty Arbuckle—Not as good as some of his. Running time, two reels.—G. A. Hart, Roxy Theatre, Stratford, Texas. Small town patronage.

I LIKE MOUNTAIN MUSIC: Merry Melodies—This is a very good cartoon with plenty of laughs and good music. Quite a few caricatures of some of the movie stars and they all should bring many laughs. Pleased every one. Running time, eight minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

"NO" MAN, THE: Broadway Brevities—Something different in musicals. After you play it you'll say thanks to Vitaphone. Play this one and boost it. Running time, 18 minutes.—Edmund M. Burke, Fort Plain Theatre, Fort Plain, N. Y. General patronage.

PARADES OF YESTERDAY: Pepper Pot—Was told this was not very good, but I think it is fine and it seemed to click here, more, perhaps, with the older patrons than with the young folks, but it is good.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

PAUL REVERE, JR.: Guy Shy, Janet Reade—This is fair entertainment as a short and about an average of this class of short subjects. Nothing to write home about. Running time, 17 minutes.—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

RUBINOFF AND BAND: Melody Masters—This is a very good one-reeler, showing Rubinoff and his orchestra playing several popular numbers. Also featuring Jean Sargent singing the popular selection, "Lying in the Hay." Good entertainment for both young and old. Running time, 10 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

SALT WATER DAFFY: Jack Haley—Not much to this one. Running time, 21 minutes—J. E. Weber, Princess Theatre, Chelsea, Mich. Town and country patronage.

SALT WATER DAFFY: Jack Haley—Another good comedy from Vitaphone. Without a doubt these are the best two-reelers on the market. Running time, 20 minutes.—J. E. Ross, Jr., Strand Theatre, St. George, S. C. Small town patronage.

SEASONED GREETINGS: Lita Grey Chaplin—You'll be disappointed in this one, as the recording is poor and this gal cannot sing. The line of hooey worked into it is very poor. You'd better have another short with it to pull it through, as it is only a filler. Running time, 17 minutes.—C. W. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

SPEAKING OF OPERATIONS: Broadway Brevities—Very good. Running time, 17 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

THREE'S A CROWD: Merry Melodies—Another good cartoon comedy from Vitaphone. This one has plenty of music and seemed to please our entire audience. Practically this entire series are good and will make excellent fillers on any programs. Running time, eight minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

WE'RE IN THE MONEY: Merry Melodies—Very good. Running time, eight minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

Serials

Mascot

DEVIL HORSE, THE: Harry Carey, Noah Berry—One of the best serials we have ever run. Wish it had 50 episodes.—Claude Hazel, Star Theatre, Shreveport, La. Colored patronage.

Universal

CLANCY OF THE MOUNTED: Tom Tyler—A serial that seems to please, especially the kiddies and young folks who like westerns. Have shown five chapters and it is well produced and recorded, with beautiful scenery.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

CLANCY OF THE MOUNTED: Tom Tyler—Twelve chapter serial. Only fair.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

GORDON OF GHOST CITY: Buck Jones, Madge Bellamy—This is a very good serial. However, it is not the big puller that you will expect, as there is nothing unusual in it, but an extra good cast. The story is the same old line of hokum contained in most serials. Business fair, but not above that on other serials. Running time, 18 minutes.—C. W. Pratt, Texas Theatre, Smithville, Texas.—Small town patronage.

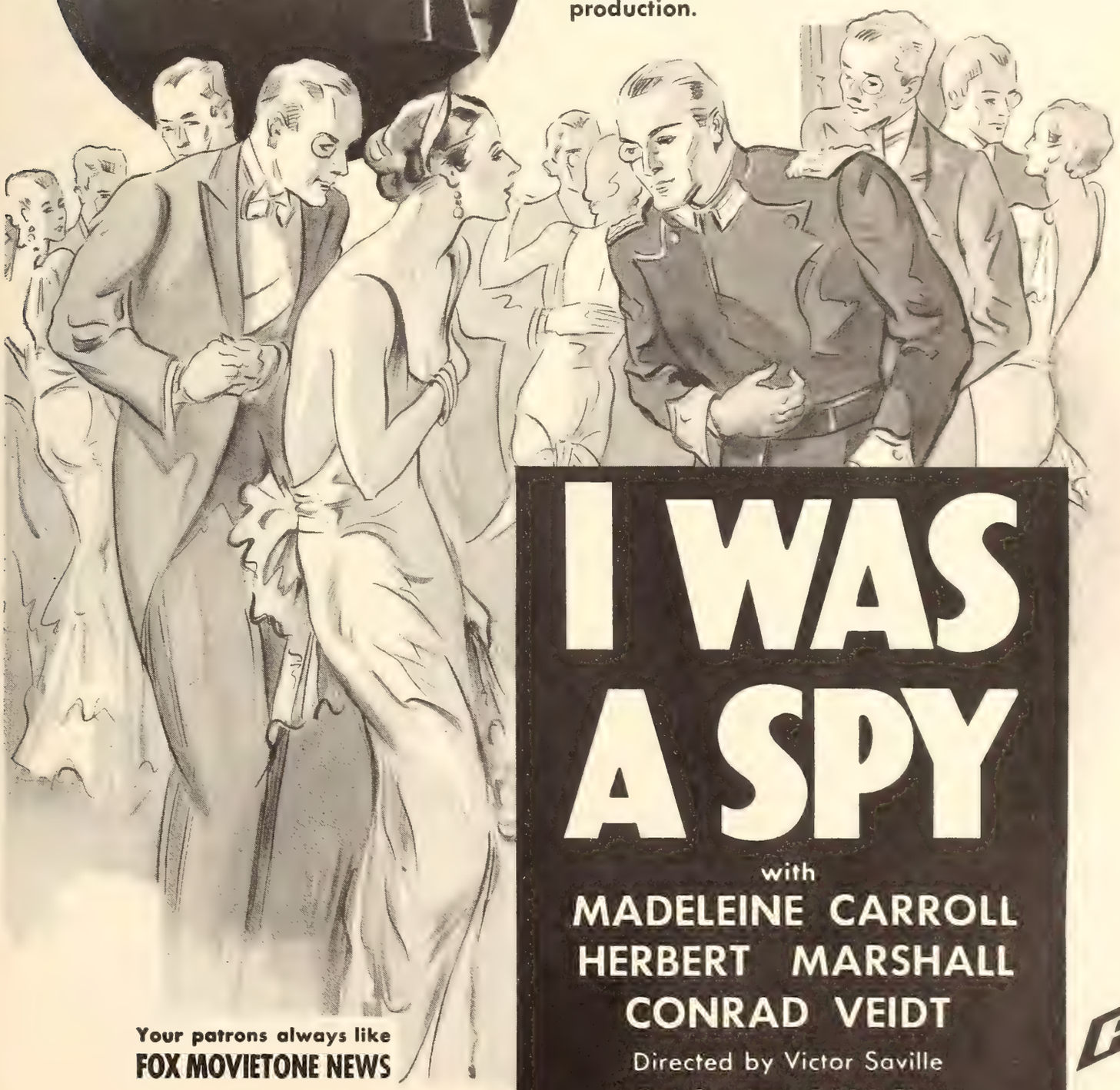
PERILS OF PAULINE: Evalyn Knapp, Robert Allen—Have played the first three chapters and seems that it will hold its own. Will not draw like "Gordon" did. Running time, 20 minutes.—J. E. Ross, Jr., Strand Theatre, St. George, S. C. Small town patronage.

TERROR... *in her heart*
INVITATION...*in her eyes*

Audiences will sit enthralled at this vital, vivid drama of a woman who braves a firing squad to bring her country victory.

THE REAL LIFE STORY OF A BEAUTIFUL SPY . . . exerting every feminine charm . . sacrificing every tender emotion . . . to her perilous profession.

Never have you shown a more absorbing production.



I WAS A SPY

with

MADELEINE CARROLL
HERBERT MARSHALL
CONRAD VEIDT

Directed by Victor Saville

A Fox-Gaumont-British Picture

FOX

Your patrons always like
FOX MOVIETONE NEWS

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 202.—(A) Explain why light rays are refracted or "bent" when passing at an angle from a medium of one density to a medium of another density. Note: I will look upon this with some leniency, as the matter is not fully explained in the Bluebook. Such of you as can visit a public library will find explanation in some good work on physics. (B) Just what is meant by spherical aberration in a lens. (C) Explain its effect, illustrating if you wish by diagram. Note: When making drawings, use either sharp pencil and straightedge or black ink and straightedge. Don't send "sloppy" drawings. (D) What quality of a lens produces chromatic aberration?

Answer to Question No. 196

Bluebook School Question No. 196 *was: (A) Of what does rubber-covered insulation consist? (B) Were you to receive some R. C. wire and find the wire itself to be just plain, uncoated copper, what would you do and why? (C) When you see power lines supported by two insulators in series, what do you conclude? If there were four or six in series what would you conclude? If upon preparing to run some wires into conduit you found only weather-proof insulation available, no other kind available for days, circuit to be used within a few hours, what would you do? (D) Under what conditions is it not permissible to use R. C. wire? (E) In what classes of work is it necessary to to use R. C. wire?*

The following made good on these: C. Rau and S. Evans; D. Danielson; H. H. Menefee; G. E. Doe; L. Van Buskirk and E. Kroll; J. Wentworth; W. Ostrum; P. Gaeth, Jr., B. Doe, T. Van Vaulkenburg; K. Griener; B. L. Blinkendorfer; J. Williams and O. Allbright; F. H. Dalbey; L. B. and D. H. Palmer; L. Grant and R. Geddings; D. Haber and D. Breaston; L. N. Traxler; D. Danielson and H. Pilson; M. U. Sampson; L. Jacobs; D. Emmerson; W. Broadbent; L. B. Bryant and D. L. Monehan; D. U. Granger; K. L. Hess; D. Goldberg and L. Hutch; G. Tinlin; B. Olmsby and C. L. Cyrus; H. B. and D. C. Coates; Nic Granby; O. L. Davis and F. Sims; H. Edwards; F. F. Franks; D. D. Davis and L. Thomas; L. Jones and B. L. Banning; L. D. Rubin; F. B. Klar and T. H. Morton; L. G. Gregeson and J. Hendershot; R. and K. Wells; S. N. Tailor; U. L. Danielson; G. R. Squires and T. Malleby; J. Lansing and R. D. Oberleigh; D. L. Sinklow; F. Ferguson and D. Lally; F. and J. L. Hanson; T. R. Golley; F. L. Granby; M. F. Fallon; T. M. Vinson; E. S. Sapper and H. Dobbs; K. Ormie; G. Thompson; H. Rogers; F. L. Benton; B. J. Lyons; J. W. Green, W. J. Gollon and H. Salazan; H. D. Tyler; W. T. Granger and A. Wythe; D. Singleton, M. Henderson and D. Lyons; D. Jurts and D. Howard; D. T. Arlen and M. Spencer; J. B. Buckley; G. Harrison and F. Harlor; D. Little and J. H. Rathburn; E. L. Richardson; U. L. Tipton; M. Grieg; L. M. Richards; L. Thomas and D. D. Davis; R. A. Gordon, R. G. Harne, O. Cordts and P. L. Langsford; P. L. Jones.

Again we urge you: write your names plainly at top of first page; also number of question you are answering. We have much trouble deciphering illegibly written names. If you are not guilty, the foregoing won't hurt your feelings; if you are, I hope you emit a vigorous "ouch" and—do better.

To section (A) the answer of our old friends Rau and Evans is concise and correct, as follows:

"Rubber-covered insulation consists of pure rubber in which is embedded a copper wire coated with tin. This rubber coating is protected and its insulation properties aided by one or more layers of cotton braid impregnated with a fireproof insulating compound."

(B) Paul Gaeth says:

"I would return the wire and secure other wire properly coated with tin, for the reason that rubber contains sulphur and sulphur acts upon copper to weaken it by a process very similar to corrosion, in its effects. Not only would such action weaken the wire, but by reducing its cross section it would increase its resistance so that finally if its rated current be used, heating would result. Sulphur does not act thus on tin, which is why all R. C. wires are tin-coated."

(C) G. E. Doe answers thus:

"Since insulation must be increased as voltage is increased, and since one ordinary small insulator is sufficient for ordinary commercial voltages, I would conclude that the one having two insulators in series was a 'low tension' power line, probably less than 1,000 volts. Four insulators in series would lead me to estimate the voltage as probably around 5,000. Six of them would probably mean somewhere between five and ten thousand volts, though I would presume six insulators of the sort usually employed on such work would withstand perhaps 20,000 volts.

"As to the second section of the question, I would certainly not put the fireproof insulated wire into conduit. If that were pulled off here in Chicago it would probably cost the man who did it his license. Under the conditions named I would consult the proper authority and ask permission to run a temporary circuit without conduit protection, the same to be used until R. C. wire could be obtained. If properly done there would be no good reason why such a circuit might not be used in such an emergency."

(D) W. Broadbent says:

"Rubber-covered wire may not be used in places having high temperature, or where fireproof, slow-burning or weatherproof insulation is demanded."

There seems to be a general misunderstanding to the effect that R. C. cannot be used where wires are bunched on rear of switchboards. The rule with regard to this (Page 162, National Electrical Code) is: "Insulated conductors where closely grouped as in rear of switchboards shall each have a substantial flameproof covering."

(E) F. B. Klar and T. H. Morton say:

"In all interior work where fireproof or slow-burning insulation is not demanded, it is necessary to use R. C. wire. Rubber-covered insulation in conduit is imperative."

Buys Up Duovac Tubes

The Harrison Radio Company, of 142 Liberty Street, New York, has purchased the entire bankrupt stock of Duovac tubes. Although originally purchased for use in broadcast stations, they have available for sale to theatres a quantity of tubes of various types. The company has indicated that prices on these tubes represent a large saving.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1933, unless otherwise specified.

ALLIED PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dude Bandit, The	Hoot Gibson-Gloria Shea	May 1	67	
Fighting Parson, The	Hoot Gibson-Marceline Day	May 22	70	June 3
One Year Later	Mary Brian-Russell Hopton	Aug. 25	69	Aug. 12
Picture Brides	Dorothy Mackaill-Regis Toomey	Nov. 1	68	Oct. 14

Coming Feature Attractions

Bungalow Court
Davy Jones' Locker
Midnight Alarm
Open for Inspection
Silk Trimmed
Slightly Used

CHESTERFIELD

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
By Appointment Only	Lew Cody-Aileen Pringle	July 7	67	Dec. 2
Dance, Girl, Dance	Alan Dinehart-Evalyn Knapp	Sept. 1	70	Nov. 11
I Have Lived	Alan Dinehart-Anita Page	June 15	69	Sept. 16
In the Money	"Skeets" Gallagher - Lois Wilson - Warren Hymer	Nov. 7	62	
Man of Sentiment, A	Marian Marsh - Owen Moore - Wm. Bakewell	Sept. 15	74	
Notorious But Nice	Marian Marsh-Betty Compson	Aug. 5	72	Nov. 11
Rainbow Over Broadway	Joan Marsh-Frank Albertson	Dec. 1	70	

Coming Feature Attractions

Murder on the Campus — Charles Starrett-Shirley Grey

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Above the Clouds	R. Cromwell-R. Armstrong-D. Wilson	Oct. 20	67	
Before Midnight	June Collyer-Ralph Bellamy	Nov. 18	63	
Brief Moment	Carole Lombard-Gene Raymond-Donald Cook	Sept. 8	69	Oct. 7
Cocktail Hour	Bebe Daniels-Sidney Blackmer-Randolph Scott	June 5	74	June 10
Dangerous Crossroads	Chic Sale - Diane Sinclair	June 15	62	July 1
East of Fifth Ave.	Wallace Ford-Walter Connolly-Dorothy Tree	Oct. 20	76	
(See "In the Cutting Room," Oct. 21.)				
Fog	Mary Brian - Donald Cook - Reginald Denny	Nov. 22	69	
(See "In the Cutting Room," Nov. 18.)				
Fury of the Jungle	Donald Cook-Peggy Shannon	Oct. 20	68	
Hold the Press	Tim McCoy-Shirley Grey	Oct. 25	60	
King of the Wild Horses	Wm. Janney-Dorothy Appleby	Nov. 10	66	
Lady for a Day	Warren William-Guy Kibbee-May Robson-Glenda Farrell	Sept. 13	102	July 15
Man's Castle, A	Loretta Young-Spencer Tracy	Nov. 4	75	
(See "In the Cutting Room," Oct. 14.)				
Master of Men	Jack Holt-Fay Wray	Oct. 28	68	Dec. 9
My Woman	Helen Twelvetrees - Wallace Ford - Victor Jory	Oct. 5	73	Oct. 21
Police Car 17	Tim McCoy-Evalyn Knapp	Sept. 30	58	Nov. 18
Shadows of Sing Sing	Bruce Cabot - Mary Brian	Dec. 3	65	
(See "In the Cutting Room," Nov. 18.)				
Thrill Hunter, The	Buck Jones-Dorothy Revier	Sept. 30	58	Nov. 25
What Price Innocence?	Willard Mack-Jean Parker	June 29	64	July 1
Wrecker, The	Jack Holt-Genevieve Tobin	July 10	72	Aug. 12

Coming Feature Attractions

Air Devils	Tim McCoy-Evalyn Knapp	
Fighting Code, The	Buck Jones-Diane Sinclair	Dec. 30
Fighting Ranger, The	Buck Jones-Dorothy Revier	
Lady Is Willing, The	Leslie Howard-Binnie Barnes	
Let's Fall in Love	Ann Sothern - Edmund Lowe	
Man Trailer, The	Buck Jones-Cecilia Parker	
Murder at Rexford Arms	Ralph Bellamy-Shirley Grey	
Night of Love	Clark Gable-Claudette Colbert	
Ninth Guest	Donald Cook-Genevieve Tobin	
No Greater Glory	Frankie Darro - Jackie Searl - George Breakston	
Once to Every Woman	Fay Wray - Walter Connolly - Ralph Bellamy	
Party's Over, The		
Straightaway	Tim McCoy-Sue Carol	Dec. 22
Whirlpool	Jack Holt	

FIRST DIVISION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Drive, The		May 20	89	Jan. 28
Throne of God (Tent.)		Aug.	56 and 39	

Coming Feature Attractions

Dassan — 51 and 38

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bureau of Missing Persons	Bette Davis - Lewis Stone - Glenda Farrell	Sept. 16	78	Sept. 2
Female	Ruth Chatterton	Nov. 11	60	Oct. 21
Goodbye Again	W. William - Joan Blondell	Sept. 9	65	June 17
Havana Widows	Joan Blondell-Glenda Farrell-Lyle Talbot	Nov. 18	62	Dec. 2
Heroes for Sale	Richard Barthelmess - Loretta Young	June 17	76	May 27
I Loved a Woman	Edward G. Robinson-Kay Francis - Genevieve Tobin	Sept. 23	80	Sept. 16
She Had to Say Yes	Loretta Young - Lyle Talbot	July 15	62	June 17
Wild Boys of the Road	All Star	Oct. 7	69	Sept. 30
World Changes, The	Paul Muni	Nov. 25	93	Nov. 4

Coming Feature Attractions

Bedside	Warren William	Jan. 27,'34	
Big Shakedown, The	Bette Davis - Chas. Farrell - Ricardo Cortez	Jan. 6,'34	
Convention City	Joan Blondell-Dick Powell - A. Menjou - Mary Astor	Dec. 30	70 — Dec. 9
Dark Hazard	Edward G. Robinson		Nov. 25
Heat Lightning	Aline MacMahon-Glenda Farrell-Ann Dvorak - Lyle Talbot		
Journal of Crime	Ruth Chatterton		
Mandalay	Kay Francis-Ricardo Cortez	Feb. 10,'34	
Massacre	R. Barthelmess-Ann Dvorak	Jan. 13,'34	
Modern Hero, A	Richard Barthelmess		
Son of a Sailor	Joe E. Brown - Johnny Mack Brown	Dec. 23	73 — Dec. 9
Wonder Bar	Al Jolson-Dick Powell-Ricardo Cortez-Dolores Del Rio-Kay Francis		

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona to Broadway	James Dunn-Joan Bennett	June 30	67	July 29
Berkeley Square	Leslie Howard-Heather Angel	Nov. 3	90	July 22
Best of Enemies	Marian Nixon-"Buddy" Rogers	June 23	71	July 22
Charlie Chan's Greatest Case	Warner Oland-Heather Angel	Sept. 15	71	Oct. 14
Devil's in Love, The	Victor Jory-Loretta Young	July 21	71	Aug. 5
Doctor Bull	Will Rogers - Louise Dresser - Marian Nixon-Ralph Morgan	Sept. 22	77	Oct. 14
F. P. I.	Conrad Veidt-Jill Esmond-Leslie Fenton	Sept. 28	90	May 20
Good Companions, The	Jessie Matthews - Edmund Gwenn	Sept. 8	96	Apr. 29
Hoopla	Clara Bow-Preston Foster	Nov. 30	73	Dec. 9
I Loved You Wednesday	Warner Baxter - Elissa Landi - Miriam Jordan-Victor Jory	June 16	75	June 24
I Was a Spy	Herbert Marshall - Madeleine Carroll - Conrad Veidt	Dec. 15	75	Sept. 23
It's Great to Be Alive	Edna May Oliver-Raul Roulien	June 2	68	July 1
Jimmy and Sally	James Dunn-Claire Trevor	Nov. 24	68	
(See "In the Cutting Room," Dec. 2.)				
Last Trail, The	George O'Brien-Claire Trevor	Aug. 25	60	
Life in the Raw	George O'Brien-Claire Trevor	July 7	62	Nov. 4
Mad Game, The	Spencer Tracy - Claire Trevor - Ralph Morgan	Oct. 27	65	Oct. 28
Man Who Dared, The	Preston Foster-Zita Johann	July 14	75	July 15
My Lips Betray	Lilian Harvey-John Boles	Nov. 10	79	Nov. 11
My Weakness	Lilian Harvey-Lew Ayres	Sept. 29	74	Sept. 30
Olsen's Big Moment	El Brendel	Nov. 17	66	Oct. 28
Paddy, the Next Best Thing	Janet Gaynor-Warner Baxter	Sept. 1	76	Sept. 2
Pilgrimage	Henrietta Crosman - Marian Nixon - Norman Foster	Aug. 18	90	July 22
Power and the Glory, The	Spencer Tracy-Colleen Moore	Oct. 6	76	Aug. 26
Shanghai Madness	Spencer Tracy-Fay Wray	Aug. 4	68	Sept. 2
Smoky	Victor Jory-Irene Bentley	Dec. 8	69	Dec. 9
Walls of Gold	Sally Eilers-Norman Foster	Oct. 13	70	Oct. 14
Worst Woman in Paris?	Benita Hume-Adolphe Menjou	Oct. 20	78	Oct. 14

Coming Feature Attractions

As Husbands Go	Warner Baxter-Helen Vinson	Dec. 29	78 — Nov. 18
Carolina	Janet Gaynor-Lionel Barrymore-Robert Young-Henrietta Crosman	Feb. 2,'34	
Coming Out Party	Frances Dee-Gene Raymond		
Disillusion	Victor Jory - John Boles - Rosemary Ames	Feb. 23,'34	
Ever Since Eve	George O'Brien-Mary Brian	Feb. 9,'34	
Frontier Marshal	George O'Brien-Irene Bentley	Jan. 19,'34	66
I Am Suzanne!	Lilian Harvey-Gene Raymond	Jan. 5,'34	
Mr. Skitch	Will Rogers-Zasu Pitts	Dec. 22	70
(See "In the Cutting Room," Dec. 2.)			
Orient Express	Heather Angel-Norman Foster	Jan. 12,'34	
Sleepers East	Wynne Gibson-Preston Foster	Jan. 26,'34	
Three Against Death	Marion Burns-Kane Richmond		
Woman and the Law	James Dunn-Claire Trevor	Feb. 16,'34	

FREULER FILM ASSOCIATES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Deadwood Pass	Tom Tyler	May 5	60	
Easy Millions	Skeets Gallagher-Dorothy Burgess-Merna Kennedy	June 30	68	
Marriage on Approval	Donald Dillaway-Barbara Kent-Phyllis Barry	Nov. 17	80	
War of the Range	Tom Tyler	Sept. 22	60	

Coming Feature Attractions

Black Cat, The
Bulldog Edition
East of Sudan
Green Paradise
My Wandering Boy
Red Man's Country
Silent Army, The
Sister of the Follies

GAUMONT-BRITISH

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Baroud (See "Love in Morocco")				
Britannia of Billingsgate	Violet Loraine-Gordon Harker		79½	Oct. 7
Channel Crossing	Constance Cummings - Matheson Lang			
Falling for You	J. Hulbert-Cicely Courtneidge		88	Sept. 30
Fire Raisers, The	Leslie Banks			
Ghost Train, The	Jack Hulbert	Dec. 1	68	Feb. 25
Ghoul, The	Boris Karloff		85	Oct. 28
It's a Boy	Edward Everett Horton - Leslie Henson		80	Sept. 30
Just Smith	Tom Walls			
King of the Ritz	Stanley Lupino - Gina Malo		88	
Love in Morocco	Rex Ingram	Dec. 1	67	Oct. 15,'32
(Reviewed under the title "Baroud")				
Love on Wheels	Jack Hulbert-Gordon Harker		91	
Lucky Number, The	Clifford Mollison - Joan Wyndham		72½	Sept. 9
Man from Toronto, The	Jessie Matthews - Ian Hunter - Fred Kerr		77	
Marry Me	Renate Muller-Harry Green		85	Apr. 22
Night and Day	Jack Hulbert-Winifred Shotter	Dec. 1	77	June 10
Orders Is Orders	Charlotte Greenwood - James Gleason		88½	Aug. 19
Prince of Wales, The				
Sleeping Car	Ivor Novello-Madeleine Carroll		83	July 8
There Goes the Bride	Jessie Matthews	Dec. 1	79	Mar. 11
Waltz Time	Evelyn Laye	Oct. 1	81	Aug. 12
Woman in Command, The	Cicely Courtneidge - Edward Everett Horton		80	

(THE RELEASE CHART--CONT'D)

LIBERTY PICTURES

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheaters	"Bill" Boyd-Dorothy Mackaill-June Collyer			
Mad Honeymoon, The				
Quitter, The				
School for Girls				
Take the Stand				
Two Heads on a Pillow				
When Strangers Meet				
Without Children				

MAJESTIC

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Charming Deceiver, The	Constance Cummings	Dec. 8	87	Sept. 16
(Reviewed under the title, "Heads We Go")				
Curtain at Eight	Dorothy Mackaill - C. Aubrey Smith-Paul Cavanaugh	Oct. 1	71	
Morning After, The	Ben Lyon-Sally Eilers	Jan. 1,'34	63	Oct. 28
(Reviewed under the title, "I Spy")				
Sin of Nora Moran, The	Zita Johann-John Miljan	Dec. 13	65	
Sing, Sinner, Sing	Paul Lukas-Leila Hyams	Aug. 1	73	Aug. 19
You Made Me Love You	Thelma Todd-Stanley Lupino	Nov. 24	74	Oct. 14

Coming Feature Attractions

Title	Star
Divorce Bed, The	Edward Arnold-John Miljan

MAYFAIR PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dance Hall Hostess	Helen Chandler-Jason Robards-Edward Nugent	July 1	73	Sept. 2
Her Forgotten Past	Monte Blue - Barbara Kent - Henry B. Walthall	Sept. 1	68	
Riot Squad	Madge Bellamy-Pat O'Malley	June 15	70	Aug. 5
Secret Sinners	Sue Carol-Nick Stuart	Oct. 20	70	
What's Your Racket?	Regis Toomey-Noel Francis	Dec. 1		

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Another Language	Helen Hayes-Robt. Montgomery	July 28	79	Aug. 5
Beauty for Sale	Otto Kruger-Madge Evans	Sept. 1	87	Sept. 9
Bombshell	Jean Harlow-Lee Tracy	Oct. 13	98	Oct. 7
Broadway to Hollywood	Alice Brady - Frank Morgan - Madge Evans-Eddie Quillan-Jackie Cooper-Russell Hardie-Fay Templeton - Jimmy Durante	Sept. 15	89	Sept. 9
Chief, The	Ed Wynn-D. Mackaill	Nov. 3	66	Dec. 9
Dancing Lady	Joan Crawford-Clark Gable	Nov. 24	94	Nov. 25
Day of Reckoning	Richard Dix-Madge Evans	Oct. 27	70	Nov. 11
Her Sweetheart	Marie Dressler-L. Barrymore	Nov. 17	87	Nov. 18
(Reviewed under the title, "Christopher Bean")				
Hold Your Man	Jean Harlow-Clark Gable	July 7	89	July 8
Meet the Baron	Jack Pearl - Jimmy Durante - Zasu Pitts	Oct. 20	65	Nov. 4
Midnight Mary	Loretta Young-Ricardo Cortez	June 30	76	June 17
Night Flight	H. Hayes - J. Barrymore - L. Barrymore - C. Gable - Robt. Montgomery	Oct. 6	91	Aug. 19
Penthouse	Warner Baxter-Myrna Loy-Mae Clarke-Phillips Holmes-Chas. Butterworth	Sept. 8	91	Sept. 9
Prizefighter and the Lady, The	Max Baer-Myrna Loy-Dempsey-Carnera-Walter Huston	Nov. 10	102	Oct. 28
Should Ladies Behave?	Alice Brady-Lionel Barrymore-Conway Tearle	Dec. 1	78	Nov. 11
(Reviewed under the title, "The Vinegar Tree")				
Solitaire Man	Herbert Marshall - Elizabeth Allan - Lionel Atwill	Sept. 22	65	Sept. 16
Stage Mother	A. Brady - Russell Hardie - M. O'Sullivan - F. Tone	Sept. 29	87	Sept. 16
Storm at Daybreak	Nils Asther-Kay Francis	July 14	82	July 1
Stranger's Return, The	Lionel Barrymore - Franchot Tone-Miriam Hopkins	July 21	89	July 15
Tugboat Annie	Marie Dressler-Wallace Beery-Robt. Young-M. O'Sullivan	Aug. 4	88	Aug. 12
Turn Back the Clock	Lee Tracy-Mae Clarke	Aug. 25	80	Sept. 2
When Ladies Meet	Ann Harding-Alice Brady-Robt. Montgomery-Myrna Loy	June 23	85	June 3
Women in His Life, The	Otto Kruger-Isabel Jewell-Ben Lyon	Dec. 8	76	

Coming Feature Attractions

Title	Star
Cat and the Fiddle, The	Jeanette MacDonald-Ramon Novarro
(See "In the Cutting Room," Oct. 21.)	
Comin' Round the Mountain	May Robson-Polly Moran
Dinner at Eight	Marie Dressler-Wallace Beery-Lionel Barrymore - Jean Harlow - Madge Evans - Karen Morley - Edmund Lowe - Lee Tracy - Jean Hersholt
Eskimo	Native Cast
Fugitive Lovers	Robt. Montgomery-Madge Evans
Going Hollywood	Marion Davies-Bing Crosby
Hollywood Party, The	(All Star Musical)
Laughing Boy	Ramon Novarro-Lupe Velez
Mystery of the Dead Police	Robt. Montgomery - Elizabeth Allan
Queen Christina	Greta Garbo - John Gilbert
Rip Tide	Norma Shearer - Robert Montgomery-Herbert Marshall
Sons of the Desert	Laurel and Hardy
Tarzan and His Mate	J. Weissmuller-M. O'Sullivan
Viva Villa	Wallace Beery

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Avenger, The	Ralph Forbes-Adrienne Ames	Aug. 10	79	Oct. 7
Broken Dreams	Randolph Scott-Martha Sleeper	Oct. 20	68	Nov. 4
Crashing Broadway	Rex Bell	June 1	55	July 15
Devil's Mate	Preston Foster-Peggy Shannon	Aug. 20	68	Aug. 12
Fighting Texans	Rex Bell	June 15	58	July 29
Fugitive, The	Rex Bell-Cecilia Parker	July 15	56	
Galloping Romeo	Bob Steele-Doris Hill	Aug. 5	54	
Rainbow Ranch	Rex Bell	July 25	55	
Rangers' Code	Bob Steele	Aug. 15	56	
Riders of Destiny	John Wayne-Cecilia Parker	Oct. 10	58	
Sagebrush Trail	John Wayne	Dec. 15	58	
Sensation Hunters	Arline Judge-Preston Foster	Aug. 30	70	
Skyway	K. Crawford-Ray Walker	Aug. 15	65	
Sphinx, The	Lionel Atwill-Sheila Terry	June 1	70	June 3
Sweetheart of Sigma Chi, The	Mary Carlisle-Buster Crabbe	Oct. 1	76	Oct. 14

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ape, The				
Beggars in Ermine	Lionel Atwill			
Blue Steel	John Wayne			
He Couldn't Take It	Ray Walker-Virginia Cherrill			
Jane Eyre				
Lucky Texan, The	John Wayne			
Manhattan Love Song				
Mystery Liner				
Sixteen Fathoms Deep	Sally O'Neill-Creighton Chaney			
(See "In the Cutting Room," Dec. 2.)				
West of the Divide	John Wayne-Virginia B. Faire			
Woman's Man	John Halliday-Marguerite de la Motte-Wallace Ford			

PARAMOUNT

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Executive	Ricardo Cortez-Elizabeth Young	Aug. 18	72	Aug. 5
College Humor	Crosby-Oakie-Arlen-Carlisle-Burns and Allen	June 23	80	June 17
Cradle Song	Dorothea Wieck-Kent Taylor	Nov. 17	77	Nov. 4
Disgraced	Helen Twelvetrees-Bruce Cabot	July 7	65	June 24
Duck Soup	Four Marx Bros.	Nov. 17	80	Nov. 11
Gambling Ship	Cary Grant-Benita Hume	June 30	72	June 17
Girl Without a Room	M. Churchill-Chas. Farrell-C. Ruggles	Dec. 8	75	Dec. 9
Golden Harvest	Richard Arlen-Chester Morris-Genevieve Tobin	Sept. 22	70	Sept. 23
Hell and High Water	Richard Arlen-Judith Allen	Oct. 27	70	Oct. 21
Her Bodyguard	Wynne Gibson-Edmund Lowe	July 21	70	July 8
I'm No Angel	Mae West-Cary Grant	Oct. 6	87	Oct. 7
Lone Cowboy	Jackie Cooper	Dec. 1	68	Nov. 25
Mama Loves Papa	Charles Ruggles-Mary Boland-Lilyan Tashman	July 14	72	July 15
Man of the Forest	Randolph Scott-Verna Hillie	July 14	62½	
Midnight Club	Clive Brook-George Raft-Helen Vinson-Alison Skipworth	July 28	70	July 29
One Sunday Afternoon	Gary Cooper-Fay Wray	Sept. 1	85	Aug. 26
Sitting Pretty	Jack Haley-Jack Oakie-Ginger Rogers	Nov. 24	80	Dec. 2
Song of Songs	Marlene Dietrich-Brian Aherne	Aug. 11	92	July 1
Take a Chance	James Dunn - June Knight - "Buddy" Rogers - Lillian Roth	Oct. 27	82	Nov. 4
This Day and Age	Charles Bickford-Judith Allen	Aug. 25	82	July 29
Three-Cornered Moon	C. Colbert-Richard Arlen-Lyda Roberti-Mary Boland	Aug. 4	72	Aug. 12
Thundering Herd, The	Randolph Scott-Judith Allen	Nov. 24	58½	
Tillie and Gus	Alison Skipworth-W. C. Fields	Oct. 13	57½	Nov. 18
To the Last Man	Randolph Scott-Esther Ralston	Sept. 15	70	Sept. 16
Too Much Harmony	Bing Crosby-Jack Oakie-Lilyan Tashman	Sept. 29	75	Sept. 9
Torch Singer	Claudette Colbert - Ricardo Cortez - David Manners	Sept. 8	72	Sept. 2
Way to Love, The	Maurice Chevalier-Ann Dvorak	Oct. 20	84	Sept. 30
White Woman	Carole Lombard-Chas. Laughton-Chas. Bickford	Nov. 3	73	Oct. 28

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alice in Wonderland	Charlotte Henry - R. Arlen - J. Oakie-Chas. Ruggles	Dec. 22	75	
All of Me	Fredric March-Miriam Hopkins-George Raft	Dec. 29		
Bolero	George Raft-Carole Lombard			
Catherine the Great	Marlene Dietrich-John Lodge			
Death Takes a Holiday	Fredric March-Evelyn Venable			
Design for Living	Miriam Hopkins-Fredric March-Gary Cooper	Dec. 29	88	Nov. 25
Eight Girls in a Boat	Kay Johnson - Dorothy Wilson - Doug. Montgomery	Jan. 5,'34		
Four Frightened People	C. Colbert - H. Marshall - Wm. Gargan - M. Boland	Jan. 19,'34		
His Double Life	Roland Young-Lillian Gish	Jan. 12,'34		
Last Round-Up, The	Randolph Scott-Barbara Adams	Jan. 26,'34		
Miss Fane's Baby Is Stolen	Dorothea Wieck-Baby Le Roy	Jan. 12,'34		
No More Women	Edmund Lowe-Victor McLaglen			
Search for Beauty	Buster Crabbe-Ida Lupino	Jan. 26,'34		
Six of a Kind	C. Ruggles - M. Boland - W. C. Fields - A. Skipworth - Burns and Allen	Jan. 26,'34		

PRINCIPAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Jaws of Justice	Kazan-Teddy and Richard Terry	Dec. 4	58	
Russia Today		Nov. 8	42	Oct. 28
Tarzan the Fearless	Buster Crabbe	Aug. 11	61	Aug. 19
Thunder Over Mexico	Native Cast	Nov. 15	70	May 20

Coming Feature Attractions

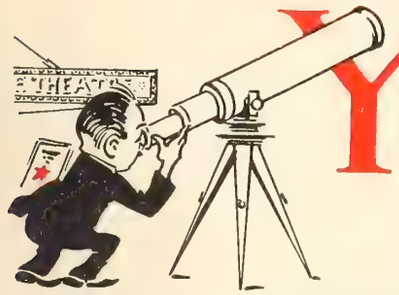
Title	Star
Desperate Trails	Kazan
Ferocious Pal, The	Kazan
King of the North	Kazan
Lone Avenger, The	Kazan
Teeth of Steel	Kazan

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ace of Aces	Richard Dix - Elizabeth Allan - Ralph Bellamy	Oct. 20	74	Sept. 30
After Tonight	Constance Bennett - Gilbert Roland	Nov. 10	71	Oct. 28
Aggie Appleby	Wynne Gibson-Charles Farrell	Nov. 3	73	Oct. 28
Ann Vickers	Irene Dunne - Walter Huston - Conrad Nagel	Oct. 13	72	Sept. 30
Bed of Roses	Constance Bennett-Joel McCrea	July 14	67	July 8
Before Dawn	Stuart Erwin-Dorothy Wilson	Aug. 4	62	Oct. 21
Blind Adventure	Robt. Armstrong-Helen Mack	Aug. 18	60	Aug. 12
Chance at Heaven	Joel McCrea - Ginger Rogers - Marian Nixon	Oct. 27	70	Oct. 14
Cross Fire	Tom Keene-Betty Furness	June 30	55	Apr. 8
Deluge, The	Peggy Shannon - Lois Wilson - Sidney Blackmer-Matt Moore	Sept. 15	68	Aug. 19
Double Harness	Ann Harding-William Powell	July 21	74	July 8
Flaming Gold	Bill Boyd - Mae Clarke - Pat O'Brien	Sept. 29	53	
Flying Devils	Arline Judge-Bruce Cabot-Ralph Bellamy-Eric Linden	July 14	62	Sept. 2
Goodbye Love	Charles Ruggles	Nov. 10	66	
Headline Shooter	Wm. Gargan - Frances Dee - R. Bellamy-W. Ford-G. Ratoff	July 28	65	July 29
If I Were Free!	Irene Dunne-Nils Asther-Clive Brook	Dec. 1	66	
Little Women	K. Hepburn - Jean Bennett - Frances Dee - Paul Lukas	Nov. 24	107	Nov. 11
Melody Cruise	Phil Harris-Charles Ruggles	June 23	75	June 3
Midshipman Jack	Bruce Cabot-Betty Furness	Sept. 22	65	Sept. 16
Morning Glory	K. Hepburn-D. Fairbanks, Jr.	Aug. 18	70	July 29
No Marriage Ties	Richard Dix-Doris Kenyon	Aug. 11	73	Aug. 12
One Man's Journey	Lionel Barrymore-Joel McCrea-Dorothy Jordan	Sept. 8	72	Sept. 9
Rafter Romance	Ginger Rogers-Norman Foster	Sept. 1	70	Aug. 5
Right to Romance, The	Ann Harding-Nils Asther	Nov. 17	70	Nov. 25

EDUCATIONAL STARS FORETELL PROFITS FOR WISE SHOWMEN



YOU CAN READ IT IN THE STARS! *Educational's* Big-Star-Name attractions are blazing across the film firmament, and astrologers of the show world foretell profits for wise exhibitors from the favorable conjunction of major constellations in this stellar group. Every star of major magnitude! Every subject a sparkling unit of entertainment. Every group a nebula of scintillating subjects. Hitch your Short Subject Policy to the Big-Star-Name *Educational* Program for a brilliant success during the coming year.

The Busy Comedy Lots

EDUCATIONAL Studios in Hollywood . . . literally a bee-hive of production industry. 'King Bee' E.H. Allen and his swarm of comedy concocters completing "FROZEN ASSETS" with ANDY CLYDE buzzing around as *Easy Mark Anthony* . . . making hot love to *Queen Bee Cleopatra!* . . . There's a honey of a role for Andy! .

LLOYD HAMILTON . . temporarily out of commission due to an accident . . . toddles in again in a MERMAID COMEDY . . . "POP'S PAL" (oh what a pal!) . . with George Bickel and Billy Bevan.

The youngsters who make so much hotcha in "Frolics of Youth" are whooping it up in "WHAT TO DO?" . . and are producing for the next one "PARDON MY PUPS" (There's a title!)

* * * *

AND IN THE EAST . . . Tom Howard has made his most uproarious comedy . . . he's a dumb detective with a just-as-dumb partner . . . The name of this sweet patootie is "DIVORCE SWEETS."

Strike up your mandolin! . . . Tom Patricola and Charles Judels . . . have completed a rollicking comedy of Old Mexico and its bad hombres..."THE GOOD BAD MAN"

MORAN & MACK . . . the 'Two Black Crows' . . . fly all the way from frozen Alaska to Hades for laughs in "THE FREEZE-OUT." . . . they're hot laughs! . . .

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a Box Office Cache of scintillating entertainment gems that radiate as much brightness and joy as a Christmas tree ablaze with Yuletide cheer. These one reel jewels will fill your house to the roof-top with the festive spirit all the year 'round.

"DAY DREAMS"

. . a fantasy of rare loveliness . . . the visualization of a child's dreams . . . with special music by Henry King and Walter Scharf . . . played by Henry King's orchestra . . . is an ideal subject for holiday bookings.

"WHAT DOES 1934 HOLD"

. . . another timely gem for the holidays from the "Treasure Chest" . . . in which the internationally famous astrologer WYNN will show what is in store for the coming year . . . according to his readings of the stars.

BIG STAR NAMES IN FIRST RELEASES

TWO MORE FAMOUS STARS make their first appearance for *Educational* in new single-reel subjects in the popular SONG HIT STORY series. . . .

JAMES MELTON IN "THE LAST DOGIE"

with the noted tenor singing several of the famous cowboy laments.

HELEN MORGAN IN "MANHATTAN LULLABY"

with the famous torch singer at her melodious best.

BEAUTY—ROMANCE—FUN

WHILE *EDUCATIONAL'S* ONE-REEL MUSICAL gems make a perfect setting for the melody spots on your programs . . LAUGHS and ROMANCE are also found in abundance in *Educational's* single-reel entertainment . . . Nothing is more sure-fire for a laugh than the TERRY-TOON cartoon classics . . . and nothing more beautiful than the natural color "ROMANTIC JOURNEYS."

SHIRLEY TEMPLE GRADUATES FROM BABY STARS TO "FROLICS"

GRADUATED from the Baby Stars after having been featured in several of *Educational's* Baby Burlesks . . . SHIRLEY TEMPLE is now appearing in "FROLICS OF YOUTH" . . She is seen in "WHAT'S TO DO?"

Educational Pictures — THE SPICE OF THE PROGRAM

DISTRIBUTED IN THE U.S.A. BY FOX FILM CORPORATION

(THE RELEASE CHART--CONT'D)

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Flying Down to Rio	Dolores Del Rio - Gene Raymond - Paul Roulien	Dec. 29	80	
Girl Meets Boy	Joel McCrea			
Hips, Hips, Hooray!	Wheeler and Woolsey			
Long Lost Father	John Barrymore-Helen Chandler			
(See "In the Cutting Room," Nov. 18.)				
Lost Patrol, The	McLaglen-Karloff			
(See "In the Cutting Room," Oct. 21.)				
Man of Two Worlds	Francis Lederer-Elissa Landi			
(See "In the Cutting Room," Nov. 18.)				
Once Over Lightly	Zasu Pitts - Pert Kelton - El Brendel - James Gleason - "Skeets" Gallagher			
Rodney	Walter Huston-Frances Dee			
So You Won't Sing, Eh?	Zasu Pitts - Pert Kelton - William Gargan			
Son of Kong	Robert Armstrong-Helen Mack			
Success Story	Douglas Fairbanks, Jr.-Colleen Moore			
Trigger	Katharine Hepburn			
(See "In the Cutting Room," Nov. 18.)				
Wild Birds	Jean Parker-Tom Brown			
World Outside, The	Ann Harding			

SHOWMEN'S PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Race, The	Boots Mallory-John Darrow	Dec. 1	71	
His Private Secretary	Evalyn Knapp - John Wayne	June 10	60	June 10
Police Call	Merna Kennedy-Nick Stuart	July 24	60	Sept. 5
Public Stenographer	Lola Lane-Wm. Collier, Jr.	Nov. 1	62	
Ship of Wanted Men	Dorothy Sebastian-Leon Waycoff	Sept. 24	63	Sept. 16

Coming Feature Attractions

Golden Head
Moth, The
St. Louis Woman
Souls in Pawn
Special Duty
Unlimited
Within the Rock

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Carnival Lady	Boots Mallory-Allen Vincent	Hollywood			
Corruption	Evalyn Knapp - Preston Foster	Imperial Distr.	June 19	63	July 1
Cougar, the King Killer	Edwin C. Hill - Jay Bruce	Master Art	Nov. 1	60	
Eat 'Em Alive		Real Life	Nov. 3	60	Nov. 18
Farewell to Love	Jan Kiepura-Heather Angel	Madison Picts.	Nov. 24	66	Dec. 2
Flaming Signal, The	Marceline Day	Invincible		64	
Get That Venus	Ernest Truex - Jean Arthur	Regent Picts.			
Gow		Film Exchange	Nov. 29	65	Dec. 9
Hell's Holiday	(War Film)	Superb Picts.		77	July 22
Her Splendid Folly	Lilian Bond - T. Von Eltz	Progressive	Oct. 7	59	Nov. 4
Important Witness, The	Noel Francis-Donald Dillaway	Tower	July 15	64	Oct. 21
Isle of Doom, The	Peter Sobolevski	Amkino	June 5	65½	July 22
Laughing at Life	V. McLaglen - C. Montenegro	Mascot	June 26	70	June 3
Mam'zelle Nitouche	Janie Marese-Raimu	Protex	Nov. 18	90	Dec. 2
Mr. Broadway	All Star	B'way-Hollywood		59	Sept. 23
Over the Seven Seas		Vanderbilt		70	June 3
Passion of Joan of Arc, The	Maria Falconneti	Capital	Sept. 7	57	Sept. 16
Red-Head, The	Robert Lynen	Harold Auten	May 25	88	June 17
Reform Girl	Noel Francis-Donald Dillaway	Tower	July 15	64	Oct. 21
Savage Gold		Harold Auten	July 24	67	July 29
Secrets of Hollywood	Mae Busch - June Walters	Lester F. Scott		58	Sept. 16
Shepherd of the Seven Hills, The		Faith Pictures	Aug. 7	60	Aug. 19
Sleepless Nights	Polly Walker - Stanley Lupino	Remington	July 21	65	July 29
Taming the Jungle		Invincible	June 3	59	June 10
This Is America		Frederick Ullman, Jr.	July 19	70	July 29
Through the Centuries		Beacon Films	Dec. 1	70	
Truth About Africa, The		Wm. Alexander		47	Apr. 22
Victims of Persecution	Betty Hamilton-Mitchell Harris	Bud Pollard	June 16	60	June 24
Wandering Jew, The	Jacob Ben-Ami	JAFA	Oct. 20	90	Oct. 28
Wives Beware!	Adolphe Menjou	Regent Picts.	June 1	63	

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Advice to the Lovelorn	Lee Tracy-Sally Blane	Dec. 1	63	Dec. 9
Bitter Sweet	Anna Neagle-Fernand Graavey	Sept. 22	93	Aug. 19
Blood Money	George Bancroft-Frances Dee-Chick Chandler-Judith Anderson	Nov. 17	65	Nov. 18
Bowery, The	Wallace Beery - George Raft - Jackie Cooper - Fay Wray	Oct. 13	90	Oct. 7
Broadway Thru a Keyhole	Constance Cummings - Russ Columbo - Paul Kelly	Oct. 27	85	Oct. 21
Emperor Jones	Paul Robeson-Dudley Digges	Sept. 29	80	Sept. 23
Masquerader, The	Ronald Colman-Elissa Landi	Sept. 1	75	Feb. 25
Private Life of Henry VIII, The	Charles Laughton	Nov. 3	97	Sept. 23
Samarang	Native Cast	June 23	62	May 20

Coming Feature Attractions

Affairs of Cellini, The	Fredric March		
Born to Be Bad	Loretta Young-Cary Grant	Feb. 23,'34	
Catherine the Great (T.)	Douglas Fairbanks, Jr.- Elizabeth Bergner	Mar. 16,'34	
Gallant Lady	Ann Harding-Clive Brook	Jan. 5,'34	86 Dec. 9
House of Rothschild, The	George Arliss		
Looking for Trouble	Spencer Tracy - Jack Oakie - Constance Cummings	Feb. 9,'34	
Moulin Rouge	Constance Bennett - Franchot Tone - T. Carminati	Jan. 19,'34	
Nana	Anna Sten-Lionel Atwill-Phillips Holmes	Feb. 16,'34	
Palooka	Jimmy Durante - Stuart Erwin - Lupe Velez	Jan. 26,'34	
(See "In the Cutting Room," Dec. 2.)			
Queen, The	Anna Neagle-Fernand Graavey		
Roman Scandals	Eddie Cantor - Gloria Stuart - David Manners-Ruth Etting	Dec. 29	85 Dec. 9
Sorrell and Son	H. B. Warner	Mar. 2,'34	

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
By Candlelight	Elissa Landi-Paul Lukas	Dec. 18	70	
Don't Bet on Love	Lew Ayres-Ginger Rogers	July 13	62	July 29
Fiddlin' Buckaroo	Ken Maynard-Gloria Shea	July 20	62	
Gun Justice	Ken Maynard-Cecilia Parker	Dec. 18	65	
Her First Mate	Summerville-Pitts	Aug. 10	70	July 22
Horseplay	Slim Summerville-Andy Devine-Leila Hyams	Nov. 27	70	
Invisible Man, The	Claude Rains - Gloria Stuart - Wm. Harrigan	Nov. 13	70	Nov. 4
King for a Night	Chester Morris - Helen Twelvetrees - Alice White	Oct. 30	78	Dec. 2
Ladies Must Love	June Knight - Neil Hamilton - Mary Carlisle-George E. Stone	Sept. 25	70	Sept. 9
Love, Honor and Oh, Baby!	Summerville-Pitts	Oct. 16	63	Nov. 11
Moonlight and Pretzels	Mary Brian-Leo Carrillo	Aug. 3	84	Sept. 2
Myrt and Marge	Myrtle Dale - Donna Damerell - Ted Healy	Dec. 4	68	Sept. 9
Only Yesterday	John Boles-Margaret Sullavan-Benita Hume-Billie Burke	Nov. 6	105	Nov. 25
S. O. S. Iceberg	Rod La Roque-Gibson Gowland	Oct. 23	70	Sept. 23
Saturday's Millions	Robert Young-Leila Hyams	Oct. 9	72	Sept. 23
Secret of the Blue Room, The	Lionel Atwill-Paul Lukas-Gloria Stuart-Onslow Stevens	July 20	65½	Sept. 23
Strawberry Roan	Ken Maynard-Ruth Hall	Oct. 26	60	Sept. 30
Trail Drive, The	Ken Maynard-Cecilia Parker	Sept. 4	60	

Coming Feature Attractions

Beloved	John Boles-Gloria Stuart	Jan. 29,'34	
Bombay Mail	Edmund Lowe-Onslow Stevens-Shirley Grey	Jan. 1,'34	
Counsellor-at-Law	John Barrymore-Bebe Daniels	Dec. 25	78 Nov. 25
Cross Country Cruise	Lew Ayres - Alice White - June Knight	Jan. 15,'34	
I Like It That Way	Gloria Stuart-Roger Pryor	Feb. 12,'34	
Madame Spy	Fay Wray-Nils Asther	Jan. 8,'34	
Midnight	O. P. Heggie-Sidney Fox	Jan. 22,'34	
Poor Rich, The	Edna May Oliver-Edward Everett Horton	Feb. 26,'34	
Song for You, A	Marian Nixon-Jan Kiepura		
Special Investigator	Wynne Gibson-Onslow Stevens-Alan Dinehart	Mar. 5,'34	
Two Clucks	Summerville-Pitts	Mar. 12,'34	
Wheels of Destiny	Ken Maynard		

WARNER BROS.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Baby Face	Barbara Stanwyck	July 1	74	Apr. 1
Captured!	Leslie Howard-Doug. Fairbanks, Jr. - Paul Lukas	Aug. 19	72	June 24
College Coach	Dick Powell-Pat O'Brien-Ann Dvorak - Lyle Talbot	Nov. 4	75	Nov. 18
Disraeli (Reissue)	George Arliss	Dec. 16	89	Dec. 14,'29
Ever in My Heart	Barbara Stanwyck	Oct. 23	68	Oct. 21
Footlight Parade	James Cagney - Joan Blondell - Ruby Keeler - Dick Powell - Guy Kibbee	Oct. 21	102	Oct. 7
From Headquarters	Geo. Brent-M. Lindsay	Dec. 2	65	Dec. 2
Gold Diggers of 1933	Warren William-Joan Blondell-Aline MacMahon-Ruby Keeler-Dick Powell	Sept. 2	90	May 27
Kennel Murder Case	William Powell-Mary Astor	Oct. 28	73	Nov. 4
Lady Killer	James Cagney	Dec. 9	73	Dec. 2
Man from Monterey, The	John Wayne-Ruth Hall	July 15	57	Aug. 26
Mary Stevens, M.D.	Kay Francis	July 22	72	Aug. 12
Narrow Corner, The	Douglas Fairbanks, Jr.	July 8	71	July 22
Voltaire	George Arliss-Doris Kenyon	Aug. 5	70	June 24

Coming Feature Attractions

As the Earth Turns	Jean Muir-Donald Woods		
Dragon Murder Case, The	William Powell		
Easy to Love	Adolphe Menjou - Mary Astor - Genevieve Tobin	Jan. 20,'34	
Fashions of 1934	William Powell-Bette Davis	Feb. 17,'34	
Gambling Lady	Barbara Stanwyck		
Heir Chaser, The	James Cagney - Joan Blondell - Bette Davis		
Hell's Bells	Joan Blondell-Pat O'Brien	Feb. 24,'33	
Hi, Nellie!	Paul Muni		
House on 56th Street, The	Kay Francis - Ricardo Cortez - Gene Raymond	Dec. 23	68 Dec. 9
Upper World	Warren William-Ann Dvorak-Mary Astor		

WORLD WIDE

[Distributed through Fox Films]

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Lone Avenger, The	Ken Maynard	May 14	61	Aug. 19
Study in Scarlet, A	Reginald Owen-June Clyde	May 14	72	June 10

OTHER PRODUCT (FOREIGN)

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Big Attraction, The	Richard Tauber	Bavaria Film	July 22	89	July 29
Cadet, The	Frans Fiedler	Film Exchange		80	Apr. 8
Counsel's Opinion	Henry Kendall	London Film		71	Apr. 22
Don Quixote	Feodor Chaliapin-George Robey	British-United Artists			July 8
Dream of Schoenbrunn	Martha Eggerth	Europa Film	May 31	78	June 10
Girl from Maxim's, The	Frances Day	London Film			Oct. 14
Golden Goal, The	Richard Tauber	Bavaria Film	June 17	85	July 8
Hawleys of High Street, The	Leslie Fuller	British Int'l		68	July 8
I Lived with You	Ivor Novello - Ursula Jeans	Gaumont-British			Aug. 12
Just My Luck	Ralph Lynn	British and Dominions		80	May 20
Keep It Quiet	Frank Pettingell - Bertha Belmore	British Lion			
Maid of the Mountains, The	Harry Welchman - Nancy Brown	British Int'l		80	Apr. 22
Men of Tomorrow	Maurice Braddell	Paramount-London Film		80	Apr. 15
Money for Speed	John Loder - Ida Lupino - Cyril McLaglen	British-United Artists		67	July 15
Morgenrot (Dawn)	Else Knott - Rudolf Forster	Protex	May 15	85	May 27
Never Trust a Woman	Richard Tauber	Bavaria Film	Oct.	90	
On the Air	Davy Burnaby-Reginald Purdell-Betty Astell	British Lion			
Only Girl, The	Lilian Harvey - Chas. Boyer	Gaumont-Ufa		95	Aug. 12
Prince of Arcadia	Carl Brisson	Gaumont-British		80	Oct. 28
Private Wives	Claude Allister-Betty Astell	British Lion			
Radio Parade		British Int'l		70	May 13
Song You Gave Me, The	Bebe Daniels-Victor Varconi	British Int'l		84	Oct. 21
This Day of Grace	Gracie Fields	Radio		92	Oct. 28
Wedding Rehearsal	Roland Young	London Film			

Broadway goes Majestic!

with 2 first runs in 1 week.

AT
WARNER'S STRAND
"The Sin
Of Nora Moran"
Opened Big
Tuesday, December 12th

AT
THE 7th AVE. ROXY
"The
Charming Deceiver"
Premiered
Friday, December 8th

And That's Only the Beginning, Folks, Only the Beginning!

With the Roxy booking "You Made Me Love You," starring Thelma Todd, for January presentation, The Fox Theatre, Brooklyn's big first run, offering "The Charming Deceiver," starring Constance Cummings, beginning December 15th, Warner Brothers' Fabian Theatre, Paterson, N. J., presenting "The Sin of Nora Moran" beginning December 15th, Warner Brothers' Branford opening "You Made Me Love You" December 15th, and a raft of other first run bookings—This Is Only The Beginning, Folks, ONLY THE BEGINNING.

Majestic is out front—It's going to stay there

MAJESTIC PICTURES CORPORATION
Herman Gluckman, President
R-K-O Building : : : Radio City · N Y.

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1933 unless otherwise stated]

COLUMBIA

Title	Rel. Date	Min.
KRAZY KAT KARTOONS		
Antique Antics		1 rl..
Curio Shop, The		
House Cleaning		1 rl..
Krazy Spooks	Oct. 13	1 rl..
Out of the Ether	Sept. 5	7½..
Stage Krazy	Nov. 13	1 rl..
Whack's Museum	Sept. 29	1 rl..
LAMB'S GAMBOLS		
Hear 'Em and Weep		2 rls.
LAUGHING WITH MEDBURY		
1—In Morocco	Sept. 29	1 rl..
2—In the Orient	Oct. 25	
MARCH OF THE YEARS		
No. 1—"Boss" Tweed	Sept. 22	9½..
No. 2—	Oct. 6	1 rl..
No. 3—Famous Crippon Case	Oct. 20	1 rl..
No. 4—Commander Perry Opens Japan	Oct. 24	1 rl..
MICKEY McGUIRE COMEDIES		
1—Mickey's Touchdown	Oct. 14	18....
2—Mickey's Tent Show	Oct. 27	18....
3—Mickey's Covered Wagon	Nov. 30	18....
SCRAPPY CARTOONS		
False Alarm		1 rl..
Hollywood Babes	Nov. 10	
Movie Struck	Sept. 8	7½..
Sandman Tales	Oct. 6	1 rl..
Scrappy's Art Gallery		
World's Affair, The	June 5	1 rl..
MINUTE MYSTERIES		
No. 1—Death Attends a Party	Oct. 6	1 rl..
No. 2—Fast Fangs	Oct. 13	1 rl..
No. 3—When the Lights Went Out		1 rl..
No. 4—The Clown Dies		
MUSICALS		
No. 1 — Roamin' Through the Roses Art Jarrett	Nov. 16	2 rls.
No. 2—Um-Pa Jack Osterman	Nov. 24	2 rls.
GEO. SIDNEY AND CHAS. MURRAY		
Radio-dough (Tent.)		2 rls.
SMITH AND DALE		
Hot Daze	Oct. 20	2 rls
SUNRISE COMEDIES		
Brother, Could You Spare a Million? Ken Murray	Sept. 13	2 rls.
Entertainer, The Will Mahoney	Oct. 4	20....
Say It Isn't So Richey Craig, Jr.	June 29	19....
WORLD OF SPORT		
Flying Gloves	Aug. 18	1 rl..
Hook and Line	July 28	1 rl..
In the Good Old Winter Time	June 17	1 rl..
We Want a Touchdown	Oct. 23	1 rl..
What the Scotch Started..	Oct. 6	1 rl..
Who Said the Weaker Sex?	Sept. 8	9....

EDUCATIONAL

[Distributed through Fox Films]

Title	Rel. Date	Min.
ANDY CLYDE COMEDIES		
An Old Gypsy Custom	Jan. 5,'34	2 rls.
Big Squeal, The	July 9	18....
Dora's Dunking Doughnuts	Sept. 1	20....
Easy Mark Anthony		
Frozen Assets	Nov. 17	
His Weak Moment	Oct. 13	
Loose Relations	June 11	20....
AS A DOG THINKS		
Walking the Dog	Sept. 29	
You and I and the Gatepost	Aug. 25	
BABY BURLESKS		
Kin 'N Africa	Oct. 6	
Polly Tix in Washington	June 4	
War Babies	Sept. 18	
BATTLE FOR LIFE		
Beneath Our Feet	June 25	9....
BRAY'S NATURGRAPHS		
Giants of the North	June 4	7....
Wild Life at Home	June 18	1 rl..
BROADWAY GOSSIP		
No. 6	June 18	
CORONET COMEDIES		
Git Along Little Wifie	Nov. 3	
Good Bad Man, The	Dec. 8	
DO YOU REMEMBER?		
Old-Fashioned Newsreel, An	July 2	
FROLICS OF YOUTH		
Merrily Yours	Oct. 6	
Pardon My Pups	Jan. 19,'34	
What's To Do	Nov. 24	
HODGE-PODGE		
Any Way to Get There	July 16	9....
Capers in Clay	July 30	
Sawdust Sidelights	June 4	10....
MERMAID COMEDIES (Harry Langdon)		
Hooks and Jabs	Aug. 25	
Leave It to Dad	Oct. 20	
Pop's Pal	Dec. 29	
Stage Hand, The	Sept. 8	
Tied for Life	July 2	18....
MORAN AND MACK COMEDIES		
Blue Blackbirds	Aug. 18	
Farmers' Fatal Folly	Sept. 15	18....
Freeze-Out, The	Dec. 22	
Hot Hoofs	June 18	
MUSICAL COMEDIES		
Million Dollar Melody	Oct. 27	
Poppin' the Cork	Dec. 15	
ROMANTIC JOURNEYS		
Across the Sea	Oct. 20	11....
Canyon of Romance	Dec. 8	
Enchanted Trail	Sept. 22	
SONG HIT STORIES		
Last Dogie, The	Nov. 17	
Manhattan Lullaby Helen Morgan	Nov. 24	
Slow Poke Stepin Fetchit	Sept. 22	1 rl..
STAR COMEDY SPECIALS		
Expectant Father, The	Jan. 26,'34	
Mr. Adam	Nov. 17	
TERRY-TOONS		
Banker's Daughter, The	June 25	6....
Beanstalk Jack	Oct. 20	6....
Fanny in the Lion's Den	July 23	6....
Fanny's Wedding Day	Sept. 22	
Grand Uproar	Aug. 25	
Gypsy Fiddler, A	Oct. 6	6....
Holland Days	Jan. 12,'34	6....
Hypnotic Eyes	Aug.	
In Venice	Dec. 15	6....
King Zilch	June 11	6....
Last Straw, The	Feb. 23,34	6....
Little Boy Blue	Nov. 30	6....
Oil Can Mystery, The	July 9	6....
Pick-necking	Sept. 8	
Rip Van Winkle	Feb. 9,'34	
Robinson Crusoe	Nov. 17	6....
Sunny South, The	Dec. 29	6....
Three Bears, The	Jan. 26,'34	6....
Village Blacksmith, The	Nov. 3	6....
TOM HOWARD COMEDIES		
Aces Wild	July 9	10....
Divorce Sweets	Nov. 30	
Honesty Pays, But Not Much	June 4	
Mouse Trapper, The	Sept. 11	
Static	Sept. 29	2 rls.
TORCHY COMEDIES (Ray Cooke)		
Torchy's Loud Spooker	June 25	20....
Trying Out Torchy	July 23	18....
TREASURE CHEST		
Day Dreams	Dec. 8	
Shorts	Nov. 10	
Song of Vienna	Nov. 3	
What Does 1934 Hold?	Dec. 15	
Your Life Is in Your Hands	Sept. 22	

FOX FILMS

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Following the Horses!	Sept. 1	9....
Motor Mania!	Sept. 29	9....
Conquest of the Air!	Nov. 30	9....
Scouring the Seven Seas!	Oct. 20	9....
Answering the Riot Call!	Dec. 22	9....
Filming the Fashions	Nov. 10	9....
MAGIC CARPET SERIES		
Mississippi Showboats		
Boardwalks of New York		
Pagodas of Peiping	Aug. 18	
Shades of Cairo	Aug. 25	
The Desert Patrol	Sept. 1	10..
Outposts of France	Sept. 15	
Glimpses of Greece	Sept. 29	
Playground of Pan	Oct. 13	
Elephant Trails	Oct. 27	
The Island of Malta	Nov. 3	10....
A Day in Tokyo	Nov. 10	9....
Byways in Bangkok	Nov. 24	
Around the Acropolis	Nov. 30	
Gem of the Sea	Dec. 15	9....
Rural England	Dec. 22	
London Medley	Dec. 29	
Flemish Folk	Jan. 5,'34	
Tunisian Travels	Jan. 19,'34	
Sentinels of the Sea	Jan. 26,'34	
Roaming the Netherlands	Feb. 9,'34	
Cradle of Storms	Feb. 16,'34	
In Java Sea	Feb. 23,'34	
MOVIE TINTYPE SERIES		
Where Is My Wandering Boy?	Aug. 18	
For the Man She Loved	Sept. 8	
Slander's Tongue	Sept. 22	
Twin Dukes and a Duchess	Oct. 6	
The Great Train Robbery	Oct. 27	
A Moment of Madness	Nov. 4	
Helen of the Chorus	Dec. 10	
The Extravagant Wife	Jan. 5,'34	
The Girl from the Country	Jan. 19,'34	
Emma's Dilemma	Feb. 2,'34	
The Heart of Valeska		
Love's Old Sweet Song	Feb. 16,34	
SPECIAL SUBJECT		
Aniakchak	Aug. 18	28

MASTER ART PRODUCTS

Title	Rel. Date	Min.
EDWIN C. HILL SERIES		
1. Human Side of the News		10....
2. Human Side of the News		10....
MELODY MAKERS		
Sammy Fain — With Eton Boys, N. Brokenshire and Evelyn Hoey		7....
Cliff Friend—With Peggy Healy, Jack Fulton and Pickens Sisters		9....
Benny Davis — With Roy Atwell, Charles Carlisle, Martha Ray and Jackie Green		8....
Gus Edwards—With Ralph Kirbery, Four Minute Men and John S. Young		9....
Stephen Foster—With John Hundley, Nancy McCord and Kelvin Keech		10....
Fields and McHugh—With Jack Osterman and Pickens Sisters		9....
Carrie Jacobs Bond — With Edwin C. Hill, Ralph Kirbery and Lew White		
ORGANLOGUES		
Songs of the Hills Radio Rubes		6....
Sally Singin' Sam-Don Wallace		7....
Night of Romance Donald Novis-Ann Leaf-John Young		7....
Tongue Twisters Irving Kaufman-Lew White		7....
Ship of Dreams Ralph Kirbery-Lew White-Kelvin Keech		7....
Melody on Parade Irving Kaufman-Lew White		7....
Home Again Nick Lucas-Lew White-Kelvin Keech		8....
Tintypes Irving Kaufman-Lew White		6....
Oriental Phantasy Charles Carlile-Lew White-Kelvin Keech		8....
Organ Festival Lew White-Ann Leaf-Dick Liebert-Jesse Crawford		9....
Melody Tour Sylvia Froos-Dick Liebert-John S. Young		8....
Organlogue-ing the Hits Nick Lucas-Lew White-Herbert Rawlinson		8....
Songs of Nations Carlile-Rawlinson-White		
PET SUPERSTITIONS		
I. Spilled Salt Phyllis Barry-Geo. Lewis-J. Carrol Naish		10....

METRO-GOLDYWN-MAYER

Title	Rel. Date	Min.
ALL-STAR SERIES		
Crook's Tour	Sept. 23	19....
Yeast Is West	Nov. 11	
CHARLEY CHASE		
Arabian Tights	June 3	20....
Luncheon at Twelve	Dec. 9	21....
Midsummer Mush	Oct. 21	21....
Sherman Said It	Sept. 2	17....
COLORTONE MUSICAL REVUES		
Beer and Pretzels	Aug. 26	20....
Hello, Pop!	July 1	17....
Nertsery Rhymes	Aug. 26	20....
Plane Nuts	Oct. 14	20....
Rhapsody in Brew	Sept. 30	20....
FITZPATRICK TRAVEL TALKS		
British Guiana	Nov. 25	9....
Day in Venice	Oct. 28	9....
Dutch Guiana, Land of Djuka	Sept. 2	10....
New Zealand		9....
Papua and Kalabahai	June 10	9....
Scotland the Bonnie	Sept. 30	9....
FLIP, THE FROG		
Bulloney		8....
Chinaman's Chance		8....
Paleface		8....
Soda Squirt		7....
Techno-cracked		8....
LAUREL & HARDY		
Busy Bodies	Oct. 7	20....
Dirty Work	Nov. 25	20....
ODDITIES		
Fine Feathers	Nov. 18	9....
Handlebars	Aug. 26	10....
Happy Warriors	Oct. 21	9....
Menu	Aug. 26	11....
OUR GANG		
Bedtime Worries	Sept. 9	21....
Wild Poses		19....
SPECIAL		
Inflation		11....
TAXI BOYS		
Rummy, The	June 10	18....
Thundering Taxis	June 24	16....
TODD-KELLY		
Backs to Nature	Nov. 14	20....
Beauty and the Bus	Sept. 16	18....
WILLIE WHOPPER		
Play Ball	Sept. 16	7....
Spite Flight	Oct. 14	8....
Stratos-Fear	Nov. 11	8....

PARAMOUNT

Title	Rel. Date	Min.
HEADLINERS		
Bundle of Blues, A Duke Ellington	Sept. 1	10....
Captain Henry's Radio Show Lanny Ross-Annette Hanshaw-Don Voorhees	Aug. 11	11....
Little Broadcast, The Donald Novis - Arthur Tracy - Mills Bros. - Vincent Lopez-Roy Atwell	Oct. 27	11....
Radio Roundup, A Molasses 'n' January - Mary Small - The Poet Prince-Vaughn De Leath-Three X Sisters.	Nov. 24	
Rumba Rhythm Vincent Lopez	Sept. 29	6....
Where's That Tiger? Borrah Minnevitch	Dec. 22	
HOLLYWOOD ON PARADE		
No. 11	June 2	10....
No. 12	June 30	10....
No. 13	July 28	10....
HOLLYWOOD ON PARADE—NEW SERIES		
No. 1	Aug. 18	11....
No. 2	Sept. 8	11....
No. 3	Oct. 13	11....
No. 4	Nov. 10	11....
No. 5	Dec. 8	11..
No. 6	Jan. 5,'34	11....
ONE REEL ACTS		
Detective Tom Howard of the Suicide Squad Tom Howard	June 9	11....
Jazz a La Cuba Don Aspiazu	July 7	10....
PARAMOUNT PICTORIAL		
No. 12—Treasure Hunt — Wings of Summer—Putting One Over with Lillian Roth	June 16	10....
No. 13—Tableaux in Wax — Bird Sanctuary — Song Makers of America	July 14	10....
PARAMOUNT PICTORIAL—NEW SERIES		
No. 1—Just a Little Dressing—The Rock Garden—Irving Mills	Aug. 11	10....
No. 2—On the Trail of the Salmon—Trotting Out the Champion—Johnny Green	Sept. 8	10....
No. 3—Dr. Roy Chapman Andrews — September Morn—Harry Armstrong	Oct. 6	10....
No. 4—Let's Go Crabbing — Manhattan Nocturne — Irvin S. Cobb	Nov. 3	10....
No. 5 — The Old Mill — Jack Frost, Master Decorator — Song Makers of the Nation	Dec. 1	10....
No. 6—	Dec. 29	10....
POPEYE THE SAILOR		
Blow Me Down	Oct. 27	7....
I Eats My Spinach	Nov. 17	7....
I Yam What I Yam	Sept. 20	7....
Seasin's Greetinks	Dec. 8	7....
Wild Elephinks	Dec. 29	7....
SCREEN SONGS		
"Boilesk" Watson Sisters	June 9	7..
Boo, Boo, Theme Song	Oct. 13	7....
Down by the Old Mill Stream Funny Boners	July 21	7....
I Like Mountain Music Eton Boys	Nov. 10	7....
Keeps Rainin' All the Time Gertrude Neisen	Jan. 12,'34	7....
Sing, Babies, Sing Baby Rose Marie	Dec. 15	
Sing, Sisters, Sing Three X Sisters	June 3	7..
Stoopnocracy Stoopnagle and Budd	Aug. 18	7..
When Yuba Plays the Rumba on the Tuba Mills Bros.	Sept. 16	7..
SCREEN SOUVENIRS		
No. 12	June 9	10..
No. 13	July 7	10..
SCREEN SOUVENIRS—NEW SERIES		
No. 1	Aug. 25	10
No. 2	Sept. 22	10....
No. 3	Oct. 20	10....
No. 4	Nov. 17	10....
No. 5	Dec. 15	10....
No. 6	Jan. 12,'34	10....
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
GRANTLAND RICE SPORTLIGHTS		
No. 1 — What Makes a Champion	Aug. 4	11....
No. 2—Sporting Melodies	Aug. 25	10....
No. 3—Water Lure	Sept. 22	10....
No. 4—The March of the Champions	Oct. 20	11....
No. 5—Kennel Kings	Nov. 24	10....
No. 6—Around the Calendar	Dec. 22	1 rl..
No. 7—Jumping Giants	Jan. 26,'34	1 rl..
SPORTS EYE VIEW		
Balance	June 23	10....
Over the Jumps	July 21	10....
Straight Shooters	July 21	11....
TALKARTOONS		
Betty Boop's Big Boss	June 2	7....
Betty Boop's Hallowe'en Party	Nov. 3	7....
I Heard Don Redmond	Sept. 1	7....
Morning, Noon and Night Rubinoff	Oct. 6	7....
Mother Goose Land	June 23	7....
Old Man of the Mountains Cab Calloway	Aug. 4	7....
Parade of Wooden Soldiers	Dec. 1	1 rl..
Popeye, the Sailor	July 7	7....
She Wronged Him Right	Jan. 5,'34	1 rl..
TWO-REEL COMEDIES		
Barber, The W. C. Fields	July 28	21...
Big Fibber, The Sennett Star	July 14	20....
Cold Turkey Joseph Cawthorne	Dec. 1	2 rls.
Daddy Knows Best Walter Catlett	June 16	22...
Ducky Dear Sidney Toler	Sept. 1	19....
Husband's Reunion Sennett Star	July 7	19..
Just an Echo Bing Crosby	Jan. 19,'34	2 rls.
Knockout Kisses Sennett Star	June 23	19..
Marriage Humor Harry Langdon	Aug. 18	19....
Meet the Champ Eugene Pallette-Walter Catlett	Aug. 4	21...
Old Bugler, The Chic Sale	Jan. 5,'34	2 rls

HOLLYWOOD

A critical study

by TERRY RAMSAYE

Terry Ramsaye, editor and commentator, is in Hollywood to observe and to write about the production capital of motion pictures.

Watch for his first Hollywood article in

MOTION PICTURE HERALD

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
On Ice	Oct. 6	21
Harry Langdon		
One Awful Night	Oct. 20	21
Pallette-Catlett		
Please	Dec. 15	2 rls.
Bing Crosby		
Roaming Romeo, A	Dec. 29	2 rls.
Harry Langdon		
Sailors, Beware	Sept. 15	18
Catlett-Pallette		
See You Tonight	June 2	21
Sennett Star		
Three Little Swigs	Nov. 10	20
Leon Errol		

PRINCIPAL

Title	Rel. Date	Min.
Among the Maoris	Aug. 1	7
Circle of Life of the Ant		
Lion, The	Feb. 4,'34	7
City of Contrasts	Nov. 22	19
Cuba	Sept. 27	21
Enough Rope	July 1	9
Farmer's Friend, The	Oct. 4	7
From Cocoon to Butterfly	Jan. 7,'34	7
Great Raccoon Hunt, The	Sept. 1	20
Her Majesty, the Queen		
Bee	Dec. 1	6
High Spots of New York	June 1	11
Insect Clowns	Mar. 4,'34	7
Kick-Off, The	Oct. 11	27
Queen of the Underworld	Dec. 6	7
Wonders of the Tropics	Dec. 13	32

RKO-RADIO PICTURES

Title	Rel. Date	Min.
BLONDE and RED HEAD SERIES		
Flirting in the Park	Aug. 18	20
Walking Back Home	Dec. 8	19
CHARLIE CHAPLIN SERIES (Re-Issues)		
The Count	Nov. 17	
The Cure	Aug. 19	20
The Fireman	Aug. 28	21
CLARK & McCULLOUGH SERIES		
Fits in a Fiddle	Oct. 20	14½
Gay Nighties, The	June 23	20
Iceman's Ball, The	Aug. 13	20
Kicking the Crown Around	Aug. 4	19
Snug in a Jug	Nov. 2	20
CUBBY THE BEAR CARTOONS		
Cubby's Picnic	Oct. 6	7
World Flight		7
GRIBBON-KENNEDY COMEDIES		
How Comedies Are Born	Sept. 8	19
Shakespeare with Tin Ears	June 30	18½
Suits to Nuts	Dec. 1	19
HEADLINER SERIES		
No. 4—She Outdone Him	July 21	
No. 5—Preferred List	Oct. 6	20
No. 6—Air Tonic	Dec. 22	21
MASQUERS COMEDIES		
Abroad in Old Kentucky	Sept. 9	20
Stolen by Gypsies, or		
Beer and Bicycles	July 14	21
MICKEY McGUIRE SERIES		
Mickey's Big Broadcast		
Mickey's Disguise	July 28	
MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)		
Good Housewrecking	June 16	20
Grin and Bear It	Dec. 29	20½
Quiet Please	Aug. 11	20½
What Fur?	Nov. 3	21
MUSICOMEDIES SERIES (Ruth Etting)		
California Weather	Dec. 15	20½
Harvest Moon Girl		
Knee Deep in Music	Sept. 22	21½
MY BRIDGE EXPERIENCES (Ely Culbertson)		
Forced Response, A	Sept. 15	17
Murder at the Bridge Table	Sept. 1	21
Society Cheaters	Sept. 29	
What Not to Do in Bridge	Oct. 13	15
Trans-Atlantic Bridge Tricks	Oct. 27	21
Three Knaves and a Queen	Nov. 10	
PATHE NEWS		
Released twice a week		
PATHE REVIEW		
Released once a month		
SOGLOW'S "THE KING" CARTOONS		
Fatal Note, The	Sept. 29	7
Marching Along	Oct. 27	27
On the Pan	Nov. 24	7
SPECIALS		
So This Is Harris	Jan. 19,'34	28
TOM AND JERRY SERIES		
Phantom Rocket	July 21	1 rl.
Puzzled Pals		7

STATE RIGHTS

Title	Rel. Date	Min.
AMKINO		
A Day in Moscow		26
Killing to Live		17
Kino Displays		10
AUDIO PRODUCTIONS		
Butterfly		10
Seed Dispersal		10
BEVERLY HILLS PICTURES		
Cococo Capers		
Flame of the Pacific		23
Terrors of the Amazon		29
CAESAR FILMS		
Venoziana		1 rl.
FIRST DIVISION		
Delhi		10
My Side of the Story	Sept. 22	10
David L. Hutton		
Strange Case of Tom Mooney	July 21	23
IDEAL		
Canal Gypsies		9
Evolution		28
Goofy Games		8
Mystic East, The		10
Next War, The		26
We're on Our Way		9
INDUSTRIAL		
The Silent Enemy		30
INVISIBLE		
Snowman		10
RESOLUTE		
Itchy Scratchy		3 rls.
MARY WARNER		
Berlin: Its Sports and Recreation		8
Berlin: Rhythm of a Metropolis		8
Glimpses of Germany		8
Green Heart of Germany, The		20
Springtime on the Rhine		7
The Mosel		8
Trier, Oldest City in Germany		6
Vintagers' Festival in the Palatinate		10
Winter in the Bavarian Alps		1 rl.
Young Germany Goes Skiing		1 rl.
P. A. POWERS		
Jack and the Beanstalk		6

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
9. The Mad Doctor	Jan. 20	6
10. Mickey's Pal Pluto	Feb. 10	7
11. The Mellerdrammer	Mar. 3	6
12. Ye Olden Days	Mar. 24	7
13. The Mail Pilot	June 5	7
14. Mickey's Mechanical Man	June 9	6
15. Mickey's Gala Premiere	June 30	7
16. Puppy Love	Aug. 14	
17. Steeple Chase	Sept. 1	7
18. The Pet Store	Sept. 22	
(NEW SERIES)		
1. Giant Land	Nov. 15	7
2. Mickey Shanghaied		
3. Playful Pluto		
SILLY SYMPHONIES		
6. Babes in the Wood	Dec. 2,'32	8
7. Santa's Workshop	Dec. 30,'32	7
8. Birds in the Spring	Dec. 30,'32	7
9. Father Noah's Ark	Jan. 27	8
10. Three Little Pigs	May 26	8
11. Old King Cole	July 27	8
12. Lullaby Land	Aug. 18	7
13. Pied Piper	Oct. 6	7
(NEW SERIES)		
1. The Night Before Christmas	Dec. 15	

UNIVERSAL

Title	Rel. Date	Min.
GOOFYTONE NEWS		
No. 1	Aug. 28	8
No. 2	Oct. 1	10
OSWALD CARTOONS		
Candy House, The	Jan. 15,'34	1 rl.
Chicken Reel	Jan. 1,'34	1 rl.
Confidence	July 31	7
Five and Dime	Sept. 18	8
Ham and Eggs	June 19	6
In the Zoo	Nov. 6	7
Merry Old Soul	Nov. 27	8
Parking Space	Dec. 18	1rl.
POOCH CARTOONS		
Hot and Cold	Aug. 14	1 rl.
King Klunk	Sept. 4	9
Nature's Workshop	June 5	8
Pin Feathers	July 3	9
She Done Him Right	Oct. 9	7
RADIO STAR REELS		
The Old Timers		21
Louis Sobol—No. 3		
Peeping Tom	Sept. 20	17
Louis Sobol—No. 4		
Boswell Sisters, The	Dec. 6	2 rls.
Nick Kenny—No. 4		
SPECIALS		
World's Greatest Thrills	Aug. 18	19
STRANGE AS IT SEEMS SERIES		
No. 31—Novelty	Aug. 7	9
No. 32—Novelty	Sept. 4	1 rl.
No. 33—Novelty	Oct. 9	9
No. 34—Novelty	Nov. 20	1 rl.
No. 35—Novelty	Dec. 25	1 rl.
UNIVERSAL COMEDIES (1932-33 SEASON)		
All at Sea	Sept. 20	21
(Mentone No. 2)		
Big Benefit, The	Oct. 11	21
(Mentone No. 3)		
Big Casino, The	Nov. 29	21
(Mentone No. 4)		
Gleason's New Deal	July 12	20
James Gleason		
His First Case	June 14	20
Vince Barnett		
Meeting Mazie	Dec. 20	20
Sterling Holloway		
Mountain Music		2 rls.
Louise Fazenda		
Not the Marrying Kind	Nov. 22	20
Sterling Holloway		
On the Air and Off	Sept. 6	19
(Mentone No. 1)		
Open Sesame	Oct. 25	20
Henry Armetta		
Out of Gas	Nov. 8	21
Louise Fazenda		
Pie for Two	Dec. 13	2 rls.
James Gleason		
Stung Again	Oct. 11	18
Louise Fazenda		
Supper at Six	Dec. 27	2 rls.
(Mentone No. 5)		
Trifle Backward, A	Jan. 4,'34	2 rls.
Warren Doane Brevity	Aug. 9	19
Where's Elmer?		2 rls.
Vince Barnett		

VITAPHONE SHORTS

Title	Rel. Date	Min.
BIG V COMEDIES		
No. 11—How've You Been?	June 24	
Roscoe (Fatty) Arbuckle		
No. 12—An Idle Roomer		20
Jack Haley		
No. 12—Nothing But the Tooth	Aug. 19	19
Jack Haley		
BIG V COMEDIES (New Series)		
No. 1—Salt Water Daffy	Sept. 16	21
Jack Haley		
No. 2—Close Relations	Sept. 30	20
Roscoe (Fatty) Arbuckle		
No. 3—Gobs of Fun	Oct. 21	21
George Givot-Charles Judels		
No. 4—Turkey in the Raw	Nov. 4	21
Gus Shy		
No. 5—In the Dough	Nov. 25	22
Roscoe (Fatty) Arbuckle		
No. 6—Here Comes Flossie	Dec. 9	18
Ben Blue		
No. 7—Tomalio	Dec. 30	21
Roscoe (Fatty) Arbuckle		
No. 8 — How D'Ya Like That?	Jan. 13,'34	18
George Givot-Charles Judels		
No. 9—Nervous Hands	Feb. 3,'34	21
Ben Blue		
No. 10—Pugs and Kisses	Feb. 17,'34	21
BROADWAY BREVITIES		
No. 8—Sky Symphony	June 3	
Stoopnagle and Budd		
No. 11—That Goes Double	July 29	
Russ Columbo		
No. 18—World's Champ	July 11	
Jack Dempsey		
No. 22—The Double-Crossing of Columbus	July 15	19
Charles Judels		
No. 23—Pie a la Mode	June 19	
No. 24—Crashing the Gate	July 1	
Ruth Etting-Roy Atwell		
No. 25—20,000 Cheers for the Chain Gang	Aug. 12	19
Jerry Bergen-The Rollickers-Picken Sisters		
No. 26—The "No" Man	Aug. 26	19
Hugh O'Connell-Anne Greenway		
BROADWAY BREVITIES (New Series)		
No. 1—Use Your Imagination	Sept. 2	18
Hal LeRoy-Mitzi Mayfair		
No. 2—Rufus Jones for President	Sept. 9	20
Ethel Waters		
No. 3—Seasoned Greetings	Sept. 23	20
Lita Grey Chaplin		
No. 4—Paul Revere, Jr.	Oct. 7	21
Gus Shy-Janet Reade		
No. 5—Operator's Opera	Oct. 14	21
Donald Novis-Dawn O'Day-Eton Boys		
No. 6—'Tis Spring	Oct. 28	19
Patricia Ellis-Allen Jenkins		
No. 7—Yeast Is Yeast	Nov. 11	20
Tom Patricola		
No. 8—The Wild West	Nov. 18	23
Janet Reade-Olive Borden		
No. 9—Girl Trouble	Dec. 2	23
Mitchell and Durante		
No. 10 — Manhattan Clocktale	Dec. 16	29
Norma Terris-Four Eton Boys		
No. 11—Plane Crazy	Dec. 23	20
Dorothy Lee-Arthur and Morton Havel		
No. 12—Kissing Time	Jan. 6,'34	22
Jane Froman-Georges Metaxa		
No. 13—A Little Girl with Big Ideas	Jan. 20,'34	29
Molly Picon		
No. 14 — Not Tonight.	Jan. 27,'34	21
Josephine Frank McHugh-Kitty Kelly		
No. 15—Private Lessons	Jan. 10,'34	21
Hal LeRoy-Dawn O'Day		
No. 16—Come to Dinner	Feb. 24,'34	10
HOW TO BREAK 90 BOBBY JONES		
No. 1—The Grip	May 15	9
No. 2—Position and Back Swing	June 10	
No. 3—Hip Action	June 24	
No. 4—Down Swing	July 8	
No. 5—Impact	July 15	
No. 6—Fine Points	Aug. 5	10
LOONEY TUNES		
No. 1—Ride Him, Bosko		7
No. 2—Bosko the Drawback		7
No. 3—Bosko's Dizzy Date		7
No. 4—Bosko's Woodland Daze		7
No. 5—Bosko in Dutch		7
No. 6—Bosko in Person		7
No. 7—Bosko the Speed King		
No. 8—Bosko's Knight Mare		
No. 9—Bosko the Sheep-Herder		8
No. 10—Beau Bosko		7
No. 11—Bosko's Mechanical Man		
No. 12—Bosko the Musketeer		7
No. 13—Bosko's Picture Show		
LOONEY TUNES (New Series)		
No. 1—Buddy's Day Out		7
No. 2—Buddy's Beer Garden		7
MELODY MASTERS		
No. 1—Music to My Ears		10
Jack Denny and Band		
No. 2—Municipal Band Wagon		10
No. 3—Smash Your Baggage		19
Small's Paradise Band		
No. 4—The Lease Breakers		9
Aunt Jemima		
No. 5—The Yacht Party		9
Roger Wolfe Kahn's Band		
No. 6—Hot Competition		10
The Continentals-Barris-Whiteman-Ted Husing		
No. 7—Abe Lyman and Band		10
No. 8—"How's Tricks?"		
Jean Sargent-George Owen and Gang		
No. 9—That's the Spirit		10
Noble Sissle and Band		
No. 10—The Alma Martyr		9
Fred Waring and His Pennsylvanians		
No. 11—The Name Is Familiar		
Leon Belasco and Band		
No. 12—The Audition		20
Hannah Williams-Phil Emerton's Band		
No. 13—A Castilian Garden		9
Señor Del Pozo's Marimba Orchestra		
MELODY MASTERS (New Series)		
No. 1—Hot from Petrograd		10
Dave Apollon and Orchestra		
No. 2—Barber Shop Blues		9
Claude Hopkins and Band		
No. 3—Rubinoff and Band		10
No. 4—Eddie Duchin and Band		10
No. 5—Borrah Minnevitch and His Harmonica Rascals		10
No. 6—Jack Denny and Band		10
No. 7—Mills Blue Rhythm Band		10
MERRY MELODIES		
No. 1—You're Too Careless with Your Kisses		8
No. 2—I Wish I Had Wings		7
No. 3—A Great Big Bunch of You		7
No. 4—Three's a Crowd		7
No. 5—Shanty Where Santa Claus Lives		7
No. 6—One Stop Ahead of My Shadow		7
No. 7—Young and Healthy		7
No. 8—The Organ Grinder		7
No. 9—Wake Up the Gypsy in Me		7
No. 10—I Like Mountain Music		7
No. 11—Shuffle Off to Buffalo		7
No. 12—The Dish Ran Away with the Spoon		7
No. 13—We're in the Money		7
MERRY MELODIES (New Series)		
No. 1—I've Got to Sing a Torch Song		7
PEPPER POT		
No. 1—R'bling Round Radio Row No. 1		
No. 2—Nickelette		
No. 3—Contact		
No. 4—If I'm Elected		
No. 5—King Salmon		
No. 6—R'bling Round Radio Row No. 2		
No. 7—Babe O' Mine		
No. 8—Dangerous Occupations		
No. 9—Out of the Past		
No. 10—Love Thy Neighbor		
No. 11—R'bling Round Radio Row No. 3		
No. 12—A Whale of a Yarn		
No. 13—Africa Speaks—English		
No. 14—R'bling Round Radio Row No. 4		
No. 15—Sea Devils		
No. 16—Parades of Yesterday		
No. 17—Breakwater		
No. 18—Little White Lies		
No. 19—R'bling Round Radio Row No. 5		
No. 20—You're Killing Me		
No. 21—Inklings		
No. 22—R'bling Round Radio Row No. 6		
No. 23—Around the World in 8 Minutes		
No. 24—Fishermen's Holiday		
No. 25—Stuck, Stuck, Stucco		
No. 26—Seeing Samoa		
PEPPER POT (New Series)		
No. 1—Walter Donaldson		10
No. 2.—Admission 5c		10
No. 3—Rock-A-Bye-Bye, with Dr Rockwell		11
No. 4—Laughs in the Law		8
No. 5—Notre Dame Glee Club		8
No. 6—Harry Warren		10
No. 7—Easy Aces		10
No. 8—Little Miss Mischief		10
No. 9—Movie Memories		9
No. 10—The Tune Detective		9
Sigmund Spaeth		
No. 11—Mississippi Suits		9
No. 12—The Wrong Wrong Trail		10
Block and Sully		
No. 13—Song Hits, with Roy Turk		11
SPORT THRILLS SERIES TED HUSING		
No. 1—		
No. 2—		
No. 3—		
No. 4—Old Time Sport Thrills		
No. 5—		
No. 6—		
WORLD AVENTURES E. M. NEWMAN		
No. 1—Dancing Around the World		1 rl.
No. 2—Transportations of the World		1 rl.
No. 3—An Oriental Cocktail		10
No. 4—Curious Customs of the World		1 rl.
No. 5—From Bethlehem to Jerusalem		10
No. 6—High Spots of the Far East		10
No. 7—Main Streets		10
No. 8—Beauty Spots of the World		1 rl.
No. 9—Workers of the World		1 rl.
No. 10—Wonder Spots of the World		1 rl.
No. 11—Costumes of the World		1 rl.
No. 12—Strange Ceremonies		10
No. 13—Top of the World		10
MUSICAL WORLD JOURNEYS E. M. NEWMAN		
No. 1—Exploring the Pacific		1 rl.
No. 2—Samoan Memories		1 rl.
No. 3—Heart of Paris		1 rl.
No. 4—Italy, the Old and the New		1 rl.
No. 5—Cannibal Islands		1 rl.
No. 6—Spanish America		1 rl.

SERIALS

(EACH SERIAL 12 EPISODES OF 2 RLS.)

Title	Rel. Date	Min.
MASCOT		
Fighting with Kit Carson	July 6	20 (each)
Johnny Mack Brown-Noah Beery		
Mystery Squadron, The	Dec. 23	
Bob Steele		
Three Musketeers, The	Apr. 7	
John Wayne-Ruth Hall		
Whispering Shadow	Jan. 10	
Bela Lugosi-Karl Dane-Malcolm MacGregor		
Wolf Dog, The	Sept. 30	
Rin Tin Tin, Jr.-Frankie Darro-Boots Mallory		
PRINCIPAL		
Tarzan, the Feerless	Aug. 11	20 (each)
Buster Crabbe		
UNIVERSAL		
Gordon of Ghost City	Aug. 14	20 (each)
Buck Jones-Madge Bellamy		
Perils of Pauline	Nov. 6	20 (each)
Evalyn Knapp-Robert Allen		
Phantom of the Air	May 22	
Tom Tyler-Gloria Shea		
Pirate Treasure		
Richard Talmadge-Lucille Lund		

The Last Strays

Are Being Counted

in Motion Picture Herald's

Big Roundup of Exhibitor Votes

to determine

THE TEN BEST MONEY MAKING STARS

of the past year

When twelve thousand exhibitors were asked about it, they went to the one authority that knows all — the box office figures — and selected the winners.

They'll be named soon in

MOTION PICTURE HERALD

only three dollars the year

The Annual 1934 Booking Calendar

of Quigley Publications

WITH 200 HANDY SPECIAL
BOX OFFICE TIEUP DATES
FOR LIVE WIRE SHOWMEN

Is Now Ready For You

USE THIS BLANK

Managers' Round Table Club
MOTION PICTURE HERALD
1790 Broadway, N. Y.

Kindly send me one Booking Calendar for 1934. I enclose herewith twenty-five cents to cover cost of calendar and postage.

Name.....

Theatre.....

Address.....

City.....State.....

THERE SHOULD BE
ONE IN EVERY
MANAGER'S OFFICE
PRICE ... 25¢ EACH

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

EXPLOITATION

by MARTIN QUIGLEY

Effective exploitation of motion pictures is an essential factor in the progress and prosperity of the industry. Irrespective of how great, in terms of potential box office draw, any motion picture may be, it cannot be proportionately profitable to the theatre unless it is represented to the public in such terms and in such manner as to create in the minds of the public a genuine desire to see it.

The theatre must, of course, depend greatly on word-of-mouth promotion. But this is a decidedly variable factor which cannot be gauged in advance and cannot be relied upon. Hence the public must be told. If the telling is fortified by considerable word-of-mouth advertising—so much the better. But whether it is or is not, the theatreman consistently must see to it that the public is adequately informed about coming product—and that it is informed in an arresting manner.

Failure to do this—any lag whatsoever in this vital function, cannot help but slow the progress of the industry. Hence the responsibility and the opportunity of the theatreman in this connection is enormous.

Now, at the approach of a New Year—which ought to be a year of really bigger and better exploitation—the Managers' Round Table Club in an effort to recognize meritorious work and thereby stimulate its creators to even greater efforts announces a series of awards to managers for outstanding campaigns.

Such recognition is fit and proper. If it shall serve to widen and better the uses of exploitation its sponsors shall feel that their objectives in providing the awards have been splendidly served.

▽ ▽ ▽

"ATTENTION DETRACTORS?"

The following from a Round Tabler's recent communication contains much food for thought concerning a matter that without question can stand quite a bit of simplification. He says:

"You no doubt have seen from time to time, the ones, threes and sixes put out by the various producers on their particular pictures. Have you ever tried to read what this paper sometimes has to say from across the street or from 20 to 30 yards away? . . . it seems that each company is trying to outdo the other with as many colors as they can, instead of trying to present paper that will tell the story in a manner that will attract attention instead of detracting from it . . . we should like to get your opinion regarding this, and what can be done through the influence of the Club pages."

Your chairman can well sympathize with this member's complaint, having tried unsuccessfully in the past to clean up some of the poster mess. Without doubt, home office ad men agree in part, but eager as they are to turn out work that will "attract instead of detracting attention," the flies in the ointment oftimes are the legal requirements in the contracts of the lesser players, directors and authors that necessitate inclusion of their names in the billing.

Not all paper is so burdened, but the effect of many an attractive poster has been destroyed by the stupid demands of "no-draw" names that do not mean a hoot at the box office. Nevertheless, there is more to the subject than these silly studio vanities, and our further findings will be chronicled in a subsequent issue.

In the meantime, if there are others who wish to voice their accord or disagreement with this manager's protest, as usual the Club columns are wide open to whatever they have to say. Let's have it.

▽ ▽ ▽

A SPLENDID ATTITUDE

A few days ago, we had the pleasure of hearing from a member, long silent J. P. Harrison, whose activities on "Duck Soup," we have given space on another page. With an account of the campaign he includes the following cogent words. Read them:

"It is not fair and it isn't right to take everything and not give back in return. . . . The right spirit is to put back in the Club at least as much as you take out, so at this time am enclosing a few stunts on this date."

There are many members, splendid showmen, who read the Club pages religiously and from them obtain many ideas. But due to their modesty, desire for self-effacement or kindred cause, reports of their doings are rare. To these, and to the other "laggards" is the suggestion made that they adopt Harrison's splendid attitude.

A. Mike Vogel

SHOWMEN'S LOBBY LAFFS!

Maybe this is a "Believe It Or Not" Cartoon.

Harrison Promotes Real Duck Soup as Give Away

A campaign that embraced a free toy Christmas matinee, and a tieup whereby a nearby restaurant distributed over 15 gallons of real duck soup were two of the clever slants executed by Manager J. P. Harrison, Waco, Texas, on his showing of the latest Marx Brothers' opus.

The soup stunt, started as a gag, was publicized in a two-column ad to the effect that to each patron attending the preview midnight showing would be given a ticket good for a load of "zoup." It went over so well that the restaurant ran out of supplies early the next day. A nice gesture to the needy was incorporated in the same ad whereby Harrison advertised for a hundred ducks to be paid for over the market price and to be distributed among the unemployed. Signed "The Four Marx Brothers," it naturally attracted plenty of attention.

The accompanying photo illustrates how "J. P." tied in his picture to the toy matinee. On the shelves were placed the contributions from the youngsters, and in the center the table was elaborately set with the cutouts fitted to the chairs, the card in the center reading "Laughing Menu." Incidentally, the shelves have been used since the opening of school for the collection of canned goods brought to the theatre for the free food matinees Harrison has been putting on monthly for the benefit of under-privileged school children.

An excellent street bally made itself felt in the person of four men who wore specially made bright orange lettered smocks, so that when the four lined up the title and theatre were spelled out across their breasts from left to right. Each also wore huge, grotesque papier-mache heads closely resembling the Brothers, which naturally brought the desired results.

This street gag should go over as well in other spots, and we have written Harrison for costs and details of their construction, which will be published upon receipt for the information of the membership. The permanent lobby shelf idea for canned goods is not a bad good will slant, either.

Harrison's Striking Display

Harry Peddles Tin Cans on "Duck Soup"

And now it comes in cans, according to Round Tabler Harry Botwick, Paramount, Rutland, Vt., who sends along an honest-to-Henry tin can sealed and labeled "Laughing Soup" to advertise his showing of the Marx insanities. The cans were passed out on the streets during the rush hours and as the size and shape were such that people had to carry them in their hands, the stunt therefore was very noticeable and built up a pile of laughs.

The labels were printed locally and sold the picture as well as providing giggles, a smart line being "Look for the opening date on every can." Each of these contained an imprinted paper bagful of peanuts, and the work of filling, sealing, and labeling was done by Botwick and his house staff. The expense for the entire thing was about $20 for 500 cans, which Harry says paid excellent dividends at the box office.

Round Tablers Put Over Season Drive

An autumn leaf trade-mark cut in all theatres and co-op advertising readily identified the "October-November Autumn Season Drive" put over successfully at the Capitol, Lyric and Orpheum Theatres, Aberdeen, S. D., by City Manager A. J. Sonosky, aided by Manager Herbert Gahagan of the Lyric. The cut was used wherever possible, copy varying according to ad.

For instance, merchants used it to congratulate the theatre on the coming pictures; it was made up as a sticker placed on all store packages, restaurant and soda fountain menus and also glued to the back of tickets sold for a series of high school dances. The leaf idea was also carried out as background, painted on a number of leading downtown windows, and on a special six sheet poster pasted in center of lobby floor.

Newspapers, of course, gave splendid support, outstanding being a front page 40-inch type ad, announcing the opening of the season. A unique ad that caused plenty of buzzing was a cartoon idea in which the photographed heads of leading citizens on midget cartoon bodies praised the coming shows. Papers also ran three-column cuts showing Mickey Mouse disembarking from airplane, bringing some of the new pictures.

An effective tieup was arranged with the local 4-H Club in which tickets were given as prizes for the best exhibit of garden produce, handicraft, etc. Two thousand letters to club members were sent out by the Club officials, all of which of course mentioned the theatre. Special calling cards were printed with the names of the theatre cashiers, the girls making a house to house canvass, leaving a card at each house with a short talk on the coming attraction, besides a bookmark with names of the big pictures.

Another unique idea was the distribution of pieces of jigsaw puzzles made up from production stills, one piece being sent to every home within a certain district accompanied by a letter stating that the 34 other pieces of the puzzle were distributed in that neighborhood, and offering prizes for those collecting the complete sets and turning them into the theatre.

Sonosky's Street Gag

HERALD OFFERS AWARDS FOR 1934 EXPLOITATION

Martin Quigley Will Present Plaques to Managers For Outstanding Monthly Campaigns Submitted To Club; Grand Award to Be Given for the Best Campaign of Year; Every Theatre Manager Everywhere Is Eligible for These Important Prizes

by A-MIKE VOGEL

The Managers' Round Table Club is honored to announce the inauguration, starting January 1, 1934, of the Martin Quigley Awards, to be given one a month for the theatre exploitation campaign selected by the judges as possessing the highest merit. In addition, a Grand Award will be presented at the expiration of the year for the campaign judged to be the best submitted within that time.

Every theatre manager everywhere in the world is eligible to qualify for these awards. First run or subsequents, small town or big cities, small capacity theatres or deluxers—no one is barred, nor is any product barred.

COMMITTEE WILL BE REPRESENTATIVE OF VARIOUS BRANCHES OF THE INDUSTRY

It is expected that the committee of judges will be composed of executives from different branches of the motion picture industry. Sales and theatre heads, as well as advertising managers, are being asked to serve for the purpose of insuring the utmost consideration for every campaign insofar as local conditions are concerned and their bearing on individual efforts. Arrangements are being made to have different judges serve each month so that competing managers may have the advantage of these fresh viewpoints. Thus every precaution will be taken to give each campaign "full measure," so to speak. The names of these judges will be published in succeeding issues.

AWARDS MARK MOST FORWARD STEP IN CAUSE OF THEATRE EXPLOITATION

The Quigley Awards signify the most progressive step yet taken in recognition of the importance of theatre exploitation. For the first time, showmen now have the opportunity to win worldwide recognition for their exploitation efforts. Winners of the prizes may well point with pride to their accomplishment, undoubtedly a most distinct mark of honor.

The rules are few and simple. They will be found in another column on this page, as well as more detailed information. There is nothing onerous about these qualifications, as every effort is being made to encourage theatremen in every situation, big or small, to send in their campaigns.

Everything is being pointed to make the Quigley Awards as significant to theatre managers as are the Academy awards to the studio-ites. Showmen who have already been sounded out are unanimous in their enthusiasm.

It should be the biggest thing in the history of the Managers' Round Table Club. We aim to make it so.

Rules and Information

STARTING JANUARY 1, 1934, the Quigley Awards will be presented monthly during the ensuing year, a plaque to be given each month for the campaign submitted to the Managers' Round Table Club and selected by the judges as the most meritorious executed between the first and last day of each month. . . .

THE QUIGLEY GRAND AWARD will be given for the campaign submitted to the Managers' Round Table Club during the year of 1934, selected by the judges as possessing the highest merit. . . .

CAMPAIGNS may be forwarded after the last day of the month, but they must be on pictures that have been played during that month. This includes attractions that are played on the last day of one month and succeeding days of the following. . . .

THEATRE MANAGERS everywhere in the world are eligible for the awards. Campaigns from distant parts will be given extra consideration in order to provide for the difference in mailing time. . . .

MANAGER'S NAME and theatre must appear on all campaign material, which should include photos, tear sheets, heralds, etc.

NON-MEMBERS of Managers' Round Table Club are eligible for the awards. . . .

EACH CAMPAIGN will be given equal consideration regardless of the situation, large or small, from which it emanates. What was accomplished for the money spent will count more than how much was spent. Thus the small budget will not be ignored. . . .

ALL CAMPAIGNS entered are to be carefully wrapped and forwarded to the following:

QUIGLEY AWARDS COMMITTEE
1790 Broadway, New York

MORE ON "ANTIQUATED BALLYHOO"

Showmen's Responses Indicate Further Approval of Bassin's Statements on "Exploitation"; Right Idea, Says E. E. Bair; Courageous, Declares Dick Moss.

Outpourings from the membership continue on Charley Bassin's recent blast on exploitation, and in these columns we have the pleasure to present the further views of Round Tablers who have something to say on the subject. And there's more to come. Gentlemen, we present you:

E. E. BAIR
STATE, UHRICHSVILLE, OHIO

Dear Mike:

Two minutes ago I just finished reading Bassin's story. This chap, to my mind, is correct. Matter of fact, I am attaching my answer or remarks of his comment in printed form. This printed form, I will explain, is a regular mouthpiece in my daily paper appearing under the caption "Motion Pictures and Local Things Theatrical," which I sign "Mickey Mouse."

Text of the attached column is you will notice inspired by comment of a Pittsburgh writer. I have passed it on to my patrons in this manner—it serves in this instance a double purpose, my comment of Mr. Bassin's article.

(*ED.: Here follows the copy from one column type ad Bair refers to above.*)

Florence Fisher Parry, writing for the Pittsburgh Press, just about missed the new motion picture entitled "Broadway to Hollywood."

She minces no words, she calls a spade a spade. In her remarks she relates that the title did not sound good, beside the advertising looked like another conglomeration of exaggerated theatre ballyhoo.

Business at the theatre showing this picture had the theatremen bewildered. The public stayed away from one of the very best pictures of the year. This "Broadway to Hollywood."

Miss Parry relates further as she believes it to be a general experience. . . . "It was about show people I gathered from its title and advertising. The advertising conspired to make me think it was a picture to stay away from, so I stayed away and saw another instead."

The Old Wolf Wolf story. I had actually passed up the best picture in New York. Then the engagement was over and the critics started to rave. Every one was bowled over. No one had expected what they were treated to.

Theatremen are still asking Why? Why? Our advertising said it was a human interest story. It said it was a great show, but, as Miss Parry points out, "They have made the same boasts before. Not just that theatre, mind you, but generally, all over."

"Some said it lacked the bait of big names to attract crowds. That may be true, but WHY is it true? Because that's all the public has been fed for years, ever since the old Mary Pickford days.

"But this is a new era in motion pictures. The industry is being recruited from Broadway; legitimate actors of a lifetime standing are placed in well balanced casts—then why not publicize the well balanced cast together with the story's excellence?

"Some one has to start a new line of publicity to suit the new regime.

"Names have been made to carry a poor picture; but that day is definitely on the wane. The play's the thing. It is so in the theatre, and is fast becoming so in the movies.

"What we want to know is now: What kind of a picture is it? Is it well directed? Does tell an intelligent story?

"We're getting a new kind of 'glamor' into our pictures, thank heaven; glamor that isn't all sex and passion. The glamor of human relationships; of family life; and we need a kind of publicity that suits this new regime.

"When that happens, no longer will a screen play of real merit suffer; for the public, reading the advance stories and notices about it, will at last be ready to believe them."

Bullseye, Miss Parry. You hit it; no argument.

Without doubt many excellent pictures have suffered due to poor titles and too much ballyhoo in advertising. If you know what we mean, you will not miss "Stranger's Return," "Another Language" and "Man Who Dared" at the State soon. We'll make it our business to tell the public about these attractions in a manner as suggested by Miss Parry.

Yours,
MICKEY MOUSE.

DICK MOSS
RKO, LOS ANGELES, CAL.

Dear Mike:

I've read Mr. Charles Bassin's article in the November 25th issue, and I want to congratulate him on the courageous stand he takes upon a very sensitive phase of theatre management. I believe Mr. Bassin is right when he claims that it is practically impossible to sell the public anything which it doesn't want. I said practically impossible, and that doesn't mean it is absolutely impossible. I've had very many experiences, in fact, some very recent ones, when a specially conceived exploitation plan will put over a picture. But, it usually worked on what is known as a "freak" attraction.

What good is putting over big campaigns when you haven't anything big to sell? And, as Mr. Bassin stated, the fan magazines tell the public all about it long before the theatre manager knows his booking date. Of course, that is a great evil. It is like knowing all the answers; going to a football game and knowing the score in advance, or going to a show and knowing all the jokes beforehand. Most of these fan magazines relate the complete picture; where the hero meets the heroine, what happens, and how they lived happily ever after. What enthusiasm can you work up over going to see a picture, about which you know all. I believe that is one of the reasons why talking pictures, made from old silent successes, have generally flopped. The public knows the answers.

When Mr. Bassin tells about the big campaigns which he has worked and seen them flop, I felt like shaking his hand. I've had the same experience many a time. Big campaign, with lots of money spent and effort used, and the picture takes a dive. Why? Because they didn't want it in the first place, and it was just a waste of time, effort and money to attempt to force them into it. Wouldn't it have been better just to spend a normal amount on advertising? Wouldn't the weekly statement have looked better because of the money saved? This is a question that can never be definitely settled, because it is almost impossible to figure what difference the extra advertising makes. But, experience tells you it would. Upon the insistence of national distributors, I've seen campaigns put on that would have been worthy of heralding the coming of the Messiah. But, the pictures flopped.

Build Up "Clucks"

Every theatre manager should put his heart and soul in selling every picture, but he should select the correct way. When a cluck picture is on the schedule, why not scout around and try to find another attraction to put on the program—possibly an outstanding short subject, a Comedy Carnival, a radio attraction, a special kids' picture, or possibly a revival. I don't say that these things would make the week a great success, but they'd help the gross. Wouldn't that be better than doubling the newspaper advertising space, taking a couple more billboards or putting some heralds into grocery bags . . . just to tell them you've got a picture which they have previously heard is rotten? What good is it to tell them that here is "the greatest, most colossal picture since 'Birth of a Nation,' when the critic in Liberty has given it a sixteenth of a star? What good is it to say that this picture "teems with action, is crammed with sex, and over-flowing with music and comedy," when the movie commentator of Screenland informs that "the action drags, the love interest is nil, the music is absolutely without melody, and the comedy smells." What's the good of trying to make a liar out of the press, the medium which forms public opinion. And, the funny thing is that the press is usually right. When the picture is good, they usually say so, and when it's lousy they exclaim that in no uncertain terms.

I've put on quite a few campaigns. Most of them I've put on because I sincerely felt that I had an attraction to sell, and I'll also be frank enough to admit that I've put some on because I wanted to make a showing for one reason or another.

All in all, I believe the answer is: Shout about the big ones, and when the poor ones come along look elsewhere for something to put them over, but don't try to butt up against a stone wall with exploitation as the only buffer.

Many Strong Ideas Sell "I'm No Angel"

From various spots come many ace campaigns on "I'm No Angel." It seems that very little, if anything, has been left unsaid or undone to make the country "West conscious," and the following speak for themselves:

Anna Bell Ward
Ben Ali, Lexington, Ky.

Putting over the appointment of Mae West as a colonel on the staff of the Governor of Kentucky was one of the smart ideas of this well known showwoman, whose fast thinking resulted not only in plenty of space in the local newspapers, but also brought national response through the Associated Press papers everywhere carrying the story. As Anna Bell is an officer in the "Honorable Order of Kentucky Colonels," her picture appeared with that of West in many of the dailies.

In addition to this outstanding stunt, an effective broadside of exploitation was put over locally, including street car placarding, attractive window displays, and many newspaper breaks, including the press book wisecrack contest. An unique lobby display was made up with a cutout of the star reclining on an actual divan, so lighted as to give the figure a life-like appearance.

J. J. Rosenfield
Paramount, Omaha, Neb.

A midnight matinee for men and a working girls' matinee at 7 A. M. on the opening day were two of the click gags that worked very well for this Round Tabler. The men received an autographed picture of the star, and the girls free breakfast, which was promoted from a nearby restaurant, and served during the showing. Each woman present also received a copy of the press book NRA code for girls.

Numerous angles were used to put over both performances, such as street parades with bannered musicians making all the downtown streets, and by giving passes to the personnel directors where many girls were employed, "J. J." was able to place cards on bulletin boards.

A local beer distributor supplied 5,000 beer pads upon which most of the space was devoted to the picture, all Postal telegraph offices displayed jumbo telegrams from the star advertising the showing and numerous store tieups were made, including one in which a local girl was dressed in a Mae West gown and spotted in the foyer.

One of the most novel ways we have yet seen to sell this picture on the billboards was a special 56-sheet (see photo) in which Swedish, German and Yiddish were used to interpret the famous "Come up and —."

J. Clayton Tunstill
Saenger, Pine Bluff, Ark.

A fashion revue sponsored in conjunction with leading women's stores, sponsored by local society leaders, for the benefit of crippled children's society was one of the highlights of Tunstill's campaign, considerable interest being aroused by announcement that Mae West herself would appear in the show, which of course turned out to be a local girl dressed as the star.

Many press book ideas were put into effect, including the animated dance cutout planted in a prominent window and proving a continuous crowd stopper. The star reclining cutout was also used, being planted in a furniture window on an actual settee.

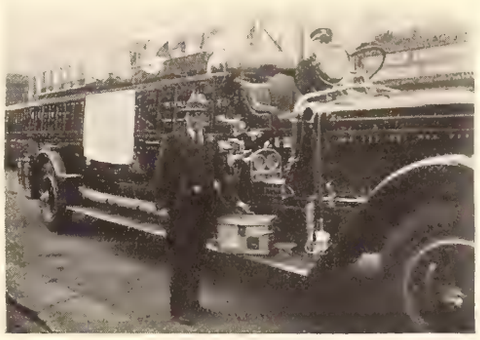
Frank P. Larson
Paramount, Idaho Falls, Ida.

Stressing the "heat" angles, Frank enlisted the aid of his local fire department to deliver the film from the express office to theatre via bannered fire truck. That's Larson in accompanying photo holding film can, who also planted empty film can in ice block on street corner with copy reading "Keeping this film cool for the preview."

Promoted local neon agency to place illuminated theatre sign free of charge on building at most prominent corner. Also used the press book gold fish gag in three windows and distributed the teaser cards at all local football games Saturday before opening. Put on wisecrack contest with local paper, and took part in civic "Spud Day" celebration with bannered float.

We have not mentioned in the above campaigns the wealth of West publicity stories planted by these showmen, but in every case newspapers all cooperated.

Rosenfield's Clever Board



Larson's Fire Delivery

Reservations Jump For The Xmas Party

Gettin' better n' better. Yowsir, you know what we mean. Plans for the big managers' shindig, the Santy Claus "How-Are-You." We mean that:

Round Table Midnite Xmas Party, next Thursday Nite, Dec. 21, at the Brass Rail, 49th Street and 7th Avenue, New York. It's to be tremendous, and the price for everything is just—One Dollar.

Your chairman had the pleasure of meeting up with the party committee of arrangements from the Randforce Circuit, composed of the following Round Tablers: Maury Reisner, Joe Herman, Bill Brown, Ben Friedman, Sam Rinzler, Ben Reisner and Paul Binstock.

And are those lads rarin' to go. Each of them has pledged himself to round up every manager in his district, and they're also going to bring their supervisors, assistants and others. Looks like we'll need more room, as there will be at least 50 from this outfit.

Jules Curley, Warner New Jersey ad chief says he'll be there with other Warnerites from his territory and from New York. Mort Blumenstock, Warner Theatre advertising director, will be on hand with the home office gang, and Will White, Skouras division chief, has assured the committee that, as usual, his zone will be adequately represented.

So come on, everybody. You'll meet friends you haven't seen in years, and you'll be tickled pink with the surprises that are being planned. Yes, there are plenty of them. Xmas presents of course for every one, and other souvenirs from the producers. And the entertainment?

All the stars who expect to be in town that night are being invited. Eddie Cantor has been invited, as has Gary Cooper, and many other celebs from MGM, Warner, Radio and the other studios. Lou Preston has promised his orchestra and a flock of headline acts, and there should be plenty of others.

There is every reason to believe that this "Get-Together" will be the best yet, and managers from nearby points in Connecticut, Jersey and on Long Island are included in the reservations, for the party starts at midnite, and keeps going until?

Remember, One Dollar covers everything. Beer, sandwiches and other accessories, souvenirs, presents and entertainment. Not too tough, what? So plan to be there. Fill out the blank below right now. Make up a party or come alone. You'll have a good time either way. See you Thursday.

Here's The Dollar!

Please mail me my ticket for the Round Table Xmas Party to be held on Thursday, December 21st, at the Brass Rail, Seventh Avenue and 49th Street, New York.

NAME.....

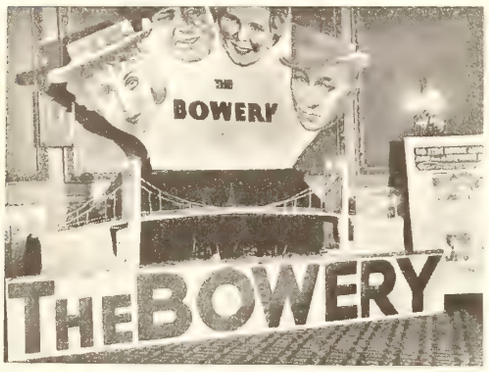
THEATRE.....

CITY & STATE.....

Loew-ites Crack Down On "Bowery" Showings

Some very intensive exploitation was put on in advance of "The Bowery" dates in the various New York Loew houses, District Manager Gene Myers and the managers in his division working with Perry Spencer of Oscar Doob's department to land a lot of smart tieups in the different neighborhoods where the theatres are situated.

Manager Crawford, 167th Street Theatre,



Crawford's Bridge Replica

topped his campaign with a papiermache replica of Brooklyn Bridge, miniature boats and docks being added to give more atmosphere. Manager Schiller, Grand Theatre, tied in with a nearby ballroom for a costumed Bowery dance, distributed free beer in his lobby, and as a street stunt put out an old-fashioned organ grinder and monkey. Manager Loew, National Theatre, went for the street stunt of the old-fashioned bannered hansom cab, and Manager Bruno, Burland Theatre, had a girl in costume distributing souvenirs on the streets.

The makers of the Jackie Cooper sweater came in on an essay contest for the kids, this being tied in to one of the leading neighborhood papers and promoted by all the theatres. Another cooperative stunt was an attractive street float which covered the areas around each house.

Brooklyn, New York, Loew divisional manager, George Schenck, also put plenty of thought behind his "Bowery" campaigns which played day and date at 12 theatres, the managers of which received Bowery lamp post signs which they had no difficulty in planting over the regular street signs in their neighborhoods. Pearl Gray derbies were worn a week in advance by the house staffs in each theatre, and a float carrying a reproduction of Brooklyn Bridge and two Bowery impersonators toured all sections of the borough.

Manager Levi, 46th Street Theatre, installed a special lobby with swinging doors, arranged Bowery balls at four nearby dance halls and also promoted the free beer stunt in his lobby. Manager Woolfolk, Coney Island Theatre, put out an old-time carriage with man and woman dressed in character, and had another costumed girl walking about his neighborhood with a prop bannered lamp post which was planted at prominent corners.

Manager Rose, Bayridge Theatre, used the lettered beer barrel pyramid in his lobby and Manager Powell, Bedford Theatre, had a girl riding a bannered high-wheeled bicycle on the streets.

The showmen in all Loew houses in both boroughs playing the picture put over a lot of sound box office stuff, and those stunts mentioned above were the outstanders.

Boston Daily Carries Sidman Picnic Story

A free outing given to the members of his local Buck Jones Ranger Club netted Manager Maurice Sidman, Arcadia Theatre, Portsmouth, N. H., a nice story and three-column cut in a leading Boston newspaper. Sidman tied up with the head of a popular riding school upon whose grounds the picnic was held, the local transportation company supplying busses free of charge.

Athletic contests were held and refreshments served through tieups with local merchants. The Mayor of Portsmouth accompanied club members and other prominent citizens served on the arrangements committee. Not only did Sidman add to his theatre patronage through this party, but also received a lot of publicity that should count at the box office.

Lykes Decorates Lobby With Crepe Paper

Quite successfully, he reports, Manager Jack Lykes, Loew's Stillman, Cleveland, Ohio, has been experimenting with crepe paper for decorative purposes and sends along a number of photos to show the effective lobby displays worked out by the ingenious use of this inexpensive material. Jack states that it is not necessary to be skilled in its use as by watching any expert window decorator working with this paper, sufficient ideas may be gained to adapt it to theatre use.

A recent ballyhoo on his showing of "Take a Chance" is illustrated in the accompanying photo, whereby a "wheel of chance" was planted on the sidewalk containing a regular paddle wheel with 60 numbers mounted on a display board. A corresponding amount of small paddles with the same numbers were handed out to the gathered crowds with the holder of the winning number receiving a pass to see the picture. In spite of the extremely cold weather, enough attention was created to effectually stop traffic, and for this reason the gag had to be discontinued from time to time.

Quite a snappy slant, indeed, which, as Lykes says, can also be used in the lobby. It doesn't sound expensive, either.

Lykes' Paddle Wheel Gag

Edris and Conner Move Fast in Tacoma

Recent activities in the Northwest are recounted from Tacoma, Wash., by Will J. Conner, assistant to Ned Edris, city manager of John Hamrick's Theatres in that city, which comprise the Music Box, Blue Mouse and Temple. A Mickey Mouse Club at the Temple Theatre, just one year old, now boasts a membership of over 5,000 and includes a band of 50 skilled musicians. To

Edris and Conner at Right

celebrate the birthday of the club a special picnic was put on at a nearby park attended by over 2,000, who were transported by bannered street cars and automobiles promoted for the occasion.

For the local engagement of Al Pearce and his Gang, a well known Northwest orchestra, a parade was put on to publicize the opening, and the accompanying photo shows the gathering at the theatre with Edris to the right holding the straw hat and Bill immediately next to him.

Another recent activity of this closely knit organization was a banquet given by Hamrick to the 60 employees of his Tacoma theatres, one of a series put on by the genial John in the various towns where he operates. Knowing your big boss, Will, from our old Seattle days where we trouped for Paramount, the party must have been very enjoyable. Let's hear from you folks.

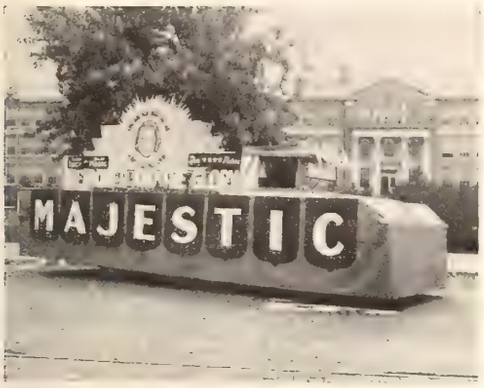
Shaw Whams Over "Keyhole" Gag

The "Keyhole" gag on "Broadway Thru a Keyhole" is doing yeoman service for Round Tablers, who are making the most of it in tieups with local merchants. In Syracuse, N. Y., Harry Shaw, Loew publicity chief, used this ace press book suggestion in cooperation with one of his leading department stores whereby a special two-day "Keyhole Sale" was announced in a series of five-column newspaper ads, with a large portion of the copy given over to the theatre and attraction.

Each purchaser at the sale was given a key attached to a card with copy to the effect that if that particular key unlocked a special door in the lobby of the theatre, the holder would be presented with a pass to see the picture. Besides the newspaper advertising, the idea was carried further in half-sheet cards which were tacked in prominent spots throughout the city.

Another gag which hit the newspapers was a tieup with the head of the local Board of Education, who sponsored a presentation to local high school honor pupils of the famed Winchell orchids, a local florist supplying the blooms in exchange for a break.

VARIOUS SLANTS FROM THE FIELD



Myers' Majestic Float

(Left) MYERS BROTHERS, Majestic Theatre, Chillicothe, Ohio, entered this float on "The Power and the Glory" in their recent local NRA Parade, and the flash it made just about copped the spotlight. Which is as it should be, for the display is very artistic and looks like a heap of dough.

(Right) BOB COVINGTON, California Theatre, Santa Rosa, Cal., used this swell stage setting for his Kid Hallowe'en Mickey Mouse Party. Note the Mickey and Minnie back drop, and the cornstalk decorations. FRANCIS RANCOUR, stage manager, is the chap in the picture.

An Art Stage Setting

▽ ▽ ▽

One Prizefighter to Another

(Left) JACK SHARKEY, in person, was the first one in line at the Capitol, New York, on the opening day of "Prizefighter and the Lady." Evidently his defeats have not dimmed that happy smile, and he still seems to be of great interest to the gathered crowd.

(Right) LOUIS ORLOVE, Uptown Theatre, Milwaukee, Wis., planted this advance stopper to let the folks know about his coming date on "Lady for a Day." Placed above the inside lobby doors, it made an ace flash, as patrons leaving the theatre could not miss this announcement.

Orlove's Inner Lobby

▽ ▽ ▽

A Seagoin' Front

(Left) STANLEY MEYER, Alhambra Theatre, Milwaukee, Wis., is responsible for this slick front on "Her First Mate." The grotesque figures of the stars were taken from the posters, and above the box office, a rocking effect was obtained with a ferryboat and the star cutouts.

(Right) LEO JUSTIN and STOCKTON LEIGH, Mayfair Theatre, New York, plugged the press book tieup on "Midshipman Jack" wherein a new style in millinery, the "Ensign Beret," and worn by Betty Furness, was given a nice plug in the lobby on a department store hook-in.

"Midshipman" Hat Tieup

▽ ▽ ▽

Nice Work from Utica

(Left) BERT LEIGHTON, manager, art director WILL WILLS and ANTHONY ALDI, designer, cooperated on this flash "Footlight Parade" float for the Stanley Theatre date, Utica, New York. A lot of thought and talent were expended to turn out a very attractive display.

(Right) FRANK GRAVATT, Steel Pier, Atlantic City, N. J., put over a Hallowe'en Party in conjunction with his showing of "Worst Woman in Paris," and although after the season at that resort, the affair drew very well. Note the decorations around the ballroom. Very harvest-like, what?

Steel Pier Hallow'een Dance

SOME PROJECTION POINTERS

Expert Suggests Various Ways And Means of Improvement In Articles Written for Managers

by F. H. RICHARDSON

The author of this article and those to follow, hardly needs any introduction to the membership. Acknowledged as an outstanding leader in the field of projection, his lectures, books, and regular departments in the Motion Picture Herald and Better Theatres have done much to better vision and sound on the screen.

Written expressly for the non-technical showman, these observations should be carefully studied by every manager intent on a better picture.

The series is based upon the now generally recognized fact that box office income is not wholly based upon what theatre patrons see upon the screen and what they hear in sound, but also to a very considerable extent upon how they see and hear. Consider the fact that a really beautiful scene may be almost anything but beautiful if poorly shown. Sound that might be charming, may be just plain punk if projected in distorted form. You surely know that is quite true. You also surely know poor work has a direct and injurious effect upon your box office income.

If you admit the foregoing to be true, then does it not automatically follow that you as an exhibitor or theatre manager have no more important duty than that of fitting yourself to judge intelligently as to whether or not the picture is being displayed at its best, and whether or not the sound is or is not all that it might be? Not only that, but if you are to take the matter of either picture or sound faults up with your chief projectionist and talk convincingly, you must have at least some rather clear idea as to what the fault consists of.

Not necessary that you know all the details of projection. Not at all. Perhaps better that you do not, but just the same you must know enough to discuss matters intelligently and with some degree of understanding if you expect to make much impression.

Room for Improvement

Remember this, Mr. Manager. While it is quite true that you have no possible control of what your patrons will see and hear, save in the matter of selection of subjects, the fact remains that you may have a very great deal to do with "how they see it" and "how they hear it." That you surely must know and admit to be quite true, yet it is astounding how many otherwise excellent theatre managers fall down flat in the matter of picture and sound excellence. I have myself entered many, many theatres, only to view a dull, flat and perhaps unsteady screen image and to hear sound that might have been improved by a full 100 per cent. I came near saying 200, but will be conservative. Yet the manager seemed to have no idea that improvement was possible.

Mr. Manager, it should be one of your duties of highest importance to educate yourself thoroughly in the matter of screen images and sound. You have many duties, but that should head the list. If you yourself are unable to look at your screen and listen to your sound and say, with at least some authority, they are good, or this or that stands in need of improvement, then you are engaged in selling to the public "goods" you do not yourself understand very well.

There is no better method of studying screen images and sound than by actual comparison, and there is no more effective comparison than the visiting of theatres and observing results.

Were I a theatre manager or exhibitor, one of my most important duties would be to pay a visit to at least half a dozen theatres other than my own, of various classes if possible. I would enter as a paying patron, wholly unannounced, and if possible unknown to the management. I would sit through a full performance, carefully making mental and written notes as to how various things compared with results in my own theatre. If mine be better, good! If I found certain things were being brought out better in other theatres than in my own, it then would be up to me to ascertain just why that was so, and to build up my weak point.

Check Projection Faults

In doing this it is of course very necessary to be able to distinguish between faults due to wrong procedure and faults inherent in the films themselves. This is, however, not at all difficult to do. In sound, if it is found that the sound is consistently poor throughout, it is unlikely the reason lies in the print itself, because very seldom will a print be so very poorly recorded, either in picture or sound, that no part of it will be good. If, then, in sound I found the results to be generally poor, but that occasionally it was excellent, I would immediately conclude the theatre equipment to be itself good, for the reason that if there is any basic fault in the equipment itself it would show up continuously. No part or parcel of the thing would be good.

I would make careful notes of such points, if any, as seemed to be better than my own, and next day go into executive session with myself in an endeavor to find out exactly why my own results seemed less excellent; also by what means improvement could be brought about. Sounds like good logic, does it not? Think it over! I know all about the chap who does not believe in paying any attention whatsoever to his competitor, or to what other managers are doing.

I agree that he is right, in so far as concerns matters having purely to do with competition. What I have in mind is, as I see it, a very different matter. It has only to do with enabling managers to compare their own results with that attained by others, preferably not competitors, by the way, to the end that they may know just in what way they may be in some degree failing, and thus be enabled to improve.

(*Continued next week*)

READ "BETTER THEATRES"

During the holidays and through the winter, fire hazards are greater. These and other sources of complaint, loss and danger are discussed by Jack Knight in his theatre maintenance article appearing in Better Theatres, published with this issue. In it, the manager will find practical ways of keeping his theatre safe for patrons at all times.

Among other features are theatre lighting for the holidays, and John Eberson's good advice on reconditioning at little cost.

Booth's Benefit Shows Steady Gross Builder

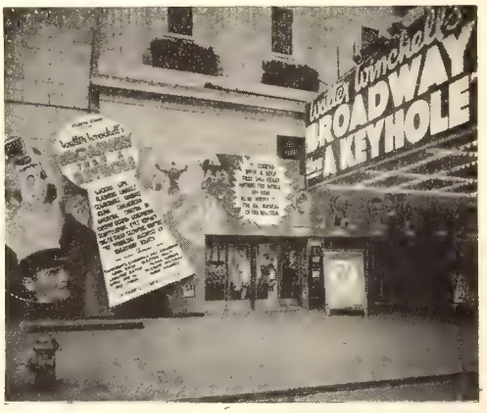
Discovering that his situation is favorable to benefit shows, Manager Billings Booth, Jefferson Theatre, Springfield, Mass., has been putting on a number of theatre parties for local organizations which have helped not inconsiderably in holding up his grosses on slow nights.

Billings has compiled a list of local associations, such as Community Chest, Red Cross, Boy and Girl Scouts, P. T. A. and lodges, from these selecting the ones which seem best suited to his program. The deal is made by offering the organization a two-night benefit giving them 50 per cent of their outside sales.

In most every case, Booth reports that he is able to secure gratis some stage attraction which otherwise would have to be paid for, such as dancing revues, musicians from local studios and concert singers. So far the idea has produced turnaway business with the house netting an increase in the day's receipts, as well as creating many new customers who previously had not attended the theatre.

To avoid selling tickets in front of the theatre, Billings requires returns to be made in the afternoon of the first day of the benefit. He states that his last tiein of this kind held on Wednesday and Thursday trebled his ordinary receipts for these days, in addition to which he was able to present a number of talented amateurs, the entire extra expense to the theatre being an hour overtime for the operators.

Members interested in building up their weak days and nights might consider this idea, and no doubt Booth will be glad to furnish further details to managers desiring more information.



Manager Jack Wright and Ad Head Jim McFarland are responsible for the flash front at the Rivoli, shown above, on the New York opening of "Broadway Through a Keyhole." These showmen have been turning out some acre crowd-stoppers.

TRAVELERS . . .

LESTER COWAN, HAROLD HOPPER, and A. R. SIMON are in New York from Hollywood.

PAUL MUNI is en route to New York from the Coast. He will appear on the Broadway stage.

GROUCHO and CHICO MARX arrived in New York from Hollywood.

ROBERT F. SISK arrived in Hollywood from New York.

PAT CASEY, labor contact for the MPPDA, left New York for the Coast.

LESLIE HOWARD leaves London en route to Hollywood this week. He will be starred in an RKO Radio production, "Of Human Bondage."

MARY PICKFORD arrived in New York from Hollywood.

PETER FREUCHEN, author of "Eskimo," left New York for Hollywood.

WALTER FUTTER is motoring to the Coast.

TOM COCHRANE, in charge of Paramount's Japanese activities, is "somewhere on the Pacific," after a New York visit.

S. CHARLES EINFELD returned to the Warner home office from Hollywood.

EDDIE GOLDEN, Monogram sales chief, is making a tour of the Midwest.

CECIL B. DEMILLE arrived in Washington from the Coast. He is due in New York shortly.

TOM BAILEY arrived in Atlanta from New York.

PANDRO BERMAN will sail from New York for a European vacation late this week.

L. J. SCHLAIFER, western division manager for United Artists, left New York for a tour of his exchanges.

W. S. BUTTERFIELD is in Miami for the Winter.

SPYROS SKOURAS and HARRY C. ARTHUR are due back in New York from the Coast December 24.

PAUL LUKAS, DENNIS KING, MARTIN BECK, KETTI GALLIAN and JULES DEMARIA, honorary president of the French Motion Picture Syndicate, arrived in New York from Europe.

DR. JAMES WINGATE is en route to New York to attend conferences at the MPPDA home offices.

LEO MORRISON is on his way East from Hollywood.

SI SEADLER, director of MGM advertising, is in Miami for a week's vacation.

MERVYN LEROY left Hollywood for New York, where he and DORIS WARNER, HARRY M.'s daughter, will be married on January 2.

HERMAN ROBBINS, president of National Screen, arrives in New York from the Coast December 18.

JOHN C. FLINN returned to New York from Hollywood.

AL FRIEDLANDER is in Boston.

LAURA LA PLANTE, MARC CONNOLLY, ROBERT E. SHERWOOD and DON ALVARADO arrived in New York from Europe.

DOUGLAS FAIRBANKS, JR., is en route to Hollywood.

GRACE FISHER is in New York from Cumberland, Md.

ROY DISNEY arrived in New York from the Coast.

JOE MAY, German director recently signed by Columbia, left New York for Hollywood.

HAROLD HURLEY, producing independently for Paramount, returned to Hollywood from New York.

HARRY BRAND, west coast publicity chief for Twentieth Century, is in New York for a brief vacation.

JAMES R. GRAINGER, Universal sales manager, left New York last week on a five-week trip.

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New York City

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UNITED ARTISTS CORP.
729 7th Avenue
New York City

ASSOCIATED MOTION PICTURE ADVERTISERS, Inc.

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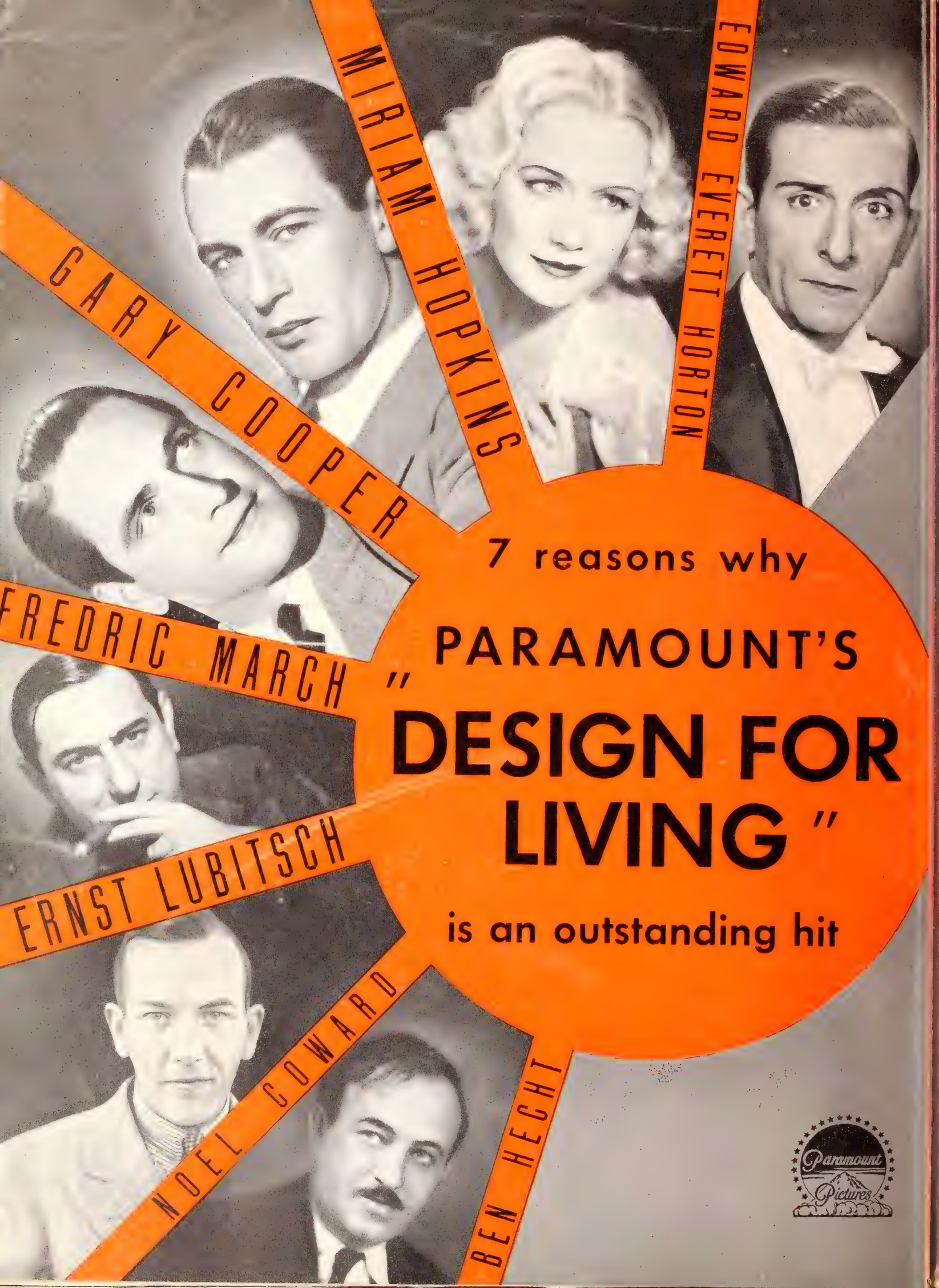
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MOTION PICTURE HERALD

Better Theatres

WITH WHICH IS COMBINED "THE SHOWMAN"

DECEMBER 16, 1933

MODERN DESIGNS FOR SMALL THEATRES
Carlton, New York; Circle, Toronto

DECORATING WITH LIGHT FOR CHRISTMAS
By Francis M. Falge

RECONDITIONING WITH MODERN MATERIALS
By John Eberson

KEEPING YOUR THEATRE ABSOLUTELY SAFE
By J. T. Knight, Jr.

In 2 Sections — Section 2

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Better Theatres

December 16, 1933
Vol. 113, No. 12

A section of Motion Picture Herald devoted to the operation . . . design . . . maintenance . . . and equipment of the motion picture theatre

GEORGE SCHUTZ, Editor — C. B. O'NEILL, Advertising Manager — RAY GALLO, Eastern Advertising Manager

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Better Theatres
December 16, 1933

an editorial for Christmas 1933

CHRISTMAS DECORATING WITH LIGHT

Various types of festive lighting equipment for decorating the theatre during the Holidays. A—The star of Bethlemen. B—Star and flower-shaped ornaments. C—Series Christmas tree string. D and E—Strings of 10-watt lamps for festooning. These may be easily worked into attractive Christmas designs.

Easy and effective ways for brightening the theatre with the spirit of the Holidays

By FRANCIS M. FALGE

BECAUSE SPARKLING, colorful light is symbolic of the original Christmas, it is logically used during the holiday season to express an old tradition in a modern fashion. It plays a major role in radiating holiday cheer. As a decoration, light is of particular value to the theatre during the Christmas season because of its attracting force and because of its flexibility in the creating of pleasing effects.

Unusual opportunities are offered the theatre this year to dress up for the Christmas season with festive lighting—lighting which instills the Yuletide spirit within everyone. The theatre affords an excellent location for decorative lighting. Positioned as it is on our most heavily-traveled thoroughfares and in our community centers, it can extend the season's greetings in colorful, sparkling light to the thousands of people passing by and attending the performances. The theatre should be the center of community interest during the Christmas season, the most attractive and compelling display in the vicinity.

Because of its attracting power, a planned Christmas display has such unlimited possibilities for improving business that no theatre manager or proprietor should neglect it. Properly handled by the theatre display man, it can make the holiday season yield more than just a seasonal increase at the box office. Such is the drawing power of well-conceived displays.

Since the results are more dependent on artistry and cleverness, rather than on any expense involved, even a limited budget need not be an obstacle in the creation of an effective display. With a little imagination and careful planning, materials available in the storeroom can be used to help a theatre radiate holiday greetings.

VARIETY OF MOTIFS

A large number of different types of Christmas display materials are available from which a good selection may be readily made when planning the decorations. These include many which have been used in past years, as well as some of new design. Some of these familiar decorations which have been used in past years, such as electric candles with colored lamps, electric wreaths with candles in the center, and lighted figures and shapes in the form of animals, bells, flowers, etc., can be used to advantage again this year. Strings of colorful electric lamps evenly spaced, used as festoons, streamers or made up into various decorative shapes, are also of particular value to the theatre display. This simple lighting equipment alone can be used in developing novel ideas in displays to produce an unusually attractive and effective display scene which is of much greater value than if the equipment were arranged haphazardly here and there.

Some of the appropriate motifs from which to choose the decorative display for the Christmas season are Christmas trees (either realistic or conventionalized), wreaths, bells, flowers, Santa Claus and his reindeer, stockings and fireplaces, and snowflakes or stars. Red and green are usually the most effective colors, although silver or gold and black are excellent for modern effects.

DECORATING THE FRONT

THE RUNNING display borders afford an opportunity for a change in decorations during the Christmas sea-

son. These may be changed to characteristic Christmas colors, such as rose or green, and may be very effectively accompanied by a border of rose lamps, or a design in rose color beneath the marquee.

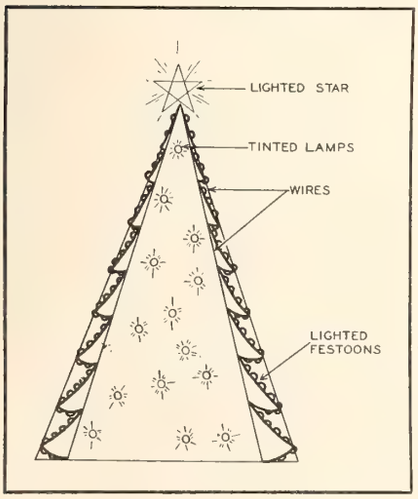
FESTOONS

If festoons are to be used in decorating the theatre front, it should be remembered that these ought not to be used in a haphazard fashion with a variegated color scheme. They are much more effective if attractively arranged in pleasing curves, or definite lines and shapes, with the colors arranged so as to produce predominant color effects over various areas, thus indicating planning and definite design.

Another pleasing effect may be produced by draping the lighted festoons in beautiful curved lines from a central point above the marquee to various points on the marquee, these festoons being interspersed with light-tinted lamps, such as yellow, old rose, or amber-orange installed with the button type twinkling flashers.

MAKING A TREE

A Christmas tree shape may be made above the marquee in a similar fashion. The framework for this tree consists of four pieces of wire fastened to a central point high above the theatre face, which is to be the top of the tree, and pulled taut at four points just above the marquee (as indicated in the accompanying illustration). At six or eight points along each wire, other wire or rings are fastened, to which festoons are draped from the inner and outer wire to produce the desired Christmas tree shape. A simple yet attractive star lighted in yellow or amber-orange color shapes, each smaller than the other, cut out should be located at the top, and green naturally should be the predominating color outlining the Christmas tree shape in the festoons. Lamps of light tints, with or without ornaments, may be scattered throughout the tree. They produce a striking effect, particularly when arranged on twinkling flasher buttons.



A cut-out silhouette Christmas tree made from white beaverboard or wallboard and painted entirely in colored light, showing how a star effect is obtained by scratching the coating from the lamps in thin lines.

The large, temporary, exposed-lamp sign often used at the theatre front to advertise special stars and pictures, may be used to spread the Yuletide spirit by replacement of the regular inside-frosted lamp with rose or green colors.

Real Christmas trees, whether they are large or small, always attract considerable attention both inside and outside the theatre when beautifully lighted by sparkling colorful Christmas tree strings. One method of producing more striking color effects is to light each tree in one predominant color—for example, all green or all blue. This change from the usual scheme of decorations may be varied by using a few warm tinted lamps throughout the tree for the decorative effect, and may be accompanied by light green floodlighting, which adds considerably to the attractiveness of the display.

Other trees besides the regular Christmas trees may be used in a display to produce striking effects. Spruce trees, for example, may be beautifully floodlighted, in contrasting colors, while white trees are available, or real trees may be sprayed with white or silver or aluminum.

A new development for decorative Christmas displays in or outside the theatre is a multiplane conventionalized Christmas tree. This consists of three Christmas tree

Upper illustration: A 5-plane silhouette scene painted entirely in combinations of colored light and particularly appropriate for the theatre. The various planes are cut in the shape desired from wallboard or beaverboard, and placed one in front of the other, with the light sources concealed.

Lower illustration: An attractive Christmas tree shape which can be easily erected above the marquee and stretched taut as shown, with the strings of festoons going from wire to wire, forming the outline of the tree in green. Light tinted lamps scattered through the tree complete the effect.

of white composition board and arranged with the smaler in front of the larger. The lamps in various colors are placed either on the front or on the back of these cut-out boards. The effect of various combinations of colored light flashing on the white surfaces is unusually striking. Such trees may range in size from one 18 inches high, using the eight-lamp series Christmas tree string, to any desired larger size. They may be mounted in any locations where they will prove the most effective and most attractive. Star-like effects may be produced in the smaller trees by scratching the colored coating in straight lines.

Such colorful silhouette effects may be

(Continued on page 34)

KEEPING THEATRES ABSOLUTELY SAFE

By J. T. KNIGHT, JR.

Where to look for the causes of hazard, and how to remove them—the eighth article of a series on maintenance

A LETTER from Mr. Edward W. Roemer, Building Commissioner of the City of Boston, contained such valuable suggestions for every theatre manager in the country that this effort is made to elaborate upon those thoughts. Addressed to the editor of BETTER THEATRES, it was published in an advertisement in the November 18th issue.

Mr. Roemer operates his department with a most friendly and helpful attitude towards all under his jurisdiction. His understanding of theatre problems is impressive to any theatre man upon the very first contact. In addition to all the courtesy and friendliness one meets when contacting the Building Department of the City of Boston, a theatre man is immediately impressed with the fact that the department expects compliance with the existing laws, and further, that there are additional laws of *moral responsibility* that must be effective and appreciated by all who are at any time in any way charged with the well-being and safety of a group of people assembled together under one roof.

Laws or regulations can't be written to cover all details of this moral responsibility so necessary in the business of operating theatres. Such moral responsibility can't truly be regulated—it is a process of evolution of thought and proprietary behavior. Such a movement needs leadership and in Mr. Roemer the City of Boston has the necessary guidance and leadership. Consequently this article is dedicated to Mr. Roemer and his thoughts on the responsibility of theatre managers to consider carefully the idea that the general public has the right to expect safe conditions and careful operation of every theatre open to the theatregoers of this country. The following are Mr. Roemer's specific suggestions:

First—Frequent insection of fire escapes.

Second— Prevention of accumulation of unnecessary props on the stage.

Third—The necessity of having aisles and passageways kept clear, especially immediately preceding the change of a picture.

Fourth—The discontinuance of the use of inflammable materials for decorations.

Fifth—To impress upon the theatre managers the fact that while their loyalty to their employer requires careful consideration of their box office figures, their loyalty to the public that supports both manager and employers requires their strict attention to Class One Maintenance Problems.

Before going into the detailed elaboration of each of these suggestions, it is relevant to this subject to quote a paragraph from the article entitled "The Common Sense of Maintenance," which appeared in the June 3rd issue of BETTER THEATRES.

Here is an outline of classifications. Into one or more of such classifications all maintenance problems will fall. *This arrangement is in the order of importance.* Every effort within good business reason and judgment should be made to take care of those items which fall in the *highest classification.* It may not be possible to take care of all your desires in connection with your theatre, but be governed by this table and do as much as you can . . .

Class 1—Hazardous conditions.

Class 2—Projection and sound.

Class 3—Stage shows or presentations or spot acts where used.

Class 4—Comfort of audience or patrons.

Class 5—Cleanliness of auditorium, rest rooms, in fact all spaces where your patrons are admitted.

Class 6—Exterior signs, marquees, etc.

Class 7—Physically deteriorated conditions of buildings or equipment that might lead to emergency break-downs at some unexpected time.

Class 8—Improvements such as redecorating, refurnishing or general rehabilitation.

It follows then that the old slogan, *Safety First,* can well be considered as the first and most important consideration of all managers and other circuit executives charged with the operation of theatres or other places of public assembly.

Consideration will be given hazardous conditions in special groupings. These groups are designated by the possible resulting catastrophes that are likely to be caused by the unsafe and hazardous conditions.

Group 1.—Fires.

Group 2.—Structural defects.

Group 3.—Unexpected conditions, happenings or circumstances.

Group 4.—Panic, the most likely and dangerous resulting development of any of the foregoing.

GROUP 1: FIRE HAZARDS

WITH THE Holiday season at hand there is great responsibility placed upon each manager to remove every possible fire hazard. Decorations at this season of the year present definite fire hazards. In Mr. Roemer's own words, "Discontinue the use of inflammable materials for decorations." The object of holiday decorations is to create an atmosphere of joy and lightheartedness, and by gaining this through the use of inflammable materials a very poor risk is created.

HOLIDAY DECORATIONS

Also during this season, many of the decorations will be illuminated, which many times means that electric light circuits are probably overloaded. This, too, is a fire hazard and constitutes serious negligence on the part of every manager who permits such conditions to exist.

Definitely there is a great responsibility on each and every theatre manager to make the theatre safe for the millions of theatregoers to whom we are going to be host during this coming Holiday season.

SOURCES OF HAZARDS

Some of the principal locations of possible fires in any theatre are:

All-electric switchboards, switch panels, fuse boxes, light and power circuits, projection room with all its equipment, including the sound equipment; also the stage, fly lofts and gridiron, attic spaces, closets, plenum chambers, boiler rooms, coal bunkers and passageways.

It should be perfectly obvious from the foregoing list of places as the possible origin of fires, that detailed inspections of all parts of the theatre at frequent intervals by the manager is most necessary. In spite of the many possible points of origin of fire, the records of theatre fires indicate that most of them start backstage or in the projection booth.

PROJECTION ROOM

Because the projection room is so obviously a fire hazard, many municipal and State regulations have been enacted to control this condition. There is little need for further words of caution here. Regardless of regulations, however, the manager or the circuit executive who permits the use of the earlier type of flammable sound screens is guilty of the worst kind of negligence. Rear shutters should be considered standard equipment on all mechanisms. Finally, there are some projectionists who still smoke once in a while in the projection room. It is to be expected that the union will help you eliminate this habit on the part of the few who still persist in it.

STAGE

In considering the stage, every piece of scenery, whether movable or stationary, and all drops should be thoroughly fireproofed. In the average motion picture theatre there is little excuse for a manager to permit the use of scenery that at least has not been rendered very slow-burning by application

(*Continued on page* 29)

THE CARLTON: MODERNIZED TO SEAT 600

The new front of the Carlton, showing commercial area at right.

The new lobby, extending 40 feet to entrance to the lounge.

ONE OF A cluster of theatres on uptown Broadway, New York, was the Keystone. It was a good example of the motion picture theatre of another day. Architecturally, it consisted principally in ornate doodads. It had 1,000 seats crowded between two exit courts, in a building which, though only 40 feet wide, was 200 feet long. The entrance was jammed between stores. The lobby was noticeably restricted. Bad acoustic conditions. No air conditioning. Today this property is modern in facilities and architecturally suited to its place, time and purpose, made so at a cost of $40,000 for structural changes, and $10,000 for equipment.

Renamed the Carlton, it now represents one of the new type of theatres devoted to motion pictures—small in capacity but thoroughly modern in arrangement and facilities. To bring the Carlton into this class the seating capacity was reduced to 600. The architect was I. Irrera of New York, who, with Ben Schlanger, designed the Thalia, the first theatre incorporating the Schlanger reversed floor plan.

The theatre is owned and operated by the Keystone Theatre Corporation of New York. The building, overall dimensions of which have been brought to 60x212 feet, also contains a single store. Construction is fireproof of steel and brick, with terra cotta facing. Although located in an important business district, the drawing area is largely the immediately surrounding residential apartment section. The project was carried out under sub-contracts.

SCHEME OF REVISION

In revamping the Keystone into the Carlton (compare accompanying plans), the vestibule and lobby were moved from their original central position to the left side. The new lobby is 40 feet long, increasing in width for a space 15 feet deep at the entrance to the lounge. The lounge, an added element, has been placed under the projection quarters and extends the full width of the auditorium. Its area of about 1,000 square feet replaces that formerly occupied by 400 chairs in the original overly deep auditorium. The manager's office, men's and women's rooms with adjacent toilets, are entered from the far end of the lounge. These latter occupy space formerly devoted to an exit court. Other revisions will be referred to in the course of describing the present theatre.

SEATING

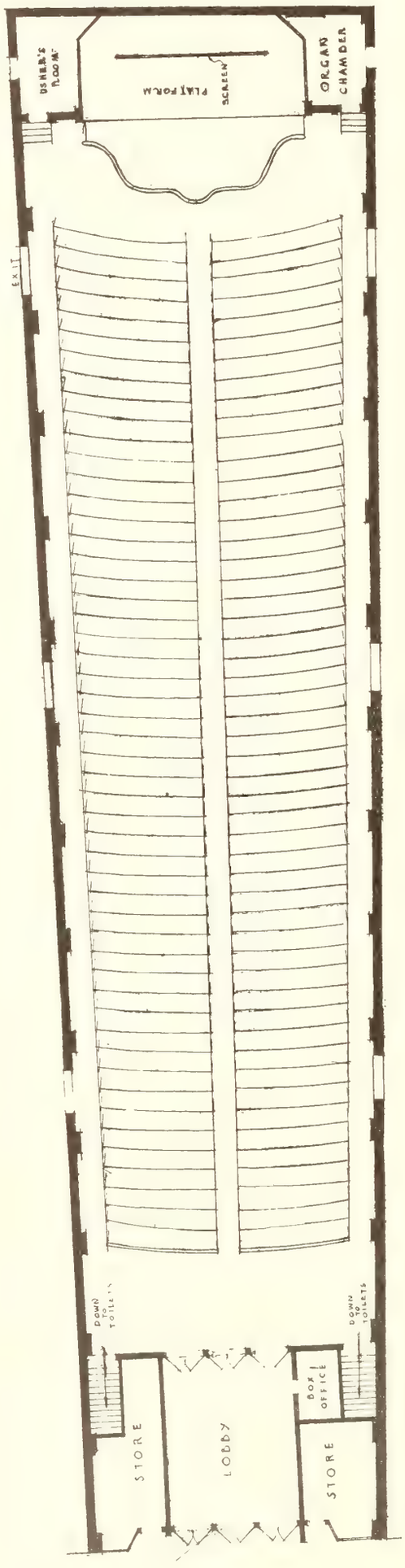
Seating is arranged in two banks of 31 rows each, an equal number of chairs (with the exception of the first few rows) in all rows. Chairs (by Ideal Seating Company) are of spring edge type, with Russeloid seat covering and full-spring backs covered in mohair of wine-red color.

PROJECTION

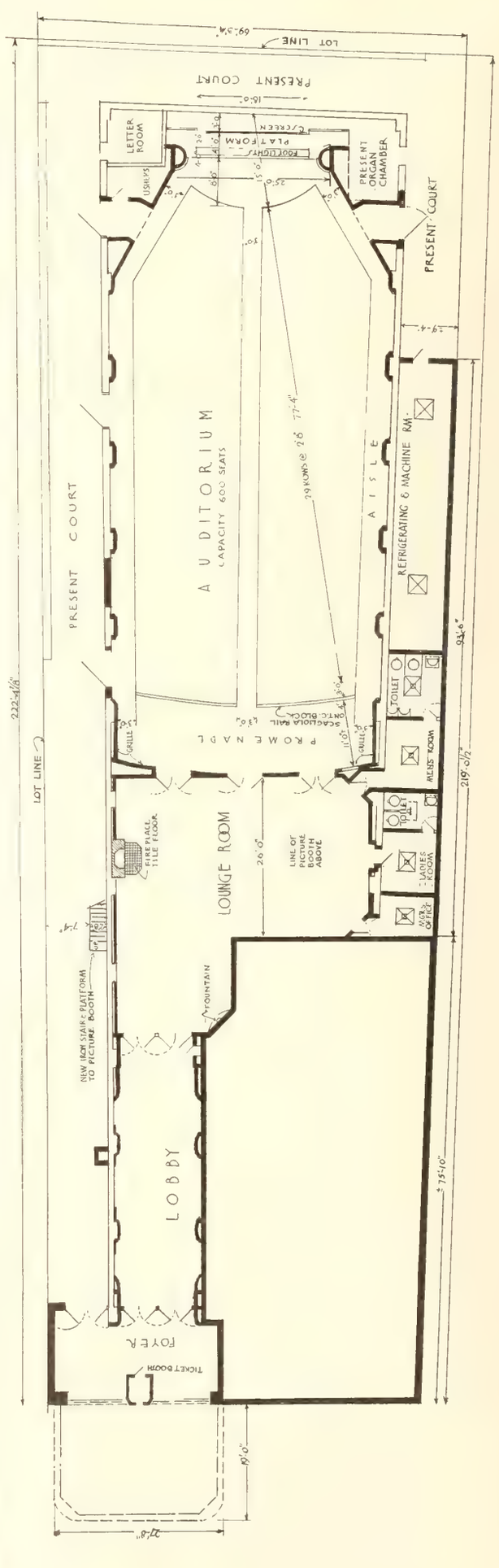
The existing projection room is retained without structural change except for the addition of toilet facilities. The walls and ceiling are painted gray. Equipment (previously installed but reconditioned) includes Simplex projectors and Western Electric sound system. There is also four-plate dimmer equipment for controlling auditorium lighting. The maximum screen size possible is 13 feet, 4 inches by 18 feet, 6 inches. The distance from the first row of chairs to the screen is 10 feet, 6 inches.

AIR CONDITIONING

The air conditioning equipment incorporates cooling with spray chamber water refrigerated by Freon (F12) gas. The installation (by the York Ice Machinery Company) is one of the earliest employing this type of compressor in a theatre. Heating and cooling are by means of the same system (Aero-fin), with the temperature in the auditorium semi-automatically controlled. The air flow is from grilles at the projection room level and at the proscenium splays, with exhaustion for partial recirculation through grilles along the lowest part of the walls. Fuel for heating is oil. Cooling and ventilating equipment are located in what was formerly an exit court, while the boiler (as is the electrical machinery)



FLOOR PLAN (ORIGINAL), KEYSTONE THEATRE, NEW YORK. NOW THE CARLTON.



FLOOR PLAN, CARLTON THEATRE, NEW YORK. I. IRRERA, Architect.

is placed in the basement under the lobby. The system also supplies the lounge with conditioned air.

LIGHTING AND ACOUSTICS

Acoustic treatment in the auditorium consists in the application of "Sabinite" plaster on the rear wall and in ceiling slots.

Illuminating incorporates the use of changing colors on a dimmer system in the auditorium. This lighting emanates from ceiling coves, and the colors are red, amber and blue. The proscenium curtain is illuminated by spotlights concealed at the top of the arch, projecting light in the same three colors. Regular house lighting is indicated in the description of the decorative scheme.

DECORATION

The general architectural style of the Carlton is moden, emphasized not only in simple, direct patterns, but in the use of modern materials.

The facade is of plain lines carried out principally in black terra cotta strips against a gray background of the same material. Facing throughout is in a mat-glazed finish. The marquee is of galvanized iron with aluminum trim at the sides and bottom. Lighting is by neon tubes and direct lamps in the soffit, while there are also indirect bowls in ceiling panels.

The vestibule walls, including pilasters, are done in aluminum. The box office is decoratively treated with aluminum strips, a marble base and formica panels in imitation of Verdi marble. The doors leading into the lobby are of aluminum with extruded edges and mouldings and etched stiles and rails.

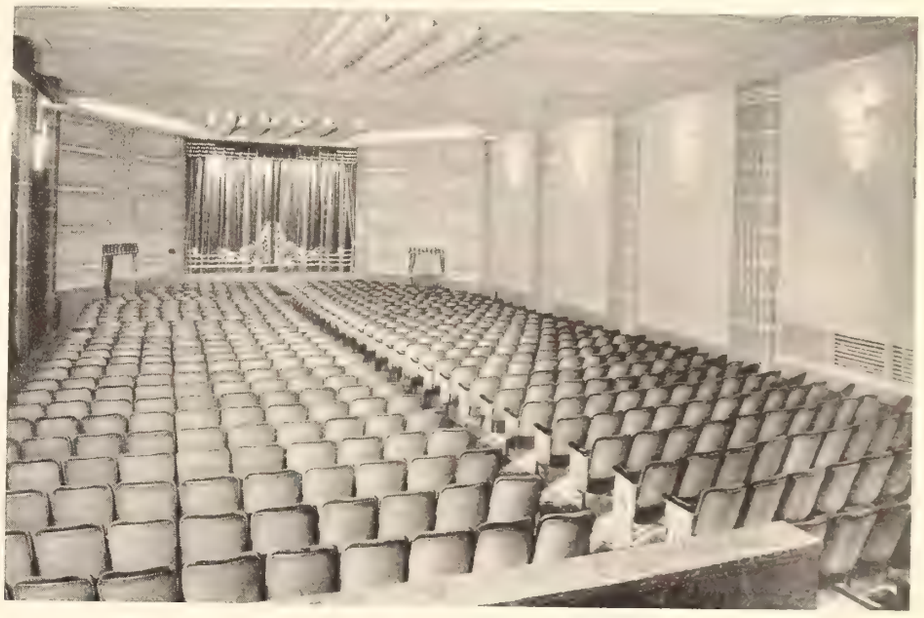
The lobby has a color scheme of gold, orange and silver, carried out in plaster walls with painted silver and gray strips, and a plaster ceiling stippled in green and silver. The floor is of vari-colored terrazzo set in aluminum strips, with a base of black flowered marble. The lobby is lighted from cornice coves running the full length of the room, and from a ceiling trough of cadmium and glass.

The lounge has plaster walls pointed with painted aluminum strips. On the left, to balance the passages to the auxiliary rooms, is a decorative fireplace. The color scheme is the same as that of the lobby. The floor is carpeted and there is furniture of modern pattern executed in chromium-plated tube frames and coverings in Dupont fabrikoid, the colors varying in red, blue, yellow and brown.

The auditorium treatment is simple, the decorative scheme consisting chiefly in a graduation of painted shades of the plaster walls and the colored illumination previously referred to. The former auditorium had flat brick pilasters, and these have been faced with slightly convex plaster extending from a Keene cement base to ceiling beams. Two large circular pilasters frame the screen platform and terminate the splayed forward wall. Here are pierced plaster grilles for air supply and emission of sound from the organ chamber. The old ceiling beams have been furred into additional

(*Continued on page* 29)

The lounge, treated spaciously in a neat modern pattern.



The auditorium, looking toward the screen platform.

A rear view of the auditorium, seating 600 in 31 rows.

LATE LAW FOR OPERATORS OF THEATRES

By LEO T. PARKER

Selected cases of recent adjudication involving legal questions commonly or occasionally confronting the exhibitor

THE COURTS in some states have held that a contract restraining the use of property or restraining the continuance of an occupation cannot be held valid unless it is *ancillary* (subordinate) to a lawful contract or transaction in reference to a matter in which the complaining party has a legitimate interest in need of protection. It is also the general rule that contracts which have for their object merely the removal of a rival or competitor in business are unlawful. On the other hand, various other courts have upheld the validity of contracts in which the owner of theatre property agrees to discontinue use of such property for theatre purposes.

Agreement to Close Held Valid

CASE

For example, in the late case of Robey v. Plain City Theatre Company (186 N. E. 1, Plain City, Ohio), it was shown that the owner of a competitive theatre approached the owner of the Princess Theatre in the same town and offered to pay him $1,200 if he would discontinue use of the theatre building for theatre purposes. Soon afterwards the two parties entered into a contract containing the following clause:

"In consideration of said cash, note and stock, the defendant agreed to forever discontinue the use of said Princess theatre as a show house or auditorium for the use of public gatherings of any kind, either by himself or by other persons, partnerships or corporations."

Afterward the owner of the Princess theatre continued to operate it, and the party who had paid the money above mentioned filed suit to prevent use of the Princess theatre for exhibiting motion picture films. In holding the contract valid and thus preventing use of the Princess theatre for theatre purposes, the court said:

DECISION

"The restraint agreed on in this contract is partial only. The building may be used for any other purpose than for the holding of public gatherings. The restraint is limited to this one particular building. Robey can operate a theatre in any building in Plain City other than the Princess theatre. . . . The contract is reasonable, based upon an adequate and valuable consideration, not invalid as being in restraint of trade."

CASE

Also, in another late higher court case, Horany v. Treese (91 Okl. 264), it was shown that the owner of a theatre building contracted with a competitor not to equip the building for use as a motion picture place of exhibition. Later it was contended by the owner of the theatre that the contract was void, and that he was not liable for violating its provisions. However, this higher court also held the contract valid and enforceable, saying:

DECISION

"An oral contract by the terms of which a party agrees not to equip and operate a competing moving picture show house in a particular building, where the other party to the contract owns and operates, in another building, the only show in the town, is not void as contravening public policy, where it is shown that the agreement does not prevent his opening and operating such show in any other building or place in the town."

BREACH OF LEASE CONTRACT

EITHER a landlord or a tenant may be liable to the other for breach of a lease contract. The amount of the liability depends upon the damages suffered by the complaining party.

CASE

For illustration, in Pollock v. Ives Theatres (24 P. [2d] 396, Skagit County, Washington), it was disclosed that the owner of a theatre and a theatre operator entered into a written lease contract by the terms of which the latter agreed to pay a stipulated rental for use of the theatre building for a period of 15 years. After several years had passed the tenant failed to pay the rental due, and the landlord wrote to the theatre operator stating:

"This is to notify you further that in the event you do not make the aforesaid payments within thirty days from and after the date of this service upon you, that the lessor (landlord) will elect and do by this notice elect to declare the lease breached, in default and forfeited, and will bring suit against you for the breach and for damages. . . ."

The theatre operator immediately answered this letter, stating that since the landlord had terminated the lease he would move his property from the theatre building immediately. The landlord filed suit against the theatre operator to recover damages for breach of the lease contract. The counsel for the theatre operator contended that since the landlord had cancelled the lease contract in the above mentioned letter the theatre operator should not be held liable. However, the higher court held the theatre operator liable in damages, saying:

DECISION

"There is a distinct and vital difference between an unqualified surrender or forfeiture of a lease for all purposes and a mere termination of possession under the lease for breach of conditions, followed by a re-entry. In cases of unqualified forfeiture all liability is at once at an end, but a lease in no sense differs from other contracts in that one may claim a breach when a breach occurs and hold the defaulting party for damages arising from his failure to perform if the intention and election so to do be clearly manifested, even though the contract in itself does not specifically so provide. It is true that in the notice, as hereinbefore quoted, the word 'forfeited' is used, but other words are used in connection therewith, and it is immediately followed by the words, 'and will bring suit against you for the breach and for damages,' thus indicating a clear intent to hold appellant for damages for the breach."

DAMAGES FOR INJURY TO PIPE ORGAN

IT IS IMPORTANT to know that the owner of a theatre building is not liable in damages as a result of defective structure, which causes injury to equipment owned by a theatre operator who leases the building, *unless the evidence indicates clearly that it was intended, when the parties originally entered into the lease contract, that the owner of the building should keep the building in good repair.* This point of the law was decided in the late case of Partlow & Gates v. Monroe (186 N. E. 5, Tippecanoe City, Ohio).

CASE

In this case it was shown that a theatre operator leased a building in which he installed an expensive pipe organ. As a result of a leaking roof water entered the organ and damaged it to a great extent. The theatre operator filed suit against the owner of the building to recover $3,100 damages. However, in view of the fact that in the original lease contract the owner of the building had not agreed to maintain the premises in good repair, the higher court refused to hold the owner of the building liable, and said:

"The owner of real property may lease the same in whatever condition it exists at the time of the lease. If the owner does not agree with the lessee to put the property in good repair, or to keep it in good repair, the lessee cannot recover from the owner damages for an injury sustained by the lessee, due to the defective condition of the property."

LEGALITY OF SIGNED INSTRUMENT

VARIOUS COURTS have held that no person can avoid liability on a contract on the mere excuse that he neglected to read the contract and understand his assumed obligations before signing the instrument. However, if the evidence indicates he was induced by deception or fraud to sign the contract, then under these circumstances he may avoid obligation.

CASE

For instance, in Union Company v. Shaw (59 S. W. [2d] 1021, Hope, Arkansas), it was disclosed that an employe was seriously injured while performing his regular duties. After the injury was sustained a claim agent approached the injured employe and induced him to sign a release from further liability. Afterward the employe was informed of the contents of the instrument that he had signed and filed suit contending that the release was not valid because he had not read it.

However, the court held that he could not be relieved from liability on this ground, but that if he could prove that the claim agent exercised fraud or deception to obtain the signature he would not be bound by the release. This court said:

DECISION

"It has been held that one cannot avoid the effect of a contract of release by stating that he did not read it when he signed it, or know what it contained. . . . Under the circumstances, although he is not allowed to avoid the effect of the release on account of not having it read to him, if he was induced to sign it by the deception, whether it was intentionally fraudulent or not, practiced by the claim agent in making the statement that there was no liability on the part of the company for payment of damages for the injury suffered by him, such would *not* be the case."

EFFECT OF WRITTEN NOTICE

UNDER ORDINARY circumstances an employer may not be liable for payment of compensation insurance to an injured employe, if the employe fails to give the employer written notice of such injury within the period specified by the state laws. However, if the employer has *knowledge* that the employe was injured, this is equivalent to receiving the written notification ordinarily required by the state statutes.

CASE

For example, in Cooper v. Independent (19 P. [2d] 1057, Payette County, Idaho), it was disclosed that an employe was seriously injured and the employer had knowledge immediately thereafter of the accident. At a later date the counsel contended that the employer was not liable for payment of compensation insurance for the reason that the employe had failed to give the employer the required statutory written notification of the injury. However, the higher court held the employe entitled to recover compensation, under the compensation laws, and said:

DECISION

"Under the general rule so frequently announced by this court, the provisions of the Workmen's Compensation Act must be liberally construed with a view to effect its object and promote justice. . . . We have reached the conclusion that there is sufficient uncontradicted competent evidence that the employer had knowledge of the accident and the injury resulting therefrom. This being true, it becomes unnecessary to consider the question of prejudice by delay or want of notice."

NEGLIGENCE OF EMPLOYE

THE LAW is well established that an employer is responsible for negligent acts performed by an employe in the course of its regular employment. This rule of the law is applicable in all litigations involving negligence of an employer.

CASE

For illustration, in the late case of Amberson v. Paramount Famous Lasky Corporation (59 S. W. [2d] 875, San Antonio, Texas), it was shown that the driver of a bus accepted for shipment two boxes

(*Continued on page 34*)

LESSOR'S LIABILITY IN DAMAGES

By M. MARVIN BERGER
MEMBER NEW YORK BAR

IT CANNOT BE TOO OFTEN repeated that the law imposes upon the owner of a place of public amusement, a duty to the public, greater than that placed upon the ordinary business man. As a matter of fact, so great is this responsibility of a theatre owner to the public, that in some instances it continues even after he has parted with control of his theatre by leasing it.

A single example will illustrate this point. John Jones, deciding to retire from active theatre operation, leases his theatre for a period of years to Bill Smith. Jones fails to check up on the condition of his theatre before entering into the lease. Within a few months after the execution of the lease, and while Smith is occupying the premises, a balcony rail gives way and a spectator falls to the auditorium floor.

The injured party sues, not Smith the tenant, but Jones the landlord, claiming that the balcony rail was defective at the time the lease was drawn, and that Jones knew or should have known of this condition before he entered into the lease with Smith. The verdict is for the plaintiff against Jones.

At first sight, the proposition that a man can be held responsible for an injury arising out of a defective condition existing, at the time of a lease, on premises which he no longer controls, seems far-fetched. As a matter of fact, the opposite of this rule is very generally true—that is, the landlord, by making a lease, does not as a matter of law warrant that the premises are safe or fit for the use proposed to be made of them by the lessee.

But the rule is different in the case of a theatre or other place of public amusement. In such a case the care required of the lessor is, on principles of public policy, of a higher degree than when property is let for private purposes.

In making a lease of a theatre, the lessor or owner holds out to the public that the theatre building or structure is reasonably safe for the purpose for which it is leased. Upon the lessor or owner is thus thrown the burden of being reasonably certain that if the public use of the premises is to continue, the premises have not deteriorated and they are still safe for use by the public.

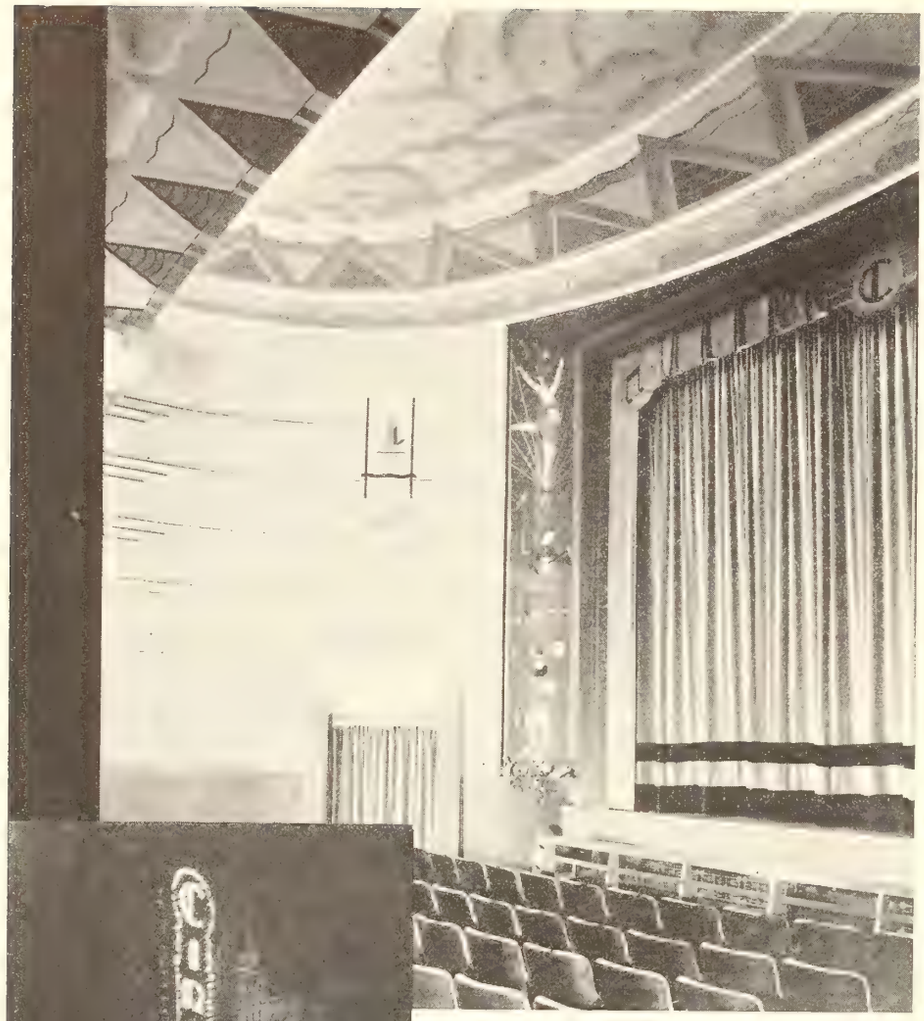
The duty of the owner of a theatre about to part with control by leasing it, is set forth in the language of a leading case as follows:

"This obligation requires affirmative action on his part, and in order that he may be exculpated to one injured by reason of the decay of the place he vouched for, it must appear that he inspected the property or in some other adequate manner fulfilled his obligation to the public before leasing the same."

If such inspection disclosed the defect or on a reasonably thorough examination should have disclosed the defect, he must then proceed to put the premises in repair or discontinue the conditions causing the defect.

By the above, it must not be understood that if the defective condition arises **after the tenant is in occupancy of the premises,** that the landlord is still liable for injuries arising out of such defective condition.

In other words, where possession has passed to the lesee, the lessor does not owe to the public the duty of keeping the premises in a safe condition or providing against such negligent acts of the lessee as may render the premises unsafe for occupancy as a theatre.



Upper view: The auditorium at the proscenium arch. The walls curve around to the opening, and there a reverse circle is painted, separated from the main wall by a vertical light trough, with reflectors.

Lower view: The facade at night. The marquee slopes upward, so that the lighted soffit is visible from across the street. The front of the building rises in step formation and thus serves as a sign hanger.

A 700-SEAT THEATRE OF RICH DESIGN

[The new Circle theatre in Toronto—a Canadian contribution to our growing number of small-capacity motion picture theatres of big-theatre beauty and technical facilities—presents one of the most interesting of richly ornamented, yet thoroughly modern designs. It was designed by Messrs. Kaplan and Sprachman, registered architects of Toronto. Following an outline submitted by us, Mr. H. S. Kaplan of that firm has himself prepared the following description.—THE EDITOR.]

LAST YEAR we illustrated in these pages a suburban theatre in Toronto, Canada. We have now completed another theatre in another Toronto neighborhood district. This new theatre is at 2567 North Yonge Street, the main street of that city. At this location Yonge Street passes through a highly restricted residential section.

The problem was to design a theatre for a high class patronage. The local and provincial building codes demand a building of fire-resisting materials, and all laws regarding this were complied with.

The Circle theatre was erected for its owner and operator, Mr. Hyman Freedman of Toronto. The architects were in full charge of the entire construction, contracts for which were awarded under separate trades.

The Circle has 700 seats. The cost, including the site and land for parking space adjoining the building itself, furnishings and all sound and mechanical equipment, was approximately $100,000. The building houses the theatre, associated facilities, and two small stores. The stores are independent units in the building and have no access to the theatre. These stores have their own lavatory and storage accommodation.

The overall dimensions are 47 feet frontage by 150 feet, 6 inches, with an average height of 35 feet. Construction consists of exterior walls of brick backed up with Haydite blocks. There are also steel columns which carry steel trusses for the roof. The roof is of a specially prepared insulated Haydite block.

GENERAL PLAN

The architects began with the understanding that they were to design a small high class theatre with all necessary rest rooms and accommodations, including a stage, but that the area used for this purpose must be in an economical proportion to the seating capacity. The single seating floor type of building was decided upon, and all public rooms are on this floor. The seats are of the box spring type, with Jacquard velour backs and Morrocoline leather seats.

A corner of the vestibule.

Public rooms include a lobby, foyer, women's and men's rest rooms, and toilets. There is a private stair off the foyer which leads to a second level and to the basement. The second floor contains the manager's officer, projection room, rewind and battery room, and a large room to house the air conditioning equipment. There is also a "quiet" room 7x8 feet, 6 inches with special seating.

The proscenium opening is 26 feet, 6 inches wide, and 22 feet high. While stage productions are not contemplated at this time, realizing the fickleness of public taste, the architects provided dressing rooms off the stage. These are over the exists and are reached by steel stairs.

Upon entering through a vestibule the patron is within a lobby. From there he enters the foyer. From the foyer, there is access to the women's and men's rest rooms, the auditorium, and by stairs to the basement and second level.

PROJECTION

The projection room measures 14x20 feet and is plastered with acoustic plaster at walls and ceiling. The walls are painted dark gray.

Two projectors are installed and provision has been made for a third machine. Projectors are Simplex, and the sound system is Northern (Western) Electric. The Circle has a maximum screen size of 14x18 feet. The distance from the first row of seats to the screen is 20 feet.

AIR CONDITIONING

There is complete air conditioning equipment which provides for heating, cooling and de-humidfying. The water temperature in Toronto is consistently low and refrigeration is not required. The conditioned air throughout the year is forced into the auditorium through ducts, to ten outlets in the roof space. The impure air is withdrawn through two large ducts at the rear and near the floor.

All other heating than in the auditorium is by radiators, with coal as the fuel. The boiler is provided with a stoker. The basement contains the boiler room, coal room, basements for both stores, an usher room, an electric equipment room, and general storage space.

DECORATION

The general decorative treatment of these rooms is modern and colorful, but not freakish or upsetting. Stenciled designs are sparingly used. The decorative treatment may be indicated as follows:

Facade: Facing of light gray brick with trim in white stone. The marquee is of unusual design, in that it slopes up and out from the facade. Neon tube and bulb lighting is used. Under the marquee is a horizontal sign with interchangeable letters to advertise any production adequately. The ends of the marquee are used for advertising, but the face is purely decorative.

Stone pilasters in the center of the facade rise to form a small tower crowned with a stone bowl containing three stainless steel tubes, which are to be illuminated by reflectors. This tower serves a dual purpose —as a sign hanger it does away with the necessity of ugly steel framing, and it also serves as an intake shaft for fresh air for the air conditioning system. Vitrolite is used extensively. Strips of black vitrolite form the horizontal lines which give form to the design.

The box office is a special feature of the

(*Continued on page* 34)

Upper view: A section of the rear of the auditorium, showing the ceiling effect at the projection room. The ceiling consists of five steps, each carrying a continuous reflector trough containing colored bulbs.

Lower view: A corner in the women's lounge. The walls are painted in graduated tones carrying a circular pattern. The circular pattern is also followed out in the carpeting as well as cosmetic tables and furniture.

Wall of the foyer facing entrance.

REMODELING WITH MODERN MATERIALS

By JOHN EBERSON

What today's methods and market offer for improving the theatre, outlined by an eminent designer of screen theatres

TRYING TO BE honest with myself, and looking back at some of the monstrosities I have designed—and mistakes I have made—I really feel ashamed of myself. But I am ready with a quick alibi! Who could have anticipated motion pictures with sound, their rapid growth, improvements and changes backed by millions in money and millions in talent?

Frankly speaking, there are not many good motion picture theatres in this or any other country—very few. The hundreds of hastily remodeled legitimate and vaudeville theatres do not measure up to what I would today call a practical building and properly adapted sound theatre. It is my notion that the highly developed sound picture of today does not belong into auditoriums and buildings which we have learned to call theatres. This type of entertainment belongs into a well designed room—I wish I could think of a new word for it—which takes nothing into consideration but the *utmost eye* and *ear comfort* of the public, plus a certain proper, tasty and restful atmosphere. Over-elaborate architectural interiors and flashy decorative surroundings detract more in a moving picture theatre than they attract.

We are facing a great and extended *theatre reconstruction* period, and I feel we should devote our energy and experience toward an earnest and intelligent effort to make *new* theatres out of the *old,* and to make our present theatres more adaptable to the new trend and type of picture and sound entertainment offered to the public.

Properly designed *smaller* motion picture auditoriums, scattered through neighborhoods and built on tasteful lines, featuring sight lines and acoustics—in some few instances built anew, but in most instances representing *remodeling existing properties*—will give the distributor and exhibitor every opportunity to serve the amusement loving public in a successful and *profitable* manner. The colossal theatres were created during a period of heedless competition, when the motion picture business was influenced more by personal ambition than by sound planning.

An owner's budget should cover all three major branches of theatre reconstruction. First, the replacement and repairs of worn and threadbare equipment and furnishings. Second, the purchase and installation of many recently developed innovations tending to improve quality of projection and sound as well as the general comfort of the patron. Third, the acquisition and creation of additional interesting features covering appearance, of both the exterior and the interior.

The experienced theatre architect is in position to materially help the owner in the preparation of an economical budget. Original and striking ideas, more than lavish money expenditures, are necessary. The application of *new materials* and *new methods* on economical lines will do more than anything else to rejuvenate your theatre and give it new interest for your patron and added efficiency from the operating standpoint. I have recently returned from a continental trip and had an opportunity to gather a great deal of information and ideas and giving me new thoughts for the American sound theatre. My recommendations in general run along the following line:

THE STAGE

On the *stage,* a modern shadow box with drapes running well unto the proscenium arch, more in free-hand fashion than along the lines of typical embellished and formal style.

A new straight up-and-down closing curtain, or a modified three-line contour curtain.

A pair of episode lamps, and a booth-controlled three-color dimmed glow light effect for intermissions and changes.

A concealed electric illuminated clock intermittently announcing the time.

A great many houses need their screen cleaned, painted or replaced.

Remodel the unnecessary footlight trough and orchestra pit and create interesting foreground in cascade fashion.

Check number and direction of horns, and in many cases you will be able to improve your sound considerably.

THE AUDITORIUM

In the *auditorium* the time-worn architectural treatment can easily be changed by a combination drapery and decorative scheme, arranging color contrasts so as to create an entirely new atmosphere.

Remove and subdue all lights in path of patrons' line of vision. Devise a lighting scheme for general illumination, concealed in rear portion of theatre. The banding of aisle carpets with white tape will in many cases take the place of aisle lighting.

Many of the most renowned general decorators have fallen down in presenting proper color schemes and economical execution of effective theatre auditorium decorating schemes. It is the experienced *theatre decorator* who realizes that color values must be selected with proper consideration of the complete scheme so that it will be seen under artificial light and attractive in semi-darkness. The average decorator and artist is accustomed to judge colors for daylight exposure or brilliant illumination.

While purchasing new opera chairs or chair parts consider the rearrangement of aisles. You might gain seats or be able to improve sight lines through the stagger system. The addition of automatic seat lifters and self-closing devices will be a welcome innovation for your patron facilitating entry and egress. The re-enameling of aisles standards and striping of seat backs in very light colors will improve the general appearance of the seating installation.

Refurnish lounges and retiring rooms. Shift furniture and bric-a-brac. Where possible, replace worn out wood or metal or tile partitions and wainscoting in toilet rooms with structural glass. Replace, for the sake of creating impression of newness, all glass in your exit and directional signs. Apply modern push and pull bars on your main exit and entrance doors.

Check the *acoustical properties* of the auditorium in every part. Modern sound apparatus is extremely sensitive, and there is no question in my mind that in most cases *average* results are only obtained, and there lies a dormant possibility of *improved* sound condition in almost every auditorium.

FOYERS AND FACADE

In the lobby and vestibule you might embellish your poster frames, replace some of your principal lighting fixtures and acid-treat all polished brass in order to avoid needless cleaning. Every lobby and vestibule should be furnished with perforated or link rubber matting in proper design and shape. This installation will reduce noise and will help to keep the house cleaner.

To give the average-sized lobby and vestibule a new appearance I recommend the application of a new product in the art marble line imitating marble in most perfect fashion giving side walls a stain and dirt proof surface and at the same time elegant appearance. This new type of art marble is very easily applied, reasonable in cost and perfect in appearance, as it imitates genuine marbles through a photographic process. Display frames and doors may be completely rejuvenated by bakelite panels with metal inserts.

Another very interesting development re-

(*Continued on page* 27)

MODERN PROJECTION

PROJECTION • SOUND REPRODUCTION • ACOUSTICS

PROJECTION IN THE CODE

[*In order to bring conveniently to the attention of projectionists, those portions of the Motion Picture Code pertaining to their hours, wages and other working conditions, the proper sections have been selected for publication here, with comment by F. H. Richardson.*—THE EDITOR.]

NOW THAT THE motion picture industry has its Code under the National Recovery Act, to be in effect for the next two years (the period of the Act), projectionists should be familiar with those provisions which pertain to them. The working conditions, hours and wages of labor in the industry is perhaps the chief interest in the Code, and the instrument affects unorganized as well as organized labor. First let us see just what the Code provides with respect to labor, and therefore to projectionists:

Section 6. (a) Employes associated with organization of or performing the duties of billposters, carpenters, electrical workers, engineers, firemen, motion picture machine operators, oilers, painters, theatrical stage employees, theatrical wardrobe attendants, or other skilled mechanics and artisans, who are directly and regularly employed by the Exhibitors, shall receive not less than the minimum wage and work no longer than the maximum number of hours per week which were in force as of August 23, 1933, as the prevailing scale of wages and maximum number of hours of labor by organizations of any of such employees affiliated with the American Federation of Labor with respect to their respective type of work in a particular class of theatre or theatres in a particular location in a particular community, and such scales and hours of labor with respect to any of such employees in such community shall be deemed to be, and hereby are declared to be, the minimum scale of wages and maximum number of hours with respect to all of such employees in such communities in such class of theatre or theatres.

(b) In the event, however, that there exists in the particular community organizations of such employes above mentioned, members of which were directly or regularly employed by the exhibitor or exhibitors on August 23, 1933, and which organizations are affiliated as above set forth, and (1) no prevailing scale of wages and maximum number of hours for such employes exist in such communities with respect to such employes, or (2) any dispute should arise as to what is the minimum scale of wages or the maximum number of hours of labor with respect to any of such employes for a particular class of theatre or theatres in any particular community, then and in either of those events such disputes shall be determined as follows:

(1) If the question at issue arises with an organization of such employes affiliated with the American Federation of Labor, then a representative appointed by the National President of such affiliated organization, together with a representative appointed by the exhibitors, shall examine into the facts and determine the existing minimum scale of wages and maximum number of hours of labor for such class or theatre or theatres in such particular locality, and in the event they cannot agree upon the same, they shall mutually designate an impartial third person who shall be empowered to sit with such representatives, review the facts and finally determine such dispute, with the proviso, however, that in the event such representatives cannot mutually agree upon such third person, then the Administrator shall designate such third person; or

(2) If the question at issue arises with unorganized employes, or with an organization of such employes not affiliated with the American Federation of Labor, and if in said community there exist members of such affiliated organization directly and regularly employed by an exhibitor or exhibitors, then a representative of such unorganized employees, or, as the case may be, a representative appointed by the President of such unaffiliated organization or both, together with a representative appointed by the National President of such affiliated organization, above referred to, together with a representative appointed by the exhibitors, shall examine into the facts and unanimously determine the existing scale of wages and maximum number of hours of labor for such class of theatre or theatres in such particular community, and in the event they cannot unanimously agree upon the same, they shall mutually designate an impartial person who shall be empowered to sit with such representatives, review the facts, and finally determine such dispute, with the proviso, however, that in the event such representatives cannot mutually agree upon such impartial person, then the Administrator shall designate such impartial person; or

(3) If the question at issue arises with unorganized employes, or with an organization of such employes not affiliated with the American Federation of Labor and not, subject to the foregoing provisions of sub-paragraphs (1) and (2) of paragraph (b) hereof, then a representative of such unorganized employes, or, as the case may be, a representative of the President of such unffiliated organization or both together with a representative appointed by the exhibitors, shall examine into the facts and determine the existing minimum scale of wages and maximum hours of labor, for such class of theatre or theatres in such particular locality, and in the event they cannot agree upon the same, they shall mutually designate an impartial person who shall be empowered to sit with such representatives, review the facts and finally determine such dispute, with the proviso, however, that in the event such representatives cannot mutually agree upon such impartial person, then the Administrator shall designate such impartial person.

(c) Pending the determination of any such dispute, the rate of wages then paid by the exhibitor in such theatre or theatres in such community, and the maximum number of hours then in force (if not more than the hours provided for in this code) shall not be changed so as to decrease wages or increase hours.

(d) In order to effectuate the foregoing provisions of this section 6 hereof, and pending the determination of any dispute as above specified, the employes herein embraced and provided for agree they shall not strike, and the exhibitors agree that they shall not lock out such employes.

Section 7. In no event shall the duties of any of the employes hereinabove specified in Section 6 (a) directly and regularly employed by the exhibitors as of August 23, 1933, be increased so as to decrease the number of such employes employed in any theatre or theatres in any community, except by mutual consent.

It will be observed that Section 6 provides that where men are organized, the A. F. of L. minimum wage scale in and for that locality, as well as the A. F. of L. maximum hours, will obtain. I would imagine this might create some misunderstanding and confusion, though let us trust not. It seems in any event only to hold good for men who were organized on or before August 23, 1933. Insofar as wages be concerned, where organized and unorganized men were receiving the same wage from every theatre in the organized territory—in other words all projectionists were on an equal pay basis—no difficulty can come about, at least until the code expires or is altered. Since the Code provision is the minimum pay any employer may offer, regardless of whether the man or men be organized or not. However, let it be clearly understood that no projectionist is permitted to work in excess of 40 hours a week.

Notice, too, in reading the code, that the arbitration board set up can consider two things only; namely, what the minimum wage was, and the maximum hours worked in the class of theatres in that locality as of August 23, 1933.

The question of hours of labor and minimum wage as of August 23, 1933, is to be arbitrated in communities where there was no established wage scale; where there were varying wages in different theatres of like class or where both organized and unorganized men are working.

In cases where the dispute is solely between the exhibitors and the I. A., the employers shall appoint a duly accredited representative who shall be entitled to sit upon the arbitration board. The I. A. also appoints a representative and those two select a third, which same shall constitute an arbitraiton board in that case, with the proviso that if the two cannot agree upon a third person to fill the board, then the National Recovery Administrator

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shall appoint the third one. In case the trouble to be arbitrated is what was the prevailing scale of wages as of August 23, 1933, and the dispute is between the I. A., the exhibitors and unorganized men, or men organized in some organization not affiliated with the A. F. of L., then the arbitration board shall consist of an I. A. representative, an Exhibitors representative, a representative of the unorganized men or non-affiliated organization, which three shall select a fourth, or in event they fail to do so then the N. R. A. Administrator will appoint him, the four to constitute the board.

In cases where a projectionist in any theatres claims he is not receiving the code requirement in wages or hours neither can the employer discharge the man, nor can the man quit, nor can there be any strike until arbitration as before described has taken place. Until the minimum pay and maximum hours are officially decided by arbitration, the employer can neither reduce the rate of pay, nor increase hours of labor per day, with this exception, hours of labor provided for can in no case exceed 40 per week.

Here is one rather queer thing—until an arbitration board has definitely fixed the minimum wage and maximum hours of labor as of August 23, 1933, strikes are barred. As soon, however, as this has been done, the right to strike or lock men out is automatically reinstated. May be quite all right, but seems a bit odd. After an arbitration board has acted and set the August 23 matter straight, men can strike for higher wages, less hours of labor or what have you, in which event the employer in opposition must pay any man he hires as strike breaker the minimum pay, and is not permitted to work them in excess of the number of hours the board has fixed as of August 23. Take warning, however. Before any strike is called, an honest effort must be made to come to terms with the employers.

Many small town exhibitors and projectionists have written asking information as to the effect of the code upon them. It is a difficult question to answer. So far as I am able to determine, since each local of the I. A. claims jurisdiction over all territory half-way to the next local in every direction, it should naturally follow that the unorganized men and the exhibitors within all that territory must expect the same determination in the matter of wages and hours as the organized territory is accorded. However, it will most certainly not be so applied—in fact, cannot be so applied—or so it seems to me. Just how that phase of the matter will finally be worked out must, it would seem, be left to time to determine. It is very true the unorganized men have the right to go through all the rigamorole of demanding arbitration, etc., but I have a tintype of them doing it when they are scattered through many towns and villages, possibly only one to each place. It is one of those things that sound all right, but just can't be carried out successfully.

And so, these are your working rules. All projectionists should know them well.

F. H. RICHARDSON'S COMMENT

• • AND ANSWERS TO INQUIRIES •

F. H. Richardson

BEING ON THE JOB WHILE ON THE JOB

RECENTLY I talked with a wide-awake theatre manager who said such excellent things that I asked him to reduce them to writing. I think his remarks should be read by every theatre manager and employe.

"First let me say I make it my business to visit other theatres at every possible opportunity. I pay admission, enter unknown, sit through an entire performance, making written notes of anything I may see in either presentation or projection that seems an improvement upon my own methods. Often I wait until the house lights up after the show to note anything in the auditorium decoration I think I might use to advantage later on.

"In my own theatre I require all members of the staff to keep their minds upon their work during working hours. That I conceive to be what they are employed for, and demand they do it under pain of instant dismissal, or if they prefer it, a fine of one day's pay. This rule is fully explained to them, and in the case of projectionists, to the union business agent as well, at time of employment. In the case of projectionists, I explain to the business agent that there is one thing I will not tolerate or arbitrate, and that is absence from the projector while it is projecting film (I have a two-man shift), except when there is an emergency demanding instant attention from both men.

"As for myself, I honor the rule I oblige others to honor. Except when duties call me away, I remain on watch every moment from the time the audience begins to assemble until it has departed. I watch, and watch closely, to check up on any and everything that seems to require attention. Occasionally I visit the projection room. No excuse would be accepted save the single one before cited, for a projector to be in operation without one man beside it, attending strictly to business.

"I have mentioned the projectionist procedure as an example, Mr. Richardson, because you have yourself many times, in print, demanded the presence of one man of a two-man shift constantly at the working projector, in which I hold you to be 100 per cent right. Yet I find managers who do not even speak a word of reprimand when both men are away from the working projector, either engaged in unimportant work or doing nothing at all, as I have at times witnessed many.

"However, I demand exactly the same service of all other employes in the theatre, from janitor up, including myself. *Be on the job and keep your mind on your work* is my order to all employes, and so far as is humanly possible, I enforce it right up to the handle. To do this consistenly, however, one must follow the same rule himself. One cannot reasonably expect employes to live up to any rule the manager fails or refuses to honor by observance himself.

"Many times I have visited a theatre to consult its manager, only to find the show running and him parked comfortably in his office chair, out of sight and touch with everything, possiby reading a paper. Instead, the manager should be on the floor, watching his men, greeting patrons (which, I find, if rightly done and not over-done, to get business) and seeing to it that every cog in the theatre wheel is working smoothly and with maximum efficiency.

"How many times have I witnessed rank neglect of duty or rank inefficiency by theatre employes with the manager apparently totally unaware that anything was wrong! Ticket office girls wagging jaws on a wad of gum, ticket taker almost snatching tickets from patron's hands, ushers with about as much real courtesy as a broom handle. How many times have I peeked into projection rooms to see neither projectionist of a two-man shift anywhere near the working projector, or perhaps the single man of a one-man shift reading a book or paper, or 'chewing the rag' with a visitor while the motor runs the show. In other words *not a man in the entire theatre, including the manager, with his mind really on his work.*

"How in Heaven's name can the best results be expected? How can a theatre manager thus be expected to succeed in any large way—or at all, for that matter?

"Mr. Richardson, I honor you for the work you are doing and have done for so many years. I honor the old Moving Picture World and the present MOTION PICTURE HERALD for providing the means for carrying it on. But the old, vigorous verbal club you once used freely seems to have been more or less laid aside, and that is not good. It is badly needed. Get it out. F. H., and polish it up by causing it to connect with the solid ivory of men who are physically present on the job, but mentally miles away twenty-nine thirtieths of the time."

I too well know the type of inefficiency this manager has in mind. I thoroughly agree with his methods, and also that the "club" still has its right place. I propose to have a talk with my superiors upon the advisability and feasibility of rubbing the rust off it a bit. The trouble in that lies in the fact that for psychological reasons, little attention is paid to such things unless the theatre and some of its personnel are named. I don't know why, but my experience through the years proves it to work out that way. I think probably it is that naming names wakes people up, and perhaps makes them wonder who is going to be next!

After all it is the manager himself who

Other Articles

In addition to the material on this page, Mr. Richardson's columns of this issue also contain:

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Examination Procedure..... Page 20
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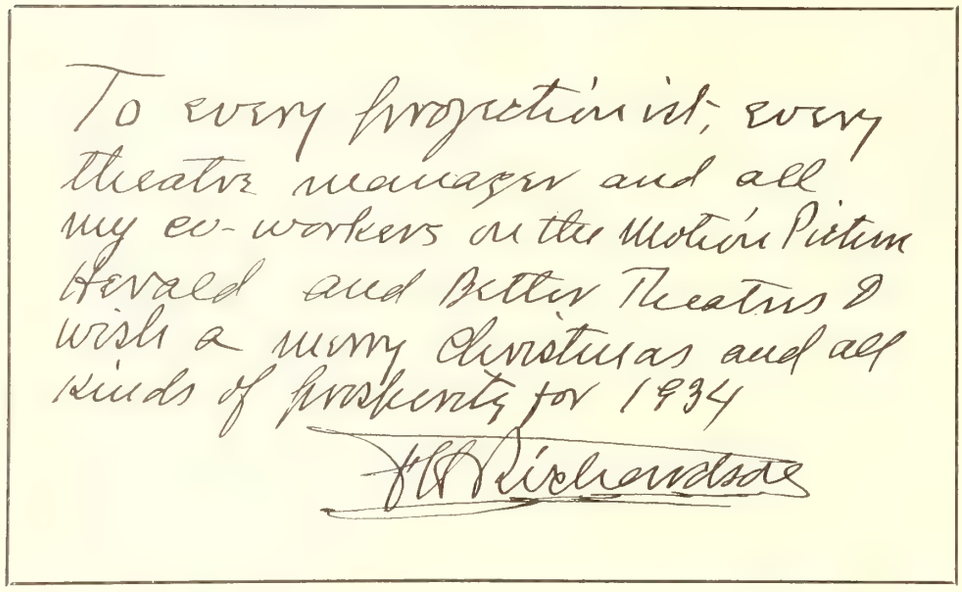
Mr. Rubin Devises a Projection Novelty..... Page 22
What Is a Spot? How to Find Out..... Page 23
Do Your Rollers Roll?..... Page 24
Following Rules of Good Projection..... Page 25


To every projectionist, every
theatre manager and all
my ex-workers on the Motion Picture
Herald and Better Theatres I
wish a merry Christmas and all
kinds of prosperity for 1934
H. H. Richardson

is basically at fault. When employes know there is a watchful manager on the job every hour, and, that the penalty of failure to be strictly on the job, both physically, and *mentally* will result in a prompt reprimand and, if persisted in, dismissal, they will attend strictly to business and give the best service they are capable of.

It is rank nonsense to say, for example, that a projectionist can do his work in the best way and read a paper while the show runs. It is quite true no visible defect may occur at the moment, but *viewed as a whole, the man who has his mind on his work constantly, and on nothing else while on duty, will do a far better job than will the man whose mind is on something else.*

74 HOURS A WEEK WITHOUT RELIEF

FROM THE GREAT state of Texas comes this letter. While one does not enjoy publishing such communications, it nevertheless seems very necessary. Surely exhibitors, following such a course and seeing the matter in cold print, will realize that they are not doing exactly the right thing. The letter is from a projectionist, whose name and location are not given for obvious reasons. He writes:

"I have just read what your daughter had to say about projection conditions in Baltimore, Maryland. Those men certainly have things nice. It is a sad contrast with the conditions we have imposed upon us here, meaning one other projectionist and myself, this being a town of about 3,000 population. There are two theatres, both owned by the same company. One runs seven and the other five days a week. One opens at 2 p.m., the other at 7, except Saturdays and Sunday. On Saturday we open at 10 a.m., and close around midnight. During all of this time I am on duty without relief. My meals are brought to me. I must eat while working. The other man has to work likewise at the other theatre.

"Mr. Richardson, do you think any one should be obliged to work 14 hours in any one day, without relief. Don't you think it bad for the health and ruinous to the eyes? Of course, this happens only once a week. The other days we work ten hours a day. We do all repair work on both projectors and sound equipment. I don't want to brag, but we certainly do have good projection and sound in both theatres at all times. We must come to work early in the morning in order to get the advertising work done before time to open the show.

"I wonder what city men would say were they compelled to work as we do? The height of my ambition is to be projectionist in some large theatre and to belong to a union. Union men who get good wages, work short hours and have good conditions generally—often two men to a shift—would have their eyes opened were they able to understand what we small-towners have to put up with."

Surely there can be no legitimate excuse for working men 10 and 14 hours a day when great numbers are unable to find any work at all. Were I to express my views concerning those who work men in a projection room 14 hours a day, even though only one day a week, the page upon which this is printed would certainly burn. However, even were 10- and 14-hour days justified, it would be very poor procedure from a business standpoint. A man watching a motion picture for 10 hours—to say nothing of 14—at a stretch, is murdering his eyes. In due time he will have to get out of projection. The strain is too heavy. Aside from the element of eye strain, being cooped up for all those hours beside a hot lamphouse, with the whir of machinery in one's ears continuously, will certainly in due time undermine the health and wreck one's nervous system. I am sure any unbiased doctor will back up that statement.

Men working under such conditions cannot possibly give consistently good results. The statement of the correspondent that they have good results I take with a grain of salt. While the results may be all right, that does not necessarily mean that they might not be better. Certainly two theatres such as these should have *three projectionists*. The third man could relieve the first one in one of the theatres after he had worked 3⅓ hours. Then he could be relieved by the regular man and relieve the man at the other theatre, again being relieved after 3⅓ hours work by its regular man. This would give each man 6½ hours work a day and somewhat more on the long day. That would be reasonable, and theatres operating 10 hours a day five days, and 14 hours the sixth day, that cannot afford three projectionists between them, had better shut up shop. The exhibitor running them has no moral right to expect his projectionists to contribute to charity in the form of unjust hours.

EXAMINATION PROCEDURE

THE DEPARTMENT of Labor and Industry of one of our great states recently applied to the writer for a list of questions suitable for use in examining projectionists. In response to this request I sent a list of 385 questions, together with correct answers, but with a warning that a fixed list of questions is not good practice, for the reason that if a question be asked many times, very soon it will become expected, whereupon certain "schools" might collect money for supplying answers to the questions without taking the trouble to impart any real information whatsoever—just a learned-by-heart answer (as has happened).

There is but one way really to examine a projectionist, and that is dependent upon an accurate understanding of the subject by the examiner himself. If a question is asked and the one being examined immediately gives a correct answer, one may reasonably assume the subject to be well understood. However, hesitation or an unsatisfactory answer does not necessarily mean lack of knowledge. It may merely indicate embarrassment, nervousness or inability to express the answer properly in words. Therefore, if an unsatisfactory or hesitant answer is returned to any question, it is up to the examiner to ask other questions along the same line, and thus to ascertain just what is wrong—either it is lack of knowledge, or just one of the things named above.

It is nothing short of outrageous for an examiner to be hard-boiled and abrupt. An applicant frequently (for that matter, usually) is under a nervous strain. A hard-boiled examiner may completely upset him and actually cause him to answer questions wrong on matters he understands very well. The examiner should be kindly, but work understandingly.

Incidentally, the list of questions and answers I have compiled was made up for the Society of Motion Picture Engineers some while ago, when it had under consideration the inauguration of a projection department for educational purposes. The matter fell through, hence the questions and answers, which involved a vast amount of work, were not delivered to the Society.

If any union or individual would like a copy of them I might be willing to supply it. Those interested, particularly unions, may address me and we will see

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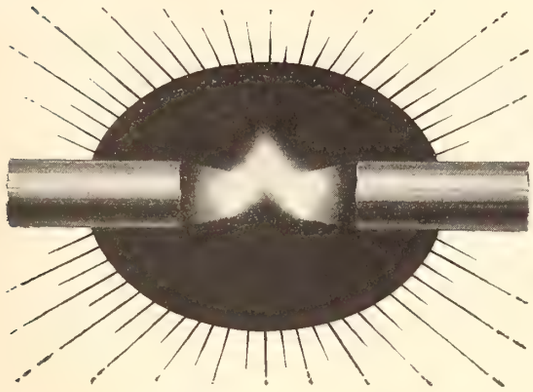

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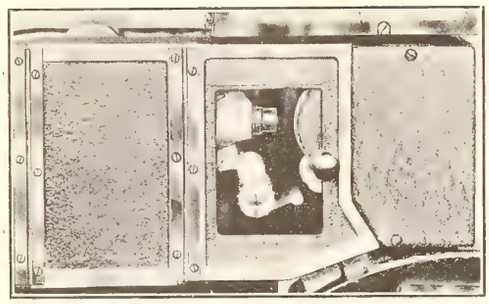

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what can be done in the matter. They should be valuable to union examination committees.

BOUQUETS— AND BRICKBATS

WHEN I SPRUNG that *Union Membership* article in BETTER THEATRES of September 23, I expected response. It came all right, in the form of a flood of bouquets interspersed liberally with verbal brickbats. Of the many union men who wrote, some more or less objected to some points in my argument, while some (only a few, be it said) were just plain abusive, giving no reasonable reason for being that way, except that I had *dared* to suggest some line of action to the I. A.!

Many intimated that my argument had points well worthy of very serious consideration. Some even indorsed the plan as a whole, but doubted it could be put through an I. A. convention, for the reason that the many stage employee members now out of work demanded the right to fill projection jobs, or anyhow desired to, regardless of an almost total lack of study or practical experience. A great number of small town men wrote also.

I shall quote three letters, withholding names for the obvious reason that such publication would or might subject the correspondent, if a union man, to attack by some members of his own local, and possibly bar the "sticks" man from membership should he afterward apply. I do not know this would be so, but it nevertheless might be, and I wish no man to get into trouble because of having either approved or opposed my views.

The following comes from a "sticks" man in Canada, and one I happen to have reason to believe to be a competent, live-wire projectionist, who knows his business and delivers the goods in every sense of the word. He says:

"Dear Brother Richardson: I take the liberty of calling you 'brother' for several reasons, though I am not a union man. First, you rose to leadership from a projection room many years ago and never since have failed to remember that fact and stick by what you conceive to be the really best interests of both the men and projection.

"Second, you have done far more than any other man, or half-dozen of them, to cause our bosses to respect us, anyhow to some extent, and to make projection respected. Third, you have never dodged into a hole when rocks were thrown, and I can remember times plenty when they were, too.

"And now as to the union matter: I hold myself to be a competent motion picture-sound projectionist. I study your department and the Bluebook, and helped by them, study my equipment. I work, of course, under the jurisdiction of an I.A.T.S.E. and M.P.M.O. local. I am almost equally close to two of them and am not certain which one. I have applied for membership in them both several times. I have talked with the president of each, but though this has been going on for more than three years, I have been nothing less than ignored. They have nothing against my character, or, so far as I am able to learn, my ability. I am working in their territory, but they won't accept me into membership, which is equally true of some other 'sticks' men whom I know.

"Brother Richardson, I hold such a situation to be wholly wrong. The union men condemn non-union men, then turn around and *force us to be just that.* The plan you suggest seems to me to be sound and workable—provided the union wants to be fair. If it insists upon being unfair, well, I guess you know what unions call a man who is unfair to *them.*

"Keep up your work, Brother Richardson. We 'sticks' men most earnestly thank both you and BETTER THEATRES for giving us small towners a "break." No one else seems willing to do it."

Here is another letter—from a union man this time: "It was with some surprise I read your article in September 23 BETTER THEATRES. Must hand it to you, Dad. You haven't lost your nerve with the passing years. I'll bet you get a lot of slams on that article, but just the same, I think you have made some very good points in it, and that the whole thing is well worthy of serious attention by an I. A. convention.

"My own local has never refused admission to any projectionist working in our jurisdiction who could prove himself really competent to handle any theatre equipment within our jurisdiction competently, but I do know some other locals not far from us which will take in no members except those actually working in their own cities. I am forced to agree with you that this is not fair. The basis of their refusal is, as you said, fear that such men would demand that their wages and working conditions be improved, which is not always possible in small towns and villages, or that they be given a job in the home city of the local. You have worked out a plan for protection against this very cleverly, Dad, and I do hope some action will be taken on it."

And now for a sample of those few letters of the abusive class. What do you think of it?

"Dear Sir: Who in hell do you think you are, anyhow, telling the unions what to do? When we want any help from a typewriter operator we'll let you know. Your scheme is crazy. We don't want a lot of them fellows in. They wouldn't do anything but make trouble. Maybe you meant all right, but you're full of suds."

Well, there's nothing like a difference of opinion!

MR. RUBIN DEVISES A PROJECTION NOVELTY

SOME YEARS ago our friend Harry Rubin, chairman of the projection Practice Committee of the S. M. P. E. and chief projectionist of the Paramount theatre in New York City, put into use the "magnascopic" screen. A few days ago I was asked to go to the Paramount the-

atre and examine a new "stunt" Mr. Rubin had developed.

Complying, I saw something that impressed me as in the nature of a decided novelty, but one that might be used by progressive projectionists in many ways. I found but one objection—as then used it eliminated quite a bit of the film photograph. That, however, could be either partly or wholly overcome with but little trouble. It would merely be a matter of enlarging the blocked-out center and the opening in the slip-in aperture used.

This was the arrangement. Three projectors (one motion picture, one stereopticon, and one effect) are necessary, but it could be done somewhat differently with less. In the motion picture aperture a slip-in brass aperture was used, in which an opening of suitable size had been cut. This supplied the motion picture projection.

In the stereo a very clever device was placed, invented by Rubin, which produced upon the screen the optical illusion of a rotating globe on which was a map of the world. This illusion was perfect in its effect. It was really a very simple device.

In the upper effect slide carrier was placed a block-out center which must coincide exactly in screen dimensions with the aforesaid motion picture projected through the special slip-in aperture. In the lower effect carrier was placed some suitable colored magnascope design slide. In the lower stereo slide carrier was placed a moving cloud effect. In addition there were word titles.

The thing worked out thus as applied to a newsreel. First came a rotating globe of the world, surrounded by a floating cloud effect. On this globe appeared the title, which faded into a colored magnascope, in the center of which was the blocked-out upright oval carrying the newsreel scene. Sound, of course, was in no way affected. As a novelty the thing is very distinctly a hit, though as I said, the m. p. aperture and blocked-out area might well have some added dimensions.

However, with the actual stunt itself I am not so much concerned as with what it points out. Mr. Rubin has given us two projection novelties. I took pains to ascertain the fact that Rubin himself worked out this last one, as he did the first. He tells me its perfection required months of thought and experimentation. Now gentlemen, how many of you attempt to think out a projection improvement or novelty in the form of "something different"? How many of you pride yourselves on being a "good projectionist," but call it a day and stop right there?

WHAT IS A SPOT? HOW TO FIND OUT

THERE SEEMS to be a general misunderstanding as to just what the spot on the projector mechanism cooling plate really is. William N. Sanderson of St. Louis, writes:

"I had a rather heated argument with a St. Louis projectionist today and ask that you straighten the matter out. He tells me the spot is just a big beam of light

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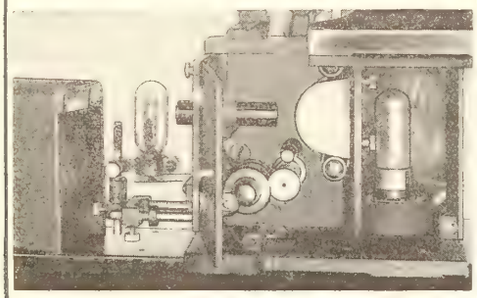

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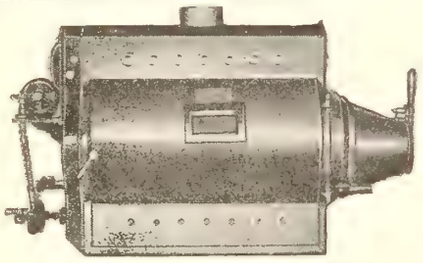

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and that is all there is to it. Perhaps he is right. He is a projectionist in one of our deluxe theatres and ought to know, but just the same if he is, why can we not cut off all the light on the cooling plate and stop wasting it? I wish, Mr. Richardson, you would please explain this to me. Somehow what he says doesn't make good sense—to me, at least."

It does not make good sense, Friend Sanderson, for the simple reason that it is not good sense. The "spot" is nothing more or less than many thousands of images of the light source superimposed, or partly so, on each other. If you are yourself a projectionist you may very easily clear the whole matter up in your own mind by doing as follows:

Wash a converging element (mirror or condenser converging lens, as the case may be) in soap and water. Polish it thoroughly and then coat with black water color. Lampblack mixed in turpentine will do. Install the lens or mirror in place, and in the coating—at the center if a lens, and near the center if a mirror—make a pin-hole. Turn on the light and you will find at the aperture a more or less enlarged, centrally located image of the light source. Make another pin-hole at the very edge of the free diameter of the converging element and you will find another similar image, but not centrally located. Probably the first one will all pass through the aperture. The other, however, will partly fall upon the cooling plate, probably only a small portion being available to the aperture.

If you now make a series of tiny holes from the center to the edge of the lens or mirror, you will find a series of images, each one of them located a bit differently with regard to the aperture opening. Now think that over. It means that *each pin point of the converging element is projecting to the spot an image of the light source,* since with the lens washed clean again the action will be in no degree altered, except that all images will be projected simultaneously.

You cannot cut the light off the cooling plate for the simple reason that only those images projected by the central zone of the converging element *entirely* pass through the aperture, hence to cut all light off the cooling plate you could use only the above named central zone, and you would not have very much light left. Instead of "one big beam of light" the condenser or mirror beam is really thousands upon thousands of cone-shaped beams having their apex at a pin point of the converging element surface. Unless that be understood one cannot of course understand why the outer zone of the beam which falls upon the cooling plate cannot be cut off by reducing the converging element diameter. The converging element light beam is something deserving of real study by projectionists, since from it the meaning of many things may be grasped and made practical use of.

Another thing I may mention here is what I have just given the designation "effective beam." It, and its effect, also should be well understood. This came up prominently in connection with the rear shutter in preparing the sixth edition of the Bluebook, now well under way. Save for some illustrations this edition will be wholly a new work.

One may decide the rear shutter has nothing whatsoever to do with any light not actually passing through the aperture. Since light travels only in absolutely straight lines, it then follows that what I have dubbed the "effective beam" is that light contained within straight lines drawn from all points of the outer diameter of the converging element to corresponding points of the aperture outline. With light falling outside those lines the shutter has nothing to do.

Of what importance is that, do you ask? Well, in the first place it enables one, merely by the aid of a sheet of paper, a ruler and pencil, to lay out the exact light beam of his own condenser or mirror and know what depth of beam the shutter must cut through according to its distance from the film plane. Knowledge of this has value to projectionists who take enough interest in their profession to make comparisons of the performance of different professional projectors. Then, too, it enables the projectionist to lay out the effective light beam for any type of light source, considering the diameter of the converging element and the distance from the aperture. The difference in shutter master blade width requirements is involved in economy of operation. And there are other reasons why such things should be understood.

DO YOUR ROLLERS ROLL?

L. VAN BUSKIRK, projectionist at the Malta theatre in Alpena, Mich., asks "How often does the average projectionist check up on fire valve and sprocket idler rollers? I have myself seen magazine fire trap rollers worn flat to such an extent that it was a certainty they had not rolled for months.

"Certainly it should not be necessary to remind projectionists that fire trap rollers form a potential fire risk, and not a small one either. Idler rollers that do not roll also are responsible for much damage to sprocket holes, which makes for both unsteadiness of screen image and fire danger.

"In the sound heads there is a stabilizing roller between the sound sprocket and magazine. If this does not roll constantly the film may be scratched from end to end.

"Projectionists who are careless in the matter of inspecting their idler rollers do not deserve the title of projectionist. They belong back in the machine operator class. If a roller has a flat spot, no time should be lost in replacing it with a new one. Flat spots should not be permitted to develop, though, and will not if the projectionist is 'on the job.'

"Certainly if a flat roller is permitted to develop, friend manager will get a new one if the matter be properly explained to him. Tell him such a roller-that-don't-roll is not only useless for the purpose intended, but is dangerous as well. It may cause him to accumulate a nice big bill for damaged film. Don't have the idea that merely because you may have used such a roller for some time without trouble, it won't bring

Mr. Trouble around finally. Remember that if or when trouble does come, that sort of alibi won't be worth Adam. It won't do your manager any good either."

Correct! Projectionists won't have trouble of that sort, for they won't permit any roller to accumulate a flat spot. The man who does so automatically sinks to the machine operator class, as Brother Van Buskirk says. If his union makes periodic inspections of projection equipment, as it should, and a flat roller is discovered, then that man should be reported to the theatre manager.

FOLLOWS RULES OF GOOD PROJECTION

A. B. JEFFERIES of the New Piedmont theatre in Piedmont, Mo., writes most interestingly as follows:

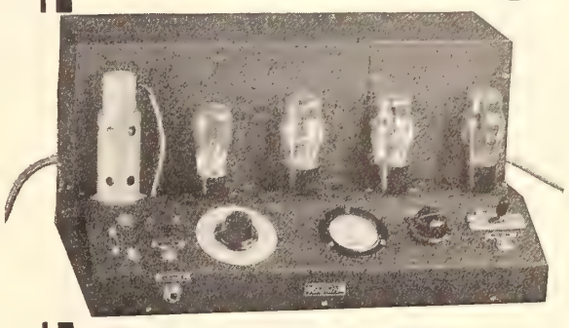
"Dear Brother Richardson: Although I have followed your writings since 1912, this is the first time I have written to you. I have not been employed as a projectionist in the past, though it has always been my hobby. I have at last realized my—or perhaps I may better say *we* have realized *our*—ambition, for Mrs. Jefferies and her husband (myself) have opened a small theatre (seats 222) here in Piedmont, population about 1,000. Nearest theatre is 40 miles away, and we have a number of small towns to draw from. I have every edition of your handbooks (the Bluebook) from first to last, and right here want to say that we small town fellows would be just plain lost without such a lifesaver to fall back on.

"I am my own projectionist and try hard to live up to the title. Have designed my projection room in accordance with your teachings, with one exception, namely dimensions. We remodeled a building and the space just wasn't there. However, we made it 7x9 feet, with dark walls and large observation ports. Have two Powers 6B projectors with Mellaphone soundheads and a Webster amplifier. The sound equipment is giving excellent satisfaction. Our light source is G. E. Mazda equipment, 30 volts, 30 amperes, lined up according to specifications. The light is good. Projection distance 58 feet. Screen is a Walker sound screen. In building the theatre we kept one eye on the Bluebook all the time. I do not claim to be a real projectionist, but this I can say honestly: Our sound and picture will compare favorably with any I have yet seen and heard."

Friend Jefferies sent a photograph of his projection room, but, as he says, it is small and all that can be seen in the picture is the rear end of the projectors.

I am interested in this letter for the reason that it comes from a man who loves his work, has real pride in it and tries hard to produce the best possible results. It is that sort of man who finally succeeds. I would like to sit down and watch one of Mr. and Mrs. Jefferies' shows. I'll bet both sound and picture are good. Believe you me, it most emphatically is not the city men who put on all the good shows. I have sat through many and many a small town show and enjoyed it thoroughly.

Announcing



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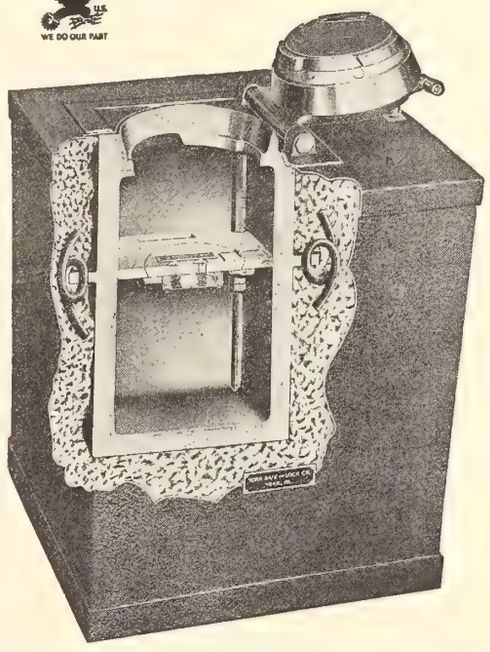

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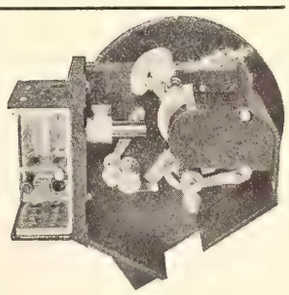

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PLANNING THE THEATRE

A SERVICE CONDUCTED BY PETER M. HULSKEN, A. I. A.

NOTE:

IN THIS department Better Theatres will be glad to answer questions pertaining to the preliminary consideration involved in the planning of a new theatre or in the remodeling of an existing one. Only requests for ideas will be answered, since this department cannot assume the practical functions of an architect. All communications intended for this department should be addressed to "Better Theatres," 1790 Broadway, New York. They will be answered in this department. None will be answered by mail. Although only initials will be used in signing the questions published, it is a requirement that all letters bear the signature and address of their writers. The replies will be prepared personally by Mr. Hulsken, who is a practical architect and a member of the American Institute of Architects.

The Question:

WE ARE planning on reconditioning our theatre and would appreciate any advice or plans your architect might furnish. Our theatre seats 730, lower floor 580, balcony 150. We wish to change the color scheme throughout. Our walls are built in blocks of concrete 10 feet high, then 18 feet of plastered brick. Ceiling is of Celotex with beams across the width 12x18 inches. The arrangement of the theatre is very good for a town of 7,500 population. Any suggestions you might make will be appreciated.—R. L. B.

The Answer:

ACCORDING TO the description of your theatre I am afraid that you are experiencing quite a little trouble with the acoustical qualities in your house. If that is one of your troubles I believe that you will have to fur out the lower parts of the walls before you start decorating. The beams in the ceiling are not good for perfect sound. I am simply presuming this, but if I am right and the sound is bad, fur down the ceiling to the bottom of the beams and apply suitable acoustic treatment. You can then arrange for concealed light effects, which will give you a complete transformation of the interior.

Let me suggest a rather plain treatment for the walls. If you can arrange for some concealed light boxes along the walls, provide them with cutout tops. The design of the cutouts could be reflected against the walls and give quite an unusual effect and is very inexpensive. Of course it all depends on how the walls are treated. The color scheme could be changed by simply installing different colored gelatins in the cutouts. [See article, "Modernizing the Interior With Light," November 18 issue. — THE EDITOR.]

●

The Question:

YOUR BETTER THEATRES has been of great assistance and exceedingly inspiring. The writer, who is owner and manager of the Tosa theatre at the above mentioned address, has experienced considerable trouble with regard to heating and ventilating. Merely another case of "crying over spilt milk."

This theatre is two years old and was built without the supervision of an architect. We are sending under separate cover a set of plans covering the construction and details of the theatre in hope that you may turn this over to somebody who can give us recommendations for the most efficient and economical corrections to be made under supervision of a good architect.

As you will note, the floor plan is not a favorable one and it is the writer's thought that a ramp be constructed in the rear of the theatre so we may lower that part of the theatre where the screen is, giving us a gradual slope from the front of the theatre, or entrance, to the rear.

We have a blower type of system that is delivering approximately 8,000 cubic feet per minute. The fan itself, it is claimed, will give 12,000, but we are quite positive that we are not getting this delivery. Therefore, in the summer we receive complaints about the excessive heat, and in winter the floor is cold and drafty at all times, from the seat down.

Now, this, in a nutshell, is our grief, and any kind of information we may receive from you that we can depend on as being something to work on to solve this problem, will be more than appreciated. Kindly return our plans after necessary information has been obtained therefrom. —R. J. B.

The Answer:

I TRUST you will take this criticism in the spirit in which it is intended—that of helpfulness for the benefit of any confronted with problems of theatre planning—and not as a personal matter. After studying your plans very carefully, I find that they can be improved a great deal, and I hope that you have not started actual construction.

To begin with the ground plan: It seems to me that you are giving entirely too much prominence to the store area, and are sacrificing the entrance to the theatre. In my experience I have found that the revenue obtained from such stores is very small and under no conditions worth sacrificing the theatre itself.

I suggest that you remove the masonry around the box office. It will improve the looks and also give the box office more prominence by having it exposed on three sides. Place the entrance doors back flush with the back of the box office so the doors will not project beyond the face of the building when open.

I notice that both the lot lines are parallel, but you place one side wall on a slant, presumably to provide for an exit court. I take it you planned for 589 seats. By making the building walls parallel you will not only get a better looking interior, but you will also obtain more space on each side of the stage to increase the width of the exit doors and by taking enough space from the store, or to add one exit door to the entrance doors you will have plenty of exits to comply with your State or local building code. By doing this you can increase the seating capacity or widen the foyer and stage apron.

As to your air conditioning system, I am afraid that the fan room under the apron will not give you very good results. The hot air will be blown directly into the faces of the people in the front part of the house. These outlets should be about 8 feet above the lower part of the auditorium floor, and on each side of the proscenium, and be properly diffused. Why not combine these with the cooling registers you have provided, as the cooling system is used only in warm weather?

I advise you to eliminate the ramps on each side of the stage. This can be easily done by placing steps in the exit spaces. The slope in the auditorium floor is very bad, as it creates a pit in the center of the auditorium, and I have been wondering if any of your patrons sitting in that part of the house can see anything of the lower part of the screen. By all means change this floor incline, making the slope continuous toward the stage. The first 25 feet in front of the screen may be on a level

plane. Lower the platform floor to about 3 feet, 4 inches above the low part of the auditorium floor. Above all, do away with the pit in the center of the auditorium, for this eliminating will be a great factor in getting rid of some of the troubles you are having with the heating.

Install separate heating and ventilating unit in foyer as indicated in plans. This will stop the cold air coming in through the doors between the lobby and auditorium near the floor level, as it is otherwise impossible to force the warm air down to the floor level when the doors are opened at intervals. Place this unit at the floor line and make an opening in the wall between the auditorium and lobby with inlet on the auditorium side and outlet on the lobby side. Any cold air that comes through the front doors will thus be heated.

Remodeling With Modern Materials

(*Continued from page* 16)

cently brought on the market is a new opaque glass tile construction which may be used on the entire side wall or ceiling surface of the lobby and vestibule, executed in soft and artistic colors and back-lighted with neon tubes or bulb lamps. With this glowing glass background, lobby side walls will lend themselves to most interesting and effective exploitation work, using cut-outs and silhouettes.

These glass tiles are very artistic and practical. They are by virtue of their peculiar patented construction practically shatter-proof, and broken tile, if any, are easily replaced. The same type of glass construction offers a very effective method of completely changing the front elevation of any theatre. The entire front of a theatre, including the marquee, could be covered with these glass tiles.

And now your electric signs. The vertical sign is in most cases a bulb sign, and the attraction board is equipped with glass bottle letters. Neon adapters permit you to change your present bulb sign into a tube sign without destroying or wrecking or taking down your present sign structure. The change is made while you are using your sign.

A new ripple glass has just been introduced which may be used on your changeable letter sign in connection with cast aluminum cut-out letters. This scientifically designed glass is mirrored and forms the background of the stencil letters, giving a brilliant effect in daytime, and also permitting positive and effective back-lighting at night.

Any marquee and any of the existing vertical signs can be economically treated with single or double-neon tube borders so as to change completely the old shape and appearance without reconstruction.

Don't take these general and specific remarks having to do with proper theatre remodeling lightly. More money has been wasted through unorganized remodeling efforts than can be counted.

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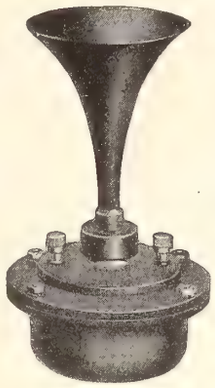

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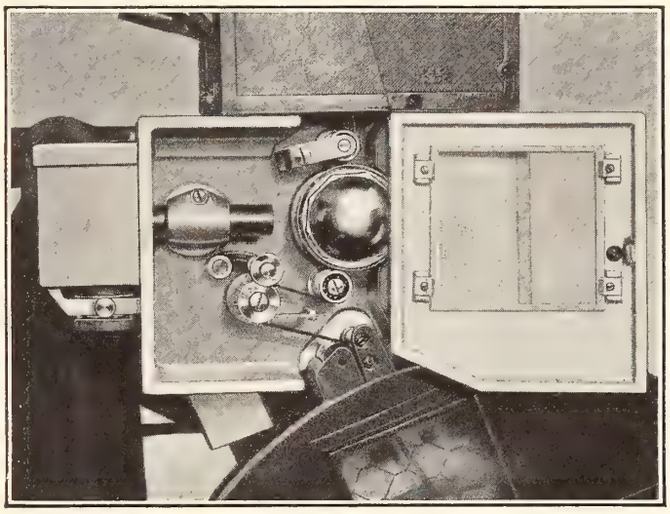

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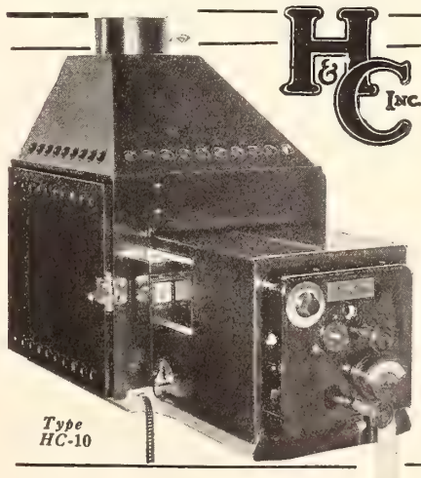

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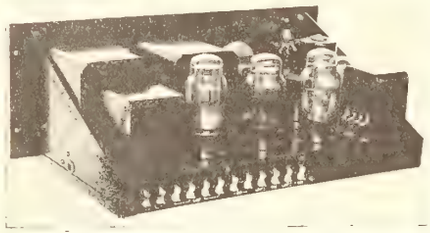

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EQUIPMENT AFFAIRS

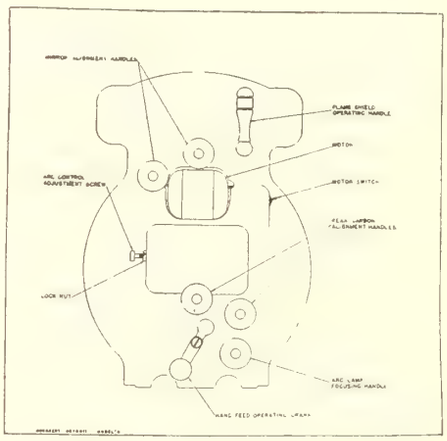
Equipment News and Comment

LAMPS FOR A. C. CARBON

● During the summer and fall projection lamp manufacturers have been rushing designs to bring forth equipment capable of handling the new alternating current carbon introduced last spring by the National Carbon Company. Lamp manufacturers have been asked to submit specifications, and below they are presented for two of the most recently developed representatives of this new and somewhat revolutionary product. The new a. c. carbons are already in use in many theatres formerly using low intensity equipment.

The Brenkert lamp, brought out by the Brenkert Light Projection Company and known as its Model K, operates on from 70 to 80 amperes arc current, and from 24 to 29 arc volts. A regulating transformer is also manufactured for use with this lamp, operating on a line voltage of from 100 to 140, or 200 to 260 volts. A screw adjustment permits regulating the arc current within a fraction of an ampere under this wide voltage range. The regulator, which is designed without moving parts, is built to standard electrical specifications.

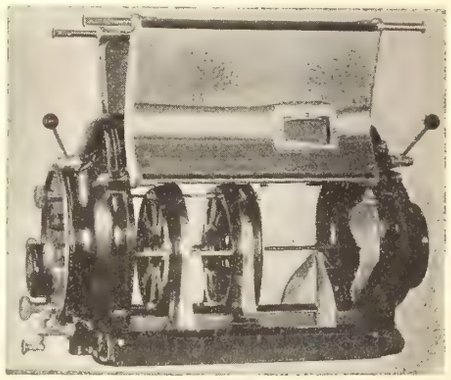
The Brenkert lamp is equipped with a pyrex reflector designed to intercept a large angle of the light emitted from the arc. The arc control is built along the lines of a dynamometer, and the contacting means is a mercury switch. The manufacturer claims a variation of less than 2% in the arc current. No setting is required to compensate for temperature changes.



Brenkert mechanism. See text.

The accompanying diagram shows the method of striking the arc with the Brenkert mechanism. The main switch on the projector base is closed, and the arc is struck by turning the hand feed crank to the left until the carbons touch, then quickly back off until the carbons are separated the correct distance as shown on the arc reflector screen at the top of lamphouse. The hand feed crank maintains the carbons at the right distance. An ammeter on the rear lamphouse plate shows when the correct arc current is acquired.

The Strong Electric Corporation calls its lamp the A. C. Mogul Automatic Reflector Arc Lamp. The lamp-house doors and top are of natural blued rust-resisting steel, double walled and lined with asbestos. The ends are of cast aluminum, finished in dull black heat resisting enamel. The base is of welded steel channels that form a rigid support for the burner mechanism.



Strong A.C. Mogul lamp.

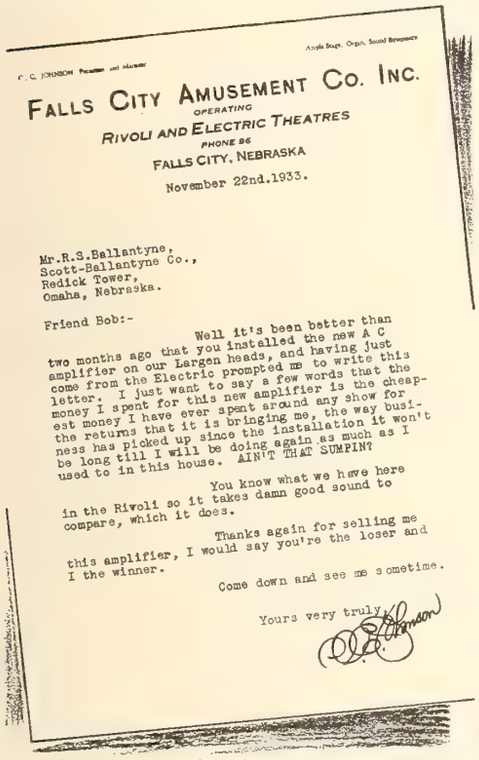
The optical system comprises an optically corrected elliptical reflector 10¼ inches in diameter. The reflector is protected from damage while striking the arc by an auxiliary dowser, which is automatically lifted when the changeover dowser is opened.

Moving parts are sealed everywhere against the dust and dirt from the arc. Unit construction permits complete dismantling or assembling of the lamp in a few minutes. The Mogul lamp is provided with six ball bearings and a dozen manganese bronze sleeve bearings. The lamp also has an inside inter-connected mirror dowser and changeover dowser system, carbon setter, ammeter, arc imager, ash receiver, spot pre-aligner, automatic pilot and framing light, safety clutch and the Strong electrically balanced arc control system.

The arc control is a separate and independent unit, which is built to appear as an integral part of the lamphouse but may be removed as a complete unit assembly.

An "Inductor," which is an adjustable transformer, is the only equipment required in addition to the lamps. It is used to step the 220-volt line current down to 25 volts for use direct into the arc.

"The cheapest money I have ever spent around any show for the returns that it is bringing me"
—says O. C. JOHNSON of the
RIVOLI and ELECTRIC,
FALLS CITY, NEBRASKA
ABOUT HIS
"LARGEN SOUND SYSTEM"
COMMANDER SERIES AMPLIFIER
FOR WIDE RANGE AND
HIGH FIDELITY RECORDINGS



O. C. JOHNSON, President and Manager — Angle Stage, Organ, Sound Equipment

FALLS CITY AMUSEMENT CO. INC.
OPERATING
RIVOLI AND ELECTRIC THEATRES
PHONE 86
FALLS CITY, NEBRASKA

November 22nd.1933.

Mr.R.S.Ballantyne,
Scott-Ballantyne Co.,
Redick Tower,
Omaha, Nebraska.

Friend Bob:-

Well it's been better than two months ago that you installed the new A C amplifier on our Largen heads, and having just come from the Electric prompted me to write this letter. I just want to say a few words that the money I spent for this new amplifier is the cheapest money I have ever spent around any show for the returns that it is bringing me, the way business has picked up since the installation it won't be long till I will be doing again as much as I used to in this house. AIN'T THAT SUMPIN?

You know what we have here in the Rivoli so it takes damn good sound to compare, which it does.

Thanks again for selling me this amplifier, I would say you're the loser and I the winner.

Come down and see me sometime.

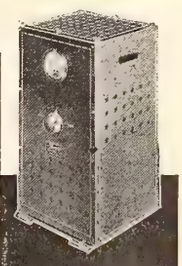
Yours very truly,

Marvelous tone—sparkle—brilliance—depth—brings to the theatre that pleasing depth and mellowness, combined with the desirable crispness and clarity only possible through correct balance of bass and treble.

Commander Series Amplification and Wide Range Speaker combinations are sold with "Largen Sound Systems" or for use with present sound heads.

"LARGEN SOUND SYSTEM"
SOUND HEADS . . . *available for*
MOTIOGRAPH, FULCO,
SIMPLEX *and* POWERS
PROJECTORS
Ask about our easy payment plan.
SCOTT-BALLANTYNE CO.
NATIONAL DISTRIBUTORS
REDICK TOWER OMAHA, NEB.

Garver Kurrent Changer



ELIMINATES
Change-over troubles.
SAVES
20-30% changing A.C. to D.C.
DEPENDABLY
delivers 15 - 30 amps. constant, pure, white light quietly, without sound interference.
$125 complete
Representatives in all principal cities

GARVER ELECTRIC CO.
UNION CITY, IND.

Modernized to Seats 600

(*Continued from page* 11)

breaks. In addition to the cove and projector illumination, there are five fixtures centered between the pilasters at each side, designed in two sections, the bottom one being used for house lighting during the performance. The proscenium is draped with burnt-orange valance. All doors are of flush-panel kalamein, and aisles are carpeted.

Among the contractors and sources of equipment and furnishings are the following:

Carpeting, Bigelow Carpet Laying Company; *doors,* Empire Door Company; *plumbing,* Savoy Plumbing Company; *electrical installation,* Devine Electric Corporation; *lighting fixtures,* Charles Weinstein Company; *furniture,* Mafco Company and Metal Artcraft Furniture Company; *painting,* Rambusch Decorating Company; *hardware,* G. Goldberg & Sons.

Masonry, H. Lordi Construction Company; *plastering,* Dorward-Wildermuth Company; *concrete and cement,* Acorn Concrete Company; *steel and ornamental iron,* Tyroler Iron Works; *carpentry,* M. Gerber Constructing Company; *marble, tile and terrazzo,* L. Cella & Company; *roofing and sheet metal,* Beacon Contracting Company; *terra cotta,* Atlantic Terra Cotta Company; *marquee,* M. Cassin & Company; *screen,* Amusement Supply Company; *draperies,* Landish Studios.

Keeping the Theatre Safe

(*Continued from page* 8)

of some one of the more or less standard fireproofing solutions. Surplus drops, legs and borders should not be left flying above the stage but should be removed. Briefly, *permit on the stage only those drops, scenery and props necessary for the current show.*

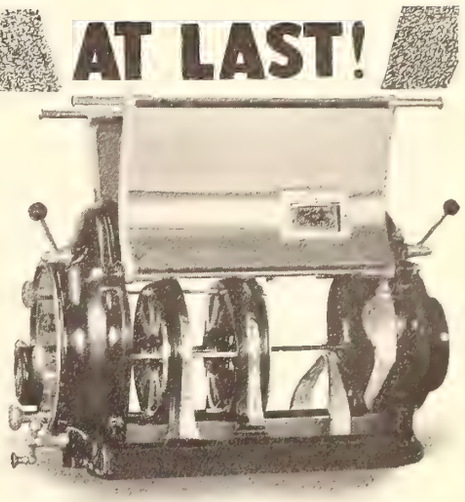
All stage cables should be carefully examined at frequent intervals to detect conditions of excessive wear which might at some time cause a short-circuit. This is especially true of cables extending up to light bridges, light towers, border lights and proscenium side strips or spots.

FIRE EQUIPMENT

Fire fighting equipment, including extinguishers, water buckets and barrels, pike poles, hose, stand pipes, sprinkler equipment and axes, should be examined frequently to insure their proper condition. Be sure that all such equipment is easily accessible at all times, and not covered up by props or scenery.

The stage vent is an important item in the control of any fire backstage. The stage vent should be actually operated at least

AT LAST!



ANNOUNCING
THE NEW
STRONG
A.C. MOGUL

An arc lamp that operates smoothly and quietly on alternating current, and is intermediate in light intensity and operating costs between the present low intensity and the Hylo.

For Sale by Trustworthy Independent Supply Dealers Everywhere

The Strong Electric Corporation
2501 Lagrange St.,
TOLEDO, OHIO
Export Office
44 Whitehall St., New York City, N. Y.

SUPERIOR PROJECTOR
Improved Model U
Most Durable . . Lower Maintenance and Most Perfect Performance of any projector built.

Adapted to all standard types of sound reproducing equipment.

Satisfaction Guaranteed

Coxsackie Manufacturing Corp.
Coxsackie, New York

once each week. One cannot tell whether the vent will work properly by just looking at it.

Every theatre should have an asbestos curtain or some other approved type of fire curtain. All fire curtains should be operated at least twice each day.

Some consideration should be given to fire doors. Fire doors are installed to close up an opening in what otherwise is a fire partition. Therefore, when fire doors are propped open the purpose for which they were installed is being defeated. When fire doors must remain open steps should be taken to install a counterweight system connected to the door by some approved fusible link.

CLEANLINESS

The final and one of the most important precautions against fire backstage is to insist that all accumulations of scenery, props, drapes and other "junk" be removed from the stage proper, gridiron, property rooms, electricians' rooms, space under the stage, and dressing rooms. No accumulation of any such nature should be permitted in any room or space that is not separated from the stage area by a fire wall or other approved type of fire partition.

The stage switchboard should be regularly cleaned and defective parts replaced. *The board should be "dead" during the period of such cleaning.* The space behind, and the space immediately above, the switchboard should not be obstructed or used for storage, and to be perfectly safe, should be partitioned with wire netting so that nothing can fall behind the board and cause a short-circuit.

A clean stage containing only the necessary equipment for the current show is the greatest protection against possible fire.

GROUP 2: STRUCTURAL DEFECTS

UNDER THE heading of *structural defects* consideration must be given not only to deteriorated conditions, but to those details which were considered standard practice at the time the theatre was built, and which time and experience have proved unsafe or hazardous in the light of present-day progressive theatre operation.

REPAIRS

Exit doors, panic bolts, exit lights, and fire escapes should be in good repair and should meet present-day requirements. Fire escapes should be carefully inspected at frequent intervals to determine their safe condition. *Fire escapes that have become rusty should be brushed with a steel brush and scraped to remove all loose rust, then painted, first with a coat of red lead, and then with a coat of good metal preservative paint of a darker color.* During the scraping and painting process careful inspection should be made of all bolts and wall anchors and brackets. Defective conditions discovered should be immediately remedied.

TRAFFIC LANES

Halls, corridors, foyers and passageways should be kept free and clear of all obstacles that tend to block them or that reduce the free exit space below the requirements for the particular locality of the theatre. This applies definitely to foyers. The arrangement of furniture must be considered from the standpoint of permitting free and rapid exit from the auditorium. Any piece of furniture which prevents this should be removed, regardless of its attractive appeal in that location. The placing of furniture such as chairs, small console tables, floor lamps or flower baskets on the landings of stairways creates definite hazard in case of an emergency exodus, and such conditions should not be tolerated by the manager.

GROUPS 3 AND 4: PREVENTING FRIGHT

Fights, the firing of a shot, drawing in smoke from the outside through the ventilating system, fire in adjoining property, or personal articles of patrons falling over the balcony are some of the conditions which fall in *Group* 3, as unexpected conditions, happenings or circumstances. The only real precaution against such occurrences is a well-trained, observant service staff.

EMPLOYE TRAINING

In order to guard against conditions which might cause patrons fright, remove or minimize all possible causes, through employes trained in what to say, where to go, what duties to perform and to do all these things quickly should any emergency arise that would necessitate emptying the house or that might create a high state of excitement in the audience, is the best protection.

Such training cannot be haphazard and without a definite plan. The drills for fire which should be conducted at least once each month should certainly include instructions to the staff on what to do and how to do it in case of possible panic. Such drills and training are of the utmost importance and should always be supervised by the theatre manager personally. This is entirely too important a function to delegate to an assistant or the chief usher, and any manager who does so delegate this duty is grossly negligent in his responsibility to his employer and to the public.

WRITTEN REPORTS

A careful and accurate record or report should be made to cover each of these monthly training periods, such reports to list by name the employes who were present and also all absent employes. The report should contain (1) *notes of the subject discussed,* (2) *the specific instructions given,* and (3) *the situations assumed and solved.* To some managers this is going to appear as unnecessary detail—that a theatre staff can't be trained to handle a panic. Those theatre managers are reminded that the United States Army trains in peace time for war and up to date the system has proved successful. So the training to handle panic conditions must take place *before* the panic. Such training is essential, whether the staff of the theatre consists of three or thirty employes, if the manager is to do all in his power to protect and safeguard the patrons of the theatre of which he is responsible.

It is excellent practice for the manager to take a copy of his emergency drill report to the captain of the fire precinct in which the theatre is located and to discuss it in detail with him. From time to time it has been found that a representative of the Fire Department is very willing to attend some of these drills and to talk to the employes about their duties and responsibilities in case of emergency. The advice these fire officials have to give is expert and is in the interests of the theatre itself.

From actual experience it has been learned that such emergency drills should be held on Sunday mornings before opening. The second Sunday of each month, for instance, is established as emergency drill day, then no employe has any excuse for not being present.

After the drill is over is an excellent time for the manager to make the monthly inspection for fire hazards and unsafe conditions.

BOX OFFICE VALUE OF SAFETY

The fifth point in Mr. Roemer's letter is "to impress on the theatre manager the fact that while their loyalty to their employers requires careful consideration of their box office figures, their loyalty to the public, that supports both manager and employers, requires their strict attention to Class One [hazardous conditions] maintenance problems."

This is certainly good advice. When faith is kept with the theatre-going public it usually is reflected in the box office. This statement applies in its broadest sense and its most liberal interpretation. It holds good in planning the show, in the advertising, the service, and in providing a safe theatre where the public can enjoy the entertainment for which they have paid at the box office.

One serious mishandling of an emergency, the loss of a life, or bodily injury of a person in a theatre will react adversely on every theatre, every manager and every owner in the country.

Let's make it smart to operate *safe* theatres and turn thumbs down on the manager who through laziness, irresponsibility or indifference thinks it's smart to get conditions "fixed" instead of having them properly corrected!

IN THE NEXT ISSUE

Continuing the series, "Constructing Theatre Advertising," the issue of January 13, 1934, will contain five pages of actual examples of layouts, showing the steps in their preparation, how to instruct the newspaper compositor, the adaptation of press book cuts and so on. . . . That issue, the next one of Better Theatres, will also present itemized costs for the construction and equipping of the small modern motion picture theatre.

NEW THEATRE PROJECTS

Following is a list of theatre projects involving new construction remodeling and re-equipping. This list has been compiled from the latest reports available on December 11. The listing is arranged alphabetically by states. An asterisk indicates information received since a prior report.

Arizona

PRESCOTT—Prescott Elks Lodge to remodel Elks theatre. To put in new seats, plush carpets, stage curtain and renovation of air-changing system. Population, 5,000.

California

BURBANK—B. G. Richardson, 209 E. San Fernando Boulevard. Will make repairs to theatre costing $1,500. Architect, J. T. Zeller, 212 W. 3rd Street, Los Angeles. Population, 16,000.

COMPTON—Mr. Tustin, owner. Architect, H. L. Gogerty, 221 E. Compton Boulevard. To erect theatre with seating capacity of 850. Population, 12,000.

LONG BEACH—Charles Bolenger, 2501 E. Ocean Avenue. Will repair theatre at 30 Pine Avenue. Cost, $1,000.

SALINAS—Crystal Theatre Company, 137 Main Street. Will remodel theatre and two stores. Cost, $50,000. Architects, Frederick H. Meyer and Mark T. Jorgensen Associates, 525 Market Street, San Francisco. Population, 10,000.

SAN FRANCISCO—Liberty Theatre, 600 Blk Broadway. Will remodel theatre to cost $5,000. Architects, Frederick H. Meyer and Mark T. Jorgensen, Associates, 525 Market Street, San Francisco.

SAN MATEO—Frederick Green Players, care Architects, Shaw & McCool, 9 Geary Street, San Francisco. To erect community theatre to cost $80,000. Seating capacity 500.

SAN RAFAEL—Owner, care William S. Nock, 834—4th Street. To erect $150,000 theatre building. Seating capacity 2,000. Population, 8,000.

SUSANVILLE—T. & D. Jr. Enterprises, 25 Taylor Street, San Francisco. To erect $60,000 theatre building at Main and Union Streets.

WEST HOLLYWOOD—Hollywood West Coast theatres, 8163 Santa Monica Boulevard. Will make repairs to cost $2,000. Builder, L. A. Scenic Company, 1215 Bates Avenue, Los Angeles.

Connecticut

OLD LYME—Old Lyme Theatre Company, S. D. Wilson in charge. Architect, Thomas Raymond Ball, Lyme. To build theatre.

Georgia

GAINESVILLE—Owner, care Capitol Construction Company, 62 Bartow Street, N. W., Atlanta. Adding theatre to building. Population, 8,600.*

Illinois

CHICAGO—I. Ettelson, 551 Belmont Avenue. Alterations to cost $3,500. Architects, Koenigsburg & Weisfeld, 155 N. Clark Street.

CHICAGO—Charles Galen, 1141 Wilson Avenue. Will remodel theatre to cost $1,000. Architect, E. G. Frederick, 140 S. Dearborn Street.

Massachusetts

BOSTON—Lyric Corporation, 545-547 Washington Street. Will make alterations to theatre to cost $4,000.

Michigan

GRAND RAPIDS—Wealthy Theatre, Oscar E. Varneau, proprietor, S. Division Street. Alterations to theatre building. Builder Peter Ebels, College Avenue.

KALAMAZOO—Leroy & Newlander, Pratt Building, architects. To convert store into theatre. Cost, $7,000.

Minnesota

TYLER—Village of Tyler, care Clerk. Will make repairs.

Mississippi

HATTIESBURG—Saenger Theatres, care Howard McCoy, district manager, 1401 Tulane, New Orleans, La., will remodel interior including new heating and ventilating systems, also new sound equipment. Architect, Juan G. Landry.*

Nebraska

OMAHA—Orpheum Theatre, care Herbert Daniel, receiver, 605 Farnam Street. Contemplate making alterations to theatre building at 15th & Harney Streets. Cost, $18,000. Architect, C. A. & Geo. L. Rapp, 190 N. State Street, Chicago, Ill.

New Jersey

CAMDEN—Broadway Amusement Company, Israel Heine, 300 Broadway. Alterations to theatre costing $50,000. Architect, David Supowitz, 246 S. 15th Street, Philadelphia, Pa.

NEWARK—Owner, care Walter H. Dickenhorst, 375 Ridge Street. To erect theatre, store and offices at Mt. Prospect Avenue. Cost, $100,000. Architect, Guernesy Wheeler, 10 Bleecker Street, Newark.

New Mexico

ALBUQUERQUE—Griffiths-Bachechi, 213 W. Central Avenue. To repair fire damage to theatre. Cost, $5,000.

New York

HOLLIS—L. I. Community Playhouse, 342 Madison Avenue, New York City. To make alterations to theatre costing $15,000. Engineer, Paul Greenbaum taking all bids at 191-12 Jamaica Avenue, Hollis, N. Y.

NEW YORK CITY—1981 Broadway Corporation, N. W. Corner Broadway & 67th Street. To erect theatre costing $22,000. Seating capacity 530. Architect, Leonard S. Henry, 205 E. 42nd Street.

NEW YORK CITY—John J. Dillon, 333 W. 30th Street. Architect, Boak & Paris, Inc., 10 E. 40th Street. Alterations to building to cost $50,000.

North Carolina

HIGH POINT—Paramount Theatre, S. Wrenn Street. R. L. Stewart & Sons, S. Main Street, to repair and rebuild interior of theatre. Population, 37,000.

LENOIR—J. G. Ballew, N. Main Street. Architect, Benton & Benton, Wilson. To erect a $64,000 theatre building.

North Dakota

JAMESTOWN—James River Valley Theatre Co., Second Street, West, lessee. Bennett & Joos will remodel building. Seating capacity 500. To put in air conditioning system.

Ohio

TOLEDO—Karl B. Hoke, architect, 1118 Madison. Will make interior decorations, new colored glass front, cleaning and fixtures to theatre.

Oklahoma

CHANDLER—Odeon Theatre will be remodeled, redecorated and new equipment installed.

Pennsylvania

BRADFORD—Hooker Fulton Corp., Robert A. Fulton Clarence M. Hooker. To build theatre with seating capacity of 1,500. Architects, Marks & Kahn, Grogan Building, Pittsburgh. Population, 1,900.

WILKINSBURG—Albert Weiland, Wood Street, Mt. Oliver, Pa. To remodel store building into a theatre, seating capacity 500. Architects, Geisler & Smithyman, 215 Water St., Pittsburgh. Population, 29,000.

Texas

SAN BENITO—Paschal Texas Theatres, Inc., care Ed Brady, manager, 178 N. Sam Houston Boulevard. Will remodel theatre costing $2,500. Population, 13,000.

Wisconsin

PLYMOUTH—Fred Brown, 601 S. Van Buren Street, Green Bay, will remodel interior of theatre, putting in new floor and upholstered seats. Population, 3,800.

Incorporations

Avon Theatre, Inc., Lenoir, N. C. Capital $50,000. C. V. Davis and others.

Hollywood Pantages Theatre Corporation, care Chas. A. Buckley, care Fox West Coast Theatres, Inc., 1609 W. Washington Boulevard, Los Angeles, Cal. Capital $7,500. Chas. A Buckley and others.

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Among Contributors to This Issue:

¶ Francis M. Falge (*Christmas Decorating With Light*) *is a specialist in theatre lighting, having in addition to his experience within the lighting industry, extensive experience within the theatre field itself, with Paramount Publix and others. He is now attached to the research staff of the engineering department of the General Electric Company at Nela Park, Cleveland. He is a frequent contributor to* BETTER THEATRES.

¶ J. T. Knight, Jr. (*Keeping Theatres Absolutely Safe*) *is writing a series on theatre management and maintenance for* BETTER THEATRES. *Mr. Knight is in charge of maintenance for the Paramount Publix circuit of theatres.*

¶ Leo T. Parker (*Late Law for the Operators of Theatres*) *is a regular contributor to* BETTER THEATRES *on legal subjects pertaining to theatre operation. He is a Cincinnati attorney-at-law.*

¶ John Eberson (*Remodeling With Modern Materials*) *is probably as well known in the field of the motion picture theatre as he is in his own profession. He is an architect who associated himself with the cinema when it first began to emerge from the nickelodeon, and many of the nation's most prominent theatres are of his design. His remarks on modern architectural values are especially significant since he himself was an originator in the highly decorative, fanciful style of theatre architecture. Mr. Eberson's architectural offices are located in New York. He is also affiliated with the National Theatre Supply Company as architectural adviser and head of a new department devoted to guiding the exhibitor in his reconditioning problems.*

BETTER THEATRES CATALOG BUREAU

"Better Theatres" offers on this page an individual service to its readers. Detailed information and catalogs concerning any product listed herewith will be sent to any theatre owner, manager, architect or projectionist. Just fill in the coupon below and mail to "Better Theatres" Division of Motion Picture Herald. Readers will find that many of the products listed by this Bureau are advertised in this issue.

A

Accounting systems
Acoustical installations
Adapters, mazda
Advertising novelties
Advertising projectors
Air conditioning equipment
Aisle rope
Amplifiers
Arc regulators
Automatic curtain control

B

Banners
Batteries
Blocks, pulleys, stage-rigging
Bolts, chair anchor
Booths, projection (portable)
Bulletin boards, changeable

C

Cameras
Canopies for fronts
Carbons
Carpets
Carpet cushion
Cement, film
Cement for fastening chairs
Chairs, theatre
Change makers
Changeable letters
Changeovers
Color hoods
Condensers
Cutout machines

D

Dimmers
Disinfectants—perfumed
Doors, fireproof
Draperies
Drinking fountains

E

Earphones
Effect machines
Electric measuring instruments
Electric fans
Electric motors
Electric generating plants
Electric signs
Electric signal and control systems
Emergency lighting plants

F

Film cleaning machines
Film processing machines
Film rewinders
Film shipping cases
Film splicing machines
Fireproof curtains
Fireproof doors
Flashers, electric sign
Flood lighting
Footlights
Fountains, decorative
Frames, poster, lobby display

H

Hand driers
Hardware, stage
Heating systems
Horns
Horn lifts and towers

L

Ladders, safety
Lamps, decorative
Lamp dip coloring
Lamps, general lighting
Lamps, incandescent projection
Lamps, high intensity
Lamps, reflecting arc
Lenses
Lighting systems, complete
Linoleum

M

Marquees
Mats and runners
Motion picture cable
Motor generators
Music stands

O

Orchestra pit fittings, furnishings
Organs
Organ novelty slides
Organ lifts

P

Perfumers
Photo-electric cells
Plastic fixtures and decorations
Pop-corn machines
Portable projectors
Portable sound equipment
Projection lamps
Projectors
Projection room equipment
Public address systems

R

Rails, brass
Rectifiers
Reflectors
Regulators, mazda
Reels
Reel end signals
Reel cases
Resonant orchestra platforms
Rheostats

S

Safes, box office
Safes, film
Schools
Screens
Screen masks and modifiers
Screen resurfacing service
Seat covers
Seat indicators
Seats, theatre
Signs, directional
Signs, marquee
Slides
Shutters, metal fire
Sound equipment, complete
Sound heads
Speakers, dynamic
Speed indicators
Spotlights
Stage lighting equipment
Stage scenery
Stage rigging
Statuary
Stereopticons
Switchboards
Switches, automatic

T

Tapestries
Telephones, inter-communicating
Tickets
Ticket booths
Ticket choppers
Ticket selling machines
Transformers

U

Uniforms
Upholstery materials

V

Vacuum cleaning equipment
Ventilating systems
Vending machines

W

Wall coverings

"BETTER THEATRES" DIVISION, Motion Picture Herald,
1790 Broadway, New York

Gentlemen: I should like to receive reliable information on the following items:

(Refer to items by name, as listed above)

1 ..... 7 .....
2 ..... 8 .....
3 ..... 9 .....
4 ..... 10 .....
5 ..... 11 .....
6 ..... 12 .....

Remarks: .....

.....

Name .....Theatre .....City .....

State .....Seating Capacity .....

Christmas Decorating With Light

(*Continued from page* 7)

produced in any other desired shapes, such as flowers, birds, Santa Claus and his reindeers, fireplaces, or other symbolic Christmas figures.

TRANSLUCENT DESIGNS

The appearance of the theatre marquee may be changed to produce a Christmas atmosphere by removing the opal glass attraction letters from the marquee face, and placing over this cardboard with cutout letters and Christmas symbols, covered with lacquered muslin or other appropriate diffusing material to form an attractive translucency, and lighted from behind with colored lamps. Or, if desired, the entire box may be covered with lacquered muslin which has been appropriately decorated. Such translucencies in smaller boxes are particularly appropriate for the interior of the theatre and the lobby.

DECORATING THE INTERIOR

INTERIOR CHRISTMAS displays are generally much more effective if the lighting is made a component part of the display. Such effects are more striking than if the displays are floodlighted, inasmuch as the contrasts created are greater. And less wattage is usually required.

Silhouette effects with lamps concealed behind cutouts are particularly pleasing, and easily obtained. Lamps may be concealed in panels, with cutouts suspended from these. Also, silhouette effects with two or three planes are particularly appropriate for the interior. These have the value of giving the impression of greater depth or of translucency. Although pigment may be applied in poster fashion, it is not essential inasmuch as white surfaces or those of neutral tone provide complete flexibility of light coloration.

Projecting colored shadows on a translucent screen produces a highly desirable effect. This is obtained by concealing light sources, either bare lamps or lamps in reflectors, a few feet behind the screen in such a position as to cast shadows upon it of objects placed in front of the lamps. The arrangement of different colors in the light sources will produce unusual patterns.

The effect of motion may be created by suspending the objects on strings so that they are free to move and thus produce ever-changing silhouette colored shapes.

A 700-Seat Theatre of Rich Design

(*Continued from page* 15)

facade and is entirely in vitrolite and stainless steel, with three circular windows, one of which is for ticket selling. Another window in the lobby serves for selling during inclement weather.

Lobby: The floor is of terrazzo in four colors, laid in broad pattern, with a circle motif in the center. The walls and ceiling are painted and glazed. Lighting is rather unusual and is accomplished by means of a circular plaster cove, which is silver-leafed and illuminated by a chromium-plated trough supported by chromium-plated rings.

Foyer: This room is fully carpeted, the predominating color being red. Lighting here is by means of a plaster trough at each end only, and a chandelier in the ceiling. The walls are painted in four tones of gray; yellow to blue gray; and in irregular horizontal strips of varying widths and tones, but generally darker toward the floor. A circular motif finished in gold and silver leaf and black vitrolite is the center motif upon entering from lobby, and plate glass windows on each side afford a view for "standees" if necessary. An interesting feature is a vitrolite drinking fountain and stainless steel figures on the rest room doors. These cut-outs represent a girl powdering her nose, and a man relaxing in an easy chair.

Auditorium: This is the result of an attempt to design an auditorium for sound, with physical demands and limitations of lighting and acoustics influencing the design to produce a pleasing straightforward solution. The walls are completely covered with two coats of acoustic plaster, except for the base, which is painted a deep red over cement stucco.

The acoustic plaster is colored in three tones of red, becoming lighter toward the ceiling. These bands of color are separated, and the wall is relieved by wood strips painted gold and picked out in black and gold. All wood work is painted in red and gold. The wall curves around to the stage where a reverse circle in painted plaster is separated from the main wall by a vertical light trough. This trough was designed to carry concealed reflectors up from stage to ceiling. This reverse circle is painted with whimsical figures from life in a bright color on a blue ground.

The ceiling consists of five drop (steps), each drop carrying a continuous reflector trough containing 90 colored bulbs in each drop. These drops follow the bottom of the roof truss in a slight curve down to the walls. The front drop, of course, is semi-oval. These drops are painted in a conventional representation of clouds in a golden orange, with brown cloud outlines, and gold and silver stars. At the edge of each drop is a band of triangles.

The walls have two sets of fixtures. Near the ceiling are semi-circular ones with six color changes, and the lower emergency ones have two changes and are 2 feet in diameter, with alternate designs of comedy and tragedy etched on their opal glass faces.

The name Circle is derived from the design, in which circle motifs are used extensively. For example, auditorium fixtures, terrazzo floor, ornament for sign and marquee, etc., all have the circle as their basis. The underside of the marquee is a series of circular troughs for bulbs.

Late Law for Operators of Theatres

(*Continued from page* 13)

of films. At the time the films were delivered to the bus driver he observed that one of the boxes had a defective look thereon which prevented him from securely closing the box. While the films were being transported from one theatre to another the films caught fire and exploded. In deciding the suit the court said:

DECISION

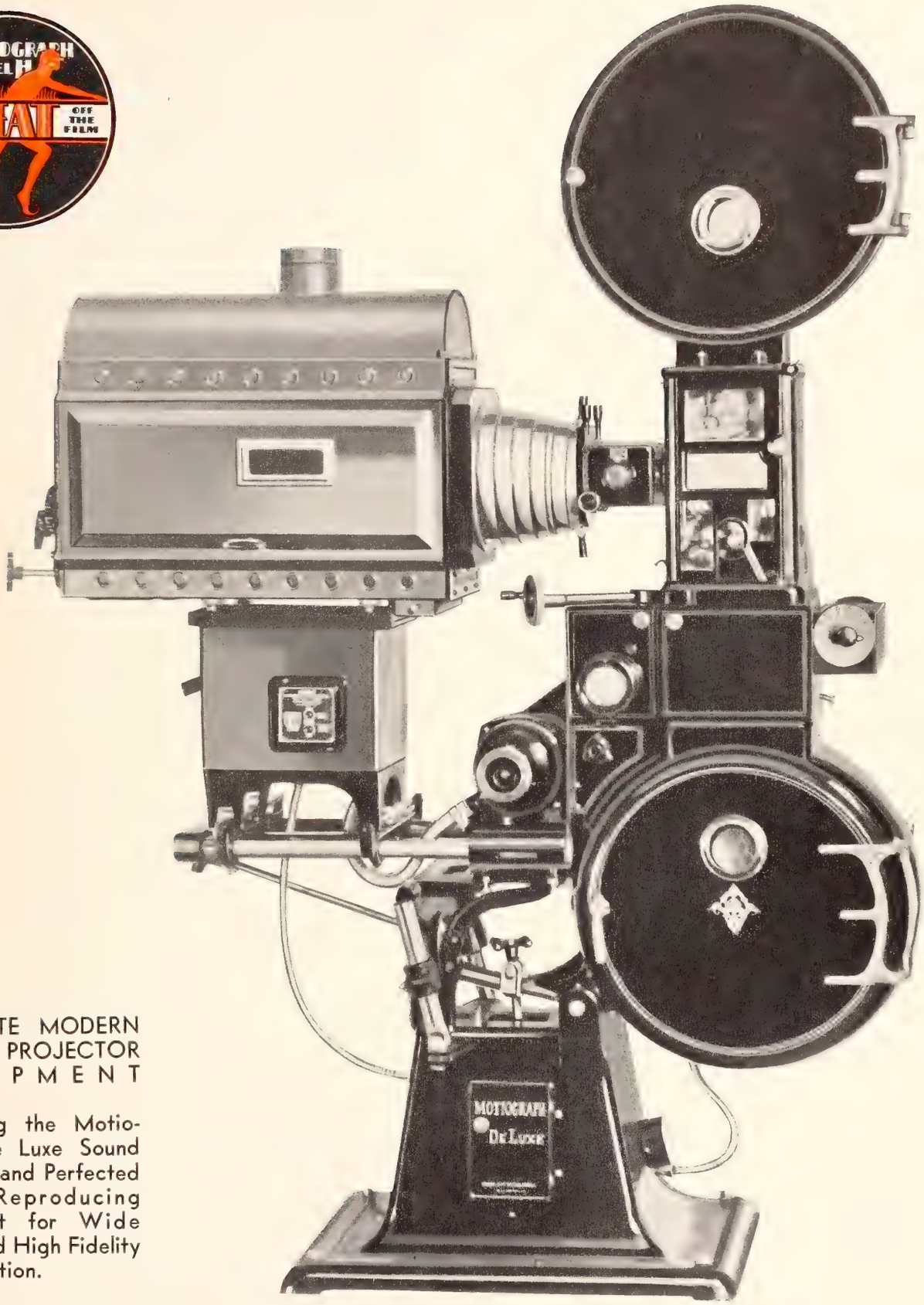
"It appears that the bus driver had actual knowledge of the condition which caused the explosion and fire and with this knowledge accepted the shipment."

WHEN INJUNCTION MAY BE REFUSED

IT IS well known that a preliminary injunction will not be granted by the court to prevent any person or company from performing an intended act, unless it is reasonably certain that the complaining party has no adequate remedy at law.

For instance, in Fraxam Amusement Corporation v. Skouras Theatre Corporation (167 Atl. 672, Newark, N. J.), it was shown that a certain theatre owner filed suit to restrain another motion picture theatre owner from purchasing more films than he could normally display. The complaining theatre operator also requested the court to grant an injunction against the film distributor from selling more films than could be shown. The court said:

"The object of a preliminary injunction is to preserve the subject-matter in controversy, without determining the question of right, and 'it cannot be used for the purpose of taking property out of the possession of one party and putting it into the possession of another.' "



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Including the Motiograph De Luxe Sound Projector and Perfected Sound Reproducing Equipment for Wide Range and High Fidelity Reproduction.

MOTIOGRAPH DE LUXE SOUND PROJECTOR EQUIPMENT

BACKED BY A REPUTATION!

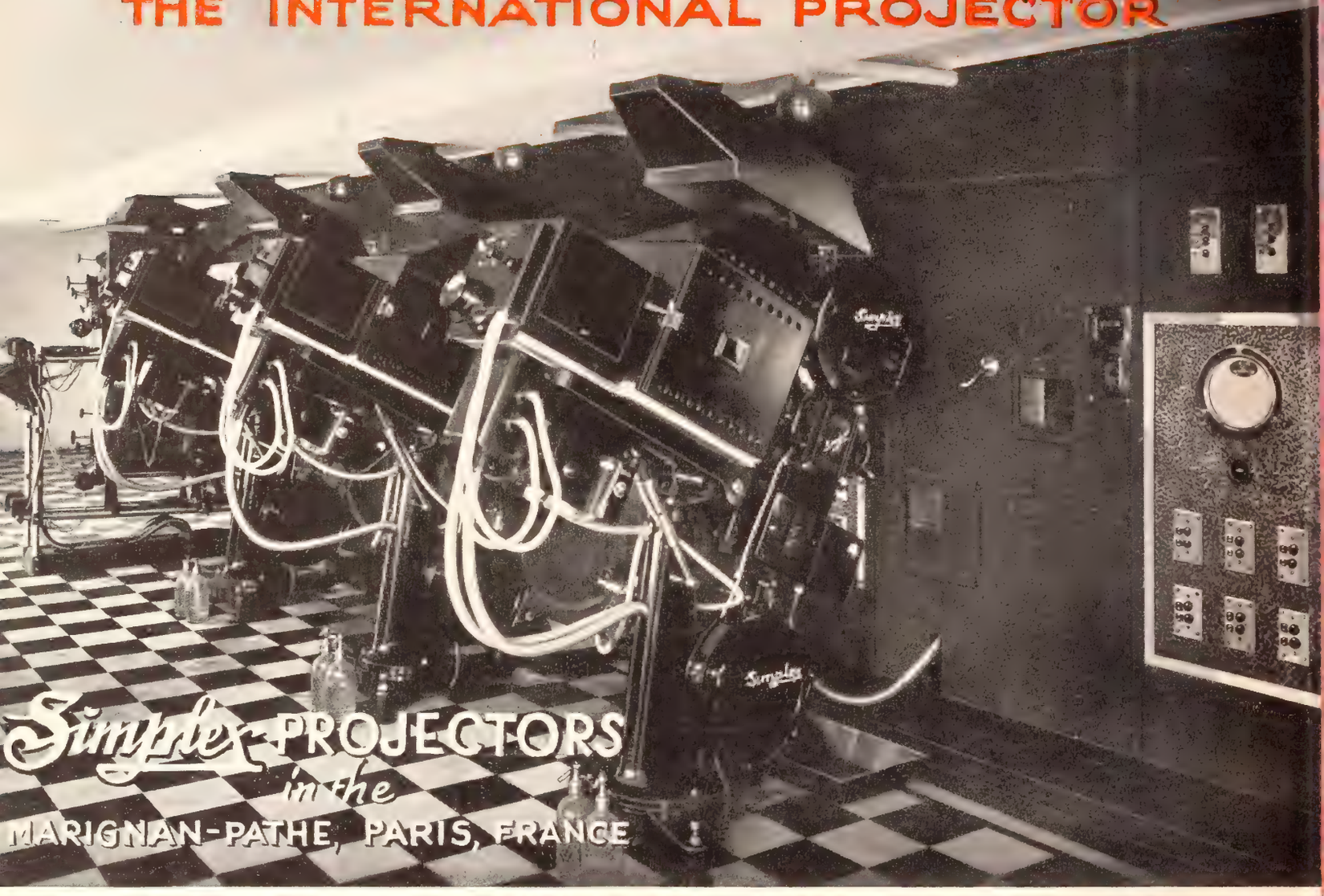
"MOTIOGRAPH" Has Represented a Standard of High Quality to the Exhibitor for Over Thirty Years and Is Your Assurance of Satisfaction and Performance.

THE ENTERPRISE OPTICAL MANUFACTURING CO.,
4431 W. Lake Street, Chicago, Ill.

AROUND the WORLD with Simplex

TRADE MARK REG'D

THE INTERNATIONAL PROJECTOR



NOTABLE FOREIGN INSTALLATIONS OF Simplex PROJECTORS

TRADE MARK REG'D.

BELGIUM:
BRUSSELS, The Metropole
MONS, The Alhambra

FRANCE:
PARIS, The Rex Theatre
MARSEILLES, The Capitol Cinema

GREECE:
ATHENS, The Ideal Salon
PIRAEUS, The Cinema High Life

ITALY:
ROME, The Super Cinema
MILAN, The Odeon

DENMARK
KOBENHAVN, The Rialto Theatre

NORWAY:
AALESUND, The Komm Kino
HAMAR, The Komm Kino

PORTUGAL:
LISBON, The Genasio Cinema
PORTO, S. Joas

SPAIN:
MADRID, The Cine Avenida
BARCELONA, The Tivoli

GERMANY:
BERLIN, The Warner Bros. Theatre

HOLLAND:
ROOSENDALE, The Luxor

RUSSIA:
MOSCOW, The Sovkino Praolenic

SWEDEN:
STOCKHOLM, The Palladium

SWITZERLAND:
BERNE, The Splendide Cinema
ZURICH, The Apollo

TURKEY:
CONSTANTINOPLE, The Grand Cine Opera

NORTH AFRICA:
ALEXANDRIA (EGYPT), Cinema Royal
CAIRO (EGYPT), The Josy Palace
TUNIS, Palmarium
ALGIERS, The Palace.

THOUSANDS OF THEATRES THROUGHOUT THE WORLD ARE EQUIPPED WITH SIMPLEX PROJECTORS

INTERNATIONAL PROJECTOR CORPORATION, 88-96 Gold Street, N. Y

MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

DE-CODING THE CODE

Beginning a series of articles literally translating the law into the working language of the industry

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A NEW SHORT SUBJECT

that's a

HOWLING SUCCESS!

Remember how Leo topped the Short Subject lists with his clever "Dogville Comedies"? Remember how he followed through with "Fisherman's Paradise" They were the sensational short subject series of their day. Now he repeats with the last word in lovely lunacy!

LEO, THE LAUGHING LION

presents the newly born
M-G-M Comedy Series

"GOOFY MOVIES"

ONE ROARING REEL EACH

Talk by Pete Smith, the Mad Chatterer

FIRST DELIRIOUS
RELEASE DEC. 23d

IT'S SMART TO BE "GOOFY"!

GIRL:–Do you love me, honey?

MAN:–Yes my little daffodil.

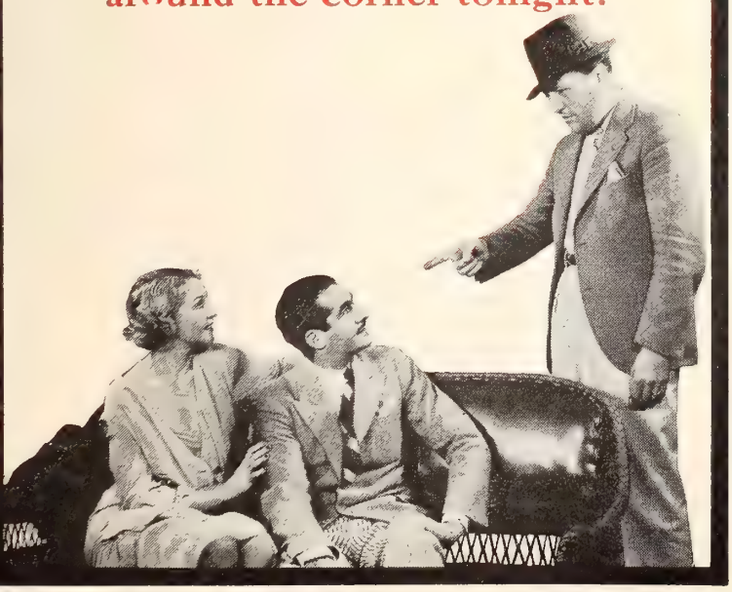
GIRL:–Kiss me again.

GIRL:–Heavens, my husband.

MAN:–Heavens, my end.

TART THEM LAUGHING A WEEK IN ADVANCE . . . AND THEY'LL

HUSBAND:–Do you two know that "Convention City" with Joan Blondell, Adolphe Menjou, Dick Powell and Mary Astor is playing at the theatre around the corner tonight?



GIRL:–That swell comedy everybody's talking about?

HUSBAND:–Yes! Come on, let's hurry.

CENES AND DIALOGUE FROM THE INTRODUCTION TO

FIRST BURGLAR:–It'll blow in a minute now.

FIRST BURGLAR:–What do you want?

COP:–I just thought I'd tell you boys that they're showing "Convention City" at the theatre next door.

NEVER STOP 'TILL THE LAST FRAME OF YOUR LAST PERFORMANCE

SECOND BURGLAR:–Is that the picture with Joan Blondell and Dick Powell?

COP:–Yeah. And Adolphe Menjou, Guy Kibbee, Frank McHugh and Mary Astor, too.

FIRST BURGLAR:–Well, what the heck are we waiting for? Come on!

WARNER BROS.' VITAPHONE TRAILER ON "CONVENTION CITY

"Selling 'Convention City' should be a cinch," says M. P. Herald . . . And this clever, novel Trailer makes your selling job a set-up! If you haven't seen it, take our word that it's as funny as the picture . . . And if you haven't seen the picture—well, it's just as funny as the trailer! "Should be a money magnet at all houses," says Variety Daily . . . Get it today from Money Magnet Headquarters—
WARNER BROS.
OF
"Convention City"
with
JOAN BLONDELL
ADOLPHE MENJOU
DICK POWELL
MARY ASTOR
GUY KIBBEE
FRANK McHUGH
PATRICIA ELLIS
RUTH DONNELLY
HUGH HERBERT
SHEILA TERRY
Directed by
ARCHIE MAYO
A First National Picture
Vitagraph, Inc., Distributors

Girls...Wives...Everybody will revel in this sprightly romantic comedy

Your patrons always like FOX MOVIETONE NEWS

● They'll glory in this story of a model American wife on a fling in Paris...who couldn't make a chump of her husband, because he made a chum of her sweetheart.

They'll gasp at the stunning Paris creations...delight in the merry situations from the stage hit by the author of "When Ladies Meet."

AS HUSBANDS GO

WARNER BAXTER

HELEN VINSON

WARNER OLAND

Catharine Doucet

From the play by Rachel Crothers

Directed by Hamilton MacFadden

JESSE L. LASKY Production

FOX

DEC 26 1933 ©CIB 210561

MOTION PICTURE HERALD

Vol. 113, No. 13 December 23, 1933

MOUNTAIN HIGHWAYS

THROUGH the highland wildernesses of the southern Appalachians and across the rock-ribbed terrain of the Tennessee Valley, government money and re-employment projects are slicing great vistas of road ribbons, felling their way through the green pines and carving narrow canyons into the red clay crests of the hills in the way. The Machine is eating up the mountain trails ahead and leaving in its wake the speedway of the motor car, invading, and destroying thereby, the last relic of the individualistic frontier life of colonial America.

A hundred horsepower motor comes hissing through the hills with its chimed Klaxons blaring aside wandering mountain cattle, sending a saddle mule and its cursing rider shying off the right-o'-way as a swirl of autumn leaves caught in the speed-draught flutters into the road behind.

This suction of the speeding Machine is pulling the mountain people down the new roads, too, like leaves in the vortex. The cross-roads villages are fading while the mill towns grow, and even the farmers who hold to their side-hill acres are buying second-hand cars with which to commute to their field labors from homes in the towns. The invasion of the highways has thus set tides of movement in motion to urbanize the southern highlanders.

The process is not at all new to America, but it is new to the region. The result is being reflected sharply on the motion picture map of this region, vast in miles even if not in box-office grosses. The tiny store shows of the mountain hamlets are closing, while the theatres of the towns are finding Saturday—"farmers' day"—the most profitable of the week, with an audience which demands only cheaper thrillers, melodramas and "westerns." Here is an audience to which Miss Marie Dressler is just an old lady, Miss Jean Harlow just another blonde and to which the finished performance of a Barrymore would be an annoyance.

The tremendous road-making projects of the NRA and related Administration schemes will in this big section of the country tend to reduce the number of exhibitors and theatres and the while will add to the business of others. It will tend to lower the level of box-office taste and increasingly chain the art of the screen to the proletariat to which the Blue Eagle is delivering the nation.

△ △ △

SINCE the New York *Sun* has expressed itself on "the rubber or self-cocking dollar," and Mr. Al Smith has discussed "the baloney dollar," may we not suggest "the screen dollar" based on the value of a loge seat with a stipulated content of belly laughs, thrills and wisecracks. Probably it can be worked out by Dr. A. Lawrence Lowell, Mr. Eddie Cantor and Professor Moley.

A SPORTING OPPORTUNITY

SOME comment by Mr. Vernon Van Ness in the New York *Times* reminds us that about 10,000,000 licenses for fishing and hunting were issued in the United States in 1931. It seems that in Iowa, for instance, a license to hunt or fish, or both, is issued to one person in every ten. Here is indicated a field of acute special and enthusiastic interest which receives practically no attention from the motion picture. It seems that when the camera goes afield it sees only Bali, Africa and exotic native sex. The expeditionary picture theme has become "seduction in many lands."

The rod-and-gun audience is a big one and restricted to no region or social stratum. It is still to be sold.

The motion picture industry always essays the exploitation of such fields by spurts. About three years ago Pathé hit on the very successful notion of a football series with the late Mr. Knute Rockne and his Notre Dame braves. The next season saw a flood of "football shorts," mostly of indifferent quality. This season there have been none—but football is still with us and the market is still here.

△ △ △

ASSIGNMENT FOR MR. ROCKEFELLER

NOW that Mr. John D. Rockefeller, Jr., has permitted us to hear, in serial installments to the daily press, what he thinks and finds about the liquor problem and prohibition, may we not suggest, having had our interest stirred by recent expressions from and about his great Chase National Bank, that he also favor the American public with an equivalent treatise on what is to be done about bankers and banking. Mr. Rockefeller, one would fairly assume, should know even more about money than he does about liquor, at first hand.

△ △ △

WE permit ourselves an editorial grin over the bleats of the mighty who complain of the paucity of star material, when for the moment we regard for instance the effulgent rise on the screen of Miss Katharine Hepburn. Also the acclaim for Miss Margaret Sullavan is a citation. As this page has so often contended, pictures make stars. It began with Biograph so long ago as the advent of Mr. David Wark Griffith about 1909, and still it is supposed to be a mystery.

△ △ △

AT the current rate of progress in national political and economic affairs there is a prospect that the title "professor" will acquire with the public about the same status that the term "banker" enjoys now in the motion picture industry.

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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THIS WEEK - - - -

TAX BATTLE WON

Presenting a united front, Oregon exhibitors successfully battled a proposed 4 per cent tax bill, which was killed in committee last week at a special legislative session. Manager Ted Gamble of Parker's Portland theatres, and Manager George Jackson of Woodlaw Theatres are credited as battle leaders. . . .

CONFER ON CLEAN ADS

Meeting last week with AMPA President John Flinn with respect to the cleaner advertising movement afoot, were independent company representatives: Charles Hynes, Gaumont-British; Lou Guimond, Weldon; Ed Finney, Monogram; Bert Ennis, Majestic; Charles Giegerich, Celebrity; Charles Jones, Chadwick; George Harvey, Harold Auten. . . .

OFFER EXHIBITORS VOICE

Offering exhibitors voice in story, cast selections, playing on percentage, is part of the plans of a new producing company, formed by Tom Moore, Lloyd H. Atkinson, H. H. Railey. No stock is to be offered the public. . . .

PATRONS CRITICIZED

Slapping at local theatregoers who beg for better films, yet fail to respond to that type when the opportunity is afforded, the Kansas City "Journal-Post" editorially took the citizenry to task for its inconsiderable box office support of RKO's "Little Women." . . .

SERVICE TO CHILDREN

For "distinguished service to children," Walt Disney, creator of the colored animated cartoons, "Silly Symphonies," was last week awarded a medal by the "Parents' Magazine." To the sensational "Three Little Pigs" particular reference was made. . . .

LOEW IN AUSTRALIA

Invasion of the Australian theatre field by Loew appeared certain last week as Harry Moskowitz, engineering department head, took ship for the Antipodes, answering the cable call of Arthur M. Loew. Sydney and Perth appear likely initial spots. . . .

ASKS NEW STUDIES

From Richard H. Paynter, psychologist who recently testified at the Senate racketeering inquiry, comes a suggestion as a result of the controversy over Motion Picture Research Council's charge of film influence on children, at the same inquiry. The suggestion: permit a new group of psychologists to examine the question, the results, in effect to settle the matter. . .

CHAMBERS PASSES

Most important of Robert William Chambers' contributions to the motion picture was "The Common Law," which, one of the innumerable popular novels he turned out in a prolific writing career of 35 years, starred Clara Kimball Young, was highly successful. Last week, in New York, at the age of 68, Robert W. Chambers died. . . .

NEW DIRECTOR

To the board of United Artists Theatre Circuit last week was added Willard V. King, director in several large corporations, at the annual meeting. Officers re-elected for one year: Joseph M. Schenck, chairman and president; Lee Shubert, Dennis F. O'Brien, vice presidents; Harry D. Buckley, vice president and general manager. . . .

THEATRE VICTORY

Canton, Ohio, theatre men scored last week as a two-men-in-a-booth ordinance, sponsored by local projectionists, was tabled indefinitely by the city council. To George Kraska, Loew manager, goes credit for opposition leadership. . .

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FILMS TO RUSSIA

Through Amkino Corporation, Soviet trading agency in New York, last week Warner signed the first contract for release of American films in the USSR. Richard Barthelmess' "Cabin in the Cotton" will have the distinction. . . .

WINS PATHE SUIT

Claiming to be a "nervous wreck" as a result of the Pathe Studio fire, December 19, 1929, from which she was rescued, Mrs. Ella Fishbeck of Brooklyn last week was awarded $15,000 and her husband $5,000 damages by a jury in New York supreme court. She had asked $50,000. . . .

FEDERATION SHIFT

On December 27 New York's Federation of the Motion Picture Industry will discuss reorganization plans, looking to complete independent producer-distributor membership, permanent financing which may mean regular proportional assessment of members. . . .

THEATRES' WEAPON

Fighting their welfare board's decision against Sunday showings, Manhattan, Kansas, exhibitors have closed their houses for an indefinite period, hoping by this weapon to bring the pressure of merchants, losing business, to bear in their support. . . .

NOVELIST VANCE DEAD

Notable chiefly for his fictional creation, "The Lone Wolf," detective character, but extremely popular as well for a considerable output of vigorous yarns, Louis Joseph Vance, "best seller" producer for 25 years, died last week, burned to death in his New York apartment, at the age of 54. . . .

CULLMAN CONGRATULATED

From President Roosevelt and General Hugh S. Johnson, Howard S. Cullman, New York Roxy theatre receiver, has received a congratulatory message, lauding him for keeping the theatre open, employing 350 persons for the entire year. . . .

DECISION RESERVED

Minneapolis U. S. district court last week reserved decision in the suit of Albert Lea Amusement Company against Warner, alleging failure to deliver "Footlight Parade" as contracted. Failure of price agreement vitiated the deal, is the Warner reply. . . .

FILM EXHIBIT

From Chicago to New York has come the motion picture exhibit of the World's Fair, brought to the automobile show in the East by Julian Fowlkes, here, at least, competing with less. . .

HERALD DE-CODES THE CODE; CODE AUTHORITY MEETS, PICKS COMMITTEES

Code Authority Starts Duties

The first meeting of the motion picture industry's Code Authority got under way Wednesday afternoon in New York.

The Wednesday meeting was largely routine, according to an official statement released to the trade press immediately upon its close. It dealt specifically with such matters as the creation of various committees and the decision to operate the body under a rotation chairmanship. At each future meeting the group will meet under the chairmanship of a different individual.

Sol A. Rosenblatt, deputy administrator, was chairman of Wednesday's meeting, with Harold S. Bareford, counsel to Warner Brothers, acting as temporary secretary.

The first business of the day was the correction of an error in the code: on page 247, in Section IV, the words "Section one" were changed to read "Section two."

Committees' personnel was decided upon as follows:

Permanent Headquarters Committee:

Charles L. O'Reilly, Harry M. Warner and Robert H. Cochrane.

Permanent Secretaryship:

Nicholas M. Schenck, Nathan Yamins and George J. Schaefer.

Committee on Code Authority Rules:

W. Ray Johnston, M. H. Aylesworth and Ed Kuykendall.

Financing Methods for Code Authority:

Sidney R. Kent, Harry M. Warner, Charles L. O'Reilly and Nathan Yamins.

Committee to Acquire Signatures of Assent to Code:

Ed Kuykendall, J. Robert Rubin and Nathan Yamins.

Committee on Recommendations for Appointments to Clearance, Zoning and Grievance Boards:

Sidney R. Kent, W. Ray Jonhston, Charles L. O'Reilly and Nathan Yamins.

A resolution was adopted that the chairman of the next meeting, which will be held January 4, be elected at the end of the pre-

(Continued on following page, column 1)

A translation of the complex legal phraseology of the motion picture code into the working language of the industry is being made by Motion Picture Herald. The first article appears in this issue, starting on page 23.

The machinery of the NRA motion picture code finally started to function this week within the industry, with the first meeting of the governing Code Authority held in the Bar Association Building in New York, and the mailing to each company and corporation, firm and association, exhibitor, distributor and producer, of an official blank upon which they will individually signify their assent of compliance, as prescribed by the law. Latest news developments in connection with the Code Authority meeting, and with respect to code activity elsewhere about the country, are reported in the adjoining column.

Even though the motion picture Code Authority and the National Recovery Administration commenced officially to present the code itself to the industry as an instrument for effecting nationwide compliance, conclusive evidence was in hand that there were many phrases moulded from the 14,000 words mentioned in the code, which still were not clearly understood by thousands of exhibitors (and by some distributors and producers and other companies), who do not have at their immediate disposal the knowledge of extensive legal talent to aid them in transferring the complete significance of the code's clauses and provisions from the legal artistry of the code's authors.

And so, in these articles, the code is being written down to a language which will be clear, workable and so organized that all related subjects, regardless of their position in the official draft, will be treated together. A concentration of similar subjects will be the plan, insofar as is practicable.

The translation will be just that. In no way will it attempt to interpret the meaning of any clause of the code, or the meaning of any of its provisions. The Code Authority and the NRA will be the code interpreters, no one else.

For practical purposes, the code will be separated for translation into two distinct parts:

(1) Distribution and Exhibition.
(2) Production.

Distribution and exhibition, being more intimately connected with retailer and consumer, are being discussed first, with the translation in this connection intended to show:

(a) The relation of the motion picture code distributors and exhibitors.

(b) The relation of the code among distributors and among exhibitors.

(c) The significance of the code, and its effect on the actual practices of merchandising.

(d) What the exhibitor and distributor must do to effectuate the labor provisions and the fair competitive provisions of the code.

Specifically, the distribution and exhibition parts of the code, joint discussion of which appears necessary because of their close relation, will be treated in three separate articles, as follows:

(1) Preamble—Being a Translation of the General Application of the Code.
Definitions of the Technical Terms Used in the Code.
Administration of the Code Within the Industry:
(a) Code Authority.
(b) Local Grievance Boards.
(c) Local Clearance and Zoning Boards.
(d) Contract Arbitration Boards.
(e) Labor Arbitration Boards.
(f) General Arbitration Boards.

The subjects of this article are treated in this issue.

(2) Labor:
(a) Exhibition.
(b) Distribution.

These subjects will be taken up in a second article in a subsequent issue.

(3) Trade Practices
Contracts
Clearance and Zoning
General and Miscellaneous.

The subjects of this article will be treated in a latter issue.

The application of the code to production will be taken up in subsequent issues.

BOARDS EXPECTED TO START SOON

(Continued from preceding page, column 1)
ceding meeting. Sidney R. Kent was named. It was not definitely designated where the Code Authority will meet next.

Mr. Rosenblatt refused to comment on the position of Dr. A. Lawrence Lowell, a Government representative, with respect to the Code Authority. Dr. Lowell, who did not attend the meeting, has been rumored as considering his resignation from the body. Mr. Rosenblatt declared the matter was "now in the hands of General Hugh S. Johnson."

Those who attended Wednesday's session were: Messrs. O'Reilly, Schenck, Rubin, Cochrane, Warner, Rosenblatt, Johnston, Aylesworth, Schaefer, W. C. Michel alternating for Mr. Kent, and Yamins, Kuykendall, Bareford and Eddie Cantor.

Mr. Rosenblatt left for Washington following the meeting and Mr. Kuykendall returned to Columbus, Miss..

Labor and Consumer Advisors Seen

Possibility that Government representation on Code Authority might consist of one Recovery Administration representative and two "advisors" representing, respectively, labor and consumers, were seen in proposals laid this week before President Roosevelt by General Hugh S. Johnson, Administrator. Under the Johnson plan, while preserving the powers of the administration representatives, the proposed labor and consumers advisors could make recommendations.

The administration's members of approved codes are appointed for six months to one year, the terms overlapping. At least one member is to have a background of experience in the industry but no present interest. These members, "carefully avoiding the fact or appearance of dictation or coercion," will function as "co-workers in an undertaking of public interest, concerned only in the faithful administration of the codes."

Summarized, their chief duties are:

1. Refer with recommendations subject to review and/or the approval of the Administrator.
2. Recommend other matters important to the welfare of the industry, or to the public interest, or to the consumers or employees.
3. Through the Code Authority obtain complete assent to and compliance with all provisions of the code by each unit.
4. Assist the Code Authority in preparation of recommendations for necessary interpretations, modifications, and additions to the code.
5. Warn and guard against threatened deviations from the code and see that it does not permit or promote monopolies nor tend to eliminate or oppress small enterprises.
6. Advise the Code Authority in seeing that its affairs are handled in a cooperative and fair manner with respect to all units.
7. Assure that the industrial members of the Code Authority are representative of the entire industry and elected fairly.

A federal system to assist trade boards in adjusting complaints of code violations is being organized; 26 district compliance directors already have been named and these will be supplemented by at least 48 state directors. Each state will have an adjustment board working with the director.

In the motion picture industry such complaints could originate only where local grievance or clearance and zoning boards are not in operation at the time of the alleged violation, or in localities where the headquarters of the state or district boards are more convenient to the complainant.

It was anticipated in New York this week that immediately following the Code Authority's first meeting steps would be taken to fill the 64 boards and the committees under them. Many nominations already have been received for the more than 400 positions.

It was reported that major company representatives proposed to the meeting Wednesday a rigid personal inspection of all persons proposed for the personnel of all such boards.

If reports concerning the resignation of Dr. A. Lawrence Lowell, one of the Government's two representatives already appointed, are borne out, it is expected the administration will have to make two choices instead of one. If Dr. Lowell resigns and the third appointee is not named—and report had it that this appointee might be a woman prominently identified with government affairs—Sol A. Rosenblatt would be the only Government agent serving on the Code Authority.

Representing the industry on the body, each with one vote, are Sidney R. Kent, who was unable to return to New York from Hollywood in time for the meeting Wednesday; Nicholas M. Schenck, M. H. Aylesworth, Robert H. Cochrane, Harry M. Warner, George J. Schaefer, Ed Kuykendall, Nathan Yamins, W. Ray Johnston and Charles L. O'Reilly. The Government representatives have no voting power.

New Division Established

A new division was established this week to deal with amusement codes and Mr. Rosenblatt was named as division administrator. Under this change, it is expected that William P. Farnsworth, now assistant deputy administrator, will be advanced to deputy administrator.

The post of secretary of the Code Authority—a governmental post—also was up for unofficial discussion. Reports indicated that John C. Flinn, who is handling special exploitation for Paramount, was favored by large major companies.

Public hearings on the theatrical poster code will be held January 3, under A. D. Whiteside, division administrator. The code provides for a maximum week of 40 hours and an eight-hour day, with minimum wages of $14.50 to $15 a week for general employees and 40 cents an hour for mechanical workers.

Poli Circuit Reorganized; Blumenthal Is President

Poli-New England Theatres last week announced the completion of its reorganization plans, and with A. C. Blumenthal as president, Sylvester Z. Poli, treasurer, and Louis M. Sagal as assistant treasurer and executive assistant, the company is now in full charge of Mr. Poli, who is operating the 22 houses with Mr. Sagal.

Mr. Blumenthal has participated in various financial enterprises connected with motion picture theatres and is equally well known in New York as a legitimate producer.

The current policy of the Poli-New England group will be continued for about a month, after which localized operation will be set up.

Exhibitors Meet on Accepting Code

While the industry was awaiting developments from the first meeting of the Code Authority, exhibitors and others were meeting on the code, as follows:

BALTIMORE:—The MPTO of Maryland approved the code.

CHICAGO:—Eighty-three Illinois independents organized a downstate division of Allied to "fight the evils of unfair practice."

CLEVELAND:—Cleveland Motion Picture Exhibitors' Association invited all independents to a code discussion Thursday.

DENVER:—Rocky Mountain Theatre Owners elected committee including President Harry Huffman to recommend changes to the Code Authority.

GRAND RAPIDS:—National Managing Committee of Allied outlined an "entirely different policy to govern future action" as Abram F. Myers hinted Allied will test code's validity in the courts.

HOLLYWOOD:—Pat Casey, chairman of the producers' labor committee, explainted the code to studio managers. Independent Producers' Association plans code protest this week.

KANSAS CITY:—Independent exhibitors hope for a court test of NRA powers in the film code.

MINNEAPOLIS:—W. A. Steffes announced at Allied meeting he personally will sign code under protest. He advised exhibitors to make liberal use of cancellation rights to cut off high-priced pictures from blocks.

NEW ORLEANS:—Independent exhibitors declare that if present clearance and downtown prices are maintained they must be permitted to continue giving premiums.

NEW YORK:—Exchange personnel met with Louis Nizer to hear his analysis. Federation of the Motion Picture Industry expected to sign.

PORTLAND, ORE.:—Oregon Motion Picture Club voted to accept.

ST. LOUIS:—MPTO of Eastern Missouri and Southern Illinois approved code.

TRENTON, N. J.:—Abram Myers analyzed code for Allied of New Jersey members.

WILMINGTON:—Code was expected to be signed Thursday, individually or collectively, by Independent MPTO of Delaware and Eastern Shore of Maryland.

Texas Rolls Her Own; That Goes In the Theatre Too, Says Ramsaye

All it wants is some film in the can and it will do the rest

BY TERRY RAMSAYE

Written at Dallas in Texas

TEXAS, once an independent republic, is still considerably that sort of a country, if one were to map it in a motion picture atlas.

All that Texas wants out of New York and Hollywood is some film in the can. After that the rest of the business will be done down here. The attitude of the Texas exhibitor is a magnificent and forceful reiteration of the "States' Rights" doctrine of the old South.

Texas, land of cattle, cotton and oil, will listen with courtesy, but if you are looking for the capital of the country, if you want to do something about anything in Texas you will have to come down here and do it, probably at Dallas. Where McTavish sits is the head of the table in this country.

As all the motion picture world knows, there was the typical chain theatre invasion of Texas along with the wave of distributor ownership of theatres that swept the nation. Now what we have euphemistically called "decentralization" in New York has largely turned the amusement business of Texas back to Texas. We are rather used to the fact that the land west of the Rockies is another nation, and that New York is a world city which merely sits on the edge of a continent, but presently we must come to know that Texas is neither "South" nor "West." It is just Texas, so magnificently extensive and so rich in its own tradition that it can and does afford to be a world unto itself.

As the dust of readjustment settles, one discovers Texas motion picture business rather well classified, organized, regimented and ticketed. Three major groups of interests controlling and operating some five circuits are substantially the amusement business of the state. Outside of these circuits there is of course a considerable array of exhibitors in lesser towns, and all of them are most exceedingly independent,

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EAST TEXAS AND JEFFERSON HAVE 14 TOWNS, 30 THEATRES

With Mr. Joe Clemmons as president and Mr. Sol Gordon as the very articulate chairman of the board, East Texas Theatres and the Jefferson Amusement Company, with offices in both Beaumont and Dallas, control some fourteen towns and about thirty theatres. Of approximately equal weight are the Robb & Rowley theatres, with Mr. H. B. Robb and Mr. E. H. Rowley.

Conspicuous in the Texas scene stands the tall, slender, white-haired Karl Hoblitzelle, and at his right hand, R. J. O'Donnell, sharp featured, firm and familiar with the vernacular and personnel of Broadway.

When the editor of *Motion Picture Herald* left Memphis-on-the-Mississippi a week ago, he set the sights on his road maps for the great Southwest, on his explorations westward toward Hollywood and various other points Pacific-coastward. Now we find him at Dallas in Texas, whence the observations herewith.

A while back Mr. Hoblitzelle sold his theatres, built up from a start in the nickelodeon dawn of 1905, to RKO, and Mr. O'Donnell meanwhile spent two years with Publix. Now they are busy sorting out the fruits of "decentralization" and the turnback into two divisions, both of them Hoblitzelle organizations under a single management. Now shaping up is the Interstate Circuit which will presently be found to include the Hoblitzelle theatres of Dallas, the onetime RKO theatres of Fort Worth, and the Paramount-Publix theatres of San Antonio, Galveston and Austin. Then their Texas Consolidated Theatres, Inc., will take in the one-time Dent theatres, later known as the Paschall-Dent theatres. This means a total of some ninety-six houses.

"We are having a decentralization movement of our own," Mr. Hoblitzelle observed in a discussion of the new alignments. "While our central office is in Dallas and we do the booking here, no manager is being expected to accept a booking or a schedule that he does not want. The manager is supposed and expected to know his town better than we do and to operate his show as a local enterprise.

"The motion picture theatre can properly be and should be quite as much of a local institution as the local newspaper. The theatre should be just as closely knit into the community. The newspaper is put on your doorstep every morning or evening, but the people come to the theatre and in that sense it is just that much more intimate."

Mr. Hoblitzelle has strong feelings with respect to the social and moral status of the motion picture. He recalled some of the earlier days of the screen theatre when he found to his dismay that political bosses classified the motion picture with the saloon, in their requests for contributions.

"I asked then what there was about our business and what we were doing that put us in that category," Mr. Hoblitzelle observed. "It is never good business, if we must put it on that basis, to be in a position of offering defense and alibis.

"Just now, in the face of the current trend, one can hardly measure the value to the business of such a picture as 'Little Women.' It would of course be a mistake to let it keynote a flood of similar product, but it serves to show to the producers something about the public taste that should be instructively valuable."

Mr. Hoblitzelle is very much a home-ruler for the amusement business in Texas. In this connection, Mr. O'Donnell took occasion to remark that their ninety-and-odd managers are to be assembled in convention in Dallas January 10 to 15th, to hear about the season's forthcoming product.

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PREPARED TO DO MORE THAN EXPERIMENT WITH VAUDEVILLE

No final declaration of policy concerning vaudeville is to be had from the Hoblitzelle headquarters just now but there is evidence enough that they are prepared to do more than casual experimentation with it. In this phase of the enterprise Mr. O'Donnell is likely to be found more especially active.

It may be remarked in passing that with the code and the stage hand requirements of the roadshow situation it looks very much at this time as though the speaking stage presentations in this region are likely to be largely chargeable to good will and public service.

The most immediate effect of the NRA program in Dallas has been to excite the used motor car market. The negro population, raised to pay scales beyond dreams and hopes, is now going in for motoring in a big way. The streets are boiling alive with roaring antiques and poor indeed is the cook who is not delivered to the job in a vintaged Packard.

The motion picture community of Dallas meets at "Pete's place" at Hardwood and Jackson for luncheon, and an hour spent there at mid-day is likely to overtake most of the personalities of film row. I have to set down in the record a pleasant session there with Mr. W. E. Calloway, so long with First National, Pathe and RKO hereabout as district manager, and Mr. Claud Ezell, who, now operating an independent exchange, is verily a personage of motion picture history, having started his career of the screen with the Miles Brothers, the inventors of the exchange system.

FILM DELIVERY FIRMS LAUNCH ASSOCIATION

Committee Taking Steps to Ask for Own Code; Companies Serving 6,500 Theatres Represented; J. P. Clark, President

Film delivery service representatives from all key cities met in New York this week in an effort to obtain unity in this industry branch. As a first step they organized the National Film Carriers, Inc., naming James P. Clark of the Horlacher Delivery Service, Philadelphia, as president and treasurer.

The film delivery truck services in all key cities constitute one of the most important branches in the industry, in that the responsibility for transportation of the bulk of screened film rests in their hands. Practically 75 per cent of all film deliveries in the country are handled by these services, the remainder being by railway express and air services.

Companies Serve 6,500 Theatres

At the New York meetings the companies represented serve 6,500 theatres and own and operate 575 trucks. Permanent headquarters are to be maintained in New York, at the office of Clinton Weyer, 110 William street.

Announcement that the film truck services of the country had decided upon a united front was made Tuesday following a series of conferences behind closed doors. It was also announced that the group plans to petition the National Recovery Administration for a separate code of fair competition for the film delivery business. At present they come under the trucking code.

"The trucking code," said Clinton Weyer, film insurance man who was chosen as secretary of the new organization, "is not applicable to this specialized line. We intend to take immediate action in an attempt to obtain recognition under a code of our own." A committee of three was appointed.

Officers Elected

Officers of the organization were named as follows:

JAMES P. CLARK, Horlacher Delivery Service, Philadelphia, president and treasurer; H. O. ROBINSON, Film Truck Service, Detroit and Chicago, vice-president; CLINTON WEYER, widely known in the film insurance business, secretary.

The board of managers will consist of E. E. JAMIESON, Exhibitors' Film Delivery and Service Co., Kansas City; T. W. GILBOY, Gilboy Co., San Francisco; L. M. MILLER, Electric Delivery System, New Orleans; M. H. BRANDON, Inter-Carolina Delivery Service, Charlotte, N. C.; CHARLES E. MCCARTHY, Film Transfer Co., Minneapolis; F. E. SMITH, Smith Film Service, Inc., Syracuse; R. C. JONES, Chicago, and H. DECKER, Film Exchange Transfer Co., Boston.

An executive committee consisting of the following was chosen: L. C. GROSS, Gross and Johnson, Cleveland; JOHN VICKERS, Carolina Delivery Service Co., Charlotte; GEORGE F. CALLAHAN, Exhibitors' Service Co., Pittsburgh, and H. O. ROBINSON, Film Truck Service, Detroit and Chicago.

Others at the meeting were E. S. JOHNSON, Gross and Johnson, Cleveland; J. BRADLEY, Film Pick-Up Service, Minneapolis; P. F. TALCOTT, Theatre Service Co., Minneapolis; S. B. BONELLO, Film Express Service, Minneapolis; C. W. TRAMPE, Film Service, Inc., Milwaukee; BEN KOENIG, Milwaukee; ALFRED SICKLES, Milwaukee; H. H. HOWELL Trucking Service, Inc., Rochester; G. C. BLACKMAN, Syracuse; A. P. SIEGEL, Siegel Trucking Co., Inc., Albany; Northwest Film Delivery Co., Seattle; P. L. TANNER, Film Transit Co., Cleveland; I. ALBRIGHT, Theatre Transport Co., Toledo; H. B. SOLOMON, Cleveland; L. WALZ, Interstate Film Service, Minneapolis; C. W. JENSEN, Middle West Film Express, Minneapolis; HARRY KAHAN, Kahn Delivery Service, St. Louis, and M. ADELMAN, New Jersey Messenger Service, Philadelphia.

The purpose of the National Film Carriers, Inc., according to Mr. Weyer, is to permit an exchange of ideas between members of the industry and make possible a uniform standard of operation.

Cleveland Group Hits Local Circuits

Charges that a group of independent circuits in Cleveland has brought about an "unbearable situation" which, unless immediately remedied, might be responsible for the closing of numerous independent suburban theatres, were revealed at meetings of independent exhibitors held last Thursday and Friday in Cleveland. A complaint, addressed to Sol A. Rosenblatt, deputy administrator for amusements, was prepared for consideration by the local grievance board.

Blame for the Cleveland situation by the complainant exhibitors was placed at the door of local independent circuits despite the fact that all of the theatres, as well as the independent circuits, are members of the Cleveland Exhibitors Association.

"The records of the Cleveland Association will show that a resolution was adopted which provided that the independent circuit members of this organization would clear sufficient product for the use of our group, provided we would raise our admission prices, which we did," said D. L. Schumann at the meeting last week. "The local independent circuits not only failed to clear any product, as resolved, but reduced their admission prices in the nearest competitive theatre."

Mr. Schumann further declared that he and his fellow independents "now understand why certain interests were so determined in their stand against the code," and that his group was equally determined to "get a square deal" for their theatres in the future.

Kentucky Club Women Plan Better Films Group

Club women of Kentucky, from Louisville, as a center, are undertaking a Better Films movement, which is said to have no bearing on censorship. The movement is designed to be wholly educational, bringing the public, especially parents, to take more interest in the types of films children and young people see.

ROUND TABLE HAS YULE PARTY

Some 300 or 400 members of the Managers' Round Table Club of Motion Picture Herald will gather Thursday night at the Brass Rail in New York for the regular Christmas "get-together" of the club's members in New York and vicinity.

Chairman A-Mike Vogel promised the lads some real entertainment, with Eddie Cantor heading an imposing list of stage and radio stars who have promised to attend. Lew Preston, chairman of the entertainment committee, has arranged for the appearance of his Academy of Music orchestra. In addition to members and their friends, invitations were sent to Will White and George Skouras; W. R. Ferguson, Mort Blumenstock, Sam Rinzler, Lou Frisch, S. Charles Einfeld and R. M. Gillham.

Round Tablers in and around Washington, D. C., are scheduled to gather in the Capital City on January 20 for their own local party.

Court Overrules Maryland Censors

The Maryland State Censorship Board received a severe set-back when, in Baltimore city court, Chief Justice Samuel K. Dennis upset the censors' rejection of "Blood Money," a Twentieth Century Productions feature, by saying that, in his opinion, the censors had a complete misconception of the purpose of the picture as well as possible effects. The board had proposed a comlete ban on the film throughout the state on the grounds that it tended to "incite to crime."

"I believe the censor board has totally mistaken the object and effect of the picture," Judge Dennis said last week. "On the other hand, if the picture had been let alone, it would soon have censored itself and passed out of circulation by way of box office receipts. From the standpoint of public morals, there appears to be no objection to the picture on salacious grounds. It is a typical blood-tears-and-thunder melodrama, and that's about all."

Unable to appeal to a higher court the censors abandoned all action against "Blood Money" and announced the picture could be exhibited without a change.

"We would appeal if we could but we cannot," said Bernard B. Gough, chairman of the board, this week.

The complaint was that the film, with its story of a racketeer who controlled the administration of justice in the city in which he operated, tended to implant criminal ideas.

Word also came last week that the Maryland censors had instituted a similar action against the Columbia Pictures news film, "What Price Speed?" made up from newsreel clips.

THE CAMERA REPORTS

RETURNS TO FORMER "BOSS." Mary Pickford, as she called on Adolph Zukor, who starred her in an earlier day. Now Miss Pickford renews the association, with a personal appearance at the New York Paramount, on the current bill with "Alice in Wonderland." Incidentally she is in search of play or film material.

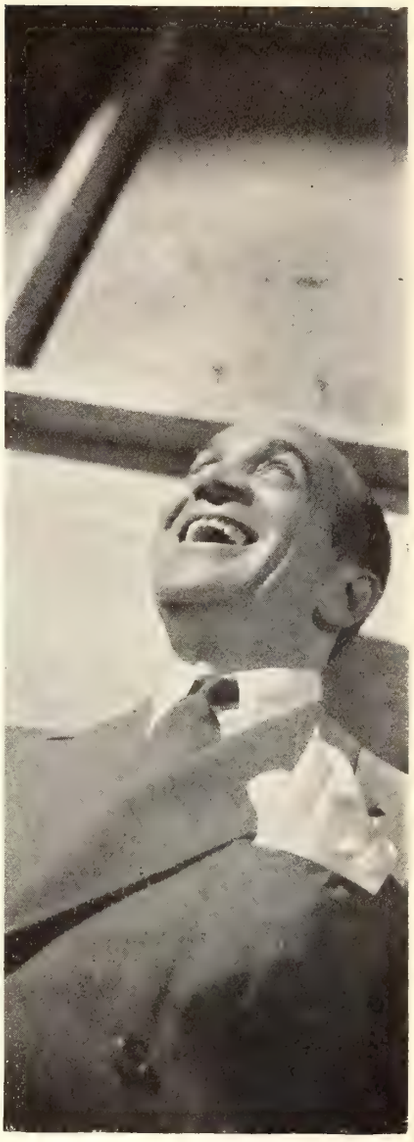
THROUGH A GRILLE. At Palm Springs, where the camera thus found Richard Barthelmess, Warner-First National star, during his vacationing there after "Massacre," his latest.

FROM ENGLAND. But American-born is Ann Robinson. And after a number of years on the British stage and in pictures she has returned for the purpose of appearing in films of her native country.

PREPARING FOR FILM EDITION OF THE "SCANDALS." George White, originator, producer and proprietor, as it were, of the "Scandals," trying out candidates for the chorus of the Fox production which is to bring that revue, once an annual stage festival, to the screen. A total of 150 girls are reported to have been given try-outs for parts.

IN MUSICAL. (Above) Contributing a dash of Latin color and temperament to a former stage success, Dolores Del Rio will appear thus in First National's "Wonder Bar."

SCHEDULED FOR AMERICA. Madeleine Carroll, Gaumont-British star, who is expected at Movietone City under an agreement recently arranged between G-B and Fox. She is the star of "I Was a Spy," which is to be released soon by Fox.



HUMOROUS ANGLE. From which we observe Al Jolson in an enthusiastic moment at the Warner-First National studio, where he is starring in "Wonder Bar," former stage play.

VERSATILE. (Below) Chico Marx, currently in Paramount's "Duck Soup," shown in New York bridge tournament, with Mel Alexander, Lee Langdon and Harry Raffel.

IN CROONER ROLE. And well adapted for it, since he is Russ Columbo himself. For him Universal is now preparing "The Love Life of a Crooner."

UNIONIZING OF THEATRE WORKERS UNDERWAY; LOCALS IN FIVE KEYS

Movement Includes Janitors, Ushers, Ticket Takers, Doormen, Scrubwomen and Many Others; Would Boost Pay

Organizing of motion picture theatre employees in the lesser classifications to form union locals for their "protection" is proceeding rapidly throughout the country, and exhibitors generally are facing the prospect of increased overhead.

The Building Service Employees Union, now operating locals in five key cities, is drafting a program for complete unification and systematization of every classification of theatre labor not already organized. This includes janitors, ushers, ticket takers, doormen, scrubwomen and ticket sellers. Already the union has made appreciable headway in Chicago, San Francisco, St. Louis and Seattle. In New York its local 118 has set a membership quota of 20,000, which, a spokesman said this week, it hopes to accomplish within the next six weeks.

In some situations janitors are receiving, under the new union regulations, as much as $40 weekly. In New York ushers in some instances are receiving $4 and $5 daily.

What the Code Says

Under motion picture code specifications pertaining to theatre labor under Part 1, Sections 3, 4 and 5 of Article IV, the following provisions are made:

Sec. 3: With respect to employees regularly employed as ticket sellers, doormen, ushers, cleaners, matrons, watchmen, attendants, porters and office help, such employees shall not receive less than a twenty per cent (20%) increase over the wage paid to them as of August 1, 1933, in cities and places having a population of less than 15,000, provided this *shall not require a wage for these employees in excess of twenty-five (25) cents per hour.*

Sec. 4: With respect to employees regularly employed as ticket sellers, doormen, cleaners, matrons, watchmen, attendants, porters and office help, such employees shall not receive less than thirty (30) cents per hour in cities and places having a population of more than 15,000 and less than 500,000, and not less than thirty-five (35) cents per hour in cities and towns having a population of more than 500,000.

Sec. 5: With respect to employees regularly employed as ushers, in cities and places having a population over 15,000, such employees shall receive a wage of not less than twenty-five (25) cents per hour.

Seek Higher Scales

On the basis of a 40-hour week, the aforementioned minimum wage scales provide for a high salary from any one of these classifications of $14 weekly—a far cry from $40.

It is said that the application of the code's minimum wage and maximum hour provisions to non-union theatre employees may present the first arbitration problem under the code in many situations, inasmuch as the code provides that any theatre employees not provided for in other sections of the labor provisions must be paid a minimum of 40 cents per hour.

Some unorganized classes of employees, however, have petitioned for higher scales, more nearly corresponding to organized labor scales in effect last August. Most exhibitors in such situations are maintaining the 40-cent minimum until formal complaints have been made and a ruling results from an arbitration board.

In Chicago, theatres already are said to be feeling the pressure of unionization of these theatre classifications. Present indications in Chicago are that unionization in every branch of exhibition will be accomplished 100 per cent before many weeks have passed. The Chicago local of the BSEU is understood to be demanding not only wage increase for ushers, but one usher on every aisle, regardless of the capacity of a theatre. Theatres operating matinees will be required to use two shifts, according to code specifications.

When the question of ushers' salaries came up at the public code hearing at Washington last September, several Southern exhibitors appeared more than slightly perturbed over the prospect of increasing the pay of these groups, and suggested they might "get around" this by "paying them in passes."

Late in November Jack Miller, chairman of the National Code Committee on Theatre Labor, issued a warning to employers when he said:

"There is only one way to beat this labor thing and that is for employers to organize as strongly as employees. If you don't want to pay ushers $25 a week, doormen $35, and cashiers $25, you'd better wake up, and if you don't, that's what you're going to get!"

Mr. Miller declared the drift toward unionization of these hitherto unorganized employees was indicated by the fact that 1,700 new unions, of which BSEU is one, had joined the American Federation of Labor since establishment of the NRA.

Thus far it has been impossible to obtain any accurate data in respect to the BSEU's proposed wage scales for lower bracket theatre employees. While it follows that janitors, because of their responsibilities, may be expected to receive the highest wages of all, the other classifications undoubtedly will benefit by unprecedented wage increases.

Jerry Horan, international president, could not be reached for a statement this week, but Charles C. Levy, secretary and treasurer of the New York local, said the aim was to unionize all theatre employees in every classification of motion picture theatre throughout the country, including neighborhood houses and subsequent runs.

At the present time, he said, the organization is directing its efforts toward de luxe and first run houses, and cited the New York situation, where the Music Hall, Roxy, Paramount and Capitol theatre employees have been unionized 100 per cent.

"It is not feasible at this time to make public any proposed wage schedules for these employees," Mr. Levy said. "As a matter of fact we are leaving that largely in the hands of local bodies. Our chief concern will be the enforcement of these scales."

Circuits Hint Replacements

Circuit executives and theatre operators in New York last week evidenced little concern over the existence of the new union. Their attitude appeared to be that the BSEU's membership embraces unskilled labor only, and that with millions still unemployed all over the country, no difficulty would be encountered in replacing the union's membership.

In connection with this situation, in New York circuit court recently Judge Ben Terte ruled that an exhibitor has "a perfect right to carry on his business without hiring employees for duties which he can perform himself." Judge Terte's decisive comment came as the result of a hearing on an order to restrain an operators' union from molesting a neighborhood theatre because the exhibitor had refused to hire union men.

In St. Louis the union's announcement that ushers had formed a local and would demand recognition from managers of first and subsequent run theatres was received with perfect equanimity. One report was circulated that a strike was to be called at two first runs because ushers were alleged to have been discharged for joining the union but no action occurred. The theatres there have not decided what course they will pursue relative to the new organization. Ushers are considered more or less a necessity at first run theatres, but if too steep demands are made by the local, it is considered probable that many neighborhood houses will decide to drop ushers entirely. Thomas W. Allen is president of the St. Louis local, and other officers include Rolla Denness, vice-president; William Roch, treasurer; Edward J. Burke, secretary.

The BSEU is busy in San Francisco unionizing theatre employees. Among reported demands to be made will be an eight-hour day, a minimum $21 wage and one day off in seven.

Seattle was one of the first large cities in the country to organize non-union theatre labor, acting several weeks ago to accomplish this. Reports from the international's New York headquarters indicated that unionization in Seattle is now completed.

UNION STATUS IN FIVE KEY CITIES

CHICAGO: *Unionizing is growing rapidly. Local demands not only higher pay for ushers but also one usher in each aisle.*

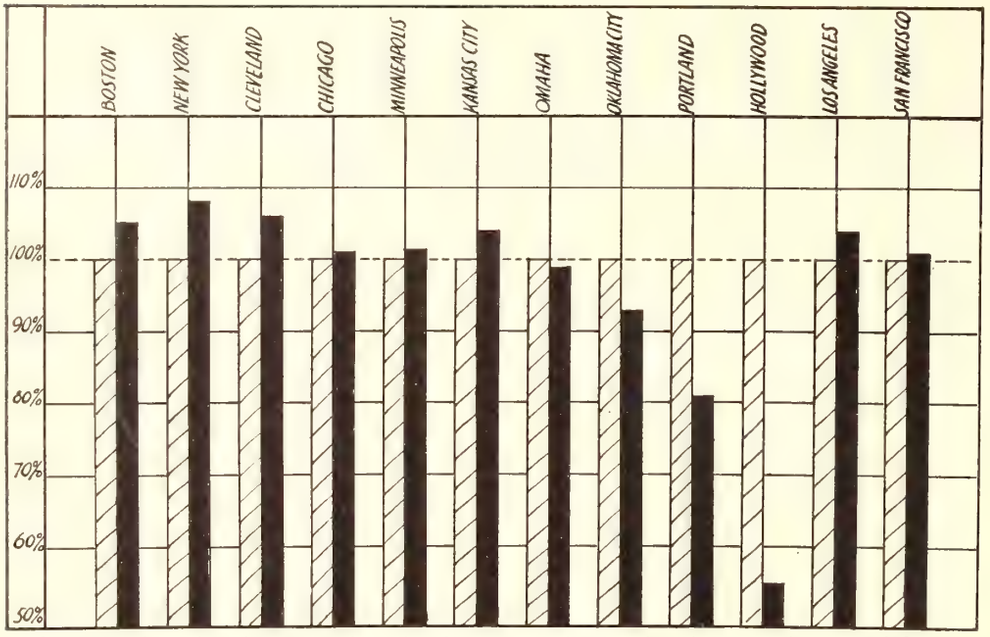
NEW YORK: *Local sets goal of 20,000 members in five weeks.*

ST. LOUIS: *Local is fully organized as to officers. Threatened strike at two first-runs on report that ushers were discharged for joining union.*

SAN FRANCISCO: *Reported demands of San Francisco local are eight-hour day, minimum $21 pay and one day off each week, in all classifications.*

SEATTLE: *Unionizing is completed.*

Headway Noted in Chicago, San Francisco, St. Louis, Seattle; New York Local Sets Goal of 20,00 Members in 5 Weeks



Business done by theatres of twelve key cities during the three-weeks period from November 25 to December 9, 1933, is compared with the gross receipts for the previous three weeks, November 4 to November 18, in the graph, based upon Motion Picture Herald's weekly compilation of theatre intake. The black column represents the gross for the more recent period, while the white column indicates the gross for the earlier three weeks. The cities are Boston, New York, Cleveland, Chicago, Minneapolis, Kansas City, Omaha, Oklahoma City, Portland, Ore., Hollywood, Los Angeles, San Francisco.

SHEEHAN AGAIN HEAD OF FOX PRODUCTION

Kent's Instructions Vesting Complete Power of Story Selection in Sheehan Construed to Mean Return to Full Authority

S. R. Kent, Fox Film president, before leaving Hollywood Wednesday night to spend the Christmas holidays in the East with his family, is understood to have informed all producers on the lot that complete power of story selection from this point on will be vested in Winfield Sheehan. The order is construed as indicating Mr. Sheehan is again back in the saddle as the head of production at the Fox plant.

Mr. Sheehan's return to his former status, it is learned, will not affect the right of associate producers to determine what vehicles they want to produce, but his position as last word on what shall or shall not be made definitely indicates complete production activity will clear over his desk once again.

The centralization of authority in Mr. Sheehan may have a bearing on the three important musicals which currently are on the Fox schedule in view of general Hollywood opinoin that this cycle already has been well covered and exploited. The proposed musicals are "Fox Movietone Follies," "George White's Scandals" and "Bottoms Up," which Buddy DeSylva is slated to produce. Of late Mr. Sheehan has been confining his activities to production of a limited number of the more important releases on the studio schedule.

A return to "clean stories with wholesome humor" is on the way, Mr. Sheehan declared this week.

"I believe we are going to return to an era of honest stories dealing with human emotions and interests," said the Fox production executive. "Above all, clean stories with wholesome humor will find favor with the public. The cynical, sophisticated screen play, whose characters are unreal, synthetic sinners, is passe. The public's taste turns to the real problems and actual struggles of regular people who live clean lives."

Mr. Sheehan declared that "it is the great mission of motion pictures to take the lead in this campaign," and added: "Literature and the stage have given themselves over to decadence; the screen must begin the renaissance in clean entertainment for the whole family.

"Optimism, comedy and wit is called for because of the world's political unrest."

Union Members Win Writ Against Empire State

Justice Isidor Wasservogel, of the New York supreme court, last week signed an order temporarily enjoining the Empire State Motion Picture Operators' Union from interfering with Charles Danzinger and 11 other union members in their present employment, pending an action now before the court.

Mr. Danzinger said in his petition that the union was insolvent and complained that assessments levied on members to give the union the appearance of good financial standing were illegal.

MGM Year Net Equals $1,326,827

Metro-Goldwyn Pictures Corporation and wholly owned subsidiary corporations report a net profit of $1,326,827 after all charges for the fiscal year ended August 31, 1933. This compares with profit of $2,965,974 for the similar period ended August 31, 1932. The 1933 net is equal to $8.60 per share on 154,173 shares of seven per cent preferred.

Following are the consolidated balance sheet and operating statement for the year:

ASSETS

Current and working:		
Cash		$1,981,437.52
Receivables:		
Accounts Receivable	$1,216,442.99	
Notes Receivable	38,400.56	
Due from Affiliated Corps.	2,897.94	
		1,257,741.49
Inventories—at Cost:		
Film Productions in Process, Completed and Released (after Amortization)	$19,894,407.41	
Books and Rights	1,605,199.11	
Film Advertis. Accessories	409,943.35	
Studio Mat. and Supplies.	257,721.27	
		22,167,271.14
Advances:		
To Motion Pic. Producers, secured by Film Producs.		850,749.36
Total Current and Working Assets.		$26,257,199.51
Investments:		
In Affiliated Corporations*..	$2,144,383.00	
Dep. on Ls. and Contracts.	226,162.72	
Miscellaneous	46,237.82	
		2,416,783.54
Property:		
Land*	$3,674,474.73	
Buildings and Equipment	13,097,191.01	
	$16,771,665.74	
Less—Res. for Depreciation..	6,095,280.17	
		10,676,385.57
Deferred:		
Prepayments	$507,859.75	
Prelim. and Development Expense—Foreign	759,731.70	
		1,267,591.45
		$40,617,960.07

*Including appraisals made in 1925, with subsequent additions at cost.

LIABILITIES

Current:		
Accounts Payable	$3,024,789.36	
Dividend on Pref. Stock Payable September 15th	72,846.92	
Notes Payable	76,330.85	
Federal Income Taxes	307,925.15	
		$3,481,892.28
Due on Loew's Incorporated		19,222,000.00
Mortgage of Subsidiary Corporation		1,557,200.00
Deferred Credits		593,896.83
Capital Stock:		
Preferred—$27.00 Par Authorized—184,0983⅓ Shares Issued —154,1733⅓ Shares	$4,162,681.13	
Common—$5.00 Par Authorized and Issued—620,000 Shares	3,100,000.00	
		7,262,681.13
Surplus:		
September 1, 1932	$7,470,151.88	
Net Profit for Fiscal Year Ended August 31, 1933	1,326,827.11	
	$8,795,978.99	
Less—Div. Paid and Declared on Preferred Stock.	296,689.16	
August 31, 1933		8,500,289.83
		$40,617,960.07

Contingent liability as guarantor (subject to the rights of preferred stockholders of Metro-Goldwyn Pictures Corporation) of an issue of $15,000,000. 6% Debentures of Loew's, Inc., now reduced to $8,965,000.

OPERATING STATEMENT

Net Operating Income		$25,507,508.30
Miscellaneous Income		637,267.78
		$26.144,776.08
Less:		
Amortization of Negative and Positive Costs	$24,020,287.29	
Depreciation	543,741.18	
		24,564,028.47
		$1,580,747.61
Federal Taxes		253,920.50
Net Profit after Taxes		$1,326,827.11

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

FORTY-eight hours before Edwin C. Hill mentioned it on the radio the other night, we learned from Al (Eagle-Eye) Finestone, of Kansas City, that Charles Kalstrup, a farmer living near Clyde, Missouri, holds the unusual record in these United States of having attended more funerals of celebrities than any other person in the country, excepting, of course, the undertakers, who are professionals.

Following his strange, even morbid, hobby for some 37 years, Mr. Kalstrup has left his farm 300 times to attend the last rites of the great, near great and would-be great, from California to Maine, from border to border.

He was at the funerals of Presidents Wilson, Harding and Coolidge, and attended those of everyone rating front-page space.

"One of the most interesting of the funerals I have traveled far to attend was that of Rudolph Valentino," said Mr. Kalstrup. "A lover of art couldn't help but appreciate it."

The funeral of the Sheik Valentino, at Campbell's, on Broadway at Lincoln Square in New York, was our first assignment from the late Editor Joseph (Danny) Dannenberg, when we were on the staff of *Wid's Daily*, some thirteen years ago. Our observation at that time was that a lover of *mob* (not art) rule couldn't help but appreciate it.

▽

Audiences continue to find the Rockefeller skit in "As Thousands Cheer" the funniest in the show. It represents John Davison Rockefeller, Jr., bestowing Radio City on his father as a birthday present. In a tremulous rage, the elder Rockefeller takes after his son with a carving knife.

Coincidentally, Time Weekly *reported the other day that most of the land beneath the* $250,000,000 *enterprise is owned by Columbia University, and, therefore, is tax free, and for it Son John is said to pay some* $3,000,000 *annually. They say he guaranteed* $100,000,000 *from his own pocket for the buildings, plus* $65,000,000 *which he got from the Metropolitan Life Insurance Company in return for five per cent bonds to be amortized over twenty years.*

▽

Miss Evelyn Koch stole away from her post assisting Bert Ennis at Majestic long enough to tell us about the evolution of the motion picture title of the story of King Henry. "It started out as 'The *Life* of Henry the Eighth," said Evelyn, "and then, by virtue of creating that certain something, it read 'The *Private Life* of Henry the Eighth.' The Roosevelt theatre at 145th Street and Seventh Avenue is now billing it as 'The *Very Private Life* of Henry the Eighth.'"

▽

Young Rose Volz, housewife to a Long Island waiter, went for a stroll in Central Park the other afternoon and picked up a strand of pearls glittering in the sunlight. She thought they were just cheap beads, but took them along for luck—until she read of the loss of a $50,000 *necklace by Mrs. Leona Ettlinger, daughter of John Hertz, taxi magnate and former chairman of Paramount's finance committee. They gave her* $5,000, *and now Rose again believes in Santa Claus.*

▽

Amid the efforts of the industry to remove all things distasteful from motion picture advertising appears a teaser throwaway conceived for Majestic's "Sin of Nora Moran," and intended for public consumption, reading thusly: "My name is Nora Moran. I have been arrested for the crime of loving too well, but not too wisely. . . ."

Sir: I have been invited to be a guest of a movie actress in Hollywood during December for one week. Please print clothes suitable to wear on the train. Is a bathing suit appropriate?—*Philadelphia Evening Bulletin.*

On the Santa Fe, yes. On the Northern Pacific, no.

▽

BE AN ENTERTAINER
(Classified Ad.)

WANTED—50 couples to be married at The Little Church Around the Corner, Sunday, 2 p.m. For News Reel & Rotogravure Section. Federal 6960.

▽

Bob Benchley observes that everything goes in cycles in the movies, with the exception of the executives, who go in circles.

▽

Following the old Hollywood custom of extreme social aloofness from the hoi polloi, almost none of the so-called, or self-styled, big names of the movie colony appear in the Los Angeles telephone directory, yet, on page 780 of the New York City phone book we find this, listed along with the rest:

Roosevelt Franklin D 49 E 65 RHinlndr 4-7428

▽

"American Talkies Outstrip All Rivals," says the headline over a cheery little bulletin from the United States Department of Commerce anent the cinema situation in the Orient. The punsters took full advantage of the remark, some indicating unusual willingness to place bets on several of the Hollywood girls.

▽

Mr. Odd McIntyre passes along Sam Hoffenstein's ruminations on the golden shackles of Hollywood to wit: "The movies. They drag you from home and friends, force you to live in a cheap and dingy community, set you to work on the rankest claptrap, tear all the heart, hope and ambition out of you, and what do you get for it? . . . A lousy fortune!"

▽

One of the New Yorker's *spies in Hollywood wired east the story about a bright young woman scenarist who was given a manuscript to take home and read and form an opinion about. She formed one pretty quick, because she had seen the identical story before. Next day, when P. J. Film, the studio head, called her in, she said that it seemed to her this was the very script that "Moonlight and Pretzels" had been made from. "Sure!" said Mr. Film. "That's the synopsis 'Moonlight and Pretzels' was made from." "Then, if it's already been filmed," began the lady, "why—" "Because, Miss Miller," interrupted the magnate, "we see another story there—between the lines."*

▽

When Mr. Joseph (U. A.) Schenck's Agua Caliente race track opens its winter season on Christmas Eve, there will be pulled a stunt of a grandiose nature which is calculated to do no harm to Eddie (Warm Springs) Cantor's "Roman Scandals." Just before the fillies trot to the turf, a chariot race will be staged, even as there is one in the picture. What's more, the very chariots used in the picture will be in the Agua Caliente race, in the best Roman tradition. The winnah is to be crowned with garlands. The loser will be crowned, too.

Mr. Schenck has set the closing date of Agua Caliente as March 28, when he will run a special $25,000 handicap.

MR. W. RAY JOHNSTON, president of Monogram Pictures, raises a technical point in connection with Section 3 of the production labor provisions of the new NRA motion picture code. This part relates to "extra" players, and says that each one is to receive $7.50 per day, except when such extra player is requested to play a bit with some essential dialogue, and then, he shall not be deemed an extra, but shall automatically become a "bit" player, and the minimum compensation for bit players shall not be less than $25 per day.

"Why," asks Mr. Johnston, "can't we substitute deaf and dumb signs for minor dialogue ordinarily spoken by extras?"

A knowing wink of the right eye should be sufficient to tell that Sergeant Burke, of the Mounties, heard the command: "Bring him in, men, dead or alive." Extras might salute to indicate that they understand, so no dialogue is needed. This would help keep production costs down, saving $17.50. A mere nod of the head, replacing the verbal "yes," would save another $17.50. Imagine the savings on nods on a DeMille production alone.

▽

After the Christmas holidays, when the gay, the rich, the idle and the cosmopolitan and continental ladies and gentlemen of fashion reach the climax of the European social whirl on the Riviera, you'll probably find among them a lady who has had more narrow escapes in front of a camera than any other woman in the world: Miss Pearl White, who was rescued on the installment plan in the old days of silents.

They tell us that since Pearl faded from the screen and the "Perils of Pauline," her life has been predominantly continental, traveling with the *creme de la creme* from Paris to Deauville, to Biarritz, to the Riviera.

The mind staggers when it recalls all the precipices she was hurled from, all the forest fires and burning buildings in which she was trapped, all the oceans into which she plunged, all the villains from whose dastardly embrace she was extricated. And all the dollars she brought to motion picture theatre box offices.

▽

Ken Maynard—who also makes westerns for Universal—still owns the land at Mission, Texas, on which he was born. It is in the direct path of the current oil boom in that section.

Coincidentally, Mr. Maynard received a letter the other day from an admiring fan, a lady in the Midwest, who thinks so much of her hero that she asked him to buy her a house with a rose garden, the corner drug store, and the little film theatre of the town. She also wanted an interest in the hospital and a peanut and popcorn stand, and in her note mentioned the particular trust company where Ken was to send the $150,000 *necessary.*

She'll probably settle for an autographed photo.

▽

"PUBLIC DEMAND GROWING FOR INTELLIGENT MYSTERY FILMS!" *says newspaper headline. But why just mystery films?*

▽

What a thrilling motion picture story could be written around Arthur Brisbane's information that, since Columbus discovered America, $15,000,000,000 *worth of gold has more or less mysteriously vanished. Five billion dollars' worth of the precious stuff is supposed to be in the gold hoards of enormously rich Indian princes. A lot of it is on the ocean bottom. Much has been buried with dead persons. Men dig it from the ground and then bury it again.*

FILM TRUST MOVE BY GOVERNMENT IS SEEN

Proposal for Federal Regulated Monopoly of Communications Would Be Extended If Successful, Washington Believes

By FRANCIS L. BURT
Washington Bureau

Revolutionary changes in the motion picture and other industries within the next few years are forecast as the eventual outcome of plans now before President Roosevelt suggesting establishment of monopolies in the radio and wire communication fields under the strictest kind of Government regulation, as an alternative for Government ownership or the present lack of a permanent Government policy.

Although the suggestions now before the President provide only for the cartelization of the communications industry, observers in Washington see in them and in other recent developments a leaning on the part of the Administration toward the formation of "trusts" throughout all American industry.

Definite Program Seen Soon

Within the next week or ten days it is expected that a definite program will be developed, including such legislation as may be required from Congress in the session which begins January 3.

Coming almost on the heels of the Administration's plan for coordination of railroads and in view of statements by Recovery Administrator Hugh S. Johnson that eventually the codification program will demand control of production, it is pointed out that the interdepartmental committee report on communications, submitted to the President by Secretary of Commerce Roper, chairman ex officio, outlines as an alternative for the present lack of definite policy the formation of monopolies under strict Government regulation or the creation of Government monopolies.

Any program undertaken by the Government with respect to communications will be confined to that field alone and will *not* extend into the field of motion pictures or broadcasting. To this extent, the communication operations of the Radio Corporation of America and the American Telephone and Telegraph Company—both of which have broad interests in the film and broadcasting industries—will be segregated from all other activities.

However, it is generally conceded successful development of monopolies in the communications industry would be followed by the building up of cartels in other industries.

If any program of this nature is contemplated, it is pointed out, one important step already has been taken through the adoption of codes, under which the separate units of each industry have been regimented. Another step is seen in the announced intention of the Recovery Administration to proceed next year with a plan to reduce the number of codes by placing all branches of each industry under a "master" code, with such supplemental provisions as might be required to meet the individual conditions of a particular branch.

This, is is said, might mean the merging of the motion picture and theatrical industries under one code, with, possibly, other amusements.

Inasmuch as any plans for the establishment of the monopolies can be put through only with legislation by Congress, the adoption of proposals for the improvement of the communications industry depends upon the attitude of that body and the extent to which it still is willing to follow the suggestions of the President without opposition.

Big Factors in Film Industry

The Radio Corporation of America is somewhat of an important producer-distributor and exhibitor of motion pictures through its various Radio-Keith-Orpheum subsidiaries.

The American Telephone and Telegraph Company is interested in the operations of some thousands of the most important theatres through its Western Electric Sound System installed in these theatres and for which exhibitors pay to Western Electric, or A. T. & T., weekly service charges. Also, Western Electric has its producer recording licences in practically all of Hollywood's studios and frequently finances production.

In view of these facts the motion picture industry would be considerably involved as a result of any proposed nationwide merger and government supervised monopolization of the telegraph, telephone and radio interests.

If the effort toward cartelization is taken, it is pointed out, the groundwork already has been laid through the codes which make all units in an industry operate practically along the same lines, with a second step toward this end seen in the reported determination of the Recovery Administration next year to combine all branches under a master code.

And the film industry is one of the very few—some say the only—in which all branches *are* covered in a single agreement.

Halperin Succeeds Berry As Indianapolis Manager

I. M. Halperin, former Publix general manager in Detroit, has succeeded Ace Berry, recently resigned as city manager in Indianapolis for Monarch Theatres. The circuit plans expansion after the first of the year, according to Milton Feld. The company now operates five houses.

Andy Sharick Succeeds Joe Weil at Universal

Andy Sharick has been named to succeed Joe Weil as exploitation director of Universal at the home office. Mr. Weil recently was named as assistant to Carl Laemmle, Universal president.

Dembow Protests Trailer Censoring

Protesting the proposal of the Ohio board of censors to rigidly censor and "morally cleanse" trailer service, George Dembow, of National Screen Service, went to Columbus last week to confer with B. O. Skinner, director of the Ohio body, and to advise him that the trailer companies "would not tolerate censorship."

According to reports the Ohio censors stated last week they had notified trailer service companies that they emphatically object to the use of any scene, word or action which previously has been eliminated by the board in the trailers. They are also said to have made the statement that this practice is resorted to by numerous trailer services.

Mr. Dembow said in Columbus he informed the censor board that he was aware the idea of censoring trailers and collecting fees for the state of Ohio was to replace the many thousands of dollars lost in that state through the recent exemption of the newsreel. Inasmuch as trailers are advertising reels, said Mr. Dembow, they are not subject to censorship, nor obligated to pay censorship fees. Rather than submit to such a plan the trailer companies would cease to do business in Ohio, in which event, he pointed out, a severe hardship would be imposed on the state's theatres.

Warners Augment Staff In Publicity, Exploitation

With Ed Selzer appointed as publicity head for Warners' West Coast studios, S. Charles Einfeld, the company's director of advertising and publicity, this week appointed Sid Rochetnick in charge of trade paper publicity for the home office.

Gilbert Golden was appointed editor of the company's merchandising plans and Lee Blumberg was placed in charge of the exploitation section of the press books.

Frank Daugherty last week resigned from the Warner studio publicity department after three years with the company.

European Producer Forms New Company

Ivan E. Cedar, European producer, has formed Ivan E. Cedar Productions, with headquarters at the RKO Building in Radio City, New York.

Samuel G. Harris, formerly of Amalgamated Broadcasting Co., has been appointed general booking manager, while Larry Gordon will be in charge of publicity. Other appointments are: Burton George, production manager, films; Harry H. Richards, production head, night club shows; Abner J. Greshler, heading resort bookings.

AMPA Holds Christmas Luncheon at Hotel Astor

The Associated Motion Picture Advertisers (AMPA) New York organization, is holding a Christmas luncheon at 12:45 p.m. in the Grand Ballroom of the Hotel Astor on Thursday of this week. Capacity attendance, with accommodations for 1,000, was anticipated early in the week. Noted personalities of screen and stage were expected to be present.

FOR THE FIRST TIME

NORTH OF THE EQUATOR

THEY'RE DOING THE

CARIOCA

THE CARIOCA . . . .
SEE IT! . . THRILL TO VINCENT YOU

. . the tantalizing, mesmerizing Brazilian Dance Sensation
that soon will be driving America melody mad

ANS' HAUNTING MELODIES IN THE EYE-STAGGERING, BREATH-TAKING

THRILL TO SOMETHING NEW ON EARTH AND IN THE SKY!

"FLYING DOWN TO RIO"

ROMANTIC SPECTACLE STAGED IN THE CLOUDS!

RKO Radio PICTURES

With the new song hits that are now filling the air..."Orchids in the Moonlight", "Flying Down to Rio" "Music Makes Me", and the madly exciting "Carioca"

ROMANCE LIVED TO LILTING MELODIES IN A LANGUOROUS LAND OF LOVE... SPECTACLE, *set to rhythm, fills the earth with beauty, laughter, song and dance . . . and sweeps to eye-staggering sensation as The FLYING ARMADA OF BEAUTY soars on wings of Giant Planes down heaven's twinkling pathway! NOTHING LIKE IT HAS EVER BEEN DONE! AT LAST! YOUR FONDEST DREAMS OF MUSICAL ROMANCE COME TRUE!*

Glorious Music By
VINCENT YOUMANS
Gay and Lilting Lyrics by
EDWARD ELISCU and GUS KAHN
Staged in Fabulous Beauty by Louis Brock
Stunningly Directed by Thornton Freeland
MERIAN C. COOPER, Executive Producer

with

DOLORES DEL RIO

GENE RAYMOND • RAUL ROULIEN
GINGER ROGERS • FRED ASTAIRE
and 200 Beautiful Girls Picked from 10,000

DE-CODING THE FILM CODE

by JAMES P. CUNNINGHAM

PREAMBLE

The National Recovery Administration's "Code of Fair Competition" for the motion picture industry was approved and signed by the President on November 27th, and became a law ten days later, on December 7th, at midnight. From that date on, failure to abide by any and all code provisions is a violation of the law, regardless of whether the individual, firm, company, theatre, exchange or corporation signs an acceptance of the code.

The fine for each wilful violation is $500. Each day's offense is a separate violation. However, it has been the general rule of the Administration and the various Code Authorities operating under it, to pursue a rather liberal policy in this connection, especially on unintentional violations, during the first few weeks of the code, and until the Code Authority and the various boards and committees appointed by it, start to function.

Industry Code Supersedes Earlier Reemployment Code

Each person, firm, exhibitor, exchange, distributor, producer, firm, association, company or corporation is legally bound under the general provisions of the code and under any specific clauses relating to a particular class or branch of the industry.

The fact that an exhibitor or distributor in the field, or any company, firm or corporation had signed the President's blanket reemployment code earlier in the year does not remove the necessity for signing the new film code, which now supersedes the Presidential reemployment code. The President's reemployment agreement was a temporary and emergency medium to aid recovery, and specified that among other things signers thereby agreed to aid in drafting a code for their own industry and to accept that instrument and abide by it when it was approved.

The law does not give the industry's Code Authority, or any of the boards appointed thereunder, any powers to prosecute violators of the code. Such powers remain in the hands of regular governmental agencies of prosecution, to be initiated by the Compliance Boards of the National Recovery Administration. The NRA could take away the violator's Blue Eagle, secure an injunction in the courts, or cite a violator to the Federal Trade Commission. The Department of Justice is available, too.

It should be remembered that public opinion might easily be an exerting influence to keep an industry, or theatre, in line with code provisions, especially in the motion picture business where the opinion of the masses has always been an important factor.

Deadline Is January 11 For Signing The Code

Although the effective date of the code as a law was December 7th, the code gives exhibitors and distributors forty-five days after the affixing of the Presidential signature on November 27th, to sign and accept the new code. That would place the deadline at January 11th.

No exhibitor or distributor, or company, shall be entitled to protection against unfair competition under the trade practice provisions unless he signs the code on or before January 11th, nor shall he be entitled to file any complaint with the local Grievance Boards, local Clearance Boards, Code Authority, local Labor Boards or the General Arbitration Boards, unless he shall have agreed to comply with all the requirements of the code and the National Recovery Act, by affixing his signature to the code acceptance blank prescribed by the NRA and the Code Authority. Copies of these blanks are now being sent out in the mails, to some 15,000 exhibitors throughout the country, and to each independent exchange, to the executive heads of all companies, firms or corporations and to circuits, large and small producers, distributors and others.

In this first article of Motion Picture Herald's series translating the motion picture code into the working language of the industry, the subjects treated are:

Preamble.—General application of the code.

Definitions.—What the technical terms in the code mean.

Administration of the code within the industry.

Other subjects will be taken up in succeeding issues.

New companies, firms, theatres or corporations engaging in the motion picture business must sign the code within forty-five days after they start functioning, otherwise they shall not be entitled to the protection and benefits of the code, or can they file complaints or grievances with any of the various boards.

All in the industry are bound under the code to pay such levy or assessment as ordered by the Code Authority for expenses in administering the code. Although this clause definitely and specifically names all persons, firms, theatres, exchanges, companies and corporations, the Code Authority must decide whether the assessment shall be levied on employees, as was the case in the Retail Code, where employees were assessed twenty-five cents. However, it is not expected that such assessment will be levied on motion picture employees.

Any person or theatre or exchange or company which shall fail to pay promptly any assessment or levy made by the Code Authority for code expenses, shall not be entitled to file any complaint or grievance, or receive any protection against unfair competition.

Law Binding On All; Must Pay Assessment

Because the law is binding on all in the industry, failure to pay the assessment, or failure to sign the code by January 11th, does not remove any person or company in the business from liability to prosecution under the code, or from being made a defendant in any complaint or grievance filed by another person or company who has signed, or who has paid the assessment, but such offending party shall not have the right to appeal or any redress.

The Code Authority shortly will determine the total amount necessary to defray the expenses of the administration of the code for the first year, and shortly shall determine the manner and means of collection and the amount to be collected from each of the three branches of the industry.

Exchanges in the field, and their managers, which are a part of a distribution system belonging to and operated by a national distributor as branch offices of such national distributor, do not sign the code individually. These exchanges and their managers are automatically committed to the code when the corporate signatures are affixed by their executives in New York. The same holds true for circuit theatre affiliations in the field, and their managers, unless incorporated separately.

However, each independent exchange, or regional distributor, and each independent theatre must sign the code to receive its benefits.

Binding On Each Theatre If Corporation Signs

One corporate signature for an unaffiliated circuit would also bind each theatre belonging to that circuit, in the same manner as the one corporate signature for an affiliated circuit.

Affiliated circuit partnerships are taken care of in the code, under definitions of code terms, which explains that an affiliated theatre is one in which a producer or distributor owns, controls or manages the property, or in which a producer or distributor has a financial interest in the ownership, control, or management of the property. The mere ownership of any theatre premises by a producer or distributor of any theatre which is leased to an exhibitor shall not constitute any such exhibitor or theatre as affiliated.

Individual company, exhibitor, producer or distributor members of any associations or organizations, such as MPTOA units, Allied units, the Hays organization, and others, must sign the code individually, even though their association or organization has signed the document. The signatures of such associations do not bind the members, except in instances of labor unions. When the executives of any labor union sign the code, the employees belonging to such labor unions are automatically included.

All Must Comply Even If Not Signed

In any event, no individual or company may disregard the provisions of the code, even though they have not signed. The signature of acceptance is merely a guarantee to receive the benefits of the code and the benefits of submitting complaints or grievances for determination by the boards.

Although the Administrator says in the code that, "It is believed that this code as now revised presents a great advance in dealing effectively with the problems of this industry," the code and all the provisions thereof are expressly made subject to the right of the President, in accordance with the National Recovery Act passed by Congress, to cancel or modify from time to time any order, approval, license, rule, regulation of the code or any condition of it or any conditions imposed on the President upon his approval of the code.

The code basically is intended to promote fair competition in the industry and to eliminate unfair competition and to provide minimum

THE CODE AUTHORITY EXPLAINED

wages and maximum hours for all classes of labor.

Population, for the purposes of the code, shall be determined by reference to the 1930 census.

Nothing in the code shall be deemed to apply to the production, distribution or exhibition of 9mm or 16mm films, or to slide films, or to non-theatrical films which are designed primarily for educational, scientific, industrial, commercial, advertising, selling or other non-theatrical purposes, or to television of motion pictures, provided that the production, distribution or exhibition of such non-theatrical or television films shall be subject to investigation by the Code Authority to determine whether such production, distribution or exhibition is unfair competition to an established motion picture theatre or theatres. And, if found to be unfair competition, the Code Authority shall promulgate rules and regulations governing such unfair competition and these rules and regulations shall be a part of the code.

Code Authority to Interpret and Administer the Code

The Code Authority has three general functions, judicial, legislative and administrative. In effect it is a national board of appeals to review the decisions and findings of the local boards after the complaint has been considered, heard, investigated and determined by the local board, if an appeal is provided for in the Code. The Code Authority, on request and after hearings, may prescribe additional rules of conduct, which, when approved by the President, become a part of the Code. In this manner the Code of Fair Competition may be corrected, amplified and amended. The Code Authority is charged with the general administration of the Code, is to appoint and establish the local Zoning Boards and the local Grievance Boards and may appoint other Committees to effectuate the purposes of the Code and delegate power and authority to such other Committees.

Unfair trade practices will be heard locally by Grievance Boards and a decision may be appealed to the Code Authority. The Grievance Boards are intended primarily to care for complaints of unfair overbuying, unfair cut-rate competition, and will also act as local industrial forums for the settling of disputes over certain relations between exchanges and theatres, and between competing theatres.

Local Clearance and Zoning Boards will provide against clearance of unreasonable length or area in each exchange territory. Its schedules and decisions may be appealed to the Code Authority.

Contract Arbitration Boards are set up to arbitrate disputes based on exhibition contracts where the exhibitor signs and accepts the optional arbitration clause of the Optional Standard License Agreement.

Labor Arbitration Boards are created to determine minimum wage scales and maximum working hours for skilled labor in theatres. All other labor disputes for all other theatre labor classes will be arbitrated by a general Arbitration Board, which may be created locally when needed to arbitrate, also, any other matters of arbitration which are not specifically provided for under the Grievance, Clearance, Labor or other boards.

ARTICLES SHOULD BE FILED FOR REFERENCE

Exhibitors and distributors in the field, production folk in Hollywood, and others, are urged to save for future reference the entire series of articles, beginning in this issue, in which the whole motion picture code will be translated from the complex legal phraseology into a clear working language. They should also file and refer to the introductory article, which appears in this issue on page 9, and explains the manner and method of making the translation, its purposes and its application to those in the industry.

Any individual request to MOTION PICTURE HERALD for further information of an explanatory, but not of a legal interpretative nature, will be answered immediately. The Code Authority, and no one else, will interpret the meaning of the clauses and provisions of the code.

The translation in MOTION PICTURE HERALD will be only a translation, and not a legal interpretation of the meaning of the clauses.

DEFINITIONS OF TERMS

In order that each member of distribution and each member of exhibition shall have a thorough knowledge of the application of the code to individuals, firms, companies, corporations or interests, in connection with the technical terms used in the code, a study of the following definitions in the code as applicable to distribution and exhibition, should be made:

1. "MOTION PICTURE INDUSTRY" shall be deemed to include, without limitation, the production, distribution, or exhibition of motion pictures and all activities normally related thereto, except as specifically excepted from the operation of the code, as in the cases of uncompetitive non-theatrical and 16mm films, television and the like.

2. "DISTRIBUTOR" shall be deemed to include, without limitation, all persons, partnerships, associations and corporations who shall engage or contract to engage in the distribution of motion pictures.

3. "EXHIBITOR" shall include, without limitation, all persons, partnerships, associations and corporations engaged in the ownership or operation of theatres for the exhibition of motion pictures.

4. "EMPLOYEE" as used in the code shall be deemed to refer to and include every person employed by any producer, distributor, or exhibitor as defined above.

5. "CLEARANCE" shall be deemed to refer to that interval of time between the conclusion of the exhibition of a motion picture at a theatre licensed to exhibit such motion picture prior in time to its exhibition at another theatre or theatres, and the commencement of exhibition at such other theatre or theatres.

6. "ZONE" as used in the code shall be deemed to refer to any defined area embraced within the operations of a local clearance and zoning board.

7. "AFFILIATED EXHIBITOR" shall be deemed to refer to an exhibitor engaged in the business of operating a motion picture theatre which business is owned, controlled, or managed by a producer or distributor, or in which a producer or a distributor has a financial interest in the ownership, control, or management thereof. The mere ownership, however, by a producer or distributor of any theatre premises leased to an exhibitor shall not constitute any such theatre or exhibitor an "affiliated exhibitor," or "affiliated theatre."

8. "UNAFFILIATED EXHIBITOR" shall be deemed to refer to any exhibitor engaged in the business of operating a motion picture theatre which business is not owned, controlled, or managed by any producer or distributor, or in which no producer or distributor has an interest in the ownership, management or control thereof.

9. "ADMINISTRATOR" as used in the code shall be deemed to mean the National Recovery Administrator (General Hugh S. Johnson).

10. "NON-THEATRICAL" shall be deemed to refer to churches, schools, and other places where motion pictures are exhibited, but which are not operated in the usual and ordinary course of the business of operating a theatre for the exhibition of motion pictures.

ADMINISTRATION IN THE INDUSTRY

1. CODE AUTHORITY

(The President's Executive Order accompanying the approved code which subjected the work and decisions of the Code Authority to review by the NRA Administrator, for his approval or disapproval, has since been waived Also, the Executive Order gave the Administrator the right to remove a member of the Code Authority at will, but this was officially changed by the NRA Administrator to read, "in accordance with the recommendations of at least a majority" of the ten voting industry-members of the entire Code Authority.)

A. PURPOSES

1. General administrative agency of the code.
2. Judicial: A supreme court of appeals for code matters; interpretation of the motion picture code law.
3. Legislative: To legislate changes, modifications or additional provisions to prevent unfair competition and other unfair and destructive practices.

B. PERSONNEL

1. Representing affiliated producers, distributors, exhibitors, with a right to vote:

Merlin H. Aylesworth, RKO.
Sidney R. Kent, Fox.
George J. Schaeffer, Paramount.
Nicholas M. Schenck, Loew's-MGM.
Harry M. Warner, Warners-1st National.

2. Representing unaffiliated producers, dis-

SIX EMPLOYER GROUPS RECOGNIZED

tributors and exhibitors, with a right to vote:

Robert H. Cochrane, Universal.
W. Ray Johnston, Monogram.
Ed Kuydendall, MPTOA.
Charles L. O'Reilly, New York TOCC.
Nathan Yamins, Allied.

3. Representing the Administration as "impartial" members, non-voting:

A. Lawrence Lowell, president-emeritus of Harvard University.
Sol. A. Rosenblatt, NRA deputy administrator in charge of amusement codes.
Unnamed member to be appointed.

4. Representing certain classes of employees (creative talent in Hollywood), non-voting:

Marie Dressler.
Eddie Cantor.

When any question affecting any class of employees in the industry is to be considered by the Code Authority, such class will be entitled to have one representative sit on the Code Authority, but only for such purpose as involves that particular class of employees. Such representative shall have a right to vote on the specific question and shall be selected by the Administrator from a list of nominees submitted by the particular class of employees involved.

The Administrator has the right to add members to the Code Authority from any employer class in the industry, if, in the administration of the code, it shall be recommended by a majority of the voting members of the Code Authority that there is not sufficient representation on the Code Authority of such employer class.

The code recognizes six distinct employer groups in the industry as being entitled to representation on the Code Authority, as follows: Affiliated producers, affiliated distributors, affiliated exhibitors; unaffiliated producers, unaffiliated distributors, unaffiliated exhibitors.

Although the affiliated and the unaffiliated employer classes each have five votes, the whole ten votes are broken down as follows: unaffiliated producer-distributor-exhibitors, five votes; unaffiliated producer-distributors, two votes; unaffiliated exhibitors, three votes.

In case of the absence, resignation, ineligibility, or incapacity of any producer-distributor-exhibitor member of the Code Authority to act on the Code Authority, an alternate of the same general class of employers shall be designated by the absent member to act for him. The alternate must be a bona fide executive or a bona fide exhibitor, and the absent member must certify him as such to the Code Authority, but the Code Authority has the power to reject such alternate and require the absent member to designate another.

Any producer-distributor-exhibitor member of the Code Authority may name a permanent alternate, but such permanent alternate must be approved both by the Code Authority and by the Administrator.

Neither Marie Dressler nor Eddie Cantor, nor any one of the three direct government representatives may have an alternate on the Code Authority.

If a member of the Code Authority is unable, for any reason, to designate his alternate, such alternate shall be selected by the Code Authority, subject to the Administrator's approval, and he must be from the same general employer class as the absent member.

Employer Must Be Bona Fide Executive Or Distributor

A member of the employer class of the Code Authority shall automatically become ineligible to continue as a member when he ceases to be a bona fide executive or a bona fide exhibitor, as the case may be, and his successor will be named, from the same general employer class, by the Code Authority. The selection shall be subject to the Administrator's approval.

No individual production, distribution or exhibition company, corporation or unit may have more than one voting representative on the Code Authority at the same time.

No member of the Code Authority shall sit on any matter which directly involves his own company or his own interests, and which does not involve his company or interests as a class or in a group. When matters come up which directly involve a member's own company or interests, the Code Authority shall designate an alternate of the same general class, but the alternate shall not be connected with the company or theatre of the ineligible member.

The Code Authority may at any time or for any reason appoint committees or sub-committees, and vest in such committees any power and authority within the scope of the powers granted to the Code Authority under the code. Appointment of such committees or sub-committees shall not relieve the Code Authority of any of its responsibilities or basic duties under the code. Any action taken by such committees shall be subject to review by the Code Authority for approval.

Much of the actual detail work of the Code Authority will be done by committees and sub-committees, members of which may either be members of the Code Authority or others. The Code Authority at any time may remove from any committee any member thereof. The Code Authority shall coordinate the duties of the various committees which it appoints with a view to promoting joint and harmonious action upon matters of common reason.

The broad general powers of the Code Authority to appoint committees are given to it to further effectuate the purposes of the code.

Non-Voting NRA Representatives Shall Not Have Direct Interest

The three non-voting members of the Code Authority who represent the NRA and, therefore, the government, shall not have any direct, personal interest in the motion picture industry, nor represent any interest adverse to the interests of those engaged in the industry, and are to be the official contacts on the Code Authority of the National Recovery Administration. There may not be more than three such government representatives on the Code Authority, and they must "carefully avoid the fact or appearance of dictation or coercion" and shall function as "co-workers in an undertaking of public interest, concerned only in the faithful administration of the code." Specifically, their duties may be summarized as follows:

1. Refer with recommendation to the Administrator those matters mentioned in the code as being subject to review and/or approval of the Administrator.
2. Recommend to the NRA division administrator such other matters as in his judgment are important to the welfare of the industry, or to the public interest, or to the consumers or employees affected by the provisions of the code. Code violations may be included in such recommendations.
3. Through the Code Authority secure complete assent to and compliance with all provisions of the code by each individual unit of the industry.
4. Assist the Code Authority in connection with the preparation of recommendations for necessary interpretations, modifications, and additions to the code.
5. Warn and guard the Code Authority, and through it, the industry and any units in the industry, against threatened deviations from the code or non-observance of its terms or action contrary to the principle of the National Recovery Act.
6. Constantly scrutinize the operation of the code and see that it does not permit or promote monopolies nor tend to eliminate or oppress small enterprises.
7. Advise with the Code Authority in seeing that its affairs are handled in a cooperative and fair manner with respect to all units under the code, making sure that the provisions of the code are strictly adhered to with an equitable and fair settlement of all matters covered by the code pertaining to the interests of the general public, consumers or employees.

Members of the Code Authority do not receive any salaries, nor do the committees or sub-committees, but the code gives to the Code Authority the right to appoint, remove and fix

PROVISIONS ON LABOR TO BE EXPLAINED NEXT

The compulsory labor provisions of the code in distribution and exhibition will be explained to exchanges and to theatre owners in the second of a series of articles in which the legal phraseology of the code will be translated into a working language.

These labor provisions probably are more important at the moment to theatres and exchanges than the trade practice clauses and the contract provisions in the code which are intended to create fair competitive relations between buyer and seller and among both.

In this article, the first of the series, there is explained the general significance of the code to distribution and exhibition; the definitions of the technical and industry terms used in the code and the manner and means of administering the code and of effecting its compliance in the industry.

The third article will explain trade practices and contract clauses.

Production will be treated separately in subsequent issues.

MAY ALTER TRADE PRACTICE CLAUSES

the compensation of any number of persons whom it may employ to assist it in any capacity whatsoever in the administration of the code.

The Code Authority may elect its own chairman to preside at its own meetings.

C. PROCEDURE-JURISDICTION-DUTIES

The Code Authority may make at any time such rules and regulations as to meetings and other procedural matters as it may determine.

In administering the code, the Code Authority shall, to such extent and in such manner as may seem most useful, utilize the facilities of the various national, regional and local trade associations, groups, institutes, boards and organizations in the industry. Typical of the associations referred to are the local and regional trade associations of theatre owners, or exhibitor associations, the national associations of exhibitors (MPTOA and Allied), Film Boards of Trade, the trade associations of national producers and distributors (MPPDA), and of various regional or independent producers and distributors and the like.

Directly, or through any committee which it may appoint the Code Authority shall be engaged in the basic activities of effectuating the purposes of the code. It shall assist the Administrator in administering the provisions of the code, regardless of what they may be, in making investigations as to the functioning or observance of any of the provisions of the code either at its own instance or on the complaint of any person engaged in the industry, and shall report to the Administrator on such matters.

The Code Authority shall have the right to make independent investigations, either itself or through a committee, of violations or alleged violations of the code by any branch of the industry or by any person, employer, employee, firm, theatre, exchange or corporation engaged in any branch of the business.

Empowered to Collect Data From Members

The Code Authority is empowered to collect at any time from members of the industry any and all data and statistics required by the President, or reasonably pertinent to the effectuation of the National Recovery Act. The Code Authority has the right to compile such data and statistics, but it may disseminate among the members of the industry only summaries of the information compiled. In no instance may the Code Authority make any individual identification of any person or firm to whom the information relates, nor may the Code Authority disclose individual parts of the information collected, and no such statistics, data and information of any one member of the industry shall be revealed to any other member, except in the form of summaries.

The Code Authority may also be asked to gather statistical information for, and to be turned over to any government agency.

The Code Authority may initiate and consider any recommendations for regulations and interpretations of any code clauses, including those pertaining to trade practices and may change trade practice clauses in the code, with the approval of the Administrator and the President.

After due notice to the industry and a hearing, the Code Authority may prescribe such additional rules and regulations governing the conduct of producers, distributors and exhibitors among themselves and with each other and with their employees.

Such new rules and regulations must be submitted to the Administrator and to the President, and, if approved, shall constitute additional rules of fair practice under the code, for the industry, and any violation of them shall constitute a violation of the code.

It is not necessary that these new rules and regulations be required to be included in the code by the National Recovery Act. They are intended to take form as changes in circumstances or experience may indicate the necessity for further preventing unfair competition and other unfair and destructive practices.

Industry's Medium For Interpreting Code Clauses

In its capacity as a judicial branch of motion picture code administration under the NRA, the Code Authority shall be the industry's medium for interpreting the motion picture code law, either on its own initiative, or when asked to do so for specific cases, or upon appeal of complaining or defendant party in a case decided by one of the local boards set up under the code.

The Code Authority shall appoint a local Grievance Board for each distribution center and these Grievance Boards shall determine certain grievances and unfair practices and provide relief, therefrom, with both complaining party and defendant having a right to appeal to the Code Authority from any decision of the Grievance Board.

The Code Authority shall appoint a local Clearance and Zoning board for each distribution center and these Clearance and Zoning Boards shall establish a schedule which will be binding upon all distributors and exhibitors in each exchange territory regulating the number of days which must elapse between theatres in their showing of the same motion pictures in such territory. Any party aggrieved by any decision of the local Clearance and Zoning Board shall have the right of appeal therefrom to the Code Authority.

The code provides for the arbitration of labor disputes between theatre owners and employees; for the arbitration of contractual disputes between distributor and exhibitor and for the arbitration of any other dispute between distributor and exhibitor or among distributors or among exhibitors. The Code Authority enters into these situations only after the arbitration decision has been rendered and when either party refuses to abide by such decision. In such cases the Code Authority shall report such refusal to the Administrator as a violation of the code.

Actual "policing" under the code in connection with violations or refusals to abide by the code is a matter for the NRA and federal branches. The Code Authority shall report violations either to the Administrator or to the NRA Compliance Boards, locally, or at Washington, and they, in turn, shall report such violations to the Attorney General if these Compliance Boards are unable to settle the dispute or stop the violation.

CODE AUTHORITY AND THE NRA

The motion picture industry's Code Authority is the administrative and interpretative governing board of the code in the industry, and, in addition, is charged with effecting compliance of all those in the industry with the code's provisions.

It has no police powers, but shall report wilful code violations to the NRA Compliance Boards, and these Compliance Boards will then attempt to end the violations, and, in case they are unsuccessful in this connection, the Compliance Boards have the power to bring the matter to the courts for settlement.

D. HEADQUARTERS-SUB-BRANCHES

The Code Authority will establish permanent headquarters in New York, at a place to be determined, and in charge of a paid secretary. A sub-division of the Code Authority possibly will be established in Hollywood.

E. GENERAL

The Code Authority shall, at a very early date, describe to the industry the manner and means for collecting funds necessary to pay the expenses of the Code Authority in administering the code. Although no official figure has been mentioned, it was said that between $300,000 and $400,000 will be needed for 1934.

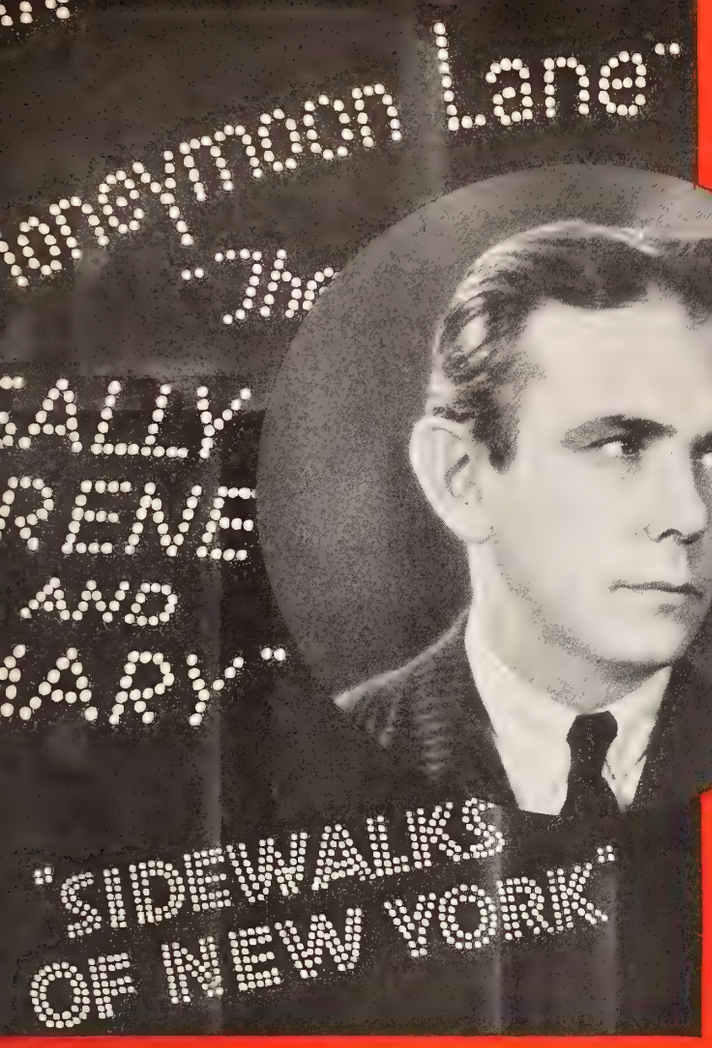
This sum shall be budgeted by the Code Authority and fairly allocated among the three divisions of the industry and assessed against all of the members of production, distribution and exhibition. The Code Authority has not yet decided on the manner of allocation, but the law definitely says that any person who shall fail to promptly pay any assessment or levy made by the Code Authority in this connection, shall not be entitled to file any complaint under any ARTICLE *or* PART *of the code.*

Whether non-signers of the code shall be compelled to contribute to these expenses was still a matter for the Code Authority to decide, although every one in the industry is bound to the law of the code, regardless of whether they sign or not. Nor has it yet been decided whether the various employee groups shall be assessed. However, each individual firm, corporation, company and theatre will be. Each unit will be notified accordingly, in due time, by the Code Authority.

Each and every independent and national exchange in each city shall abide by the regulations promulgated by the Code Authority for the prevention of fire, for the holding of fire drills, and for rigid monthly inspection, the inspection of prints, the storing of inflammable material, the maintenance and testing of sprinkler systems and fire extinguishers, the avoidance of smoking and other cautions, methods and devices to protect the lives of employees and the public, and to insure safety against fire hazards.

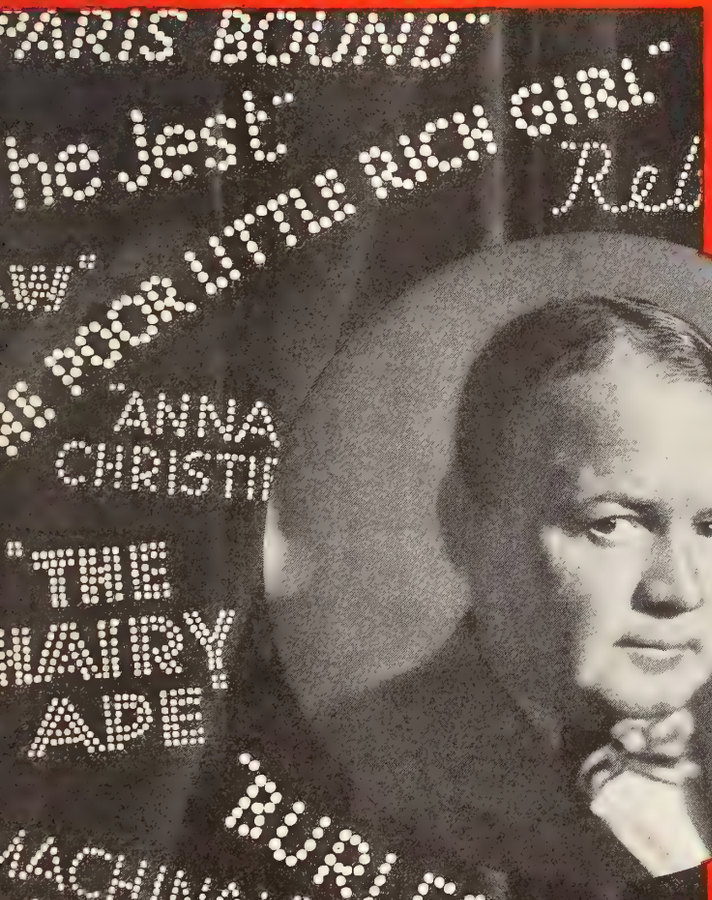
Although not specifically mentioned in the code, the Administration started this week to effect a federal NRA system to aid Code Authorities generally to adjust complaints of

(*Continued on page* 30)



Eddie Dowling

In Association with



Arthur Hopkins

Presents

An Eddie Dowling Production
Directed by Arthur Hopkins
Supervised by Ben Jacksen

LILLIAN GISH
and
ROLAND YOUNG

The first half of his double life proposed to him. He was too weak to resist her so he ran away from it all.

It was his own funeral. He thought he had buried his past in a casket, but the reports of his death were greatly exaggerated.

in "HIS DOUBLE LIFE"

The second half of his double life was someone he had never heard of before, and she presented him with two full grown sons. He wished he had stayed at his own funeral.

The whole of his double life he found at last, and they lived happily ever after.

A PARAMOUNT RELEASE

GRIEVANCE BOARDS AND PROCEDURE

(Continued from page 26)

code violations by providing for supplementary code cooperation of the National Recovery Administration in the 48 states with the Code Authorities and their boards and sub-committees.

The plan provides complaint adjustment machinery for any industry while such industry is organizing its own machinery and Code Authority and boards, or wherever the Code Authority finds complaint machinery too costly to maintain, or wherever it needs government aid in enforcement.

The new system is not equipped with prosecution powers, but it will institute proceedings by proper government agencies against wilful non-compliance with codes.

Twenty-six district NRA compliance directors already have been named in the field and these will be augmented by 22 more in order to make available a director for each state. Branch offices will be established in some of the larger cities.

2. *LOCAL GRIEVANCE BOARDS*

A. PURPOSES

1. To act as an industrial forum before which exhibitors and distributors locally in the field may take for determination not only grievances and unfair trade practices as specified in the code, but also grievances which are not specifically mentioned in the code.

2. To assure to the greatest degree possible a sufficiency of motion picture product with which exhibitors may operate their theatres, being intended particularly to care for the exhibitors' buying problems as they may be unfairly influenced by another exhibitor in the following manner:

(a) The licensing of more motion pictures than are reasonably required.

(b) The adoption of an unfairly competing operating policy of unnecessary and too frequent changes of motion pictures.

(c) The exaction, without just cause, of an agreement from any distributor as a condition for buying motion pictures that the distributor refrain from selling its product to the complaining exhibitor.

(d) The commission of any other act of similar or of another nature, with the intent and effect of depriving, without just cause, the complaining exhibitor of a sufficient number of pictures with which to operate.

3. Determine when non-theatrical motion picture places are competing with theatres.

4. To hear and determine exhibitors' complaints on rebates, cut-rate competition and the like.

B. PERSONNEL

Selection of names for the local Grievance Boards which will be set up by the Code Authority in each of the 32 distribution centers has not yet been completed, and they probably will not start functioning until January.

The code specifically commands the Code Authority to establish a local Grievance Board in each exchange territory, and says that the personnel of each board shall consist of two representatives of distributors, one representing a national distributor with theatre affiliations, and one representing a distributor without circuit theatre affiliations; and two representatives of exhibitors, one representing affiliated circuit interests and the other to be independent, or unaffiliated. The Code Authority shall also appoint a fifth person to the Grievance Board in each territory, such person to be approved by the Administrator. Such appointee shall have no direct or indirect affiliation with any branch of the industry. He shall be regarded as the impartial representative on each board of the Code Authority, and shall vote only when the board is deadlocked, and, in such cases, his vote shall decide the question.

A chairman for each Grievance Board shall be selected by the majority vote of members of the Board, and any vacancy in the Board shall be filled by the Code Authority, but only from the class of members in which the vacancy occurred.

No member of any local Grievance Board shall sit on any matter involving his own or his company's interest, and no Grievance Board shall contain in its membership more than one representative of any one distributor or exhibitor. If any member of any Grievance Board ceases to belong to the distribution or exhibition class which he represents on the Board, he shall no longer be eligible to continue as a member of the Board, and the Code Authority shall designate another member from the same class in which the ineligibility occurs.

The code says that, in order to serve on the Grievance Boards, all members shall be persons of good repute and of good standing in the industry, and shall, upon accepting the appointment, subscribe and file with the Administrator an oath to fairly and impartially determine whatever issue is presented to the Board.

The code does not provide for alternates for Grievance Boards, but it is expected that the Code Authority will make such provision when the Boards start functioning.

C. PROCEDURE-JURISDICTION-DUTIES

Rules and regulations and the mechanics of operations of the Grievance Boards, other than those mentioned below, will be determined shortly by the Code Authority, and shall bind each Grievance Board.

Each complaint from an exhibitor that a competing exhibitor has contracted for more pictures than he reasonably requires for the operation of his theatre, with the intention and effect of depriving, without just cause, the complaining exhibitor's theatre of a sufficient number of motion pictures, must be filed with the Grievance Board, in writing, immediately after the complaining exhibitor learns of the commission of the act or acts. In cases where such an act is threatened, he must file his complaint in writing immediately when such threatened act comes to his notice.

In addition to a fair and impartial consideration of all the facts submitted by the complaining exhibitor in writing, the local Grievance Board shall, after giving due notice to the parties involved, hold a full, expeditious and complete hearing, at which all parties concerned will be heard, including the exhibitor or exhibitors directly involved, the exchange or exchanges having contracts with the exhibitor complained against, and also those exhibitors having contracts for runs subsequent to each of the exhibitors directly involved. If the local Grievance Board deems it necessary, it may conduct an independent investigation of the facts which are presented by the plaintiff.

In every case, the local Grievance Board is ordered by the code to make a prompt determination of the complaint submitted to it.

Upon finding the commission of any of the following specific acts: (a) the licensing of more motion pictures than are reasonably required; (b) the adoption of an unfairly competing operating policy of unnecessary and too frequent changes of motion pictures; (c) the exaction, without just cause, of an agreement from any distributor or exchange as a condition for entering into a contract for motion pictures that the distributor or exchange refrain from selling its product to the complaining exhibitor; and (d) the commission of any other act of similar nature with the intent and effect of depriving, without just cause, the complaining exhibitor of a sufficient number of pictures with which to operate; then the local Grievance Board shall make an award, (1) dismissing the complaint, or (2) granting such relief as the Board may deem appropriate and necessary to the complaining exhibitor.

Grievance Board Cannot Award Monetary Damage

The local Grievance Board can not award monetary damages to the complaining exhibitor, but they can grant relief from the situation complained of, by ordering a reallocation of product between the theatres. If the defendant exhibitor or the exchange refuses to grant relief to the complaining exhibitor as specified by the Grievance Board, the Board shall report such refusal to the Code Authority as a violation of the code.

The local Grievance Board shall not make any decision in favor of a complaining exhibitor unless the Board establishes the fact that the complaining exhibitor is able, ready and willing to carry out fully and comply with all of the terms and conditions which may be fixed by the Board for the licensing by the complaining exhibitor of sufficient product, and which may be fixed by the Board as a condition for making the award to the complaining exhibitor.

However, such terms and conditions for the licensing of product to the complaining exhibitor must be as favorable to the exchange concerned as those which are contained in the contract of the exhibitor complained of. Also, the complaining exhibitor must agree to pay for the distributor's loss of revenue, if any, resulting from the elimination of or reduction of revenue from any subsequent run or runs made necessary by such award, which award would give him the right to buy the product in dispute.

No local Grievance Board has the right to hear or determine any complaint of any exhibitor which involves product of a distributor who licenses such product to theatres which are affiliated with such distributor. The distributor has the right to license all or any number of its own pictures for showing at theatres affiliated with that distributor.

Contract disputes will be arbitrated for exhibitors and exchanges by a Contract Arbitration Board when the exhibitor agrees to arbitration under the Optional Standard License Agreement. Otherwise, contract disputes will be matters for Grievance Board settlement. In addition, the code says that certain other specific trade practices when in dispute must be brought before the Grievance Boards locally for determination. Principal clauses in this trade practice group are:

(a) Unfair non-theatrical competition.

(b) Adjustment of rentals on films not delivered.

(c) Designated playdates.

(d) Transferring the ownership or pos-

ALL KEY CITIES TO HAVE BOARDS

session of a theatre to avoid uncompleted contracts.

(e) Prior advertising rights.

(f) Refusal of exhibitor to abide by local and voluntary decision of other exhibitors to eliminate rebates, premiums and the like.

In connection with the last named clause (f), where 75 per cent of the exhibitors locally agree to discontinue in that territory the giving away of rebates, premiums, gifts, two-for-one admissions and other similar awards to the public when purchasing tickets, then all exhibitors are bound by the majority decision, and where any exhibitor refuses to abide by the majority decision, the local Grievance Board has the power to direct all local exchanges to refuse to enter into any contracts with the offending exhibitor and to refuse to make further deliveries of motion pictures unless the exhibitor ceases and desists from such violation.

Majority Vote To Decide Grievance Board Cases

The decision of each local Grievance Board in all matters and upon any question submitted to it shall be determined by a majority vote—or three votes of the four members; but, in case the Board is evenly divided, the question shall be submitted for determination to the impartial representative on the Board of the Code Authority, and his vote shall decide the question.

Each decision of the Board and/or the impartial Code Authority representative, as the case may be, must be in writing, and all decisions of the local Boards must be rendered within fifteen days from the filing of the protest, grievance or complaint, or within three business days after all the parties involved shall have been fully heard, whichever date is earlier.

Any party involved in the dispute shall have the absolute right of appeal from the local Board's decision, such appeal to be made to the Code Authority, provided the appeal be filed or mailed by registered mail, or delivered in writing, not later than five days after the local Grievance Board has made its decision. In appeal cases, the grievance or complaint, together with all the evidence taken before the local Board, shall be referred to the Code Authority by the local Board, and, pending the determination of such appeal, the determination order, award or other action originally made by the local Grievance Board shall be held in abeyance.

Any party involved in the dispute which is appealed shall have the right to appear before the Code Authority and present additional evidence at, or before the hearing on such appeal.

The Code Authority shall render its decision on the appeal not later than fifteen days from and after the date when the parties involved shall have been fully heard on the appeal. The Code Authority shall independently investigate the complaint or grievance and review the evidence gathered from such an investigation and consider the additional evidence, if any, before the hearing on the appeal.

Grievance Board Acts As Authority's Clearing House

All general complaints and grievances of exhibitors or distributors concerning provisions of the code, and which complaints or grievances are not under the specific jurisdiction of the Code Authority, the local Clearance and Zoning Boards and/or labor arbitration boards, contract arbitration boards or otherwise specifically subject to general arbitration, shall be heard by the local Grievance Boards. This also includes complaints and grievances of exhibitors or distributors locally on matter which are not otherwise specifically mentioned in the code. In handling these general and miscellaneous complaints and grievances, the local Grievance Board will serve as somewhat of a clearing house for the Code Authority, and if the local Grievance Board believes that any of these general, miscellaneous complaints should be brought to the attention of the Code Authority, it shall certify the complain or grievance to the Code Authority for determination, and the Code Authority shall consider and determine the same. Otherwise, such miscellaneous complaints and grievances shall be determined locally by the Grievance Board, with the parties involved having the right to appeal such decision to the Code Authority.

Such miscellaneous complaints or grievances shall be determined by the local Board within fifteen days from the filing of the complaint, or, in case of appeal, the Code Authority shall make a decision on the appeal within fifteen days from and after the date when a hearing shall have been held on the appeal.

FILM CODE RAISES BUDGETS $12,000,000

Adoption of the motion picture code this week by the 14 large studios in Hollywood increased the estimated annual production budget of $135,000,000 to $147,555,000, or an additional $12,555,000.

The basic reason ascribed for the increase is an approximate increase of fifteen per cent in wages, supply costs and general operations. Labor, however, was the cause for most of the additional expense.

D. HEADQUARTERS-BRANCH LOCATIONS

The Grievance Boards will have headquarters, and will actually operate in the following exchange cities, in offices still to be selected:

Albany	Memphis
Atlanta	Milwaukee
Boston	Minneapolis
Buffalo	New Haven
Charlotte	New Orleans
Chicago	New York
Cincinnati	Oklahoma city
Cleveland	Omaha
Dallas	Philadelphia
Denver	Pittsburgh
Des Moines	Portland
Detroit	St. Louis
Indianapolis	Salt Lake City
Kansas City	San Francisco
Los Angeles	Seattle

Washington

E. GENERAL

No exhibitor or distributor shall be entitled to file any complaint or grievance with the local Grievance Board, under any Article of the code, unless such exhibitor or distributor shall have affixed his signature to the code in its entirety within forty-five days after it was signed by the President, or Thursday, January 11, 1934. The exhibitor, in signing the code, shall also thereby have agreed to comply with all of the requirements of the National Recovery Act. A conditional or partial agreement to comply with the code cannot be accepted and such conditional and partial agrement would be meaningless and of no effect. Evidence of such signature, duly executed by each separate exhibitor and distributor, shall be filed on a duly prescribed form with the Code Authority. The Code Authority this week mailed to every exhibitor and exchange, distributor, producer or other corporation, firm or company, a copy of the official form for duly executing the code and signature on this form binds the firm, corporation or individual to comply with the code in its entirety and all the requirements of the National Recovery Act.

New companies engaging in the motion picture business, or new theatre ventures must sign the code within forty-five days after commencing operations.

Also, any person, firm, theatre, exchange or corporation who shall fail to promptly pay any assessment or levy made by the Code Authority for code administration expenses, shall not be entitled to file any complaint, grievance or protest with the local Grievance Boards or with the local Clearing and Zoning Boards or with the Code Authority under any Article or Part of the code.

They may, however, be made defendants in disputes, complaints or grievances filed by another. The code is a law, binding every person or company in the industry, regardless of whether they sign or pay their assessed share of code administration expenses.

3. *LOCAL CLEARANCE AND ZONING BOARDS*

A. PURPOSES

1. To provide against clearance of unreasonable length and/or area in any exchange territory.

2. To establish a schedule in each exchange territory of fair, just, reasonable and equitable clearance and zoning regulating the number of days which must elapse between theatres in their showing of the same motion pictures in such territory, and which shall be binding upon all distributors and exhibitors in that territory.

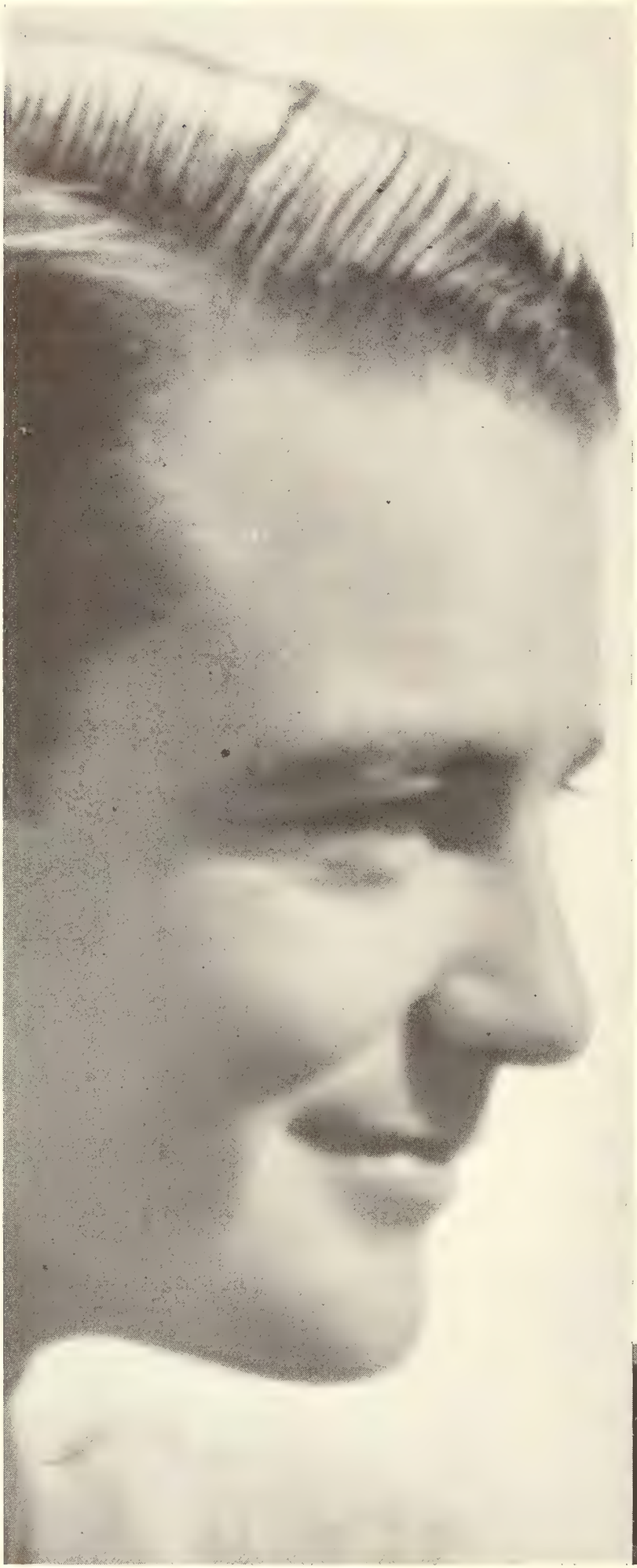
B. PERSONNEL

Selection of the names for the local Clearance and Zoning Boards which will be set up by the Code Authority in each of the 32 key exchange territories has not yet been completed and the boards probably will not start functioning until January.

The code specifies that each of the local Clearance and Zoning Boards shall be appointed by the Code Authority and shall consist of two representatives of distributors, one of whom shall be a representative of a national distributor with theatre affiliations and the other a distributor without circuit affiliations; and two representatives of first-run theatres located in the territory, one of whom shall be an affiliated exhibitor or manager, if there be one, and the other an unaffiliated exhibitor; and two representatives of subsequent-run unaffiliated theatres operating within the territory.

A seventh member of the Board shall be appointed by the Code Authority and approved by the Administrator and he shall be regarded as the impartial representative of the Code Authority and he shall have no direct or indirect affiliation with any branch of the motion picture industry. The Code Authority's repre-

(Continued on page 34)



UNIVERSAL

first again with the big new idea in pictures—

Lew AY

with

JUNE KNIGHT

in a swift-moving romance-adventure-mystery drama whose plot involves every passenger on a transcontinental bus trip . . . Speed and snap in every scene, with scenes changing as rapidly as the bus flashes from city to city . . . and a smash climax that will hold your crowds spellbound!

CROSS

RES

With ALICE WHITE, Alan Dinehart, Eugene Palette, Henry Armetta. Story by Stanley Rauh. Produced by Carl Laemmle, Jr. Directed by Edward Buzzell. Presented by Carl Laemmle.

OUNTRY CRUISE

THE CLEARANCE AND ZONING BOARDS

(Continued from page 31)

sentative shall vote on any question only when the Board is deadlocked, and his vote shall determine the question.

The local Clearance and Zoning Board will select its own chairman by a majority vote of its members, and any vacancy in the Board shall be filled by the Code Authority, but only from the class of members in which the vacancy occurred.

All members appointed to the Board by the Code Authority shall be persons of good repute and of good standing in the industry, and shall, upon accepting the appointment, subscribe and file with the Administrator an oath to fairly and impartially determine whatever issue is presented to the Board.

No Board shall contain in its membership more than one representative of any one distributor or exhibitor, and if a member of any Board ceases to belong to the class which he represents on the Board, the Code Authority shall declare him ineligible to continue on the Board and shall fill the vacancy by designating a representative of the same class.

C. PROCEDURE-JURISDICTION-DUTIES

The jurisdiction of the local Clearance and Zoning Boards shall be limited to matters of clearance and zoning and such Boards shall hear no questions other than those pertaining to clearance and zoning matters.

Although the code says that each local Clearance and Zoning Board shall promptly after its creation, and prior to January 1, 1934, and prior to January 1st of each year thereafter, formulate, prescribe and publish for its territory, schedules of clearance for the season next ensuing, the schedules for the season 1934-35 cannot possibly be ready until long after January 1, 1934, because the Boards, which have not yet been named, will not have had sufficient time to complete such schedules by January 1, 1934.

However, the schedules cannot affect existing 1933-34 *exhibition contracts on clearance and zoning, and few, if any, new contracts will be negotiated after January 1st until the new schedules are prescribed by the Boards in each territory.*

The Boards will individually set up schedules according to the requirements and conditions which are peculiar to the particular territory. The schedules may classify theatres by geographical zones or other classifications best suited to local conditions, but each schedule shall be intended for the sole purpose of fixing the maximum clearance in length of time and area after the conclusion of the prior runs of such theatres.

Each Board may, after fair and reasonable notice and hearing to interested exhibitors, change, modify, or vary any part of the schedule set up by it, provided that any such change or modification shall not in any wise apply to, affect, or modify any exhibition contract made subject to, or in reliance upon, or pursuant to any such schedule, without the prior written consent of the parties to such contract.

The decision of each Board shall be determined by a majority vote, and in case the Board is evenly divided, such question shall be submitted for determination to the impartial representative of the Code Authority, whose vote shall determine the question.

The decision of the Board and/or the Code Authority's representative shall be in writing.

FILM INFLUENCE— AND A TRUE STORY

Without benefit of theory, psychology and social experimentation, straight from the experience of a man and a boy, comes a letter from R. W. Goodall, of Versailles, Ohio, where he operates a theatre and a drug store. His preamble is brief but pointed: "Newspapers and magazines are making quite a noise about what the films are doing to our young people. Well, I want to offer my testimony to all this controversy." Briefly, Mr. Goodall recounts the story of a boy, at a reform farm five times, whom he has employed in his store, his theatre, and about his home for two years, without a single regret. Seeing three changes of film weekly, the boy came to hate crime, says Mr. Goodall and "I simply showed this boy I had confidence in him." Significant is Mr. Goodall's indication that the boy had never seen a film before he was sent to the reformatory.

Each Board shall promptly publish the clearance and zoning schedules formulated by it, and file a copy of such schedules immediately with the Code Authority.

Within thirty days of publication, under specific code law, any group of exhibitors, or any individual theatre owner involved locally by the schedules, may file a protest in writing with the Board issuing them. Such Board shall then promptly convene and give reasonable notice of hearing to all those who are concerned, or who have an interest in the proceeding, and the Board shall hear them and accept from them all relative papers and evidence.

The Board shall have the power to make reasonable rules pertaining to the time, place and manner of hearing.

The Board shall make its decision on the protest within fifteen days from the filing of the protest, or within three business days after the parties involved shall have been fully heard, whichever date is sooner.

Any party aggrieved by the decision of the Board shall have absolute right of appeal to the Code Authority, provided such appeal is filed or mailed by registered mail, or delivered in writing not later than five days after the decision on the protest by the local Board. The local Board will then turn over all evidence taken before it to the Code Authority.

All persons interested in the decision on the appeal shall have the right to appear before the Code Authority and present additional evidence, and the Code Authority shall make a decision within fifteen days from and after the date of the hearing. The Code Authority shall, however, first investigate the protest, review the evidence gathered in its investigation and consider the additional evidence, if any.

The code says that the requirements as to these various steps hereinbefore prescribed shall be mandatory in order to give full relief before the buying season commences.

Each and every distributor and exchange and exhibitor in each territory shall be bound by the schedules drafted and/or decisions made by any local Clearance and Zoning Board, and/or decisions of the Code Authority upon any appeal to it.

Pending the final determination of any dispute or controversy over clearance and zoning, all existing exhibition contracts between the disputants shall continue to be performed in every respect.

Factors To Be Considered In Clearance Board Action

Each local Clearance and Zoning Board when making any classification of theatres for purposes of drawing a clearance schedule, or when fixing the maximum period or area of clearance in respect of any theatre, shall, among other things peculiar to the requirements locally, consider and give due regard to the following factors:

(a) That clearance to a very considerable extent determines the rental value of motion pictures;

(b) That exhibitions, or showings of the same motion picture within the same competitive area at too short an interval after the conclusion of a preceding run or runs, depreciates the rental value of motion pictures; and

(c) That all such depreciations of the rental values of motion pictures tend to reduce the number of motion pictures produced, discourage the production of motion pictures of quality involving large investments of capital, labor, skill and enterprise and thereby tend to reduce employment.

(d) That unreasonable clearance to a considerable extent affects the value of motion pictures for subsequent-run theatres.

(e) That unreasonable clearance depreciates the potential return from motion pictures to subsequent-run theatres.

(f) That unreasonable clearance as to time and area diminishes the potential revenue to the distributor from the subsequent-run exhibitor.

D. HEADQUARTERS - BRANCH LOCATIONS

The Clearance and Zoning Boards will operate and will have headquarters in the following exchange cities, in offices still to be selected:

Albany	Memphis
Atlanta	Milwaukee
Boston	Minneapolis
Buffalo	New Haven
Charlotte	New Orleans
Chicago	New York
Cincinnati	Oklahoma City
Cleveland	Omaha
Dallas	Philadelphia
Denver	Pittsburgh
Des Moines	Portland
Detroit	St. Louis
Indianapolis	Salt Lake City
Kansas City	San Francisco
Los Angeles	Seattle

Washington

E. GENERAL

No exhibitor or distributor shall be entitled to file any complaint or grievance or protest under the clearance and zoning provisions of the code, or under any other article of the code unless such exhibitor or distributor shall have signed the code in its entirety within forty-five days from and after the date it was signed by the President, or by Thursday, January 11,

THE CONTRACT ARBITRATION BOARDS

1934. Evidence of such signature, duly executed, shall be filed on a duly prescribed form with the Code Authority. The Code Authority this week mailed to every exhibitor and exchange, distributor, producer or other corporation, firm or company, a copy of the official form for execution by each separate exhibitor and distributor, and the signature on this form binds the firm, corporation or individual to agree to comply with the code in its entirety and with all the requirements of the National Recovery Act.

New companies or individuals engaging in the motion picture business, or new theatre ventures must sign the code within forty-five days after commencing operations.

Change of ownership does not change the clearance and zoning previously specified by the Board for a particular theatre.

Also, any person, firm, theatre, exchange or corporation who shall fail to pay promptly any assessment or levy made by the Code Authority for code administration expenses, shall not be entitled to file any complaint, grievance or protest with the local Clearance and Zoning Boards, or with the Code Authority under any article or part of the code. They may, however, be made defendants in disputes, complaints or grievances filed by another. The code is a law binding every person or company in the industry, regardless of whether they sign it or pay their assessed share of code administration expenses as prescribed by the Code Authority.

4. CONTRACT ARBITRATION BOARDS

A. PURPOSES

(1) To arbitrate all contractual disputes between distributor and exhibitor when the exhibitor accepts and signs the optional arbitration clause of the Optional Standard License Agreement.

B. PERSONNEL

There are to be four members, two to be appointed by the distributor and two by the exhibitor, and to sit only on the particular case for which they are appointed. By stipulation of both parties, however, the board may be reduced to one representative for each, with power in the two thus appointed, if they cannot agree upon an award, to appoint an umpire as provided in the arbitration clause of the Optional Standard License Agreement.

C. PROCEDURE-JURISDICTION-DUTIES

The code says that the socalled Optional Standard License Agreement, negotiated by exhibitors and distributors in the winter of 1932, shall be offered to exhibitors by each and every distributor as an alternate form of exhibition contract in place of whatever form of exhibition contract the distributor may be using, unless both the distributor and the exhibitor mutually agree that a different form of contract be used. Any condition or provision of the optional standard license agreement that is in conflict with or is inconsistent with any provision of the code shall be deemed amended to conform to such similar provisions of the code, it being the intention of the Administration that the provisions of the code shall govern when and where they conflict with the Optional Agreement.

One such point of conflict between the code and the Optional Standard License Agreement is in connection with the rejection privilege on group purchases, the code providing for a flat ten per cent cancellation privilege for any group of feature pictures when the average rental of such group is less than $250 per picture.

The provisions of the Optional Arbitration Clause of the Optional Standard License Agreement, when accepted by the exhibitor shall prevail as the arbitration medium for the settlement of contract disputes.

Individual distributor's sales policy provisions may be inserted in the "Schedule" of the Optional Agreement, but the code says they shall not be contradictory of, or inconsistent with any of the standard clauses of the Optional Agreement.

When an exhibitor does not sign the arbitration clause of the Optional Agreement, or when the exhibitor and distributor do not agree to an arbitration clause under any contract, then the code provides local General Arbitration Boards to determine contract disputes, for the use of the exhibitor or distributor by voluntary agreement, or if the dispute is not over a contract and is specifically under the jurisdiction of the local Grievance Board or the Clearance Board, such dispute would automatically be referred to either of the last named boards.

When the exhibitor and distributor agree to arbitration under any contract other than the Optional Agreement, the code says that such arbitration shall be in accordance with the optional arbitration clause of the socalled Optional Standard License Agreement.

The procedure for arbitration under the Optional Agreement, together with the method of naming the arbitrators and the means for arriving at settlements, is printed on each copy of the Optional Agreement now being offered to exhibitors by the various exchanges. It is known as Clause Twentieth in that Agreement.

D. HEADQUARTERS

Contract Arbitration Boards are created privately by the distributor and exhibitor when, as and if a contractual dispute arises, and then only for that particular dispute for which they are appointed.

E. GENERAL

Contracts on 1933-34 product now in effect remain unaltered regardless of the code unless, upon signing, the exhibitor had inserted a clause specifying that the contract would be altered when the code became effective (December 7th) to include any code provisions or benefiting code clauses not appearing in the 1933-34 contract at the time it was negotiated earlier in the year.

The various code provisions affecting contractual relations between exhibitors and distributors will be discussed in a subsequent issue.

A CONCENTRATED TRANSLATION

The translation of the motion picture code by MOTION PICTURE HERALD, *from the legal phraseology into a working language, is being done in such a manner that all related subjects, regardless of their position in the official draft, will be treated together.*

For example, to effect a practicable concentration of all related subjects, all angles in the code pertaining to administration, labor, trade practices, contracts, and the like, will be treated together, and where they have a relation to each other, they will also be mentioned in the discussion of such other subject.

5. LABOR ARBITRATION BOARDS

A. PURPOSES

1. To establish a prevailing scale of wages and maximum number of hours, where no scales or number of hours are specified, for skilled labor directly and regularly employed by exhibitors, including: projectionists, billposters, carpenters, electrical workers, engineers, firemen, oilers, painters, theatrical stage employees, theatrical wardrobe attendants and the like.

2. To settle disputes between exhibitors and any one or all of the classes of skilled labor mentioned in the foregoing paragraph, regarding a minimum scale of wages and maximum number of hours of labor.

B. PERSONNEL

In questions arising with an organization of any socalled skilled mechanics or artisans affiliated with the American Federation of Labor, then the personnel of such local Labor Arbitration Board is to consist of a representative appointed by the national president of such affiliated union, together with a representative appointed by the exhibitors, and in case of a deadlock, both are mutually to appoint a third person, or if they cannot mutually agree on a third person, then the Administrator shall designate such third person.

In questions arising with unorganized skilled employees, or with an organization of such skilled employees which is not affiliated with the American Federation of Labor, then the board shall consist of a representative of such unorganized employees, or, as the case may be, a representative appointed by the president of such unaffiliated union organization or both, together with a representative appointed by the national president of a similar organization affiliated with the American Federation of Labor, provided, however, that members of such AFL affiliated union are regularly employed in said community by other exhibitors. Also, the exhibitor, or exhibitors shall appoint a representative, and if the various parties cannot agree they shall mutually designate an impartial person to determine the issue, or, if they cannot agree to the designation of an impartial person, such person shall be appointed by the Administrator.

C. PROCEDURE-JURISDICTION-DUTIES

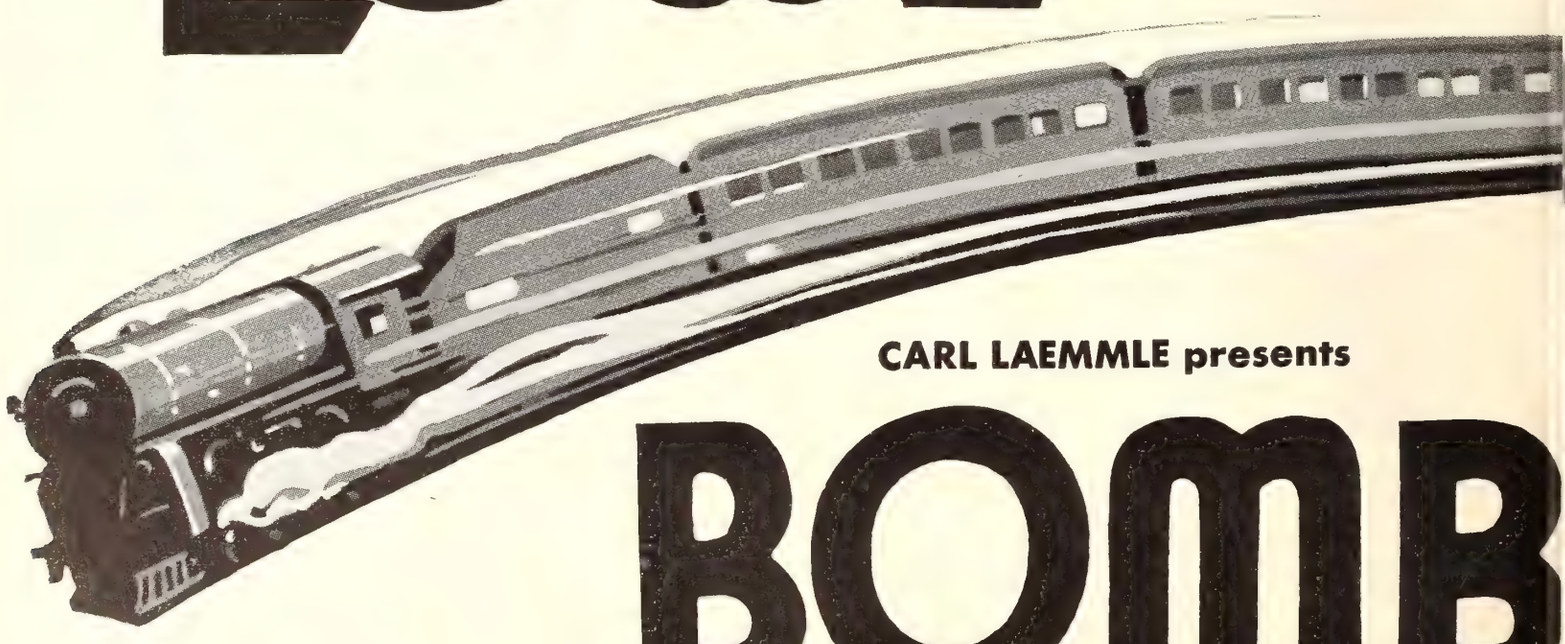
The code specifically provides that employees associated with organizations of or performing the duties of billposters, projectionists, firemen, theatrical stage employees, theatrical wardrobe attendants, carpenters, electrical workers, engineers, oilers, painters, or other skilled mechanics and artisans, who are directly and regularly employed by exhibitors, shall receive not less than the minimum wage and work no longer than the maximum number of hours per week which were in force as of August 23, 1933, as the prevailing scale of wages and maximum hours for organizations of any such employees affiliated with American Federation of Labor unions. This, of course, is applicable to the respective type of work in a particular class of theatres in a particular location in a particular community, and such scales and hours shall be deemed by the code to be the minimum wage scale and maximum number of hours with respect to all of such employees

(Continued on page 38)

Another Hit from Universal!

Yes, sir! Universal's clicking 'em out one after the other! "Only Yesterday," "Invisible Man," "Counsellor at Law," "By Candlelight," ... AND NOW ... BOMBAY MAIL, the most exciting, the most novel, the most colorful mystery drama of the season . . . a great screen story with its locale on a train speeding across India! Unusual characters, unusual backgrounds, unusual treatment, AN UNUSUAL PICTURE!

EDMUND LOWE



CARL LAEMMLE presents

BOMB

NOTE:

You can reproduce this drawing of Edmund Lowe directly from this page for your newspaper ads., or enlarge and color it for your lobby. Or you can get it in one, two and three-column mats from your exchange.

With Ralph Forbes, Shirley Grey, Hedda Hopper, Onslow Stevens, Tom Moore, John Wray, Brandon Hurst. Screenplay by Tom Reed from the novel by L. G. Blochman. Produced by Carl Laemmle, Jr. Directed by Edwin L. Marin

AY MAIL

GENERAL ARBITRATION

(Continued from page 35)

in such communities, in such class of theatres.

However, where no prevailing scale of wages and maximum number of hours exist with respect to such classes of employees; or when any dispute should arise as to what is a minimum scale of wages or maximum hours, then the code provides that the matter be arbitrated locally by the Labor Arbitration Board provided for in this part of the code.

Meanwhile, pending the determination of any such dispute, the rate of wages then paid by the exhibitor and the maximum number of hours in force at that time shall not be changed so as to decrease wages or increase hours.

Pending the determination of the dispute by the arbitrators, the employees shall agree not to strike and the employers shall agree not to lockout such employees.

D. HEADQUARTERS

Labor Arbitration Boards will have no headquarters, being appointed locally by employees and exhibitors as the necessity arises, and only to arbitrate such dispute for which they were appointed.

E. GENERAL

With respect to all other disputes arising between employees and employers in exhibition, the parties pledge themselves in the code to attempt to arbitrate all such disputes, for which purpose a general arbitration system is provided elsewhere in the code.

The various code provisions on labor in both the exhibition and distribution fields will be discussed in a subsequent issue.

6. *GENERAL ARBITRATION BOARDS*

A. PURPOSES

1. Wherever in the code arbitration of any matter is required, but such arbitration is not specifically provided for, such matter shall be submitted for determination to a General Arbitration Board.

B. PERSONNEL

Each of the groups involved in the dispute shall appoint two representatives and each group shall state the arbitrators' business address and business or business connections.

If each group fails or refuses to name the arbitrators, or if any arbitrator so named shall fail or refuse to act, or be unable to serve, or shall be challenged, another arbitrator or arbitrators may be appointed by the other group.

If the arbitrators or a majority of them are unable to reach a decision, the arbitrators or a majority of them shall immediately select an umpire who shall not be engaged in the motion picture industry, and if the arbitrators or a majority of them are unable to agree upon the selection of an umpire, the Administrator shall, but only upon request, make such selection.

C. PROCEDURE-JURISDICTION-DUTIES

The code specifically says that wherever in the code, arbitration of any matter is provided for, other than arbitration under the Optional Standard License Agreement, or as may be otherwise specifically provided for, such matter shall be submitted for determination to a general Arbitration Board.

In these cases of arbitration for which the code does not specifically provide, upon the written request of either group to the dispute or controversy, the group making such request shall name therein two arbitrators and shall designate therein the date, time and place of the hearing of such controversy, but the date of such hearing shall not be earlier than seven days from the date of sending of such notice, unless it shall be claimed in such notice that irreparable injury will result unless there is a speedy determination, in which case such hearing may be designated to be held earlier than the said seven-day period.

Within five days from the mailing of such request for arbitration, or within twenty-four hours if the date of such hearing shall be earlier than seven days, the group upon whom such request is made shall name two arbitrators in a written notice mailed or delivered to the other (requesting) party.

Specifically mentioned in the code as matters for arbitration under this system are any and all labor disputes between employees and employers in exhibition, other than the wage scale disputes between skilled theatre labor and exhibitors previously mentioned as being subject to adjustment by special Labor Arbitration Boards.

No member of an Arbitration Board shall hear or determine any controversy in which he has an interest, direct or indirect, and any member having such interest shall be disqualified to act.

In cases where the arbitrators resort to an umpire, the hearing before the umpire shall be at such time and place as the umpire shall designate and shall be had before the umpire alone, the arbitrators not to be permitted to attend the hearing before the umpire.

D. HEADQUARTERS

Arbitration Boards of this classification, like local arbitration boards for special labor disputes and local contract disputes, will have no special headquarters, being appointed locally by disputants as the necessity arises, and only to arbitrate such dispute for which they were appointed.

E. GENERAL

The Arbitration Boards as provided in this classification are obviously intended for broad, general arbitration requirements on matters not specifically provided for arbitration under the code.

Mines Bureau Has Oil Film

The United States Bureau of Mines has added an educational motion picture to its library depicting "A Trip Through the Oil Lands of Europe and Africa." Copies of the film are available in 16 mm. and 35 mm. size on application to the Pittsburgh Experiment Station of the bureau.

Ask Tax Readjustment

Receivers for Fox New England Theatres, Inc., has asked a readjustment of tax assessments on the Palace and Strand theatres, Waterbury, Conn., for 1931-32. The appeal was filed in New Haven by Benjamin Slade, Thomas J. Spellacy and Sam Spring.

Al Rosenberg Is Elected to Head Northwest Allied

Al Rosenberg, of Seattle, was elected president of Allied Amusements of the Northwest, exhibitor organization, at its annual convention in the New Washington Hotel, Seattle, last week. There were 94 members present in what was described as a highly constructive meeting.

Other officers elected included: A. Bishell, Spokane, first vice president; William Ripley, Longview, second vice president; LeRoy Johnson, third vice president; James A. Hone, reelected secretary-treasurer. Three new trustees were named: J. W. Mercy, Jr., C. L. Gwinn and L. O. Lukan.

The association asked that all members immediately contact state legislators in an effort to kill the highly competitive dog races and to end daylight saving. It was further agreed not to accept any national advertising reels unless they are endorsed by the organization. A committee, composed of J. O. Lukan, Harry Black and Ned Edris, was appointed to check wage conditions under the code and make them immediately effective.

A Bowery Ball at the Eagles auditorium was unanimously proclaimed a huge success, and promises to become an annual feature. The event was sponsored by virtually every theatre in the state. Credit for its success was pinned on Mr. Hone, Robert Murray, L. J. McGinley and their staffs. Mayor Dore of Seattle, the principal speaker at the banquet, pledged continued aid for the industry and promised that theatre bombings will be eliminated.

Levy's Indication of ITOA Settlement Denied by Brandt

Jules Levy, Radio general sales manager, indicated last week that differences with the ITOA have been settled, and that Radio is now selling to independents individually. Most local accounts have been closed, he declared.

Harry Brandt, president of the ITOA, when informed of Mr. Levy's remarks, contradicted, saying that members had not yet agreed to conclude the local buying strike in New York.

Nordisk, Tobis in Deal

An agreement is reported closed between Nordisk Tonefilm, Copenhagen, Denmark, and the Copenhagen representative of Tobis Klangfilm, A.E.G., according to Paul H. Pearson, assistant trade commissioner there, whereby Tobis takes over inspection and repair of Tonefilm installations in Denmark and Sweden.

First Division Moving

First Division will move its New York headquarters from 1600 Broadway to the RKO Building in Radio City during Christmas week. The company has acquired distribution rights to I. E. Chadwick's "Wine, Women and Song" for western Pennsylvania, West Virginia, Ohio and Kentucky.

Showmen Organize In West Virginia

Exhibitors of southern West Virginia, at a recent meeting in Bluefield, organized the Southern West Virginia Theatre Managers' Association, and elected H J. Gilbert of the Granada and Rialto theatres, Bluefield, as president.

Other officers elected included: first vice president, Lloyd Rogers, Welch; second vice president, D. C. Meadows, Beckley; secretary, Paul D. Hollen, Mount Hope; treasurer, C. D. Crawford, Beckley. The executive committee, acting with the officers of the organization, are: Manny Shore, War; Dr. J. E. Newbold, Northfork; J. C. Shanklin, Charleston; W. B. Hines, White Sulphur Springs; F. Midelburg, Logan; Paul V. McKay, Montgomery; John R. Powell, Matoaka; Louis Shore, Williamson, and Roy Smith, Huntington.

The meeting also ratified the action of the recently organized West Virginia Theatre Managers' Association. The managers attending expressed themselves as endorsing the activity of the state organization. The next session of the Southern West Virginia group has been scheduled tentatively for Beckley.

Groups Asked to Name Academy Awards Committee

Facing possible elimination of the Academy of Motion Picture Arts and Sciences annual awards because of turbulent conditions in Hollywood, Howard Estabrook suggested this week that the Actors' and Writers' Guilds, the American Society of Cinematographers and the remainder of the Academy group get together and appoint committees from each group to work out a combination on the awards.

J. Theodore Reed, Academy president, is said to be in sympathy with the plan as are other prominent members of the body.

Calcutta Firm Acquires Rights of "Wandering Jew"

The Halmook Film Corporation, Ltd., of Calcutta, India, have acquired distribution rights for "The Wandering Jew," produced by Julius Hagen at the Twickenham studios outside of London.

The Indian company also has the sole distribution rights to "Kameradschaft" and "M," two of Germany's outstanding cinematic achievements of the past year.

Cameramen Replace Hurd

Edward T. Estabrook has replaced Howard Hurd as business manager of the cameramen's union on the Coast. Mr. Hurd is expected to remain in a subordinate position for the duration of his five-year contract.

Neal Gets Indiana Post

S. W. Neal, Kokomo, Ind., was named president of the Associated Theatre Owners of Indiana Tuesday.

Sachson Leaves Special

Milton Sachson has resigned as treasurer of Special Screen Service, Inc. No successor has been named as yet.

CHASE AND OTHERS BUY 660,900 LOEW SHARES

$18,604,335 Purchase Price by Holders of Defaulted Film Securities Corp. Notes Represents Face Value Plus Interest

The Chase National Bank of New York and other holders of $18,300,000 of defaulted Film Securities Corporation notes, on Tuesday purchased the 660,900 shares of Loew's, Inc., common stock at public auction for $18,604,335. This sum represents the face value of the notes in addition to interest from April 1, 1933, on which date the notes were defaulted.

The purchasers' bid — the only one received—was made for the entire block of stock by John R. Dillon of Hayden, Stone & Co., who represented the holders of the defaulted notes on which the stock was posted as collateral.

Of the defaulted notes Chase National held $4,000,000; American Telephone and Telegraph, $8,000,000; Hayden, Stone & Co., $2,000,000; Dillon, Read & Co., $2,000,000, with the remaining $2,300,000 held by various other accounts.

The bidders' price Tuesday amounted to $28.15 per share, while the market closing price for Loew stock was $30, or $19,827,000 as compared with the $18,604,335 paid at auction for the block. In contrast to these two prices, $76,000,000 was paid for the same stock in 1927 by William Fox.

The auction sale of this stock has caused considerable controversy over a period of weeks. Charges by attorneys that sale of the stock would give Chase National the same control of Loew's that it now has of Fox Film, last week led U. S. District Judge John Knox to issue an injunction restraining purchasers from violating anti-trust laws in acquiring the stock. Judge Knox on Monday, however, decided to allow the sale provided all purchasers were made familiar with his injunction and with the 1931 anti-trust decree which separated control of Loew's from Fox Film by setting up Film Securities Corporation to take over the Fox interest in Loew's.

The action of Judge Knox in holding up the sale last week was taken on the petition of John Harlem Amen, special assistant to the attorney general. At that time the court ordered that Thomas Nelson Perkins and John R. Hazel, trustees, be directed to ascertain and report to the court the names of prospective purchasers of any or all of the common stock in order that the court might determine whether the transfer would violate any of the terms of the consent decree handed down at Wilmington some time ago in the Government's anti-trust action against Fox, which owned the stock prior to its transfer to General Theatres Equipment Corporation and Harley L. Clarke with the aid of Chase National financing.

Saul E. Rogers had pointed out to the court several days before the Knox injunction that an absence of prospective purchasers for the stock threatened to give Chase, holder of $4,000,000 of defaulted Film Securities notes, possession of the stock and that with Chase in control of Fox, Loew's would come under the same control if the block of stock were allowed to revert to the bank. This, Mr. Rogers charged, would create exactly the same situation which led to the Government's anti-trust action against Fox in 1931.

At Tuesday's auction the stock first was offered by Adrian H. Muller & Son, auctioneers, in the 131 individual blocks of 5,000 shares each and one block of 5,900 shares. No bids were received for any of the individual blocks, however, so the auctioneers offered the entire 660,900 shares as a unit and the noteholders' bid was the only one received. The $18,300,000 Film Securities notes will be turned over by the holders in payment for the stock.

The Loew's stock thus disposed of was Film Securities' only asset.

DE MILLE FAVORS STAR SALARY CUTS

An opinion in favor of reduction of stars' salaries was expressed by Cecil B. DeMille last week in Washington, where he was effecting an adjustment of his income tax dispute with the government. "Stars are getting too much money at present," he said, "and that makes it difficult for a producer to keep turning out pictures in proper style. When the box office justifies, high salaries should be paid, but not now."

Warner Officers Are Re-Elected

All officers of Warner Bros. Pictures were re-elected Tuesday at the first meeting of the company's directorate to be held following the recent annual stockholders' meeting at Wilmington, Del., at which present directors were elected.

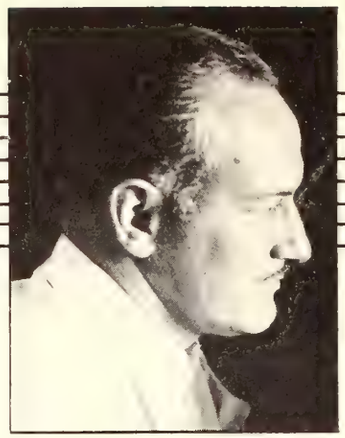
Officers re-elected are: Harry M. Warner, president; Albert Warner, vice-president; Jack L. Warner, vice-president; Sam E. Morris, vice-president; Herman Starr, vice-president; Albert Warner, treasurer; Samuel Carlisle, assistant treasurer; W. Stewart McDonald, assistant treasurer; Abel Cary Thomas, secretary and general counsel; Harold S. Bareford, assistant secretary; Paul A. Chase, assistant secretary; Edward K. Hessberg, assistant secretary; Samuel Carlisle, comptroller, and Thomas J. Martin, auditor.

Emergency Council Holds First Meeting

President Roosevelt's National Emergency Council, of which Frank C. Walker, general counsel of the Comerford Circuit, is chairman, held its first meeting Tuesday with the President, who ordered a transfer of duties and responsibilities of the special industrial recovery board headed by Secretary of Commerce Roper to the new body.

A major purpose of the emergency council will be the publicization of the recovery activities of the government, to further which state directors will be appointed.

JAMES MONTGOMERY FLAGG



McCLELLAND BARCLAY

HOWARD CHANDLER CHRISTY

These famous artists

A PICTURE AS BIG AS THIS

MOTION PICTURE DAILY'S HOLLYWOOD PREVIEW

"Gallant Lady"

(*20th Century*)

HOLLYWOOD, Dec. 5.—"Gallant Lady" is big and fine. A thrilling picture, throbbing with a measured beat of human sympathy.

Audiences will meet, know, and be pulling for as swell a group of human beings, led by Ann Harding and a stellar cast, as have graced the screen in some time.

Not since "Holiday" has Miss Harding been accorded such a genuine, sincere and meaty role. She handles it with feeling and telling effect.

The story concerns a girl courageous. Her fiance, killed in a take-off on a trans-Atlantic flight, forces her to have her child adopted. Her attachments to three men, her business success, her yearning and quest for her baby boy, and her final break for happiness are meager highlights of an absorbing plot.

Charged with quiet power, suffused with poignant pathos, the picture reveals dramatic heartbreak in a touching and tender mood. Sigh and sob are broken by smiles and laughs. Ann Harding softly etches a portrait that engraves itself on one's memory.

Clive Brook, as a social outcast, elevates human frailty superbly. Tullio Carminati is gay, Otto Kruger is dependable, and both give quality performances as the two other men in Ann Harding's life. Janet Beecher, rich in stage experience, turns in a warm, competent and sincere portrayal. Dickie Moore is a lovable, regular fellow. Betty Lawford, as the female menace, handles a tough job nicely.

Gregory La Cava's direction, keeping the human values well in front at all times, is expert in all departments. Sam Mintz's screen play is a model of craftsmanship.

"Gallant Lady" explores the heartaches and gropings of real people. Its soft symphony reaches the hidden springs of emotions and plays wholesome music on the heartstrings.

Appealing to all classes, "Gallant Lady" may well be considered outstanding, should do standout business where Ann Harding's name pulls and should rejuvenate her popularity elsewhere.

DEMANDS A CAMPAIGN EQUALLY AS BIG!

DARRYL F. ZAN

ANN H

in

Galla

Released *thru* UNITED ARTISTS! *Backed*

DIEGO RIVERA

BRADSHAW CRANDALL

HAYDEN HAYDEN

will do the ads on

UCK'S *Production of*

ARDING nt Lady

WITH

Clive BROOK

OTTO KRUGER

TULLIO CARMINATI

DICKIE MOORE

Directed by GREGORY LA CAVA

20TH CENTURY PICTURE

Presented by
JOSEPH M. SCHENCK

up with UNITED ARTISTS EXPLOITATION!

FEE CLAIMS ARGUED IN PARAMOUNT CASE

Rogers and Zirn Charge Claims of Receivers, Attorneys and Accountants Are "Excessive"; Elihu Root, Jr., Defends Costs

Claims for fees of nearly $300,000 by receivers, attorneys and accountants, during the 12-week period last winter when the now bankrupt Paramount Publix Corporation was in receivership, were protested as exorbitant, "excessive and vague," at a hearing Monday before Referee Henry K. Davis in New York. Saul E. Rogers and Samuel Zirn, attorneys for separate groups of bondholders, were among those who contributed the most strenuous protests.

Mr. Rogers not only objected to the size of the fees claimed, but said that the receivership itself, "one of those friendly little proceedings," was unnecessary and designed "to keep those in power who were in power."

The attorneys met before a special creditors' meeting called by Mr. Davis to hear the petition of Charles D. Hilles and Adolph Zukor for authorization to pay $296,053 for expenses incurred during the period of the corporations' equity receivership from January 27 to March 14.

Given Until December 22

Attorneys from several of Paramount's largest creditors neglected to record either their approval or opposition to the petition Monday. These were given until December 22 to do so.

Elihu Root, jr., of the law firm of Root, Clark & Buckner, counsel for the trustees in bankruptcy, defended the receivership costs as "reasonable and moderate." Mr. Root's firm is the largest single claimant, asking $125,000 for services as general counsel for the receivers, Mr. Hilles and Mr. Zukor. Out of the total of $296,053 asked for allowances, $211,718 represents allowances for the receivers, their counsel and accountants; $38,100 was for fees for firms acting as counsel to the corporation and to the plaintiff in the receivership action, and the remainder represented expenses and disbursements.

Opposing payment of the $296,053 were, in addition to Mr. Rogers and Mr. Zirn, Victor House, attorney for a group of Paramount bondholders; Samuel Kramer, counsel for a group of general creditors, and S. W. Landon, counsel for a group of creditor banks.

Mr. Rogers declared that on the basis of the equity receivership costs, "fees of $5,000,000 might be expected for the period of the bankruptcy." Mr. House and Mr. Zirn requested an oral hearing on the petition with an opportunity to examine the receivers and their counsel on the costs. Referee Davis overruled this petition and held that only written affidavits might be submitted. Mr. Zirn thereupon filed his affidavits, which included the charge that the equity receivership was "illegal."

Rogers Questions Hilles Claim

Out of the allowance for the receivers, counsel and accountants, the sum of $30,000 was asked by Mr. Hilles, while Mr. Zukor requested $23,047, representing what he would have received for the period in salary from the company. In reply to the protests of Mr. Rogers on the claim of Mr. Hilles, Mr. Root said Mr. Hilles had come into the situation from the outside and had "made a tremendous effort" in familiarizing himself with the corporation's complicated affairs.

"Do you mean," Mr. Rogers asked, "that a man who is without any education in an industry, who was not invited in by the creditors, is entitled to charge them $2,500 a week, or at the rate of $125,000 a year, while he is getting an education?"

Mr. Root said he thought the application was reasonable.

In reply to a question as to why Adolph Zukor should be listed for only $23,000, Mr. Root replied that Mr. Zukor "didn't want to ask for more than the amount his reduced salary gave him, just prior to receivership."

About 98 per cent of the money to be used in the purchase of Publix Enterprises' assets by Famous Theatres Corporation will revert to the Paramount-Publix estate, it was indicated at a hearing Wednesday.

In Boston this week Harry Le Baron Sampson and Samuel Pinanski asked the superior court to continue their receivership of the Olympia Theatres circuit, bankrupt subsidiary.

Cash improvement for the circuit and the Olympia Operating Co., since February 1, when the two receivers were named, amounts to $203,765, according to the second financial statement submitted by them this week. From July 2 to September 30, Olympia Theatres received $215,711, disbursed $129,171, and now has on hand $86,539, against $38,788 on hand on February 1. Olympia Operating Co. received $1,081,966 from operation of theatres; $25,331 from funds under attachments, and $175,912 cash on hand July 1, totaling $1,283,211. Disbursements were $1,022,724, leaving a balance of $260,486.

Federal Judge Marcus B. Campbell in Brooklyn Monday ruled that Realty Associates Security Corp., a bankrupt with a large creditor claim against Paramount Publix, and its affiliated companies must deposit with the clerk of the court sufficient funds to cover a $849,000 consolidated tax lien filed against the concern last week by the federal government.

Mary Pickford on Paramount Stage

Mary Pickford announced in New York this week that she had signed a contract with Adolph Zukor, Paramount Publix president, to appear on the stage of the New York Paramount during Christmas week.

Miss Pickford will appear four times daily and five times on Sunday in a part of the first act of "The Church Mouse," a play which she had been rehearsing in Hollywood. She expressed pleasure at being "back with Mr. Zukor," for whom she made many pictures in bygone days.

Underwood Eastern Story Agent of 20th Century

Appointment of Franklyn Underwood as Eastern story representative of Twentieth Century Pictures, was announced this week by Joseph M. Schenck, president.

Mr. Underwood for some time past has been in charge of stories in the motion picture department of Century Play Co. He has been well known in New York's theatrical and literary circles for 25 years.

IN THE NEWS

UNIVERSAL plans a series of French features, to be made in Paris, with MAX FRIEDMAN in charge. The company's British production gets underway January 1 under its deal with Julius Hagen. At London, the first will be "The Man Who Changed His Name." . . .

ABE KOMPEL, 49, wellknown in New York exhibition circles, died this week. He is survived by his widow and one son. . . .

ASTOR PICTURES will make 12 Tim and Tom outdoor three-reel shorts, following completion of 12 three-reel Bud and Ben westerns. The company has opened its own exchanges in Chicago with O. K. BOURGEOIS in charge. SOL SOLOMON has been added to the New York sales staff. The company has closed with B. & K. and Essanay circuits, Chicago, for "Killers of the Chaparral." . . .

JOHN FRANCIS SHEEHAN, with the outdoor advertising house of Foster & Kleiser, San Francisco, for 18 years, died there recently. . . .

Bondholders of the Hurt Building, Atlanta, are considering a bid of $2,103,750 for the property made by S. A. LYNCH, theatre man. . . .

DAVE FERGUSON, wellknown actor, former manager of the Colonial theatre in New York, has succeeded the late LONEY HASKELL as recording secretary of the Jewish Theatrical Guild of America. . . .

J. H. HOFFBERG COMPANY, Inc., has acquired world rights to 12 two-reel Gene Laymon comedies, the first of which is "Tough Breaks." . . .

A hearing of creditors of STATEWIDE THEATRES, Milwaukee, scheduled for this week, has been continued to January 11. Referee MILTON KNOBLACH overruled objections of Fox Wisconsin and Wisconsin Amusement Enterprises, declaring he had jurisdiction to proceed in a summary action, instead of the bankruptcy court. . . .

AL SHERMAN, film critic for the New York *Morning Telegraph*, is writing dialogue for 15 Harold Lloyd shorts being reissued by Embassy Pictures. . . .

The Universal Hollywood studio has closed completely, with the exception of writers, for a short period. "Honor of the West" and "The Great Ziegfeld" have been postponed until January and March, respectively. . . .

HARRY TAKIFF, formerly associated with JOSEPH I. SCHNITZER, and now producing with GEORGE E. KANN, is in New York on new product deals. His first, "Woman Unafraid," is being distributed through state rights. . . .

MACK SENNETT has filed a personal voluntary petition in bankruptcy in Hollywood. Listed are liabilities of $925,680 and $1,600 in assets, with $950 exempt for household effects. . . .

AUDIO PRODUCTIONS has completed "The Other Christmas Tree," a one-reel Christmas fantasy, designed for children, in collaboration with the film department of the American Telephone and Telegraph Company. CARLYLE ELLIS directed. . . .

FRANK D. ADAMS has been named booker for the Martin Theatres, southern circuit, and has opened an Atlanta office. The Martin group is owned by ROY E. MARTIN, and is composed of 22 Georgia and Alabama houses. Two more will be opened shortly. . . .

Savage Appointed Amity Ad Director

Jack Savage this week was appointed director of advertising, publicity and exploitation for Amity Pictures Corporation, Ltd.

Mr. Savage has served in various advertising and publicity capacities with many companies, including Universal, Publix and Tiffany. He also has written a number of musical comedy sketches for the Shuberts and for the original Ziegfeld Follies.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Moulin Rouge

(UA-20th Century)

Romance with Music

A snappy romance idea rather than music is the outstanding showmanship feature of this picture. Because of the theatre atmosphere of the theme, music and girl dance features are necessary, but in view of the number of attractions on the screen affording those values, best results with "Moulin Rouge" should come from emphasizing the comedy romance premise which motivates the story. Naturally the fact that Constance Bennett sings and dances should be called to public attention as it has a definite novelty value.

Here's the plot. Helen wants a musical career. Douglas, her husband, wants her to be a home wife. A French girl (dual role played by Miss Bennett) is imported for the role as Helen and Doug split up. Years before, the two girls, very much resembling each other, played small-time vaudeville as a sister act. It is easy for Helen to persuade the other girl to go on a love nest rendezvous with gigolo Ramon, as she fits into her show role. Both Doug and LeMaire, the producer, are entranced by the counterfeit French vision; a note of comedy injected as LeMaire begs Doug to plead his cause. The expected developments ensue, both the lovers acclaiming her a great artist both for her musical ability and her love-making proclivities. Hot as Doug gets for the exotic creature, memories of the missing Helen cool him off, and as the show opens with the Frenchman dragging his wife out of the theatre, Helen goes on to a triumph, finally revealing to LeMaire and Doug who she really is, with the on-the-spot Doug coming up with the tag gag, "I knew it all the time."

While zippy, the situations avoid becoming too daring as an air of suspense which audiences will understand complicates matters for Bennett's principal supports. The modern idea of the theme quickly suggests that the picture be sold with a modern appeal. Exploitation that suggests the comedy value of a man in love with his own wife, but thinking that she is some one else, can be gagged and tricked in all sorts of intriguing ways. Two song numbers, "Your Kisses in the Morning" and "Boulevard of Dreams," basis for the girl-dance sequences, which Miss Bennett sings, supported by Russ Colombo and the radioing Boswell Sisters, can be tied advantageously on to the comedy romance idea.

For the show's character, cast names are of more than ordinary importance as advertising assets. Miss Bennett's singing should prove a new attraction for her regular fans, and should make it possible for exhibitors to stir up a new interest in this personality. Tullio Carminati, recently in "Gallant Lady," and Franchot Tone in comedy roles, should be given a hefty plug, and Colombo and the Boswells, while appearing only in atmospheric bits, should be capitalized to the fullest extent.

Merchandising of the girl-spectacle eye appeal should be guided by patron reaction to the chain of musicals. If your audiences go for it, sell it enthusiastically. But if you are interested in getting a novel appeal into advance curiosity creating publicity, don't permit folk to be fooled by the title, but get that "wife or no wife, I'll be there tonight" tinkle in your ads in the most intriguing and colorful ways possible.—McCarthy, Hollywood.

Distributed by United Artists. Produced by 20th Century. A Darryl F. Zanuck production. Directed by Sidney Lanfield. Associate producers, William Goetz and Raymond Griffith. Adaptation by Nunnally Johnson and Henry Lehrman. Photographer, Charles Rosher. Film editor, Lloyd Nosler. Art directors, Richard Day and Joseph Wright. Music by Al Dubin and Harry Warren. Musical director, Alfred Newman. Release date, Jan. 19, 1934. Running time, 71 minutes.

CAST

Helen	Constance Bennett
Douglas	Franchot Tone
Le Maire	Tullio Carminati
Mrs. Norris	Helen Westley
McBride	Andrew Tombes
Joe	Russ Brown
Drunk	Robert Cavanaugh
Frenchman	Georges Renevant
Eddie	Fuzzy Knight
Ramon	Ivan Lebendeff

Miss Fane's Baby Is Stolen

(Paramount)

Drama

Here is a great picture, probably one of the most timely and impressive stories ever brought to the screen. A kidnap picture, it's packed with emotion stirring values. Poignantly realistic, and as indicated by the tensely-charged atmosphere at the preview, it is the type of thrilling, sympathy-arousing entertainment that should assure tremendous popularity with all classes of patrons in every type theatre. It is finely and convincingly presented; acting, direction and photography are excellent. A natural woman's picture because of its tear and sob qualities, it also is one that every man should see, as well as being of unusual value as a juvenile feature.

There is no drama in this picture other than the drama of real life, the mother love of a great picture star for her baby—the pride, joy and happiness that is hers while she is with him, the shivering terror that grips her when he is stolen. There is the fear that deters her from notifying the police, the fear that calls into action every recovery medium, and the heartlessness and menacing fear that saps the reckless bravery of the kidnapers. There's also the glorious courage of the poor woman, who, not considering her own safety, steals the child from the kidnapers to restore him to his mother, the thrill of swift, sure, legal justice, the happiness of a home where joy supplants tragedy. The picture is not depressing. Numbers of situations involving the children bring easing smiles and laughs.

Though this picture is motivated by the kidnap racket, it rises far above it. Naturally there will be a strong tendency to capitalize on current headline publicity. To a certain extent that advantage should be taken. But, remember that to many people, particularly women, the subject of kidnaping is anathema. Too heavy a concentration on that angle is quite apt to kill business to which the picture is logically entitled. There are other showmanship values that should receive more attention. Emphasize the heart-throb interest, the mother love, and handle her tragedy delicately. Build an advance campaign, one that bespeaks sincerity and dignity. Seek the cooperation of every influence-creating medium you command. Line up newspapers, public officials, social and civic leaders to ballyhoo the show. Impress them with the value of the production and request them to cooperate with you in calling it to the attention of the rank and file.

Recall that this picture is based on a Rupert Hughes' *Cosmopolitan Magazine* story, that the screen play was written by Adela Rogers St. John, writers noted for their studies of social conditions. If "Torch Singer" meant anything to your patrons, remind them that Alexander Hall, who made that picture, directed this one. The stricken mother is Dorothea Wieck of "Maedchen in Uniform" and "Cradle Song." Alice Brady is the poor farmer woman who rescues Baby Le Roy from the kidnapers, Alan Hale, Jack LaRue and Dorothy Burgess. "Spanky" McFarland of Our Gang note is the smart-cracking, sans pants little son of Alice Brady, who provokes so many smiles and laughs. They are the principals, finely supported by the other members of the cast. In story and cast value, "Miss Fane's Baby" offers everything to stimulate praise, honestly and legitimately, as a medium of stimulating patron appreciation. Big houses for the first showings should bring effective word-of-mouth advertising throughout the run.—McCarthy, Hollywood.

Produced and distributed by Paramount. Directed by Alexander Hall. Story by Rupert Hughes. Screen play by Adela Rogers St. Johns. Continuity by Jane Storm. Photographed by Al Gilks, A. S. C. Sound by Arthur W. Singley. Art directors, Hans Dreier and John Goodman. Running time, 68 minutes. Release date, Jan. 12, 1934.

CAST

Miss Madeline Fane	Dorothea Wieck
Mrs. Mollie Prentiss	Alice Brady
Michael Fane	Baby Leroy
Captain Murphy	William Frawley
MacCready	George Bargier
Sam	Alan Hale
Bert	Jack LaRue
Dotty	Dorothy Burgess
Agnes	Florence Roberts
Joel Prentiss	Irving Bacon
Johnny Prentiss	George "Spanky" McFarland
Judge	Edwin Maxwell
Chief of Police	Charles Wilson

Beloved

(Universal-Zeidman)

Music, Drama, Comedy

Serious entertainment, but beautiful and sincere, "Beloved" is the life story of a man who had two loves—good music and his wife. It is completely off the beaten track of the current musical trend. Classically motivated, it does not lack any of the entertainment elements in drama, thrill, topical comedy, the attraction of good music as contrasted to jazz, that leave lasting impresses on serious minded folk.

Carl Hausmann is born into a world of fine music, in Austria. Revolution drives the widowed mother and boy to America's old south. Dedicated to art, Carl woos Lucy, daughter of an aristocratic family. Soldier for the Lost Cause, he returns, claims his bride and goes to New York. His ambition to write the American Symphony, inspired by the country's growth and his war experiences, forces Lucy to work while he composes. A baby to be born, Carl becomes a music teacher, later a freak concert attraction, poison to his soul, a role he quits to become Bowery barroom piano player. The son Charles has no love for music, and as years pass, he wounds his father's artistic heart by seducing a young girl. Married, he dies in the Spanish-American war. Carl's grandson, Eric, being born as the mother dies. More years, Carl, aging, is a successful music

Proclaiming—

"LEGAL

"LEGAL HOLIDAY" is the title of a potentially mighty box office smash.

The theme of "LEGAL HOLIDAY" is mighty with the urge of monstrous evil and consuming love.

The story of "LEGAL HOLIDAY" is mighty with the drama of unbridled passions.

The Exploitation explosion behind "LEGAL HOLIDAY" will rock the nation from the grass roots to the dome of the Capitol.

"LEGAL HOLIDAY"—remember the Title

We'll keep you posted weekly. Watch for Ads.

© 1933, Distinguished Pictures Corp.

HOLIDAY"

WARNING! The sole purpose of this advertisement is to register our title "LEGAL HOLIDAY" which has great value because it is truly representative of our story.

"LEGAL HOLIDAY" is now in production.

"LEGAL HOLIDAY" is an independent picture.

"LEGAL HOLIDAY" will be sold individually by special salesmen on a new plan.

"LEGAL HOLIDAY" is the first production of this organization.

DISTINGUISHED PICTURES CORPORATION
11 West 42nd Street, New York

J. D. WILLIAMS, Night Address
Edison Hotel, 47th St., West of B'way.

© 1933, Distinguished Pictures Corp.

teacher, his Symphony partly written. Eric has inherited his grandfather's love for music. But it is new music, the "Alexander's Rag Time Band" type, anathema to Carl. In the World War, Eric undergoes his grandfather's experiences, feels the muse of a new music. Home, he is a successful composer of jazz. Tragedy comes to Carl as Lucy dies, and as his publisher intimates that he is only copying Eric's style. Through Eric's influence, after his grandfather has left his house, he arranges for a rendition of Carl's symphony. It is an artistic and commercial success, but the old man dies in the Concert Hall in his moment of triumph, before he knows his glory.

This picture is high class entertainment, a prestige builder, but at the same time possessing sufficient value to command both exhibitor and audience appreciation. "Little Women" has amply demonstrated that theatregoers are receptive to clean, wholesome, inspiring entertainment. The mood of this picture is very similar to that of "Little Women." There is exciting color all the way through. Action, counterbalancing the dialogue, is interpreted by music that includes Chopin, Negro spirituals, martial Civil War tunes from "Roaming in the Gloaming," which transforms the bleary-eyed barroom mob into a group of soft-hearted listeners, down to the jazz of today.

"Beloved" affords an unusual opportunity to interest the lovers of good music in a motion picture. Every effort should be made to contact music schools, clubs, etc., not only promising them splendid entertainment, but obtaining their cooperation in arousing general interest, from the old folk right down to the children.—McCARTHY, Hollywood.

Distributed by Universal. A B. F. Zeidman production. Produced by Carl Laemmle, Jr. Screen play by George O'Neill and Paul Gangelin. Songs and musical score by Victor Schertzinger and Howard Jackson. Arranged by Howard Jackson. Associate producer, B. F. Zeidman. Photographed by Merritt Gerstad. Film editor, Edward Curtis. Art director, Charles D. Hall. Editorial supervision, Maurice Pivar.

CAST

Carl Hausmann ..... John Boles
Lucy Hausmann ..... Gloria Stuart
Baron Von Hausmann ..... Albert Conti
Baroness Von Hausmann ..... Dorothy Peterson
Eric ..... Morgan Farley
Patricia ..... Ruth Hall
Roundtree ..... Anderson Lawlor
Judge Belden ..... Richard Carle
Major Tarrant ..... Edmund Breese
Mrs. Tarrant ..... Louise Carter
Carl (age 10) ..... Lester Lee
Tommy ..... Mickey Rooney
Lord Landslake ..... Holmes Herbert
The Duchess ..... Lucille Gleason
Marie ..... Mae Busch
Mrs. Briggs ..... Lucille La Verne
Mrs. O'Leary ..... Mary Gordon
Charles ..... Eddie Woods
Henry Burrows ..... Oscar Apfel
Helen Burrows ..... Jane Mercer
Yates ..... Wallace Clark
Revolutionist Leader ..... Joseph Swickard
Wilcox ..... James Flavin
Mrs. Watkins ..... Bessie Barriscale
The Dancer ..... Bobbie Arnst
Charles (as a youngster) ..... Jimmy Butler
Mulvaney ..... Fred Kelsey
Mr. Dietrick ..... Otto Hoffman
Eric (as a youngster) ..... George Earnest
Doctor ..... Cosmo Kyrle Bellew
Second Doctor ..... King Baggot
Tom (as a boy) ..... Sherwood Bailey
Jewish Father ..... William Straus
Laurette ..... Neysa Nourse
Alice ..... Peggy Terry
Miss Murfee ..... Clara Blandick
Countess Von Brandenburg ..... Margaret Mann

By Candlelight

(Universal)

Comedy

Fast moving farcical and romantic comedy with plenty of fun in both action situations and dialogue indicates that this picture is strong program material with plenty of "sleeper" quality. While cast names are none too powerful, the various characters have been spotted ideally in roles which bring out the best features of their special talents. Continuously light and frothy, there is little seriousness in the picture, and even when the situations threaten complicated drama they are only further premises for smart, surprising fun.

The story plot is simple, yet permits much novel entertainment. Josef is Von Rommer's valet, well trained in the art of gay philandering by his noble master. Mistaken for the Count by Marie, a lady's maid whom Josef thinks an aristocrat, he gives her a merry time in the Count's Monte Carlo villa. Peppy and intriguing action predominating, situation builds its tempo as the Count escapes an embarrassing situation with the Countesses' husband to appear in the midst of Josef's love-making antics to assume the butler role. Eventually, the true characters are revealed, much to the surprise of the players and delight of the audiences.

The lively theme apparently exerted an inspiring influence on the players. Elissa Landi, particularly, appears to better advantage than in previous pictures. Similarly Paul Lukas and Nils Asther swung into the bubbling spirit.

That audience appreciation of the show should be reflected at the box office in a satisfying manner depends on how the picture is sold locally. Merely reiterating the "gay Viennese Monte Carlo romance" line won't do the full job. Tabbing it a "sleeper" for your information may suggest to you possibilities of smartly handling it in ways that accentuate its solid entertainment values. Get your patrons into a mood of expecting something smart and clever rather than torrid, by using the Elissa Landi, Lukas, Asther names to lure the ladies and by combining the title intent with lines that emphasize the sparkling romantic content. Concentrate heavily on the feminine contigent with tricky curiosity-creating lines in all exploitation media.—McCARTHY, Hollywood.

Produced and distributed by Universal. Produced by Carl Lammle, Jr. Directed by James Whale. Associate producer, Julius Bernheim. From the play by Seigfried Geyer. Adaptation and continuity by Hans Kraly, F. Hugh Herbert and Ruth Cummings. Additional dialogue by Karen de Wolf. Musical score by W. Franke Harling. Photography by John Mescall. Film editor, David Berg. Art director, Charles D. Hall. Editorial supervision by Maurice Pivar. Sound supervision, Gilbert Kurland. Running time, 70 minutes. Release date, Dec. 18, 1933.

CAST

Marie ..... Elissa Landi
Josef ..... Paul Lukas
Count von Rommer ..... Nils Asther
Countess von Rischenheim ..... Dorothy Revier
Count von Rischenheim ..... Lawrence Grant
Baroness von Ballin (Louise) ..... Esther Ralston
Baron von Ballin ..... Warburton Gamble
Ann ..... Lois January

Wine, Women and Song

(State Rights—Chadwick)

Musical and Melodrama

A musical of stage life, yet a picture in which considerable emphasis is placed upon the plot, the exhibitor here has for sale a story of a mother's sacrifice of her life to protect the honor of her daughter as well as to give her an unclouded right to success.

The title, one brimful of familiarity and pertinent to the new era of legalized liquor, has a timely note and carries an atmosphere that fits the picture to the extent that Lew Cody is in the role of the producer who hands out starring careers for amorous value received, with champagne to make the conquest easier. Lilyan Tashman is the burlesque queen who cheats him with a deadly drug in the wine glass. These marginal notes in themselves reveal the melodramatic turn.

In those names—Lilyan Tashman and Lew Cody—are the billing cues, but the exhibitor should soft-pedal the problem of the over-melodramatic murder and suicide that takes off the two of them. Letters to "What the Picture Did for Me" department from time to time indicate the unfavorable reaction of patrons to gloomy demises of central characters.

Marjorie Moore, as the daughter, also represents excellent casting, with an appealing and sympathetic role as well as personality, which should draw the menfolk as well as the women.

Lilyan Tashman, inured to the hard road of burlesque and publicity, asks that Marjorie Moore, novitiate at St. Cecelia, be sent to her when her father dies. Marjorie arrives at the theatre just as a raid is pulled off, at the star's instigation and for publicity. Marjorie is taken in hand by a friend of her mother, and has an opportunity at once when one of the leads goes temperamental, at rehearsal.

Lew Cody, who owns the show, sees her and decides to build her up for stardom—at a price. Cody gets her intoxicated at a party. Miss Tashman spoils his plans but is taken with a heart attack and on doctor's orders cannot be removed from his apartment. The physician prescribes a powerful stimulant which would be fatal to a healthy heart. Miss Tashman agrees to let Cody have Marjorie, but not until after her big chance at success at the opening of the musical show. Marjorie is a triumph. Miss Tashman breaks a phial of the drug into his drink, and dies with him, leaving her daughter free to go on, with the faithful Mattie Kemp, dance director who gave her the first chance.

There are tuneful melodies by Conrad Mitchell and Gottler that can be promised to the patrons, in addition to the headliner names and the melodramatic story.

It is a picture for adults.—ROVELSTAD, New York.

Produced by I. E. Chadwick. General distribution through state rights. Distributed in New York by Syndicate Pictures. Directed by Herbert Brenon. Story and adaptation written by Leon D'Usseau. Photographed by Alvin Wyckoff. Edited by Carl Pierson. Settings by Fred Preble. Recording engineer, John Stransky, Jr. Dance staged by Beatrice Collenette. Music and lyrics by Conrad Mitchell and Gottler. Release date not set. Running time, 70 minutes.

CAST

Frankie Arnette ..... Lilyan Tashman
Morgan Andrews ..... Lew Cody
Marilyn Arnette ..... Marjorie Moore
Ray Joyce ..... Mattie Kemp
Don ..... Paul Gregory
Jennie Tilson ..... Gertrude Astor
Imogene ..... Bobbe Arnst
Lolly ..... Esther Muir
Irving ..... Jessie Divorsky
Lawrence ..... Bobby Watson
Collenette Ballet.

Jimmy and Sally

(Fox)

Comedy-Drama

The popular and lively Jimmy, otherwise known as James Dunn, has built for himself a reputation for amusing, punchy portrayals which should permit the exhibitor to sell this picture without difficulty, particularly with the younger generation. Succeeding Sally Eilers as the other half of the team in this instance is Claire Trevor, attractive and blonde, who pairs well with Dunn.

As the would-be "big shot" advertising and publicity man for Marlowe Packing Company, Dunn gets himself in and out of trouble with remarkable rapidity, it all being conducive to lively entertainment. It is good program material, not unusual but well sprinkled with amusing situations.

The publicity stunts which Dunn develops should give an opportunity for similar stunting in the selling of the picture, making them as attention-attracting as possible, no matter how absurd they may be. A selling point lies in the vocalization by Dunn of a catchy and tuneful song number, which he handles in a likable manner, with a good voice. Reproduction of the number in the lobby via loud speakers should bring attention.

Dunn lives across the court from Miss Trevor. They are more or less engaged, and Miss Trevor is his assistant in the Marlowe publicity department, where she does most of the work aud supplies most of the ideas for the not too ambitious Jimmy. She sticks by him despite the efforts of their boss, Harvey Stephens, to usurp Dunn's place in her heart.

When Jimmy's job is in danger, she thinks of a great publicity idea, which turns out unfortunately when an elephant runs amuck. Jimmy is fired, while Miss Trevor is named to replace him. Jimmy, ever the great bluffer, opens a sumptuous suite of offices, but when the installment dealers strip the place, the two quarrel and Jimmy leaves town. In the East he takes a job shipping beef in another packing house, recovers considerable self-respect, and learns a lesson. Meanwhile, not hearing from him, Miss Trevor becomes engaged to Stephens. Dunn returns, and Marlowe promises to give

him another chance, telling him to report to the publicity department. There Miss Trevor is coldly impersonal, until he begs for a chance to retrieve himself. The fadeout comes when he removes Stephens' ring from her finger and replaces it with his own.

There is a laugh sequence when Dunn, handling publicity for "a friend" of Marlowe's, a cabaret singer, Lya Lys, has the story spread that a handsome racketeer is her favorite. Three racketeers appear at the cabaret, and it's a case of may the best man win, with Dunn and Marlowe landing on their backs in the gutter.

It is typical James Dunn material, which should indicate to the exhibitor what he has to sell. Miss Trevor should be well billed, since she undoubtedly will meet expectations. Exploitation based on Dunn's job and the "accidents" to his stunts, with a bit of emphasis on Dunn's singing, should attract patronage.—AARONSON, New York.

Produced and distributed by Fox. Directed by James Tinling. Screen play by Paul Schofield and Marguerite Roberts. Dialogue by William Conselman. Music by Jay Gorney. Lyrics by Sidney Clare. Photographed by Joseph Valentine. Sound, Alfred Bruzlin. Settings by Duncan Cramer. Musical director, Arthur Lange. Musical numbers by Sammy Lee. Release date, November 24, 1933. Running time, 68 minutes.

CAST

Jimmy ..... James Dunn
Sally ..... Claire Trevor
Ralph Andrews ..... Harvey Stephens
Pola Wenski ..... Lya Lys
E. W. Marlowe ..... Jed Prouty
Shirley ..... Gloria Roy
Mary ..... Alma Lloyd
Joe ..... John Arledge

If I Were Free

(RKO Radio)

Drama

Immediately apparent, as far as the exhibitor playing to the regular run of motion picture patronage is concerned, is this picture's strong cast on the one hand and its sophistication and lack of action on the other. Exhibitors should make the most of the cast in the selling of the film.

It is drama of the nature of a stage play with setting transformed to the screen, for the most part indoor and with little opportunity taken for achieving the broad backgrounds possible. It is a problem play on the screen, with able performers handling their roles intelligently. In short, it is good drama, but lacking in action. The origin of the picture, the play, "Behold, We Live," by John Van Druten, in all probability will mean little to the patronage, but it may be mentioned in the selling.

Two strong marquee names head the cast, Irene Dunne and Clive Brook, supported by Nils Asther, Laura Hope Crews, in a minor role, and Henry Stephenson. The story revolves about the mental struggle of Brook and Miss Dunne, with Asther as one cause of the trouble but appearing in only a few sequences in the picture.

The story opens in Paris. At the apartment of Miss Dunne and her husband, Asther, is the incongruous scene of Asther attempting, at the point of a gun, to force Miss Dunne to accompany him to Cannes, there to meet Asther's mistress. Brook is seen with his friend, Stephenson, wandering the cafes. It is understood he is a promising London attorney, separated from his wife and with no aim in life. Brook and Miss Dunne meet that evening, as Asther goes to Cannes, and the two decide to leave for London, seeking a new lease on life. Miss Dunne obtains a divorce, sets up as an interior decorator and the two become increasingly attracted to each other, though Brook's wife refused to divorce him.

Stephenson seeks to break their friendship, fearing gossip as an obstacle to Brook's elevation to the bench. Miss Dunne acquiesces, and Brook learns he has but one year to live, unless an operation, with odds against him, is successfully performed. Miss Dunne changes her mind when she learns Brook has left for the hospital, and goes there with Miss Crews, Brook's mother, who is friendly toward her, and there meets Brook's wife. Recognizing her defeat, the wife leaves, and Miss Dunne, singing at the bedside, brings Brook to recovery.

The rehabilitation of two lives forms the central theme of the picture, both disturbed by unhappy marital conditions, both seeing no way out, until they meet, and finding a way out together, despite obstacles. That theme is obviously more apt to appeal to women than men, and on the women the exhibitor should concentrate for his draw at the box office, relying on the feminine contingent to bring in the men. It is exclusively adult material, best played in a midweek position.—AARONSON, New York.

Produced and distributed by RKO Radio. Directed by Elliott Nugent. From the play, "Behold, We Live," by John Van Druten. Screen play by Dwight Taylor. Associate producer, Kenneth MacGowan. Editor, Arthur Roberts. Photographer, Edward Cronjager. Art directors, Van Nest Polglase, Charles Kirk. Sound, George D. Ellis. Musical director, Max Steiner. Release date, December 1, 1933. Running time, 66 minutes.

CAST

Sarah Cazenove ..... Irene Dunne
Gordon Evers ..... Clive Brook
Tono Casenove ..... Nils Asther
Hector Stribling ..... Henry Stephenson
Jewel Stribling ..... Vivian Tobin
Dame Evers ..... Laura Hope Crews
Mrs. Gill ..... Temple Pigott
Mrs. Evers ..... Lorraine MacLean

Sagebush Trail

(Monogram)

Western

The exhibitor here should be able to promise satisfactory entertainment to audiences which derive an hour's enjoyment from the yarns of the fast-riding, quick-shooting, whoop-'em-up cowboys of the screen's great outdoors. It is cut to pattern, but so are they all to a certain extent, and this has enough excitement, enough punch and sufficient action to fill the bill for the regular run of "western" patronage.

The physically attractive John Wayne has the lead, supported by a young newcomer, Nancy Shubert. Lane Chandler, Yakima Canutt, Wally Wales, Robert E. Burns are among the others, all western standbys.

Wayne supplies all the riding thrills the fans want, hopping from saddle to ground—and other men's necks—and back to the saddle with regularity. Of necessity it will have to be sold along more or less conventional lines for the type of film it is, with what angles the exhibitor may be able to work up out of a resume of the story.

Wayne, sentenced to prison for a murder he did not commit, escapes and goes west, in search of the man whose silence was the cause of the erroneous sentence. Pursued by the sheriff, he makes good an escape with the aid of a stranger, who takes him to an outlaw camp, there to join the gang. The two, Wayne and Chandler, become fast friends, and both are attracted to Miss Shubert, the daughter of the storekeeper in the neighboring town. Wayne learns that Chandler is the man he has been looking for, and also discovers that Chandler's failure to save him was due to lack of knowledge of Wayne's predicament. Wayne forestalls two holdups on the part of the gang and tries to steer Chandler straight. Chandler thinks Wayne has double-crossed him and sends him into a gang ambush, but learning the truth from Miss Shubert, sends her for the sheriff, while he rides to head Wayne off.

The exhibitor may well promise his audience an hour of fast action and plenty of the gun play, hard riding, good scenery and scraps that make up the backbone of the western. The week-end is the spot to play it, of course.—AARONSON, New York.

A Lone Star Western. Produced by Paul Malvurn. Distributed by Monogram. Directed by Armand Schaefer. Screen play by Lindsley Parsons. Photographed by Archie Stout. Release date, December 15, 1933. Running time, 58 minutes.

CAST

John Brant ..... John Wayne
Bob Jones ..... Lane Chandler
Sally Blake ..... Nancy Shubert
Ed Walsh ..... Yakima Canutt
Sheriff Parker ..... Robert E. Burns
Dad Blake ..... Henry Hall
Blind Pete ..... Bill Dwyer
Deputy Sheriff ..... Wally Wales
Henchman ..... Art Mix

Musical Moods

(Audio Productions)

Excellent Material

Audio Productions, putting into fact an idea which is in effect an exhibition innovation, is producing a series of 13 short subjects, under the general title "Musical Moods," of which the first five were shown this week. Based on the belief that a change of pace in program subject matter should be of value in quieting an audience, settling it for the feature, and for a moment offsetting the fast pace of the average program, they have reproduced these musical masterpieces, with a visual accompaniment. In other words, a screen background appropriate to the mood of the music in each case. The five are "Waters of Minnetonka," by Lieurance; "Dance of the Hours," by Ponchielli; "Ave Maria," of Bach and Gounod; "Waltz in A Flat Minor," of Brahms, and In the first, the "visual accompaniment" is in two-color Technicolor, with beautiful scenic effects. The others are black and white. "Ave Maria" is accompanied with shots of the interior of a cathedral. The Brahms piece has a graceful classical dance by Desha, and the last a group of Hula dancers against a background of the sea. In every case the musical reproduction is flawless, and the screen accompaniment of most unusual quality. The idea, and its reality in this series, would appear to be very definitely worth close attention and experimentation on the part of the enterprising exhibitor. The subjects vary from three to 10 minutes each.—AARONSON, New York.

Manhattan Clock-tale

(Vitaphone)

Entertaining

There is entertaining music and vocal material, plus a touch of comedy, in this lengthy subject of the musical variety. Norma Terris, radio singer, is the number's star, and her daily round is pictured from rising to retiring. The subject opens with a chorus number based on the clock theme, then Miss Terris is seen, avidly pursued by a persistent swain, as she goes from broadcasting studio to department store, where she autographs records, to the studio again, the theatre where she is starring, a night club where she does two impersonations and then home, finally to succumb to the suitor in the wee hours of the morning. It is a novel idea, well and entertainingly executed and enjoyable.—Running time, 30 minutes.

Scouring the Seven Seas

(Fox)

Sea Drama

The drama of the terrible sea disaster, and the havoc which is so often wrought on sea coasts the world over by the crushing power of the ocean, is here recorded in thrilling highlights from the inevitable newsreel, in one of the Adventures of the Newsreel Cameraman series. The burning of the S. S. Atlantique off England, shots on the deck of the ship in a heavy sea, a destroyer on the rocks, a flaming oil tanker, typhoons, all are here in the drama of actuality. Racy dialogue by Lew Lehr keeps pace. Unusual stuff worth unusual exhibitor attention for a short subject.—Running time, 9 minutes.

Pathe Review

(Radio)

Interesting

There is considerable general interest and appeal in this, Number 2 of the Review series, which is highlighted by a pictorial description of the theory of the birth of the earth and other planets; the rabbit who becomes friendly with various other animals in highly entertaining fashion. The other subjects are a lecture on the sneeze by Robert Wildhack and a group of girls yachting off the British Isles.—Running time, 10 minutes.

(*Continued on page* 50)

THE BOX OFFICE CHAMPIONS FOR NOVEMBER

● Seven productions are ranked as the Box Office Champions for November, and of these, four share their positions, two being tied in third place, and two others in fifth. One of the group, Paramount's "I'm No Angel," was also an October "champion," the November figures elevating it to first in the rankings here presented. It is to be noted that the present listings represent playing time only for the month of November. Rankings based on records made at key theatre box offices during December, will be published in January.

I'M NO ANGEL
PARAMOUNT

(1) Directed by Wesley Ruggles. Original story, screen play and dialogue by Mae West. Continuity by Harlan Thompson, with suggestions by Lowell Brentano. Music by Harvey Brooks. Lyrics by Gladys du Bois and Ben Ellison. Photographed by Leo Tover. Sound, Phil G. Wisdom. Art directors, Hans Dreier and Bernard Herzbrun. Cast: Mae West, Cary Grant, Edward Arnold, Ralf Harolde, Russell Hopton. Released October 6, 1933.

FOOTLIGHT PARADE
WARNER BROTHERS

(2) Directed by Lloyd Bacon and Busby Berkeley. Screen story and dialogue by Manuel Seff and James Seymour. Photographed by Sol Polito and George Barnes. Music and lyrics by Harry Warren, Al Dubin, Sam Fain and Irving Kahal. Cast: James Cagney, Joan Blondell, Ruby Keeler, Dick Powell, Hugh Herbert, Frank McHugh, Arthur Hohl, Gordon Westcott. Released October 21, 1933.

HER SWEETHEART
MGM

(3) Directed by Sam Wood. Associate producer: Harry Rapf. Screen play by Sylvia Thalberg and Laurence E. Johnson. Based upon the play, "The Late Christopher Bean." Cast: Marie Dressler, Lionel Barrymore, Helen Mack, Beulah Bondi, Russell Hardie, Jean Hersholt, H. B. Warner, Helen Shipman, George Coulouris, Ellen Lowe. Released November 17, 1933.

PRIVATE LIFE OF HENRY VIII
UNITED ARTISTS

(3) Directed by Alexander Korda. Story by Arthur Wimperis. Dialogue by Arthur Wimperis and Lajos Biro. Photographed by Georges Perinal. Sets designed by Vincent Korda. Cast: Charles Laughton, Robert Donat, Lady Tree, Binnie Barnes, Elsa Lancaster, Merle Oberon, Franklin Dyall, Miles Mander, Wendy Barrie. Released November 3, 1933.

KENNEL MURDER CASE
WARNER BROTHERS

(4) Directed by Michael Curtiz. From the story by S. S. Van Dine. Screen play by Robert N. Lee and Peter Milne. Dialogue director: Arthur Greville Collins. Photographed by William Reese. Cast: William Powell, Mary Astor, Paul Cavanagh, Eugene Pallette, Ralph Morgan, Helen Vinson, Jack LaRue. Released October 28, 1933.

HOOPLA
FOX

(5) Directed by Frank Lloyd. From the play, "The Barker," by John Kenyon Nicholson. Stage play produced by Charles L. Wagner. Screen play by Bradley King and Joseph Moncure March. Photographed by Ernest Palmer. Cast: Clara Bow, Preston Foster, Richard Cromwell, Minna Gombell, Herbert Mundin, James Gleason. Released November 30, 1933.

LITTLE WOMEN
RKO RADIO

(5) Directed by George Cukor. Executive producer: Merian C. Cooper. Supervised by Kenneth MacGowan. From the novel by Louisa May Alcott. Screen play by Sarah Y. Mason and Victor Heerman. Photographed by Henry Gerrard. Cast: Katharine Hepburn, Joan Bennett, Frances Dee, Jean Parker, Paul Lukas, Edna May Oliver, Douglass Montgomery, Henry Stephenson. Released November 24, 1933.

Brother Can You Spare a Million
(Columbia)
Amusing

Considerable amusement in situation makes this comedy an amusing number. Burlesquing financial investigations, with Ken Murray as the featured player and big banker, the short is set in an investigation chamber. The spectators at the hearing applaud the remarks of the prosecuting attorney and Murray, while a scorekeeper keeps check. Boys sell peanuts and pop, Murray's 20 partners go into a quick huddle when necessary, and the defense and prosecuting attorneys indulge on occasion in a fast few minutes, with an attendant handling the bell and stop watch. Timely and fairly well executed, the short should evoke audience laughs in considerable quantity.—Running time, 17 minutes.

Big Casino
(Universal)
Fair

Various entertainers have their moments on the screen in this Mentone film for Universal, in the setting of a racketeer's apartment. Rex Weber, as the big shot, hears about a Greek who can produce "pineapples" of unusual quality. When a threatening letter arrives from a rival gangster, he decides to await the pineapples, meanwhile having entertainment brought to him at the point of guns. Among them are the Donovan Sisters, Tita Guizar, Charles Lawrence, Mary Francis, the Chester Hale Girls and several others. Weber himself sings a number as the Greek arrives—with real pineapples. The gangster burlesque has little enough to it, while the successive entertainers are fair, each with a minute on the screen.—Running time, 21 minutes.

Laughs in the Law
(Vitaphone)
Novel

Something of a short subject novelty is embodied in this subject. A group of youngsters are before the court for playing baseball on Sunday. The attorney for the defense points out the absurdity of the law and numerous others still on the statute books of numerous states. In burlesqued short sequences is shown what would happen if they all were enforced. It is a novel idea, fairly well executed, and should prove salable particularly in those communities where such legal anachronisms still exist.—Running time, 8 minutes.

Paramount Pictorial
(Paramount)
Interesting

Highlighted with a pictorial gem in the form of a group of shots depicting night scenes in and about Manhattan Island, this, Number 4 of the series, contains material of rather normal interest. Seen also are the several varieties of crab, in their native habitat on the floor of the sea, with a clear indication of the manner in which nature has provided camouflage and protection for the crawling inhabitants of the sea. Good for a short spot on almost any bill.—Running time, 10 minutes.

The Island of Malta
(Fox)
Interesting

Of rather usual interest is this pictorial description of the Island of Malta, British crown possession and impregnable Mediterranean naval base of His Majesty's fleet. Though Fox, in this new group of the Magic Carpet of Movietone series, has introduced some small measure of enlightening dialogue, which enhances the subjects, a policy of permitting the picture to speak for itself is still followed to a large extent. On the tiny rock-bound island are seen the bustling, active inhabitants, girls making the famous lace of the island, the armory, in which are still preserved the armour of the Crusading Knights of the Maltese Cross, the fleet steaming into harbor, and a shore review. An interesting subject, well executed.—Running time, 9 minutes.

Meeting Mazie
(Universal)
Poor Comedy

The timid, nervous boy, meeting and being mauled by the big, husky blonde, from chair to settee and from settee to floor, plus the usual chase by the irate, shooting husband, forms the not too enterprising or novel yarn about which the comedy is drawn. Sterling Holloway, who is more entertaining in occasional bits than in two reels, wrings his hands about the set, as he puts his foot into it trying to help Eddie Nugent out of a difficult spot with his sweetheart. With comparatively few laugh spots, and containing much in the nature of slapstick, the comedy rates as rather weak.—Running time, 20 minutes.

Here Comes Flossie
(Vitaphone)
Good Comedy

As comedies go, this rates as amusing material, with Ben Blue, comedian, as the handy man of frozen face and "dumb" action, on the farm. The farmer's two sons receive $50 each from the old man, one orders a wife, the other a prize cow, and both are named Flossie. When they arrive Blue gets directions slightly mixed, putting the girl in the barn and the cow in the guest room. The old man tricks the boys, both of whom want the girl, by planning to run away with her, but Blue crosses them all by doing it himself. A number of laughs, and an amusing situation, serve to make it a good comedy.—Running time, 22 minutes.

Conquest of the Air
(Fox)
Air Excitement

Into the air for this number of the Adventures of the Newsreel Cameraman went the picture box to get these shots hot from heaven, and they pack punch and thrill as the cameras catch bombers at work on sea and land targets; parachute jumpers, free and in chairs; army formations, stunting close to the earth, all from unusual angles. There is a laugh in odd experiments of would-be birdmen, and a breathless gasp in a few crashes, of a racing plane, Captain Fonk's crackup, a fatal glider flight, and the landing plane which crashed into a group of cameramen. Unusual, spectacular, these exciting subjects are worth exhibitor attention.—Running time, 9 minutes.

Harry Warren, Composer
(Vitaphone)
Fair

One of the musical numbers, introducing a popular song writer, in this case Harry Warren, whose most noted recent melody was "42nd Street." In the setting of a sumptuous living room, a party in progress, Mr. Warren at the piano plays numerous of his well known melodies, while vocalization and a bit of dancing enhance the effect. Warren's name should make the short salable.—Running time, 10 minutes.

Out of Gas
(Universal)
Uncomic Comedy

Louise Fazenda, who once had her bright comedy moments, labors valiantly in this supposed comedy, but fares badly, what with a yarn which has as its most conspicuous characteristic an utter lack of laughs, in situation and dialogue. Something about a blind date, who turns out to be a roughneck, peeping iceman; a walk home, mustard footbaths, a closing bed and the professor in the adjoining apartment, plus considerable unfunny roughhouse, comprise the ingredients. It is all not very entertaining, and certainly not funny.—Running time, 21 minutes.

Death Attends a Party
(Columbia)
Salable

Based on a syndicated newspaper feature, Minute Mysteries, by H. A. Ripley, this series, produced for Columbia by Bray Pictures, presents salable material in that it may be used to intrigue the attention of the audience, challenging their powers of detection. A situation, facts, clues are pictorially presented as a criminologist examines the scene of what appears to be a suicide. He declares it murder, and the audience is given 10 seconds to discover why, mentally, before the detective divulges the reason. It is the kind of short subject material which can be sold.—Running time, 9 minutes.

Cocoon to Butterfly
(Principal)
Interesting

Nature again under the microscope as the evolution of the multi-colored butterfly is traced before the seeing eye of the motion picture camera. From egg to caterpillar, then to cocoon and finally the emergence of the butterfly is pictured with care and attention to detail. School children might well be drawn into the theatre if the attention of authorities is called to the subject in connection with their studies. There are, as well, elements of general interest in the number.—Running time, 7 minutes.

Autobuyography
(Radio)
Fair

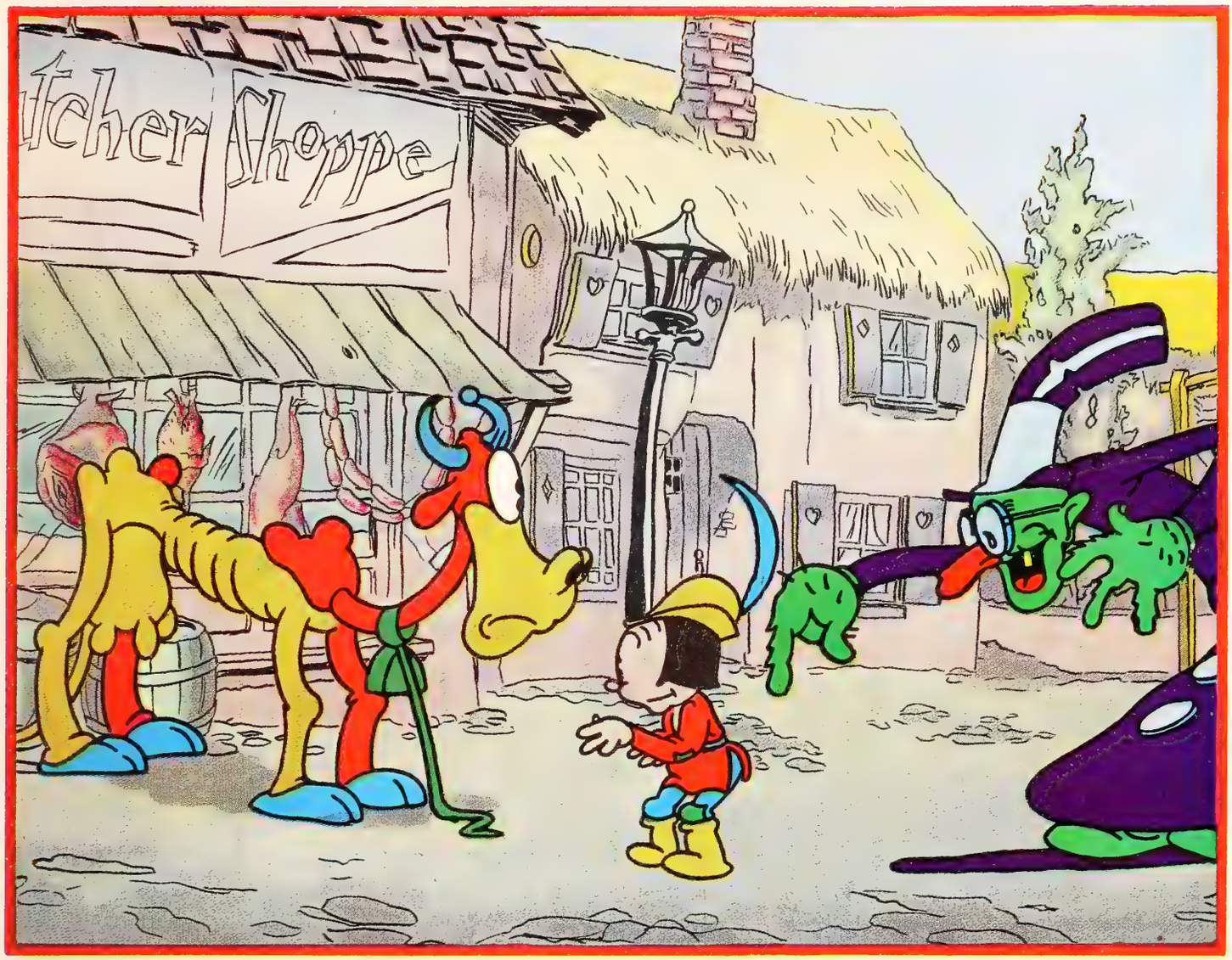
A fairly amusing comedy in which Leon Erroll of the undependable legs is lured into the lair of an automobile salesroom, and there "taken for a ride," to the tune of a $2,000 car. The new acquisition very soon is in trouble, and various towing complications result in the car being taken away in two separate parts. When he gets a lift, he finds a smoothly running automobile, and its owner boastful, then discovers his own traded-in car. Not many laughs, but a fair comedy.—Running time, 20 minutes.

Hollywood on Parade
(Paramount)
Fan Interest

There is approximately the usual amount of film fan interest in this number of the familiar series. Seen in various poses and odd moments are Jack Oakie, heading a bevy of girls on bicycles; Roscoe Ates leading them in exercises, and flashes of Will Rogers, Ann Dvorak, John Boles, Dorothy Jordon and others. The short ends with a toy automobile race between Jackie Cooper, Groucho and Harpo Marx. The sort of things fans are apt to like.—Running time, 11 minutes.

Yeast Is Yeast
(Vitaphone)
Fair

Tom Patricola and his pal, sailors aboard a ship, are wrecked, marooned on a desert island, where "natives," men and girls, go through various of the dance routines popular in the cinema musical comedy of today. The comedy is considerably weak, lacking punch, pep and real laughs in any quantity, but the dance numbers are effectively done. The pair usurp the throne of the incumbent, being enormously taken with the "natives." It all makes for fairly diverting entertainment.—Running time, 20 minutes.



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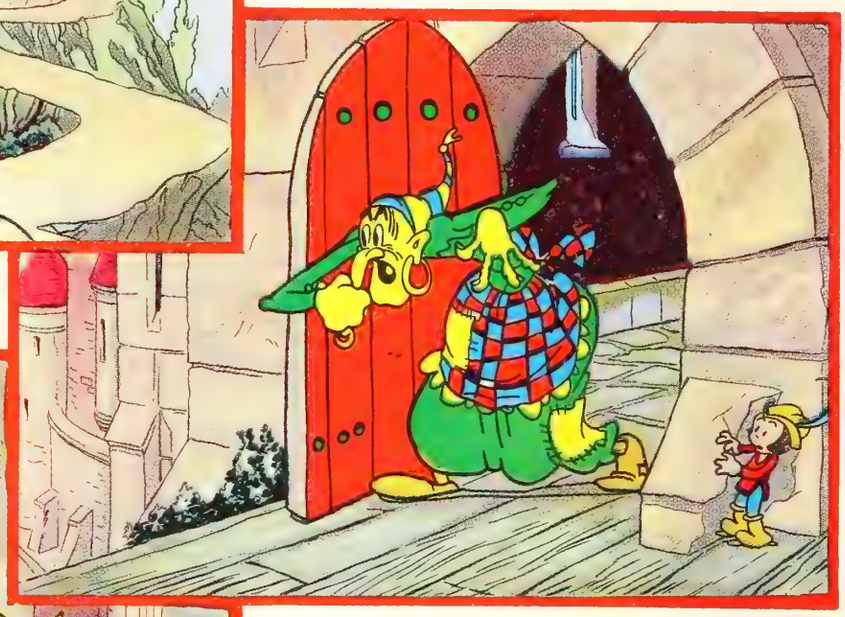

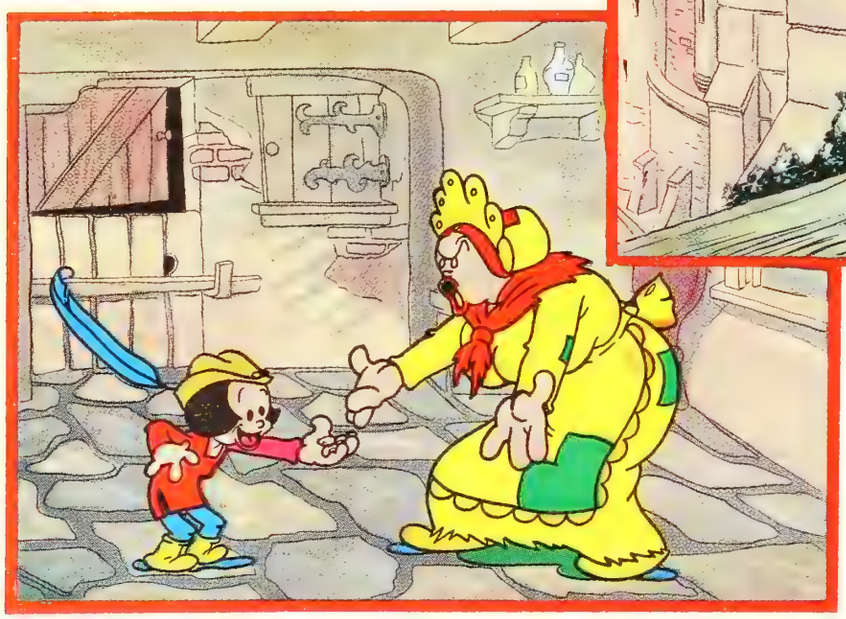

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CELEBRITY PRODUCTIONS, Inc., 723 Seventh Ave., New York

SHORT PRODUCT PLAYING BROADWAY

Week of December 16

CRITERION
Around the Calendar..... Paramount

HOLLYWOOD
Movie Memories..... Vitaphone
Kissing Time..... Vitaphone
Easy Aces..... Vitaphone
Heart of Paris..... Vitaphone

MAYFAIR
Freak Fish..... General
Not the Marrying Kind.... Universal
Organloguing the Hits.... Master Art

PARAMOUNT
Hollywood on Parade—No. 6. Paramount
Seasin's Greetinks..... Paramount

RIALTO
Popeye, the Sailor..... Paramount
Romeo ..... Paramount

RIVOLI
Sherman Said It..... MGM
Santa's Workshop..... United Artists
Last Dogie..... Educational

RKO MUSIC HALL
Preferred List..... RKO Radio
On the Pan..... RKO Radio
Pathe Review—No. 2..... RKO Radio

ROXY
Father Noah's Ark..... United Artists

STRAND
Plane Crazy..... Vitaphone
Tomalio ..... Vitaphone
Buddy's Day Out..... Vitaphone

Short Film Booked 350 Days

A precedent in the booking of short subjects will be set next week when for the full seven-day holiday period the entire RKO and Warner circuits in the metropolitan area of New York will play "Jack and the Beanstalk," first of a new series of musical fantasies in color released by Celebrity Productions, Inc. This booking aggregates 350 playing days.

To Exhibitors and Ad Men

Ray-Bell Films, of St. Paul, Minn., is seeking information on the whereabouts of "a middleaged man selling short length advertising film service in Minnesota, Iowa and Wisconsin, claiming to be a representative of Ray-Bell." The company says it has no one selling such service.

Warner Closes Several

Warner has closed the Retlaw theatre in Fond du Lac, Wis., the Venetian in Racine, the Kosciuszko in Milwaukee, and Capitol, Madison. Several of the houses are expected to reopen December 24.

Garyn Out of Master Art

W. P. (Pat) Garyn is no longer associated with Master Art Products, independent distributing company with headquarters in New York.

Cunningham Leaves Agfa

Robert G. Cunningham, for four years New York manager of the film manufacturing department of Agfa, has resigned to open his own office.

THE WEEK ON WABASH AVENUE

CHICAGO

A down-state division of Allied Theatres of Illinois was formed in Peru, Ill., this week. Some 60 exhibitors representing about 100 down-state theatres are the nucleus of the new body. E. E. Alger was elected president, Fred Anderson vice-president, Russell Hurt secretary, and J. M. Duncan treasurer. Directors are: J. Russell, Champaign; N. Fry, Danville; Charles House, Rockford; S. Bennis, Lincoln; Ed Zorn, Pontiac; H. E. Hoak, Momence; Walter Fluegel, Pekin. Local Allied leaders were well represented in the party headed by Aaron Saperstein. Among those making the trip were Verne Langdon, Eddie Hafferkamp, Walter Babitz, Jack Rose, Ludwig Sussman, Nate Wolfe, Samuel Roberts and Lou Abramson. Aaron Saperstein spoke, a buffet luncheon was served and the new organization got under way enthusiastically. Headquarters will be in the Peru Theatre building.

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As the new year approaches optimism reigns along Film Row over the prospects for 1934. Exchange managers are encouraged over the fact that studios are turning out better pictures and exhibitors are happy that reemployment under NRA will make itself felt at the box office.

▽

Between these two phases the puzzle seems to be the expectancy on the World's Fair next year. Here opinion divides sharply between assertions that it will eclipse this year's exposition and statements that as a "repeat run" it is slated to be a "bust."

▽

Among the new items of equipment to be seen at Film Row shops are the new Brenkert lamp at Joe Goldberg's and the new Strong A. C. Mogul lamp at Guercio & Barthel.

▽

Henry Bombaras is opening the Dante theatre at Halsted and Van Buren.

▽

Carl Lesserman of Warner Brothers is making a combined business and vacation trip to the west coast.

▽

Vincent Lynch of the Tiffin, Alamo and Elmhurst theatres, is recovering nicely in a hospital after undergoing a major operation.

▽

Ben Judell is releasing six features in January with eight more to follow in February and March. Scheduled for January are "Flaming Signal," "Secret Sinners," "Important Witness," "Deadwood Pass," "Big Race" and "Easy Millions."

▽

Gallos Bros. open the Hyde Park theatre December 23.

▽

A couple of convalescents are about ready to resume their tasks. Phil Dunas of Columbia is home from the hospital and Walter Immerman of Balaban & Katz is making progress in his fight with neuritis.

▽

Lee Goldberg of Louisville, Ky., who is well known here, will open an independent exchange in Indianapolis.

▽

There's plenty of enthusiasm over at the Warner offices for the "Go-Id Getters" drive which opens January 1 and runs to February 24. And no small part of this enthusiasm, it is suspected, is due to the fact that Eddie Grossman's recent appointment as branch manager saw the local staff functioning smoothly and was accomplished without the upheavals in the organization which so often follow the appointment of a new manager.

▽

Jim Little, formerly of MOTION PICTURE HERALD and more recently connected with NBC publicity, is now a member of the Conover trio heard Sundays over WMAQ at 4 o'clock. The program is sponsored by Hibbard, Spencer, Bartlett Company, whose "Revonoc" trademark is "Conover" spelled in reverse.

HOLQUIST

Warner Deals Closed With Theatres in China

J. H. Hummel, general foreign sales manager for Warner, has concluded several important deals for the company's product in the Far East. In Japan, the entire product was sold to the new Nippon Gekijo theatre in Tokyo, a 4,000-seat house opening December 24.

The Toyo Gekijo theatre in Osaka, a 3,200-seater, has also contracted for the entire output for next season. On a Manchurian trip, Mr. Hummel consummated deals with first runs in Dairen, Harbin, Mukden and Ksinking, the Manchurian capital. In Shanghai, the Warner executive arranged first run deals for Shanghai, Hong Kong, Canton, Tsientsin and Peiping. He also supervised the opening of the new Shanghai exchange.

Breen Causes 780 Script Changes on Coast in Week

Joe Breen, representative of the MPPDA in Hollywood, and substituting for Dr. James Wingate, has caused approximately 780 changes in film scripts in preparation and in scenes already made for films now in production within one week after beginning activity. In each instance, it is understood, producers have made the changes willingly. Full cooperation is said to have been gained from producers in the matter of censorship of publicity stills and advertising coming from the studios.

Gaumont-British Starts Work on "Jew Suss"

With considerable speculation as to the probable future status in Germany of Conrad Veidt, the star, and Lothar Mendes, director of "Jew Suss," in view of reported objections of Adolph Hitler, German chancellor, to its production, the picture has gone into work at the Shepherd's Bush studio of Gaumont-British in London, according to advices received in New York by Arthur A. Lee, head of the American Gaumont-British company.

Change Arcturus Titles

Titles have been changed on four of the Van Beuren Vagabond Adventure shorts produced by Arcturus Pictures in the Mediterranean last summer. New titles are: "Madeira, Land of Wine," "Gibraltar," "Moorish Spain" and "Jerusalem." F. Herrick Herrick directed. Alois Havrilla, radio announcer, will render the dialogue and Russell Spaulding is doing the narratives. RKO distributes the series.

THEATRE RECEIPTS

Theatre receipts for the calendar week ended December 16, 1933, from 118 houses in 19 major cities of the country, reached a total figure of $1,112,532, a decrease of $276,990 from the total for the preceding calendar week, ended December 9, when 120 theatres in 19 cities reported an aggregate gross of $1,389,522.

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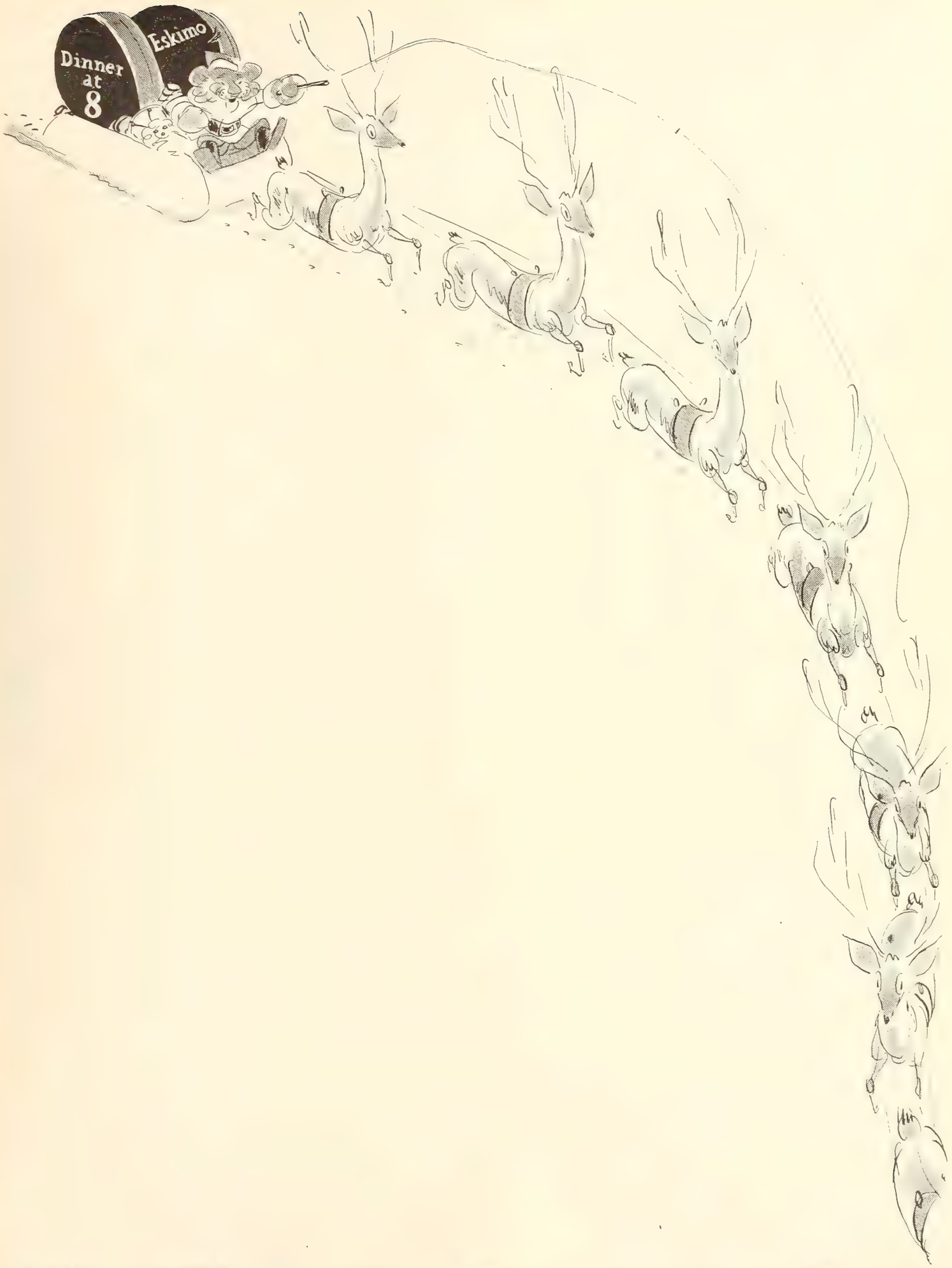
Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1933.)	
Boston			**Picture**	**Gross**	**Picture**	**Gross**		
Boston	2,900	25c-50c	"Aggie Appleby, Maker of Men".. (Radio)	21,000	"Right to Romance" (Radio).....	21,500	High 11-18 "Ace of Aces".....	22,000
							Low 3-11 "Topaze"	11,000
Fenway	1,800	30c-50c	"Ever in My Heart" (W. B.) and "Lone Cowboy" (Para.)	10,000	"Take a Chance" (Para.) and..... "The Mad Game" (Fox)	10,500	High 1-14 "Island of Lost Souls" and "Billion Dollar Scandal"	15,000
							Low 7-29 "She Had to Say Yes" and "Arizona to Broadway"	6,000
Keith's	3,500	30c-50c	"Little Women" (Radio)..... (3rd week)	26,000	"Little Women" (Radio)..... (2nd week)	27,000	High 12-2 "Little Women".....	28,000
							Low 3-11 "When Strangers Marry"....	12,000
Loew's State	3,700	35c-50c	"Should Ladies Behave?" (MGM)	21,000	"Dancing Lady" (MGM).....	22,000	High 1-7 "Strange Interlude"	23,000
							Low 3-11 "Men Must Fight".....	11,000
Metropolitan	4,350	30c-65c	"Sitting Pretty" (Para.).....	36,000	"Hoopla" (Fox)	37,000	High 11-4 "I'm No Angel.....	44,500
							Low 3-11 "King of the Jungle".....	26,500
Paramount	1,800	30c-50c	"Ever In My Heart" (W.B.) and.. "Lone Cowboy" (Para.)	10,000	"Take a Chance" (Para.) and.... "The Mad Game" (Fox)	10,000	High 2-25 "Dangerously Yours" and "Deception"	17,000
							Low 8-12 "Mary Stevens, M.D." and "Flying Devils"	8,000
Buffalo								
Buffalo	3,500	30c-55c	"Her Sweetheart, Christopher Bean" (MGM)	15,000	"Dancing Lady" (MGM).....	31,000	High 12-9 "Dancing Lady".....	31,000
							Low 3-25 "Our Betters".....	9,800
Century	3,000	25c	"Solitaire Man" (MGM)..... (3 days)	1,200	"Meet the Baron" (MGM).....	6,400	High 8-12 "Forgotten Men" and "Easy Millions"	8,000
			"Day of Reckoning" (MGM)..... (4 days)	2,300			Low 12-16 "Solitaire Man" and "Day of Reckoning"	3,500
Great Lakes	3,000	25c-40c	"Little Women" (Radio)..... (2nd week)	7,600	"Little Women" (Radio)..... (1st week)	13,100	High 11-4 "I'm No Angel".....	27,200
							Low 4-15 "Rome Express"	5,400
Hippodrome	2,100	25c-40c	"Walls of Gold" (Fox).....	8,100	"Stage Mother" (MGM).....	9,600	High 6-24 "Gold Diggers of 1933".....	16,100
							Low 8-26 "Moonlight and Pretzels"....	5,100
Lafayette	3,300	25c	"The Invisible Man" (U.).....	8,000	"A Man's Castle" (Col.).....	9,700	High 12-2 "Only Yesterday".....	11,100
							Low 10-14 "Saturday's Millions"	5,000
Chicago								
Chicago	4,000	35c-68c	"The Prizefighter and the Lady" (MGM)	28,000	"Hoopla" (Fox)	32,000	High 9-2 "Goodbye Again".....	75,000
							Low 4-29 "Central Airport".....	22,000
McVicker's	2,284	30c-60c	"Only Yesterday" (U.)..... (2nd week)	11,000	"Only Yesterday" (U.) ..... (1st week)	18,500	High 10-14 "Too Much Harmony".....	20,000
							Low 7-1 "The Woman I Stole".....	5,000
Oriental	3,940	30c-60c	"A Man's Castle" (Col.).....	10,000	"Footlight Parade" (W. B.)..... (3rd week)	14,000	High 10-14 "I'm No Angel".....	50,000
							Low 12-16 "A Man's Castle"	10,000
Palace	2,509	35c-75c	"Little Women" (Radio)..... (2nd week)	28,000	"Little Women" (Radio)..... (1st week)	34,500	High 9-9 "Morning Glory".....	37,000
							Low 5-27 "Below the Sea".....	14,000
Roosevelt	1,591	25c-50c	"Private Life of Henry VIII".... (U. A.)	7,500	"Dancing Lady" (MGM).....	15,300	High 10-14 "Penthouse"	16,000
							Low 3-4 "Luxury Liner"	6,200
United Artists	1,700	30c-60c	"Christopher Bean" (MGM).....	15,000	"Private Life of Henry VIII"..... (U.A.) (2nd week)	11,000	High 1-21 "The Kid From Spain".....	27,000
							Low 3-18 "Perfect Understanding".....	6,800
Cleveland								
Allen	3,300	20c-40c	"Chance at Heaven" (Radio).....	2,750	"Only Yesterday" (U.)..... (2nd week)	3,400	High 11-11 "Private Life of Henry VIII"	12,000
							Low 3-4 "Infernal Machine" and "Exposure"	1,800
Hippodrome	3,800	30c-44c	"Hoopla" (Fox)	5,000	"Female" (F. N.).....	6,000	High 10-21 "East of Fifth Avenue"....	30,000
							Low 6-10 "Circus Queen Murder".....	2,900
RKO Palace	3,100	30c-75c	"A Man's Castle" (Col.).....	17,000	"Sweetheart of Sigma Chi"..... (Monogram)	25,000	High 12-2 "Little Women".....	26,000
							Low 8-19 "No Marriage Ties".....	4,200
State	3,400	30c-44c	"Sitting Pretty" (Para.).....	11,500	"Dancing Lady" (MGM).....	13,000	High 8-19 "Tugboat Annie".....	26,000
							Low 6-24 "The Eagle and the Hawk"	5,000
Stilmann	1,900	20c-40c	"Cradle Song" (Para.) and..... "To the Last Man" (Para.) (25c-35c)	3,800	"White Woman" (Para.) and..... "Hold the Press" (Col.)	3,800	High 10-28 "I'm No Angel".....	9,000
							Low 11-18 "Stage Mother" and "Hell and High Water"	2,500
Warner's Lake	800	25c-35c	"Olsen's Big Moment" (Fox).....	1,900	"Havana Widows" (F. N.).....	2,000	High 10-28 "Footlight Parade".....	10,000
							Low 8-5 "Heroes for Sale".....	1,500
Denver								
Aladdin	1,500	25c-50c	"The Invisible Man" (U.).....	4,500	"College Coach" (W. B.).....	3,500	High 2-25 "Cavalcade"	10,000
							Low 4-8 "Smoke Lightning" and "Broadway Bad"	2,500
Denham	1,500	25c-40c	"The Way to Love" (Para.).....	8,000	"Sitting Pretty" (Para.).....	7,500	High 10-28 "I'm No Angel".....	16,000
							Low 6-3 "Mussolini Speaks," "Night of Terror" and "Soldiers of the Storm"	1,950
Denver	2,500	25c-50c	"The World Changes" (F. N.)....	3,000	"Lady for a Day" (Col.).....	11,500	High 8-12 "Tugboat Annie".....	14,600
							Low 12-16 "The World Changes".....	3,000
Orpheum	2,600	25c-40c	"Only Yesterday" (U.).....	11,000	"Hoopla" (Fox)	11,500	High 3-4 "42nd Street"	18,500
							Low 6-10 "Zoo in Budapest"	3,750
Paramount	2,000	25c-40c	"Dancing Lady" (MGM)..... (3 days)	1,650	"Sweetheart of Sigma Chi"..... (Monogram)	2,600	High 4-1 "The Kid From Spain".....	7,000
			"Jimmy and Sally" (Fox) ..... (4 days)	1,350			Low 7-8 "The Barbarian"	2,000
Detroit								
Downtown	2,750	15c-40c	"Little Women" (Radio)..... (2nd week)	9,300	"Little Women" (Radio)..... (1st week)	11,200	High 10-14 "No Marriage Ties".....	16,500
							Low 6-10 "The Woman I Stole".....	3,700
Fisher	2,700	15c-40c	"Tillie and Gus" (Para.).....	5,700	"Dancing Lady" (MGM).....	8,300	High 1-28 "Silver Dollar".....	15,400
							Low 3-18 "Secret of Madame Blanche"..	3,100
Fox	5,100	15c-50c	"A Man's Castle" (Col.).....	16,300	"Right to Romance" (Radio).....	18,300	High 9-16 "Sing, Sinner, Sing".....	32,300
							Low 5-15 "After the Ball" and "Afraid to Talk"	5,400
Michigan	4,000	25c-50c	"Sitting Pretty" (Para.).....	15,300	"Should Ladies Behave?" (MGM)	19,200	High 1-21 "Tonight Is Ours".....	23,700
							Low 7-1 "College Humor"	7,300
State	3,000	25c-50c	"Disraeli" (W. B.).....	5,100	"The Chief" (MGM).....	8,600	High 10-14 "I'm No Angel" (5 days)....	24,100
							Low 9-30 "To the Last Man".....	4,400
United Artists	2,000	25c-50c	"Havana Widows" (F. N.).....	6,200	"The World Changes" (F. N.)....	8,100	High 2-11 "The Kid From Spain".....	17,400
							Low 3-25 "The Sign of the Cross".....	4,100



THE SAME TO YOU—*Metro-Goldwyn-Mayer*

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1933.)	
			Picture	Gross	Picture	Gross		
Hollywood								
Chinese	2,500	50c-$1.65	"Roman Scandals" (U. A.) (2nd week)	11,460	"Roman Scandals" (U. A.) (1st week)	19,024	High 9-9 "Dinner at Eight"	36,656
							Low 12-9 "The Invisible Man"	2,000
Pantages	3,000	25c-40c	"Above the Clouds" (Col.)	5,280	"Love, Honor and Oh, Baby!" (U.)	7,850	High 1-7 "Handle With Care"	13,000
							Low 2-18 "Vampire Bat" and "Devil's Playground"	4,100
W. B. Hollywood	3,000	25c-40c	"Havana Widows" (F. N.)	10,000	"The World Changes" (F. N.)	11,000	High 3-25 "42nd Street"	26,000
							Low 4-15 "Grand Slam"	8,975
Indianapolis								
Apollo	1,100	25c-40c	"Jimmy and Sally" (Fox)	2,000	"The Invisible Man" (U.)	2,000	High 2-18 "State Fair"	7,000
							Low 12-16 "Jimmy and Sally"	2,000
Circle	2,800	25c-40c	"Little Women" (Radio) (2nd week)	3,000	"Little Women" (Radio) (1st week)	8,000	High 8-19 "She Had to Say Yes"	12,000
							Low 3-4 "The Sign of the Cross" (2nd run)	2,500
Indiana	3,300	25c-55c	"If I Were Free" (Radio) (25c-40c)	7,000	"Take a Chance" (Para.)	5,500	High 3-25 "Parachute Jumper"	15,000
							Low 6-10 "Below the Sea"	3,500
Lyric	2,000	25c-40c	"Laughing at Life" (Mascot)	4,000	"Tillie and Gus" (Para.)	4,500	High 7-22 "College Humor"	9,500
							Low 11-11 "Saturday's Millions"	3,000
Palace	3,000	25c-40c	"Women in His Life" (MGM)	3,500	"Should Ladies Behave?" (MGM)	4,000	High 8-12 "Tugboat Annie"	11,000
							Low 12-16 "Women in His Life"	3,500
Kansas City								
Apollo	1,100	25c	"Emperor Jones" (U. A.)	2,500				
Mainstreet	3,049	25c-40c	"Little Women" (Radio) (2nd week-8 days)	6,000	"Little Women" (Radio) (1st week-7½ days)	12,000	High 10-28 "Ace of Aces"	21,000
							Low 5-20 "Sweepings"	4,000
Midland	4,000	25c	"The Prizefighter and the Lady" (MGM) (7 days and Sat. midnite show)	10,000	"Private Life of Henry VIII" (U. A.) (7 days and Sat. midnite show)	8,800	High 1-7 "Strange Interlude"	30,000
							Low 4-15 "Perfect Understanding"	4,900
Newman	1,800	25c-40c	"Sitting Pretty" (Para.) (8 days and Sat. midnite show)	9,000	"Kennel Murder Case" (W. B.) (7 days and Sat. midnite show)	7,000	High 10-21 "I'm No Angel"	20,000
							Low 5-27 "Picture Snatcher"	2,800
Uptown	2,000	25c-40c	"Only Yesterday" (U.) (2nd week)	3,500	"Only Yesterday" (U.) (1st week)	5,000	High 2-11 "State Fair"	7,000
							Low 7-1 "Lilly Turner"	1,600
Los Angeles								
Criterion	1,610	25c-40c	"Elysia" (Foy) (3rd week)	9,500	"Elysia" (Foy) (2nd week)	8,000	High 12-2 "Elysia"	12,000
							Low 7-29 "The Devil's Brother"	1,850
Filmarte	850	40c-50c	"You Made Me Love You" (Majestic)	3,000	"Emperor Jones" (U. A.) (3rd week)	2,500	High 11-25 "Emperor Jones"	3,950
							Low 9-9 "The Rebel"	1,800
Four Star	900	50c-75c	"Berkeley Square" (Fox) (2nd week)	4,650	"Berkeley Square" (Fox) (1st week)	7,180		
Loew's State	2,416	25c-40c	"My Lips Betray" (Fox)	8,589	"Christopher Bean" (MGM) (5 days)	13,750	High 8-19 "Tugboat Annie"	28,300
							Low 3-11 "Dangerously Yours"	8,000
Los Angeles	3,000	15c-25c	"Fury of the Jungle" (Col.) and "He Couldn't Take It" (Monogram)	3,000	"Sixteen Fathoms Deep" (Monogram) and "Heaven Bound" (S. R.)	4,500	High 7-22 "Kiss of Araby" and "Samarang"	6,200
							Low 9-2 "Important Witness" and "Doubled and Redoubled"	2,200
Orpheum	2,220	25c-35c	"College Coach" (W. B.) and "White Woman" (Para.)	2,900	"Goodbye, Love" (Radio) and "Kennel Murder Case" (W. B.)	3,300	High 9-23 "The Devil's in Love" and "Before Dawn"	4,850
							Low 12-16 "College Coach" and "White Woman"	2,900
Paramount	3,596	25c-40c	"Design for Living" (Para.) (2nd week)	15,500	"Design for Living" (Para.) (1st week)	21,700	High 1-7 "No Man of Her Own"	30,000
							Low 3-18 "King of the Jungle"	10,000
RKO	2,700	25c-40c	"A Man's Castle" (Col.) (2nd week)	3,700	"A Man's Castle" (Col.) (1st week)	6,600	High 1-7 "Animal Kingdom"	11,600
							Low 9-30 "Brief Moment"	1,700
United Artists	2,100	25c-40c	"Private Life of Henry VIII" (U. A.) (3rd week)	8,500	"Private Life of Henry VIII" (U. A.) (2nd week)	10,500	High 10-21 "The Bowery"	21,000
							Low 1-28 "Hello, Everybody"	3,900
W. B. Downtown	3,400	25c-40c	"Havana Widows" (F. N.)	9,000	"The World Changes" (F. N.)	9,000	High 3-25 "42nd Street"	19,000
							Low 12-16 "Havana Widows"	9,000
Minneapolis								
Lyric	1,238	20c-25c	"Meet the Baron" (MGM)	1,500	"College Coach" (W. B.)	1,500	High 4-1 "20,000 Years in Sing Sing"	3,000
							Low 11-11 "I Loved a Woman"	1,000
Minnesota	4,000	25c-40c	"Dancing Lady' (MGM)	8,000	"Christopher Bean" (MGM)	8,000		
RKO Orpheum	2,900	20c-40c	"Havana Widows" (F. N.)	6,500	"Little Women" (Radio)	8,000	High 1-7 "Animal Kingdom"	14,000
							Low 3-11 "Cynara"	3,000
State	2,300	25c-40c	"Berkeley Square" (Fox)	6,500	"Female" (F. N.)	6,000	High 4-29 "Cavalcade"	8,000
							Low 3-11 "King of the Jungle"	3,500
World	400	25c-75c	"Bitter Sweet" (U. A.) (2nd week-3 days)	600	"Bitter Sweet" (U. A.) (1st week)	1,300	High 4-22 "Be Mine Tonight"	2,400
							Low 11-25 "Vi Som Gar Koksvagen"	1,000
			"Elysia" (Foy) (4 days)	700				
Montreal								
Capitol	2,547	25c-75c	"Bombshell" (MGM)	10,000	"Private Life of Henry VIII" (British) (2nd week)	9,000	High 12-2 "Private Life of Henry VIII"	13,500
							Low 7-15 "The Silver Cord" and "Professional Sweetheart"	7,500
Imperial	1,914	25c-50c	"Maedchen in Uniform" (British)	2,000			High 1-7 "Enlevez-Moi" and "Cain"	4,000
							Low 7-8 "Les Bleus d'Amour"	1,500
Loew's	3,115	25c-75c	"Bureau of Missing Persons" (F. N.)	10,500	"Walls of Gold" (Fox)	11,500	High 1-21 "The Mask of Fu Manchu"	14,500
							Low 9-30 "Turn Back the Clock" and "Emergency Call"	7,500
Palace	2,600	25c-75c	"Take a Chance" (Para.) and "White Woman" (Para.)	9,000	"Kennel Murder Case" (W. B.) and "Goodbye Again" (F. N.)	10,500	High 2-18 "The Sign of the Cross"	15,500
							Low 12-16 "Take a Chance" and "White Woman"	9,000
Princess	2,272	25c-65c	"The Mayor of Hell" (W. B.) and "Golden Harvest" (Para.)	5,000	"The Blarney Stone" (British) and "Summer Lightning" (British)	6,500	High 1-7 "The Kid From Spain" and "Speed Demon"	12,000
							Low 12-16 "The Mayor of Hell" and "Golden Harvest"	5,000
New York								
Astor	1,012	55c-$1.65	"Eskimo" (MGM) (5th week)	7,200	"Eskimo" (MGM) (4th week)	8,000	High 9-2 "Dinner at Eight"	21,000
							Low 3-25 "The White Sister"	14,559
Cameo	549	25c-40c	"Gow" (Salisbury) (2nd week-6 days)	2,500	"Gow" (Salisbury) (1st week-8 days)	4,500	High 1-28 "Maedchen in Uniform"	9,200
							Low 8-5 "King of Jazz"	1,064
Capitol	4,700	35c-$1.65	"Dancing Lady" (MGM) (2nd week)	37,293	"Dancing Lady" (MGM) (1st week-8 days)	66,653	High 12-9 "Dancing Lady" (8 days)	66,653
							Low 9-30 "Solitaire Man"	21,210
Criterion	875	55c-$1.65	"Design for Living" (Para.) (3rd week)	7,000	"Design for Living" (Para.) (2nd week)	7,400	High 7-29 "Song of Songs"	16,000
							Low 6-3 "Be Mine Tonight" (2nd run)	3,500
Hollywood	1,543	25c-85c	"Huose on 56th Street" (W. B.) (2nd week)	13,140	"House on 56th Street" (W. B.) (1st week)	19,992	High 9-1 "Voltaire"	25,868
							Low 10-21 "Ever in My Heart"	8,296
Mayfair	2,300	35c-85c	"King for a Night" (U.) (10 days)	11,400	"The Chief" (MGM) (8 days)	9,300	High 1-7 "The Half Naked Truth"	24,750
							Low 6-3 "When Strangers Marry"	4,900
Palace	2,500	25c-75c	"Hoopla" (Fox)	10,300	"The Invisible Man" (U.)	12,500	High 2-4 "Animal Kingdom"	16,150
							Low 4-15 "Parole Girl"	4,500
Paramount	3,700	35c-99c	"Sitting Pretty" (Para.) (2nd week)	19,800	"Sitting Pretty" (Para.) (1st week-8 days)	49,100	High 10-21 "I'm No Angel"	83,450
							Low 2-4 "Hello, Everybody"	15,600
Rialto	2,200	40c-65c	"Girl Without a Room" (Para.) (2nd week-3 days)	5,100	"Girl Without a Room" (Para.) (1st week)	12,000	High 5-20 "Forgotten Men"	22,500
							Low 4-15 "Destination Unknown" and "The Fighting President"	5,800
Rivoli	2,200	35c-99c	"Advice to the Lovelorn" (U.A.)	12,780	"Duck Soup" (U. A.) (3rd week)	11,000	High 10-7 "The Bowery"	45,000
							Low 8-5 "The Rebel"	7,200

HOLLYWOOD

A critical study

by TERRY RAMSAYE

Terry Ramsaye, editor and commentator, is in Hollywood to observe and to write about the production capital of motion pictures.

Watch for his first Hollywood article in

MOTION PICTURE HERALD

[THEATRE RECEIPTS--CONT'D]

Theatres		Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1933.)	
		Picture	Gross	Picture	Gross		
New York (Cont.)							
RKO Music Hall	5,945 35c-$1.65	"Counsellor at Law" (U.)	80,000	"Little Women" (Radio) (3rd week)	102,000	High 11-25 "Little Women"	109,000
						Low 6-17 "Ann Carver's Profession"	44,938
RKO Center	3,700 25c-55c	"Little Women" (U.)	31,500	"The Invisible Man" (U.) (5 days)	10,500	High 1-7 "Animal Kingdom"	71,267
						Low 7-1 "Adorable" and "Supernatural"	7,592
Roxy	6,200 25c-55c	"Charming Deciever" (Majestic)	17,100	"Hoopla" (Fox) (8 days)	31,000	High 11-25 "The Invisible Man"	42,000
						Low 1-28 "Air Hostess"	9,100
Strand	3,000 25c-$1.10	"Son of a Sailor" (F. N.) (2nd week-6 days) "Sin of Nora Moran" (Majestic) (1 day)	11,040	"Son of a Sailor" (F. N.) (1st week)	15,073	High 10-14 "Footlight Parade"	55,190
						Low 8-5 "She Had to Say Yes"	10,590
Oklahoma City							
Capitol	1,200 10c-41c	"The Prizefighter and the Lady" (MGM)	2,500	"Female" (F. N.) (8 days)	3,500	High 11-11 "Penthouse"	4,000
						Low 3-11 "From Hell to Heaven"	1,350
Criterion	1,700 10c-56c	"Hoopla" (Fox)	4,400	"Christopher Bean" (MGM)	6,800	High 11-18 "College Coach"	11,000
						Low 3-11 "Clear All Wires"	1,800
Liberty	1,500 10c-36c	"Wild Boys of the Road" (F.N.) (3 days)	1,000	"The Mad Game" (Fox) (4 days)	1,200	High 9-2 "Gold Diggers of 1933"	3,900
		"Horseplay" (U.) (4 days)	900	"Olsen's Big Moment" (Fox) (3 days)	1,000	Low 3-18 "The Death Kiss" and "The Fourth Horseman"	1,100
Midwest	1,500 10c-56c	"Only Yesterday" (U.)	5,000	"Duck Soup" (Para.) (8 days)	7,000	High 2-25 "State Fair"	8,500
						Low 3-11 "Employees' Entrance"	1,400
Omaha							
Brandeis	1,200 25c-40c	"Little Women" (Radio) (2nd week)	4,500	"Little Women" (Radio) (1st week)	9,250	High 11-18 "One Man's Journey"	10,750
						Low 11-25 "Double Harness" and "Bureau of Missing Persons"	4,750
Orpheum	3,000 25c-40c	"Take a Chance" (Para.) and "The Mad Game" (Fox)	7,250	"The Invisible Man" (U.) and "My Lips Betray" (Fox)	7,000	High 6-24 "I Loved You Wednesday"	16,500
						Low 4-29 "Sweepings"	5,000
Paramount	2,900 25c-50c	"Christopher Bean" (MGM)	6,750	"Dancing Lady" (MGM)	8,000	High 7-22 "Gold Diggers of 1933"	13,250
						Low 6-10 "Reunion in Vienna"	5,800
World	2,500 25c-35c	"The Prizefighter and the Lady" (MGM) and "Sing, Sinner, Sing" (Majestic)	5,850	"Hoopla" (Fox) and "Manhattan Tower" (S.R.)	4,500	High 6-3 "Peg O' My Heart" and "Perfect Understanding"	7,500
						Low 12-9 "Hoopla" and "Manhattan Tower"	4,500
Philadelphia							
Aldine	1,200 40c-65c	"Private Life of Henry VIII" (U.A.) (4th week-2 days)	1,500	"Private Life of Henry VIII" (U. A.) (3rd week-6 days)	8,500	High 10-21 "The Bowery"	12,000
						Low 9-30 "Bitter Sweet"	4,800
		"Advice to the Lovelorn" (U.A.) (6 days)	6,000	"Tillie and Gus" (Para.) (6 days)	1,900	High 1-14 "Red Dust"	4,000
						Low 5-27 "From Hell to Heaven"	1,500
Arcadia	600 25c-50c	"Meet the Baron" (MGM) (6 days)	1,800				
Boyd	2,400 40c-65c	"If I Were Free" (Radio) (6 days)	8,500	"The World Changes" (F. N.) (6 days)	9,000	High 9-2 "Tugboat Annie"	21,000
						Low 8-5 "Mary Stevens, M.D."	8,000
Earle	2,000 40c-65c	"After Tonight" (Radio) (6 days)	13,000	"Havana Widows" (F. N.) (6 days)	17,000	High 1-7 "Breach of Promise"	29,000
						Low 10-21 "Saturday's Millions"	10,000
Fox	3,000 35c-75c	"As Husbands Go" (Fox) (6 days)	15,500	"Berkeley Square" (Fox) (6 days)	15,000	High 4-22 "Cavalcade"	29,000
						Low 8-5 "F. P. 1"	13,000
Karlton	1,000 30c-50c	"Day of Reckoning" (MGM) (6 days)	2,700	"My Woman" (Col.) (6 days)	3,000	High 4-8 "42nd Street"	7,700
						Low 8-12 "Ann Carver's Profession"	2,500
Keith's	2,000 25c-40c	"Jimmy and Sally" (Fox) (6 days)	5,800	"My Lips Betray" (Fox) (6 days)	6,000	High 1-7 "Self Defense"	11,500
						Low 11-18 "Worst Woman in Paris?"	4,500
Stanley	3,700 40c-65c	"Duck Soup" (Para.) (2nd week-2 days)	2,000	"Duck Soup" (Para.) (1st week-6 days)	11,000	High 11-25 "I'm No Angel"	32,500
						Low 6-10 "The Silver Cord"	9,000
		"Sitting Pretty" (Para.) (4 days)	9,000				
Stanton	1,700 30c-55c	"The Invisible Man" (U.) (2nd week-3 days)	3,000	"The Invisible Man" (U.) (1st week-6 days)	8,000	High 6-3 "The Little Giant"	10,000
						Low 7-14 "I Love That Man"	4,500
Portland, Ore.							
Blue Mouse	669 25c	"Footlight Parade" (W. B.) (2nd week)	2,000	"Footlight Parade" (W. B.) (1st week)	3,000	.....	
Broadway	1,912 25c-40c	"Dancing Lady" (MGM) (3rd week)	6,000	"Dancing Lady" (MGM) (2nd week)	6,000	High 1-21 "Frisco Jenny"	11,000
						Low 3-11 "What! No Beer?"	3,500
Music Box	3,000 25c-40c	"Little Women" (Radio) (2nd week)	10,000	"Little Women" (Radio) (1st week)	14,000	High 12-9 "Little Women"	14,000
						Low 5-13 "No More Orchids"	1,600
Oriental	2,040 25c-35c	"Kennel Murder Case" (W. B.) and "Chance at Heaven" (Radio)	2,000	"Only Yesterday" (U.)	3,000	High 10-14 "Rafter Romance"	14,000
						Low 11-18 "College Coach"	1,600
Paramount	3,008 25c-40c	"Take a Chance" (Para.) and "Hoopla" (Fox)	6,000	"Duck Soup" (Para.) and "Worst Woman in Paris?" (Fox)	8,000	.....	
United Artists	945 25c-40c	"Advice to the Lovelorn" (U.A.)	5,000	"Christopher Bean" (MGM) (2nd week)	5,000	High 8-19 "Tugboat Annie"	8,500
						Low 3-11 "Madame Butterfly"	1,600
San Francisco							
Columbia	1,200 50c-$1.50	"Cradle Song" (Para.) (2nd week)	6,000	"Cradle Song" (Para.) (1st week)	7,000	.....	
Fox	4,600 10c-35c	"Sixteen Fathoms Under" (Monogram) and "Bitter Sweet" (U. A.)	11,700	"He Couldn't Take It" (Monogram) and "Above the Clouds" (Col.)	11,500	High 4-8 "Should a Woman Tell?" and "Speed Demon"	15,500
						Low 9-9 "Important Witness" and "Sensation Hunters"	7,000
Golden Gate	2,800 25c-40c	"Little Women" (Radio) (2nd week)	13,800	"Little Women" (Radio) (1st week)	22,500	High 2-11 "The Mummy"	25,500
						Low 10-21 "My Woman"	8,000
Orpheum	3,000 15c-40c	"Take a Chance" (Para.) and "I Was a Spy" (Fox)	8,000	"Jimmy and Sally" (Fox) and "Before Dawn" (Radio)	8,000	.....	
Paramount	2,670 25c-75c	"The World Changes" (F. N.) (15c-55c)	11,000	"Berkeley Square" (Fox)	8,000	High 10-28 "I'm No Angel"	40,000
						Low 12-9 "Berkeley Square"	8,000
United Artists	1,200 25c-50c	"Advice to the Lovelorn" (U.A.) (2nd week)	4,500	"Advice to the Lovelorn" (U.A.) (1st week)	8,500	High 1-7 "The Kid From Spain"	16,000
						Low 8-26 "The Wrecker"	4,000
Warfield	2,700 25c-90c	"Female" (W. B.)	16,000	"My Lips Betray" (Fox)	18,000	High 11-25 "Hoopla"	26,000
						Low 5-27 "Story of Temple Drake"	10,000
Seattle							
Blue Mouse	950 25c-50c	"Little Women" (Radio) (2nd week)	6,000	"Little Women" (Radio) (1st week)	8,500	High 12-9 "Little Women"	8,500
						Low 8-19 "The Rebel"	2,500
Fifth Avenue	2,750 25c-55c	"Christopher Bean" (MGM)	6,500	"The Prizefighter and the Lady" (MGM) (6 days)	5,000	High 8-5 "Tugboat Annie"	19,250
						Low 3-18 "From Hell to Heaven" and "Secret of Madame Blanche"	5,000
Liberty	2,000 10c-25c	"S.O.S. Iceberg" (U.) and "Fighting Parson" (Allied)	3,750	"Master of Men" (Col.) and "Oliver Twist" (Monogram)	4,250	High 7-29 "What Price Innocence?"	5,500
						Low 6-24 "Uptown New York"	3,000
Music Box	950 25c-50c	"Only Yesterday" (U.) (2nd week)	4,000	"Only Yesterday" (U.) (1st week)	6,000	High 11-11 "Footlight Parade"	8,000
						Low 11-4 "Ever in My Heart"	3,250
Orpheum	2,500 25c-50c	"Aggie Appleby, Maker of Men" (Radio) and "The Mad Game" (Fox)	5,000	"Olsen's Big Moment" (Fox) and "Big Executive" (Para.)	5,000	.....	
Paramount	3,050 25c-50c	"Jimmy and Sally" (Fox) (25c-55c)	6,500	"Hoopla" (Fox)	5,000	High 1-7 "A Farewell to Arms"	9,500
						Low 9-23 "F. P. 1" and "Aniakchak"	4,000
Roxy	2,275 25c-50c	"The Good Companions" (Fox) (4 days)	2,250	"A Man's Castle" (Col.)	4,000	High 10-28 "Ladies Must Love"	14,000
						Low 12-9 "A Man's Castle"	4,000
		"Myrt and Marge" (U.) and "Broken Dreams" (Monogram) (3 days)	2,500				

TRAVELERS . . .

PHILLIPS HOLMES, who has just completed "Nana" for SAMUEL GOLDWYN, is in New York en route for a European holiday.
WALTER GOULD, United Artists' general manager in Mexico, is in New York.
HOWARD SMITH, coast story editor for Twentieth Century Productions, left New York for Hollywood.
GEORGE J. SCHAEFER plans to leave New York for Washington the end of this week.
RICHARD WALLACE, director, arrived in New York from Hollywood for a short vacation.
CHARLES R. ROGERS is en route to Hollywood after a two weeks' talent and play hunt in New York.
LOUIS WEISS returned to New York from Boston.
RANDOLPH SCOTT leaves New York for Hollywood the end of the week.
G. P. SULLY, in charge of United Artists' studio publicity, is in New York.
ROBERT F. SISK, director of RKO advertising and publicity, returned to New York after a quick trip to Hollywood to look over new product.
GORDON S. WHITE, director of Educational's advertising and publicity, returned to New York from a tour of eastern Canadian exchanges.
J. H. SEIDELMAN, Columbia's foreign sales manager, is in Mexico.
AL JOLSON and RUBY KEELER left New York for Hollywood.
MERIAN C. COOPER is en route for Florida to attend his father's funeral.
ED KUYKENDALL is in New York.
PANDRO BERMAN sailed from New York for a European vacation.
ANDY SMITH, Warner eastern and Canadian distribution chief, returned to New York from a four-day trip.
TOBY and PAT WING, Paramount players, arrived in New York from Hollywood.
MARK OSTRER, president of Gaumont-British, sailed for London from New York.
LARRY DARMOUR arrived in New York from the Coast.
BERT SANFORD, Erpi's eastern district sales manager, left for Boston last week. He returned to New York Monday.
GEORGE TRENDLE, Paramount Publix operator in Detroit, returned to the western city from New York.
NORTON RITCHEY, vice-president of Ritchey Export Corp., sailed for Europe.
F. W. LOVEJOY, Eastman Kodak executive, returned to New York from Europe.
KAY FRANCIS and her husband, KENNETH MCKENNA are in New York for the Christmas holidays.
MERVYN LEROY arrived in New York, where he will spend the holidays prior to his marriage to DORIS WARNER on January 2.
I. E. CHADWICK is in New York.
EDDIE GOLDEN returned to New York from Milwaukee.
E. H. ALLEN, production manager of Educational's Hollywood studios, is in New York for conference with E. W. Hammons.
FRED QUIMBY returned to M-G-M's home office from the Coast.
SIDNEY R. KENT is remaining on the Coast longer than he had anticipated.
SAMUEL GOLDWYN will leave Hollywood for New York around the first of the year.
JAMES J. FINN, editor of *International Projectionist*, left New York for the Coast.
JULES RIEFF has joined Columbia as eastern division booker and started his duties with a trip to Buffalo last week.
ENRIQUE BAEZ, United Artists' general manager in Brazil, left New York Sunday to spend the holidays in Havana.
HERMAN GLUCKMAN, president, and WILLIAM D. SHAPIRO, vice-president of Majestic Pictures, returned to New York from Hollywood.

Step Up

YOUR MAN POWER

Greater opportunities exist today for producers and distributors of Motion Pictures to augment their organization with experienced, capable and resourceful publicity men, than at any time in the past ten years.

Industry events, mergers and decentralizations have created a situation where active companies may select unusual man-power during this brief re-adjustment period.

Associated Motion Picture Advertisers, Inc., in full understanding of all circumstances, are seeking diligently to raise the standard of motion picture publicity and advertising in all branches of our industry.

Men of experience, some of whom in the past have handled outstanding, profit-making attractions, are being recommended by the AMPA to employers who have the vision to take advantage of the current unusual condition.

Our committee has a registration bureau ready and eager to give advice and assistance to those who will take advantage of the present opportunity to "step up their man-power."

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or

Ray Gallagher, Motion Picture Herald
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Sincerely,

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The Last Strays

Are Being Counted

in Motion Picture Herald's

Big Roundup of Exhibitor Votes

to determine

THE TEN BEST MONEY MAKING STARS

of the past year

When twelve thousand exhibitors were asked about it, they went to the one authority that knows all — the box office figures — and selected the winners.

They'll be named soon in

MOTION PICTURE HERALD

only three dollars the year

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 203.—(A) By what means are lenses corrected for chromatic and spherical aberrations? (B) Just why does a lens pin point of surface offer an entirely different viewpoint, as seen by opticians, from every other pin point on the surface of the same lens? (C) Assuming a glass to have perfectly even density, will or will not a ray of light travel in a perfectly straight line from surface to surface, once it has entered the glass? (D) Why is it imperatively necessary to perfection of action that lens surfaces be optically perfect, and perfect in curvature? Explain. (Note: Some questions will be very difficult for those not owning or having access to a Bluebook. However, for the benefit of the few non-owners, I will make optical questions as simple as possible.)

Answer to Question No. 197

Bluebook School Question No. 197 was: (A) Quote the law that deals with light intensity at different distances from an open light source. (B) By what simple demonstration, available to every projectionist, is it possible to prove the correctness of this law? (C) Explain the action illustrated in Figure 27-A, page 126, volume 1 of the Bluebook, as applied to light collecting power of a condenser collector lens or mirror. (D) Name and describe the various elements of the projector optical train.

The following made good: S. Evans and C. Rau; G. E. Doe; L. Van Buskirk and E. Kroll; H. H. Menefee; D. Danielson; J. Wentworth; K. Dowling; P. Gaeth, Jr., T. VanVaulkenburg; H. Edwards; W. Ostrum; R. De Toto; B. Doe; B. L. Blinkendorfer; K. Griener; D. Haber and D. Breaston; W. Boradbent; D. Goldberg and L. Hutch; E. L. Richardson; Nic Granby; K. and R. Wells; M. U. Sampson; L. N. Traxler; B. Hoskins; G. Thompson; W. Thompson; D. Emmerson; D. T. Arlen and M. Spencer; D. U. Granger; T. M. Vinson; T. Malleby and G. R. Squires; G. Garrison and F. Harlor; B. Olmsby and C. L. Cyrus; D. D. Davis and L. Thomas; J. Williams and O. Allbright; R. D. Oberleigh and J. Lansing; F. F. Franks; D. Kurts and D. Howard; G. R. Kelley; M. Henderson and M. L. Knight; D. C. and H. B. Coates; L. B. and D. H. Palmer; U. L. Danielson; S. N. Tailor; T. H. Morton and F. B. Klar; G. M. Michelson; W. T. Granger and A. Wythe; H. Rogers; D. Danielson and H. Pilson; L. M. Richards; K. L. Hess; L. G. Gregeson and J. Hendershot; D. L. Sinklow; F. L. Benton; B. J. Lyons; F. Ferguson and D. Lally; F. L. Granby; L. Grant and R. Geddings; D. Little and J. H. Rathburn; L. Jones and B. L. Banning; D. L. Monehan and L. B. Bryant; H. D. Tyler; M. Henderson and D. Singleton; J. L. and F. Hanson; M. F. Fallon; G. Tinlin; R. L. Mitchel; T. Turk; L. Jacobs; L. D. Rubin; M. R. Davidson and R. Schuler; O. L. Davis and F. Sims; H. Grant; A. L. Dodson; W. R. Lemke; F. B. Sallers and G. Goldberg; D. D. Davis and L. Thomas; U. L. Tipton; L. F. Evans; O. V. Saxton and T. Lovejoy; H. True; L. M. Oglesby and Son; W. and S. F. Love; M. L. DeVoy.

We will let S. Evans and C. Rau answer Section A. They say, "The law dealing with light intensity at different distances from an open light source reads: 'Light intensity decreases inversely as the square of the distance from its source'."

(B) The following is correct and is set forth in more than six hundred answers, though in different words and with varying base dimensions:

"The correctness of the inverse square law may be demonstrated as follows: By holding a small square of opaque material at different distances from an open light source, such as an incandescent lamp or a candle located several feet from a wall or screen, it will be found that as the distance of the object from the screen or wall is varied within certain limits, the resultant shadow cast will conform in area exactly with the law. For example, if the light be nine feet from the wall, and an object six inches square be held 27 inches from the light and square therewith, the shadow will be 96 inches square, or 16 times as large as the object. This would only hold precisely true with a point light source, but with a candle flame or incandescent filament the variation would be but little."

(C) D. Danielson answers thus: "Light from a point source travels in straight, diverging lines so long as the medium be transparent and of even density, hence the further the distance from the source the less of them would be incident upon or pass through any given area, which of course means that as distance is increased, illumination per unit of area is decreased. In Fig. 27-A, page 126, volume 1 of the Bluebook, this action is made clear. Counting the lines representing light rays, we find 31 of them are incident upon screen A—the one nearest to the light. At screen B, located farther away, we find that only 19 of them fall upon it, hence the illumination can be only 19-33ds as much as at screen A. At screen C collects only 13 rays, or 13-33ds as much light as screen A. All screens are the same size, but B is twice as far from the light source as A, and C three times as far."

(D) D. L. Monehan and L. B. Bryant say: "The projector optical train is a two-element optical system, one of which receives its light from the other through an aperture of restricted size, and through openings in a rotating shutter, which eliminates approximately fifty per cent of the total light.

"The first system may consist of a two-lens condenser, of any one of several types, one of which collects diverging rays from the light source, and sends them forward to the other, which converges the light into a beam that is concentrated upon the projector aperture. Or it may consist of a spherical elliptical or parabolic mirror which collects the light and reflects it back, either in a parallel beam to a thin, one-lens condenser which converges it upon the spot, or directly back in a converging beam upon the projector aperture and colling plate.

"The second system consists of a compound lens, usually of four elements, contained in a suitable holding metallic casing or 'barrel.' This lens is highly corrected for spherical, chromatic and other aberrations. It receives cone-shaped beams from each tiny point in the film photograph and so acts upon them that they are all sent forward and focused at a spot on the receiving screen corresponding to a magnified duplicate of the spot in the film photograph they passed through, so that, since thousands of these beams go forward, each to exactly its appointed spot (if the lens be a good one), we have upon the screen a magnified duplicate of the photograph at the projector aperture."

J. C. Jenkins--His Colyum

Neligh, Nebraska

DEAR HERALD:

Being cooped up in the house day after day and week after week, with nothing to do but listen to the canaries cussing one another, the radio squalling out some jazz selection with a crooner bringing up your blood pressure, while April Shower is shivering outside waiting for you to come out and warm her up, is not the most pleasant occupation in the world. Jevver try it? Well, don't do it. We warn ye, don't do it.

But here comes a letter from our old friend, Gene Yarnell, manager of the Ionia theatre at Ionia, Mich., and drags our mind back over an expanse of years to the days of the "rag operas" and the days of the "kerosene circuits" when a bunch of ham actors were "just off Broadway" and only playing the "tanks" to fill in some time.

Do We Remember!

Gene was the managing agent of several "Broadway Successes" and wants to know if we still remember when he played our house with "The Wolf," "Tess of the Storm Country," "The Arab," "House of a Thousand Candles," "The Divorce Question" and "The Climax"? Do we remember them? Yes, and we also remember "Uncle Josh Spruceby," "Along the Kennebec," "Tilly Olson" and a score of others, and we'd like to go back to those days again and play some more of those old favorites and praise 'em, or burn 'em up, in the Opera House Reporter.

Do you remember the old Opera House Reporter, Gene? And Bill Bruno and George H. Bubb, who guided the destinies of that famous sheet, and L. C. Zelano, who performed the last sad rites over its emaciated remains? Boy, those were the days that "tried men's souls."

Then came the "canned opera." John Bunny and Flora Finch shone forth in all their glory. Broncho Billy would kill five in the first reel and seven in the second. Alkali Ike would cut up capers that would throw the audience into hysterics, and the jingle of dimes and nickels at the box office brought joy to the manager's heart and the future looked bright and rosy.

Service for $18 a Week

We bought our service for $18 per week with a daily change if desired, and we could have six reels or a dozen, and we took a T-bone steak home for dinner, while today a chunk of liver would look like a Thanksgiving feast.

But time moved on apace. Came the time when D. W. Griffith gave us "The Birth of a Nation" with Henry B. Walthall, our old shooting pal, as "The Little Colonel," and then "The Battle Cry of Peace," which pictures grossed so much coin that producers began setting their sights in the clouds, and pyramiding started.

But why deal with the past? "Let the dead past bury its dead." Yet comparisons may be in order. Last night we saw "Meet the Baron" with Jack Pearl and "Snozzle" Durante and it brought our blood pressure up 20 points, and that's too high. Further than that we're sound asleep.

Gene says that two years ago we came within 18 miles of Ionia and didn't come and call on him. He says he and his wife had framed up a surprise for us and had prepared a regular "Homecoming" for us.

That's too bad, Gene, but you know we can't hit all the spots, no matter how hard we try, but look out for us next summer: we hope to be in to see you. Give our regards to Mrs. Yarnell, who you say was one of the Lambert sisters, but you didn't say which one, and we are wondering if she is the one who threw a water pitcher at us once for giving the star dressing-room to another actress. You know those stars sometimes did not, that's why we have always been such a good dodger.

▽

Speaking of what people had to be thankful for last Thanksgiving, James Cunningham in his "Asides & Interludes" says, among other things, that we were thankful for "Letters from Exhibitors." Oh, yeah! Well, that wasn't all we had to be thankful for, Jimmy; we were thankful that we could still read your "Asides & Interludes," something we hope to never miss, and something everybody ought to do.

▽

Says Stettmund

Ho ho! Oklahoma speaks. Our old sidekick, Gerald Stettmund, of the Odeon theatre at Chandler, comes across with a letter and says he is sorry to learn that we are laid up and hopes for our speedy recovery. (Pardon us, Abner, if we digress right here to say that there are a lot of you guys who are too doggone lazy to even write us a postal card.) Gerald says he thinks of us twice a week, once on Mondays when his HERALD fails to arrive, and once on Tuesdays when he gets it and turns to our page to see where we are and what we've got to say. Well, when they only think of us twice a week it looks like the depression had hit our stock and it had taken a nosedive into the cellar. What's the matter with you birds? Have you all turned "Bears" on our stock?

Gerald says that the increase in price of cotton has made business better than it has been in three years. That's good news, and we hope that is the condition all over the cotton belt, and we hope that Gerald mends his ways and stops fussing with his wife because she don't bake him a huckleberry pie every day. There's no sense in a man acting that way. And we hope also that he still has his cellar well stocked with the "vintage of '93" as he usually does.

▽

And the Code—

Well, at last the "Code" is here. It has been hashed and re-hashed, cussed and discussed until it looks like everybody in the business has had something to do with its birth except the exhibitors. They can prove an alibi. Eddie Cantor says it is all right, that he has looked it over and approved it. Eddie ought to know, and we are now assured that we are not going to "drift back to slavery days," a thing we have feared all along. It's a great document, but it fails to mention Moses leading them out of the wilderness.

▽

And now Christmas is only two weeks away, and by the time this is in print, if it ever is, it will probably have come and gone, but we are sending our best wishes to you all for peace, prosperity and happiness for the coming season. We have made a lot of mistakes in the past, and so have you, and there is no use for you to deny it, but the mistakes of the past may serve to strengthen us for better things in the future. We hope for you all the good things you are entitled to, and that ought to be aplenty; therefore,

Since Christmas comes but once a year,
We hope you all feel gay.
But from whiskey, wine and gin and beer
'Tis best to keep away.

But if "Tom and Jerry" comes around
To make you all feel fine,
Just keep both feet upon the ground
And sing "Sweet Adeline."

▽

It's not the most pleasant thing to do to sit in the house with nothing to do but read until your eyes get tired while all the rest of the world is out planning for the Christmas festivities. But that's our case, and about the most satisfying thing we can do is to think of the pleasant times we have had with exhibitors, here, there and everywhere scattered over this mundane sphere.

Some one expressed our feelings when he wrote:

"ALL TO MYSELF"

"All to myself I think of you,
Think of the things we used to do.
Think of the things we used to say,
Think of each happy yesterday.
Sometimes I sigh, sometimes I smile,
When I think of each olden, golden while
All to myself."

▽

But speaking of Christmas and the Christmas season, we are wont to say—

When Christmas comes we hope your cares will be
Just like the leaves upon the forest tree,
That flutter lifeless to the ground
When old Jack Frost doth make his round.
We hope that you will thrill again
To "Peace on earth, good will to men,"
And we hope that you will all feel fine
Again this year at Christmas time.

COLONEL J. C. JENKINS
The HERALD'S Vagabond Colyumnist

BRITISH CONTRIBUTION TO HO-HUM COLUMNS

London's Board of Film Censors, after viewing "The Power and the Glory," affirms it for public exhibition, but took exception to the title. Said it was blasfeemious or sump'n.

So Fox took out the definite articles, rechristened the picture "Power and Glory," and the censor said okay!

WHAT THE PICTURE DID FOR ME

IN this, the exhibitor's own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me

MOTION PICTURE HERALD
1790 Broadway, New York

Columbia

ABOVE THE CLOUDS: Richard Cromwell, Dorothy Wilson—Nice program picture with Cromwell and Robert Armstrong delivering their usual good acting. Plenty good action and thrills. Columbia is "regular." Business great. Played Nov. 29-30.—J. W. Gunter, Royal Theatre, Blackshear, Ga. Small town patronage.

AIR HOSTESS: Evalyn Knapp, James Murray—Good air picture with different slant.—M. P. Foster, Granade Theatre, Monte Vista, Col. General patronage.

DANGEROUS CROSSROADS: Frank Albertson, Chic Sale, Diane Sinclair—A dandy Friday and Saturday program. We need more pictures of this type.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

FURY OF THE JUNGLE: Donald Cook, Peggy Shannon—A little gruesome, but seemed to please.—Harold Smith, Dreamland Theatre, Carson,, Iowa. Rural patronage.

HELLO TROUBLE: Buck Jones—Typical Jones picture. Good business. Everyone pleased.—Harold Carson, Dreamland Theatre, Carson, Iowa. Rural patronage.

LADY FOR A DAY: Warren William, May Robson—As fine a picture as was ever made. May Robson proved herself a capable actress. Good support. Drew good business and pleased everyone.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

MASTER OF MEN: Jack Holt—A very good Friday and Saturday picture for us. Not so much action, but a good tense story that holds one's interest. Drew fair business. Running time, 65 minutes. Played Nov. 24-25.—A. N. Niles, Eminence Theatre, Eminence, Ky. Small town patronage.

MASTER OF MEN: Jack Holt, Fay Wray—Was fairly well received.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

RUSTY RIDES ALONE: Tim McCoy, Barbara Weeks—Another good western from Columbia.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SO THIS IS AFRICA: Wheeler and Woolsey—This picture pulled us out of a bad hole and we had a stock company in a tent for opposition, so there's nothing else to say. Running time, 70 minutes. Played Nov. 12.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Mining country.

SOLDIERS OF THE STORM: Regis Toomey, Anita Page—A splendid aeroplane picture. Good story and great work by both stars and whole cast. Good program picture.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

SOLDIERS OF THE STORM: Regis Toomey—Fairly good picture. Played on midweek to good business.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

WHAT PRICE INNOCENCE?: Jean Parker, Willard Mack—A wonderful picture that should be shown in every theatre in America. We showed it to adult patronage and stacked them in. However, there's nothing in the picture to warrant excluding children. Running time, 64 minutes. Played Nov. 19.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Mining country.

WRECKER, THE: Jack Holt—Just fair. People like Holt in pictures with more action. These triangle affairs are not suitable for this good star, in my opinion.—Harold Smith, Dreamland Theatre, Carson, Iowa.. Rural patronage.

Empire

SALLY IN OUR ALLEY: Gracie Fields—Not up to the standard of "looking on the bright side," but good entertainment nevertheless. Suits old country audiences best, as they can appreciate the type of humor throughout the picture. No better than average business. Running time, 85 minutes. Played Nov. 24-25.—William A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

First National

BUREAU OF MISSING PERSONS: Lewis Stone—One of the best program pictures we have played in a long time. Story very interesting. All the cast extra good. Lewis Stone great and wonderful cast to help make a very entertaining program. Played Dec. 5-6.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

ELMER THE GREAT: Joe E. Brown—Fair Saturday business. (That doesn't mean much any more). I call this good entertainment. Played Nov. 17-18.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

FEMALE: Ruth Chatterton—This is Chatterton's best. Deals with the old problem of sex in the office but reverses it by having the girl the boss and the innocent young thing the man in the case. It has humor and a real lesson well told. I thought the direction superior but am dub enough to have forgotten who directed it. Universally enjoyed.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

SHE HAD TO SAY YES: Loretta Young—Played this with "Life in the Raw" on a double bill Saturday and gave good satisfaction. Both pictures are very good.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

WILD BOYS OF THE ROAD: Dorothy Coonan, Frankie Darro—This is a great show. Along the same line as "This Day and Age," though not as big a picture. It should be shown in every C.C.C. camp in the country. It will interest old and young. —Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

Fox

ADORABLE: Janet Gaynor, Henry Garat—I was very agreeably surprised in this production, as I had heard so much criticism. This is a fantastic story and I would not want too many like it, but found it a welcome change from the over-sophisticated plays and the audience seemed to like it. Fine music, good acting and plenty of comedy. The skating scene is especially good. What I call an excellent production. Running time, 83 minutes. Played November 29-30.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

BONDAGE: Dorothy Jordan—Some say it's good, others bad. It won't please many. With a strong cast it would be a good show. Running time, 70 minutes. Played Dec. 6.—Albert S. Rains, Queen Theatre, Dallas, Texas. General patronage.

CHARLEY CHAN'S GREATEST CASE: Warner Oland—A murder mystery that pleased. Although at times the action seemed to drag, the suspense is maintained to the end. Charley Chan's quaint sayings are good for a number of laughs. Running time, 70 minutes. Played Dec. 8-9.—W. J. Powell, Lonet Theatre, Wellington, Ohio. Neighborhood patronage.

DOCTOR BULL: Will Rogers—A very fine picture for small town patrons from every standpoint. Drew well against very strong competition. Some said they liked it better than "State Fair." The Fox program is pleasing our patrons. The Fox Cleveland branch office is giving us as near 100% service as is humanly possible. Running time, 77 minutes. Played Dec. 5-6.—W. J. Powell, Lonet Theatre, Wellington, Ohio. Small town and rural patronage.

HOLD ME TIGHT: James Dunn, Sally Eilers—A good little program picture. Gave general satisfaction.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

HOOPLA: Clara Bow—Hello Clara, thought you said goodbye a long time ago. You did as far as my patrons were concerned. Picture just so-so. Same old '76 type of story. Some liked it, others said nay, and many said "I can't see Clara Bow." Maybe my patrons are tough in their likes in this little spot, but this is how I found it. Running time, 80 minutes.—Joe Hewitt, Lincoln Theatre, Robinson, Ill. General patronage.

HUMANITY: Boots Mallory, Alexander Kirkland—Not a special, but a good, clean picture that pleased the family night attendance. Running time, 70 minutes. Played December 6-7.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

LAST TRAIL, THE: George O'Brien—a good western that drew some extra business. Not as good as "Life in the Raw," but so much better than the westerns produced by other companies that it is outstanding. The comedy relief furnished by El Brendel is amusing. My patrons are in hopes that George O'Brien's action in selling his ranch, horses, etc., last month, does not mean that he is abandoning westerns. Running time, 61 minutes. Played Nov. 17-18.—W. J. Powell, Lonet Theatre, Wellington, Ohio. Neighborhood patronage.

LIFE IN THE RAW: George O'Brien—One of the best pictures O'Brien has ever made.—A. N. Niles, Eminence Theatre, Eminence, Ky. Small town patronage.

LIFE IN THE RAW: George O'Brien—Played this on a double bill Saturday with "She Had to Say Yes" and gave good satisfaction. Both pictures are very good.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

ME AND MY GAL: Joan Bennett, Spencer Tracy—Absolutely no good. Dirty all through. Why, oh why, do they try to make a picture out of such. With such a picture and pictures it's no wonder that the exhibitors are fighting block booking. There will come a day when each picture will have to be sold on its merits. Then such as "Me and My Gal" will remain in a nice tin can where it belongs.—Russell C. Dey, Reedville Movies, Reedville, Va. General patronage.

MY WEAKNESS: Lilian Harvey—Drew well and pleased ninety per cent of my audience. Plenty of good laughs and an abundance of beautifully dressed girls. Charles Butterworth ran away with the show. Fox's new star, Lilian Harvey, is easy to look at and has a pleasing voice. She will improve with experience. Running time, 74 minutes. Played Dec. 1-2.—W. J. Powell, Lonet Theatre, Wellington, Ohio. Small town and rural patronage.

MY WEAKNESS: Lilian Harvey, Lew Ayres—Book this before "My Lips Betray" and it will help the latter, as Lilian Harvey is a new type and they'll like her in this musical comedy romance. No dancing, but good songs, a fashion show and plenty of laughs. Light stuff about a scrub girl made beautiful with clothes and a ready made personality.—M. P. Foster, Granada Theatre, Monte Vista, Col. General patronage.

OLSEN'S BIG MOMENT: El Brendel—If Olson had a big moment, I don't know where it was. My audience failed to find it. To my mind just a waste of film. If this is the best Brendel can do they had better keep him in bits. Running time, 67 minutes. Played November 26.—Joe Hewitt, Lincoln Theatre, Robinson, Ill. General patronage.

POWER AND THE GLORY: Spencer Tracy, Colleen Moore—The much heralded narratage picture. It is a good picture all right, but it did not do business for some reason. The narratage business is not so hot. They did not go for it very strong as far as these big pictures such as "Power and the Glory" and "Pilgrimage." I'll take a "Rafter Romance" and smart comedies for mine and the box office too. "Power and the Glory" flopped the worst of any except "Pilgrimage." Two in a row.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

JIMMY AND SALLY: James Dunn, Claire Trevor—Here's a little picture that is chock full of entertainment. Had several regular patrons say it was the best picture for a long time. It's fast in action, clean and wholesome. Miss Trevor is excellent, and Jimmy good as ever. They make a fine team. Hope we have them together again. Jimmy made a hit with his song. Played December 3-4.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

JIMMY AND SALLY: James Dunn, Claire Trevor—A dandy little picture of the type of "Hold Me Tight." Claire Trevor played her part very well and is a very able actress. Running time, 68 minutes. Played December 2.—J. N. Creswell, Opera House, Cedarville, Ohio. General patronage.

JIMMY AND SALLY: James Dunn, Claire Trevor—

They will all expect this to be Dunn and Eilers but he has Claire Trevor for "Sally." Typical Dunn stuff, three good songs. Their disappointment in not finding Dunn and Eilers together hurts this picture.—M. P. Foster, Granada Theatre, Monte Vista, Col. General patronage.

SMOKE LIGHTNING: George O'Brien—Very good western. Average business.—M. R. Williams, Texon Theatre, Texon, Texas. Oil field and ranch patronage.

SUNNYSIDE UP: Charles Farrell, Janet Gaynor—This one went over fair. Too many people had seen it. Played on Friday and Saturday to average business. The only thing my patrons kicked on was the length. It's about four reels too long. Running time, 13 reels. Played Dec. 8-9.—J. E. Ross, Jr., Strand Theatre, St. George, S. C. Small town patronage.

WALLS OF GOLD: Sally Eilers, Norman Foster—Sell Kathleen Norris and Sally Eilers and put on plenty of shorts and this will go over. It did for us, although it's really just the same old stuff. We go heavy on shorts, even with big drawing cards.—M. P. Foster, Grenada Theatre, Monte Vista, Col. General patronage.

WORST WOMAN IN PARIS: Benita Hume, Adolphe Menjou—Title misleading. Very fair little picture. Miss Hume's voice does not record; at any rate she's mighty hard to understand at times. Menjou a back number. You will find it does not draw. Music throughout the picture, and it's too loud. Played December 7-8.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

Freuler

WHEN A MAN RIDES ALONE: Tom Tyler—Not a bad western. Fair Saturday business. Played Nov. 24-25.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

M G M

BEAUTY FOR SALE: Otto Kruger, Madge Evans—An excellent picture that everyone liked. Entertaining story, good acting, good recording and last, but not least, good at the box office. Una Merkel almost steals the show with her Southern drawl and hardboiled wisecracks. Step on the advertising on this one for it is worth it. Running time, 87 minutes. Played December 2-3.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

BLONDE BOMBSHELL, THE: Jean Harlow, Lee Tracy—A big disappointment here. Ran on Friday and Saturday and could have taken in more money with a western. Lee Tracy very good for his part but Jean Harlow is about as close to being an actress as she ever will be. Plenty good to look at, but no acting ability whatsoever. Running time, 88 minutes. Played December 8-9.—Warren L. Weber, Ellinwood, Theatre, Ellinwood, Kansas. General patronage.

BOMBSHELL: Jean Harlow, Lee Tracy—This is a great entertainment. Gave good satisfaction. Both stars fine. Lots of good comments on the picture; all the cast splendid. Don't know whether the story was based on actual facts or not, but if we can believe all we read about the industry, I should say it is true. Kept them busy to make it and keeps us exhibitors busy to make film rental out of them. It is a great game if you don't weaken. Played Dec. 3-4.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

BOMBSHELL: Jean Harlow, Lee Tracy—Outside of being about 1 reel too long and a lot of hysteria in the dialogue, this is a good picture but Tracy and Harlow scream at each other all during the picture. There is a lot of smart dialogue and laughs. Tracy talked his fastest. I'll say they will miss this boy that got into trouble in Mexico. He is one actor that could keep up with Harlow in this one and it took some speed at that.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

BROADWAY TO HOLLYWOOD: Alice Brady, Frank Morgan, Madge Evans, Eddie Quillan, Jackie Cooper, Jimmy Durante—Some show. They don't make them better than this one, for it has about everything in the line of entertainment. Acting is all fine while the ballet of the Albertina Rasch dancers in color is the highlight of the performance. The scenes from the old time shows pleased the old folks, while the Hollywood scenes went over big with the young folks. Running time, 89 minutes. Played December 9-10.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

FAST LIFE: William Haines—Plenty of action, thrills and spills in this one. Everyone went out satisfied. Running time, 85 minutes. Played November 25.—J. N. Creswell, Opera House, Cedarville, Ohio. General patronage.

FLESH: Wallace Beery—Very good.—J. N. Creswell, Opera House, Cedarville, Ohio. General patronage.

HELL BELOW: Robert Montgomery, Madge Evans—An excellent picture from Metro's last year's program. If you have not played it push it up.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

MIDNIGHT MARY: Loretta Young, Ricardo Cortez—A very good program picture. Gave good satisfaction.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

20 REPORTS AT ONCE FROM NEW REPORTER

When M. P. Foster of the Granada theatre at Monte Vista, Colorado, determined to give as well as receive, in line with the spirit of the season, by contributing reports to "What the Picture Did for Me," he took the proper step forward by commenting on 20 pictures in his first communication. They all appear in the department in this issue.

MIDNIGHT MARY: Loretta Young, Ricardo Cortez—Fair program picture, that's all. Use it with your serial or giveaways and it will satisfy.—M. P. Foster, Granada Theatre, Monte Vista, Col. General patronage.

NIGHT FLIGHT: John Barrymore, Clark Gable—This picture has too many stars for the parts they play. Played to the best Monday crowd in some time. The men all liked it. The women didn't. With such a cast the people expect too much. Business was good on it so we can't kick. Running time, nine reels. Played Dec. 11-12.—J. E. Ross, Jr., Strand Theatre, St. George, S. C. Small town patronage.

NUISANCE, THE: Lee Tracy—Good, but Tracy's stuff is a little too brash and fast for the family crowd.—M. P. Foster, Granada Theatre, Monte Vista, Col. General patronage.

PRIZEFIGHTER AND THE LADY, THE: Myrna Loy, Max Baer, Primo Carnera, Walter Huston, Otto Kruger—Here is excellent entertainment for all ages and sexes. Miss Loy sings. Miss Loy is wonderful throughout the entire picture. You can get behind this. It will stand up. Played November 30-December 1.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

PRIZEFIGHTER AND THE LADY, THE: Myrna Loy, Walter Huston, Max Baer—Here's one that does justice to the prize ring. Includes old timers of ring history. Well got up. Has musical numbers. Max Baer is quite a movie star at that. Play it and boost it. Old man winter kept many away from seeing it. Running time, 110 minutes. Played December 10-11-12.—Edmund M. Burke, Fort Plain Theatre, Fort Plain, N. Y. General patronage.

REUNION IN VIENNA: John Barrymore, Diana Wynyard—Another one of those nine-reel foreign stories that they won't go for, regardless of the cast. My people did not like it.—M. P. Foster, Granada Theatre, Monte Vista, Col. General patronage.

STAGE MOTHER: Alice Brady, Maureen O'Sullivan—Just fair. It is another epic of the stage, the ups and downs that are in so many pictures at this time. Brady does a good job in her role but the picture is a little too highly emotional in some spots and the younger element had a tendency to razz it. They were dragged out too much. O'Sullivan has a nice voice and she can dance, so it was not a complete washout. One good dance number that is very good, but the picture drags in too many places to be a knockout, as some have reported. That was our audience reaction. Alice Brady had a bad makeup on her mouth. It looked to be clear across her face and it was not that way in "When Ladies Meet."—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

STORM AT DAYBREAK: Nils Asther, Kay Francis—A story of the late war with the setting for the story in Serbia and Hungary. Makes a good entertainment, although a trifle dragged out. Has three good stars which helps to sell it. Poor business. Running time, 87 minutes. Played Nov. 27-28.—William A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

STRANGER'S RETURN, THE: Lionel Barrymore, Miriam Hopkins, Franchot Tone—Here is a picture that is rural in its setting and it is a pleasure to play it. Drew second night and good comments by everyone who saw it. Lionel Barrymore is the whole show, and what a show he is. There should not be but one Barrymore and that should be Lionel. O. K. Good, play it.—Russell C. Dey, Reedville Movies, Reedville, Va. General patronage.

STRANGER'S RETURN, THE: Lionel Barrymore, Miriam Hopkins, Franchot Tone—Step on the fact that it is by the author of "State Fair." It's great for the rural trade, but the title is bad. Plenty of comedy, good cast, but you must step on it and the longer you run it the more your word of mouth advertising will help it.—M. P. Foster, Granada Theatre, Monte Vista, Col. General patronage.

STRANGER'S RETURN, THE: Lionel Barrymore, Miriam Hopkins—The warm weather has closed our mines in this valley and the show business is suffering from it. It is a shame to show pictures like "Stranger's Return" to the small crowds we had, but, those who saw it talked plenty for it. Played Nov. 26th.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Mining patronage.

TUGBOAT ANNIE: Marie Dressler, Wallace Beery—A sure kick at the box office. Some won't like it, or say they do not, but they are there with those that do, so that is all that counts. We say it is good and then some, and boy it will get them in that you never saw before. By all means play it and treat yourself.—Russel C. Dey, Reedville Movies, Reedville, Va. General patronage.

TURN BACK THE CLOCK: Lee Tracy, Mae Clarke—A mighty good entertaining picture. Gave good satisfaction to all. The star certainly showed his talent in this one.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

WHEN LADIES MEET: Ann Harding, Robert Montgomery—This is more suitable for an adult audience. The conversation is inclined toward the risque but it is good entertainment however and the audience liked it. Average business only. Running time, 85 minutes. Played Nov. 30th.—William A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

WHEN LADIES MEET: Ann Harding, Robert Montgomery—Sophisticated and classy talkie comedy romance. The laughs put it over.—M. P. Foster, Granada Theatre, Monte Vista, Col. General patronage.

WHISTLING IN THE DARK: Una Merkel—I don't know why they made this picture, but some people liked it so it must be okay. Running time, 70 minutes. Played Nov. 22.—Albert S. Rains, Queen Theatre, Dallas, Texas. General patronage.

Monogram

PHANTOM BROADCAST: Ralph Forbes—Fair. People don't like tragedies. Recording poor on film.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

SAGEBRUSH TRAIL: John Wayne—This is another good western picture from an independent producer. However, this is not as good as Wayne's first picture, but will please any western fans. A good story, full of thrills and action. John Wayne is becoming a drawing card at our box office and we wish him success. Come on, Monogram, show the major companies how to make good pictures. Business very good. Running time, 60 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

SWEETHEART OF SIGMA CHI: Mary Carlisle, Buster Crabbe—Here is one of the sweetest and most entertaining pictures in many moons. Just seems to hit the public taste. Bubbles over with romance, good music and youth. Yes, one can see a few flaws of imperfectness, but who cares. It's one of the most satisfying to all classes in a long time. Grab it and play it up like you would one of the big boys "Mortgage-your-House" attractions. Thanks Monogram. Keep this up and you'll grow. Running time, 73 minutes. Played Thanksgiving.—Joe Hewitt, Lincoln Theatre, Robinson, Ill. General patronage.

Paramount

BIG EXECUTIVE: Ricardo Cortez, Elizabeth Young—Just got by. Fair program picture.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

COLLEGE HUMOR: Bing Crosby, Jack Oakie—One of the good ones and it's sold before you put up your first piece of advance paper.—M. P. Foster, Granada Theatre, Monte Vista, Col. General patronage.

CRADLE SONG: Dorothea Wieck—Another picture so good it is doomed to failure without showmanship. "Gold Diggers" will make money for any theatre any time if you show it. "Cradle Song" will make you proud of yourself and the industry. Will make money for you if you can break into some church organization—preferably the Catholic ladies. Preview it and ask for help as "too fine to cheapen by usual methods." Then pray people who see it will appreciate it and talk.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

DUCK SOUP: Four Marx Brothers—Duck Soup is right. It was Duck Soup for Marx Brothers and Paramount. And talk about your unmitigated gall, this picture was sold with a heavy grab-off of the gross and the running time is exactly 67 minutes, which means that the "Exi-bitter" must furnish almost half of the balance of the show with his own dough for the "Wisecrack Brothers" and Paramount to share on. As to the picture, less void of good music than former Marx pictures. Harpo don't harp and Chico don't tickle the ivories. Just a lot of gags and chatter that did not appeal to the masses. Draw was much less than previous Marx releases even though we played it right on the nose (November 19). Personally I don't give a rap if the Brothers do retire from Paramount and go to the Old Folks Home. Running time, 67 minutes. Played November 19.—Joe Hewitt, Lincoln Theatre, Robinson, Ill. General patronage.

EAGLE AND THE HAWK, THE: Cary Grant—Two hard-boiled aviators in action. One of the best war pictures yet. Running time, 72 minutes. Played

Nov. 30.—Albert S. Rains, Queen Theatre, Dallas, Texas. General patronage.

FROM HELL TO HEAVEN: Jack Oakie—Gunmen, murders, horse races and comedy. What more could you ask of one picture? Will get money if put over right. They eat this kind of stuff up down here. Running time, 80 minutes. Played Nov. 19.—Albert S. Rains, Queen Theatre, Dallas, Texas. General patronage.

GOLDEN HARVEST: Richard Arlen—This was a fine story and a well produced picture but the box-office suffered from the fact that most people felt it was propaganda rather than entertainment.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

GOLDEN HARVEST: Richard Arlen, Chester Morris, Genevieve Tobin—A swell show for the rural communities. Gives the lowdown on the strike situation. Played it when the strikes were in full swing so it did good business. Bad storm hurt some.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

GOLDEN HARVEST: Richard Arlen, Chester Morris, Genevieve Tobin—Very good movie of the farmer's life. Excellent cast. Play it and boost it. Clean entertainment. Let's have more of this every day life stories. Most patrons come to be amused not thrilled. Running time, 8 reels. Played December 9.—Edmund M. Burke, Fort Plain Theatre, Fort Plain, N. Y. General patronage.

HER BODYGUARD: Wynne Gibson, Edmund Lowe —As Edmund Lowe is a favorite star this will go over good because Wynne Gibson and Lowe certainly put over some fast entertainment. Fair business resulted. Running time, 70 minutes. Played Nov. 27-28.—William A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

I'M NO ANGEL: Mae West—Tell the world you have the best "hooch dancer" in the world on your program and they will all come out to see it and go home happy. Mae may be nice, but she sure acts naughty and does a lot of beautiful action stuff for the box-office. I have shown no picture on Sunday for months that I liked less and have done less business every Sunday for over two years. They want what you give them, Mae, and we are both disappointed in them for it, but come again soon.—Charles Lee Hyde, Grand Theatre, Pierre, S. D.

I'M NO ANGEL: Mae West—Excellent of its type. Best box-office receipts in over a year. Played November 29-30-December 1.—M. R. Williams, Texon Theatre, Texon, Texas. Oil field and ranch patronage.

I'M NO ANGEL: Mae West—A lot of small town exhibitors will be disappointed in the box office results on this picture. Opening night was slightly above average but the next two nights were terrible. Used plenty of paper and ads on this but just could not convince people that they wanted to see this. Mae West not the type for a small town. Don't pay too much for this one. Running time, 87 minutes. Played December 3-4-5.—Warren L. Weber, Ellinwood Theatre, Kansas. General patronage.

I'M NO ANGEL: Mae West, Cary Grant—This is a wonderful picture—both in box office receipts and entertainment value. A clean picture, with the exception of the first ten minutes, but will please everyone. The gowns worn by Mae West are gorgeous and add much to the picture. Play this picture and then take the profits and have a merry Christmas. Played two days to capacity business. Running time, 87 minutes. Played Dec. 7-8.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

MAN OF THE FOREST: Randolph Scott—A Zane Grey that ranks near the top for good action westerns. Noah Beery makes a fine bad man. Scott is well liked by the ladies. Running time, 63 minutes. Played Dec. 2.—Albert S. Rains, Queen Theatre, Dallas, Texas. General patronage.

ONE SUNDAY AFTERNOON: Gary Cooper, Fay Wray—An exceedingly good picture. Drew good business and satisfied. Frances Fuller very good.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

ONE SUNDAY AFTERNOON: Gary Cooper, Frances Fuller, Fay Wray—A picture that pleased 100%. Cooper and Fuller both good. You can't go wrong by boosting this one. Running time, 70 minutes. Played December 6-7.—H. E. Newbury, Y. M. C. A. Theatre, Ware Shoals, S. C. Small town patronage.

ONE SUNDAY AFTERNOON: Fay Wray, Gary Cooper—Something different. I call this one real good. People as they used to be. If you don't like this one you are hard to please. Play it and boost it. Running time, 8 reels. Played December 5-6.—Edmund M. Burke, Fort Plain Theatre, Fort Plain, N. Y. General patronage.

SITTING PRETTY: Jack Haley, Jack Oakie, Ginger Rogers—Good semi-musical. Clever tuneful songs and well liked although the draw was not so hot because of the "again" cycle of musicals and semi-musicals, although this type will survive better than the big out-and-out musicals. Ginger Rogers and Jack Haley grab the grapes in this. Oakie good, but Jack why don't you wipe the grease paint off your million dollar mug. Have noticed this little fault in several of your pictures of late. Running time, 75 minutes. Played December 10.—Joe Hewitt, Lincoln Theatre, Robinson, Ill. General patronage.

SONG OF SONGS: Marlene Dietrich—This qualifies as a highbrow picture. It is a beautiful produced production. Those who like this type of heavy story will like this very much. It is worthy of the best selling effort and a much cleaner show than the nude pictures would lead one to expect.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

SONG OF SONGS: Marlene Dietrich—Drew better than average Monday-Tuesday business, and pleased very, very much. Most every one considered it the best picture this star has ever made. Her portrayal of the shy little country girl was very appealing. Running time, 92 minutes. Played Nov. 27-28.—A. N. Niles, Eminence Theatre, Eminence, Ky. Small town patronage.

SONG OF SONGS: Marlene Dietrich—This drew capacity business for me. What drew them is a mystery to me, as the picture is not big. Seemed to please them all so I should worry.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

SONG OF SONGS: Marlene Dietrich—Pretty thin stuff, and family trade don't go for Dietrich and Chevalier. Never made a penny on any of their pictures. The nude statue stuff won't go so well with the family, and it's in the advertising and trailer too. —M. P. Foster, Granada Theatre, Monte Vista, Col. General patronage.

TAKE A CHANCE: James Dunn, June Knight—We played this Thanksgiving, and our people liked it very much. Did a nice business.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

THIS DAY AND AGE: Charles Bickford, Judith Allen—Didn't do so much business (bad weather) but had a lot of very favorable comments on this picture. Played Nov. 12-13.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

THIS DAY AND AGE: Richard Cromwell, Charles Bickford, Judith Allen—Fine picture. Pleases the young people.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

THIS DAY AND AGE: Charles Bickford, Judith Allen, Richard Cromwell—Very good entertainment. Enjoyed by all who came but hard to get them in. Advise that you play it on one day only. Running time, 82 minutes. Played December 4-5.—H. E. Newbury, Y. M. C. A. Theatre, Ware Shoals, S. C. Small town patronage.

THREE CORNERED MOON: Claudette Colbert—Went over very nicely for me. A little silly but these types of stories go better in these times than the over-dramatic ones, in my opinion.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

THREE CORNERED MOON: Claudette Colbert—Clever comedy drama of family life. Pleased Saturday business. Played December 2.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

THREE CORNERED MOON: Claudette Colbert. Richard Arlen—This is only a fair picture, but not up to the standard of Paramount. If you saw the "Royal Family," then you have an idea of what to expect. Our patrons did not like this and several walked out before the show was half over. If you play this one day you may get by with it. Come on, Paramount, give us better pictures than this. Played one day to fair business. Running time, 72 minutes. Played Dec. 6.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

THREE CORNERED MOON: Claudette Colbert—A different role for Claudette Colbert, and a relief from her crying spells. A goofy picture, but not too silly, and they liked it, according to the second night's business.—M. P. Foster, Granada Theatre, Monte Vista, Col. General patronage.

TILLIE AND GUS: W. C. Fields, Alison Skipworth —Good comedy. Some don't like Fields, but business was pretty good at that. Very short. Will take lots of extras to fill out.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

TILLIE AND GUS: W. C. Fields, Alison Skipworth —It will get by for one day showing. Fields' stage success is not known in the sticks, and he is no drawing card. Played December 5-6.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

TO THE LAST MAN: Randolph Scott—This is a dandy western show made only as Paramount makes westerns—and that remark is quoted from a salesman selling westerns made by another firm who sat beside me while we ran this show. It is trimmed with real settings and a real cast and story. It classifies as a "western" only in that it has more adventure and action than romance and immorality.—Charles Lee Hyde, Grand Theatre, Pierre, S. D.

TO THE LAST MAN: Randolph Scott—Zane Grey stories do very well for me. This is a very good show. Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

TOO MUCH HARMONY: Bing Crosby—A great musical show. Better than "Gold Diggers" but did about half the business. Everyone liked it. Crosby is fine and Oakie, Gallager and Green are great.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

TOO MUCH HARMONY: Bing Crosby, Jack Oakie —A natural for the small town. Had capacity business. Will please anywhere where they like Crosby. —Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

TOO MUCH HARMONY: Bing Crosby, Judith Allen, Jack Oakie—Splendid musical comedy. Pleased. Justified their Class A rating. Played November 30-December 1.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

TORCH SINGER: Claudette Colbert—A weepy drama with a happy ending. Good work by everybody concerned. Fair Sunday business. Three cute kids in this. Played Dec. 3-4.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

TORCH SINGER: Claudette Colbert—A wonderful picture. Claudette Colbert marvelous. A large crowd was loud in their praise on this picture.—Harold Carson, Dreamland Theatre, Carson, Iowa. Rural patronage.

TORCH SINGER: Claudette Colbert — Patrons seemed to like this one. Good acting by her, but why must actresses smoke, drink on the screen? We didn't see this a few years ago. Why must we now? Play it! Running time, 8 reels. Played December 7-8. —Edmund M. Burke, Fort Plain Theatre, Fort Plain, N. Y. General patronage.

TORCH SINGER: Claudette Colbert—Tearful and tuneful and an eyeful. Good all through.—M. P. Fos-

We Wish the Entire Industry

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AND

A Happy New Year

Shamrock Pictures Corporation

B. C. FASSIO, *President* ROBERT H. LOW, *Secretary*

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ter, Granada Theatre, Monte Vista, Col. General patronage.

WAY TO LOVE, THE: Maurice Chevalier—The best picture Chevalier has made for some time. Average business.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

Principal

TARZAN THE FEARLESS: Buster Crabbe—Drew pretty good business with a storm both nights. However, it disappointed people and falls away short of being worth the money they ask for it. If you can buy it reasonable, it will do some business, but take my advice and advertise it as a continued picture. It will please better.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

TARZAN THE FEARLESS: Buster Crabbe—This is a new idea. Four episodes of serial shown as a feature, and it clicked with me. I have been doing better on my Friday-Saturday dates and the first showing did more than usual feature business. I didn't mention the serial idea until after the people had paid their money to see the first feature and it worked out. The first feature is sufficient within itself.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

VIRGINS OF BALI: And can I talk about this one! This simple little native story slipped into my program with fear and trembling and sold as highbrow travelogue stuff. Too good to be shown in the average theatre but so good that our patronage is certain to enjoy it. Holds my house record for Wednesday nights for the last two years. Sold as entertainment it would be questionable, but it went over beautifully sold as highbrow. I made a month's salary trying it, so recommend it to you.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

RKO

ACE OF ACES: Richard Dix—Richard Dix in a good air picture that will be big for latter part of the week, but good any day; we ran it on Sunday, with plenty of musical and comedy shorts.—M. P. Foster, Granada Theatre, Monte Vista, Col. General patronage.

ANN VICKERS: Irene Dunne—A good show that agreeably surprised me at the box-office. People wanted to see it. Cast is fine, direction is good and story well known. People who looked for the evil or low tone of the story missed it. More power to Hollywood.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

ANN VICKERS: Irene Dunne, Walter Huston—Real entertainment for the small town. Miss Dunne excellent and Huston as usual is real good. Running time, 72 minutes. Played December 8-9.—H. E. Newbury, Y. M. C. A. Theatre, Ware Shoals, S. C. Small town patronage.

ANN VICKERS: Irene Dunne, Walter Huston—Irene Dunne no draw, and if they remember "American Tragedy," neither is Theodore Dreiser. Nobody cares about the story of a girl's life anymore on the screen. unless she can dance or show the audience a good time, at least. It's good, but not what they want.—M. P. Foster, Granada Theatre, Monte Vista, Col. General patronage.

BED OF ROSES: Constance Bennett—Surprisingly entertaining of its kind and better liked than anything this overpaid star has done for years. It had a clever story and the people come for names. They actually enjoy the story.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

CHANCE AT HEAVEN: Joel McCrea, Ginger Rogers—Nice, clean, sweet little show that pleased all on family night.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

CHANCE AT HEAVEN: Joel McCrea, Ginger Rogers—Another good one from RKO. Played to a good crowd and they all liked it. The people around here go for Ginger Rogers in a big way. She is always good for us. Running time, eight reels. Played Dec. 6-7.—J. E. Ross, Jr., Strand Theatre, St. George, S. C. Small town patronage.

CROSS FIRE: Tom Keene, Edgar Kennedy—Good picture, but Keene pleased my audience better in regular "cow horse opera." Westerns for Friday and Saturday are our salvation in this territory. Business good. Played Dec. 1-2.—J. W. Gunter, Royal Theatre, Blackshear, Ga. Small town patronage.

DOUBLE HARNESS: Ann Harding, William Powell—Did not draw very well, but gave splendid satisfaction. It's one of those intense love stories that appeal particularly to women. Running time, 70 minutes. Played Nov. 20-21.—A. N. Niles, Eminence Theatre, Eminence, Ky. Small town patronage.

FLYING DEVILS: Arline Judge, Bruce Cabot—Good action picture. Cliff Edwards a great help with his comedy. Running time, 60 minutes.—M. P. Foster, Granada Theatre, Monte Vista, Col. General patronage.

HEADLINE SHOOTER: William Gargan, Frances Dee—Not much cast to boast about, but something different and if you can get them in, they'll like it. Running time, 60 minutes.—M. P. Foster, Granada Theatre, Monte Vista, Col. General patronage.

KING KONG: Fay Wray, Robert Armstrong—Good business on a very gruesome picture. Played Dec. 1-2.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

LITTLE WOMEN: Katharine Hepburn—This picture is in a class all by itself. It should show in every town and village of the U. S. A. Even some of the hard boiled babies in the bold bad city might run it and air out their theatres. It is as sweet and pure as a spring breeze and brings a smile and a tear to everyone who has heart enough to know that families used to love the home and fireplace and the neighborhood, before they had movies to take them away from home. Best business for four days ever. Everyone pleased.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

MELODY CRUISE: Charles Ruggles—Swell entertainment with many honors to Ruggles and the nieces. However, Phil Harris is about the poorest actor ever placed in a leading role. No looks, can't act or sing. A flop in every scene he made his appearance. Still the picture pleased. The skate dance on ice was wonderful. Fair business. Played Dec. 6-7.—J. W. Gunter, Royal Theatre, Blackshear, Ga. Small town patronage.

MIDSHIPMAN JACK: Bruce Cabot—An ideal Saturday picture for us. Action, comedy and love interest blended just right. Did average business, and pleased immensely.—A. N. Niles, Eminence Theatre, Eminence, Ky. Small town patronage.

MORNING GLORY: Katharine Hepburn—Our first picture with this star, and it did a beautiful flop. Didn't even take in film rental and we tried hard to put her over as we are sold on her ourselves. Perhaps after "Little Women" she will have drawing power. She is certainly a wonderful actress. Running time, 78 minutes. Played Nov. 13-14.—A. N. Niles, Eminence Theatre, Eminence, Ky. Small town patronage.

ONE MAN'S JOURNEY: Lionel Barrymore—From the story "The Doctor." Beautifully told in a picture that will please everyone you can get in to see it. It is box-office for the big city but it would be a natural for the small town as it deals with the well known small town character, the country doctor. He is too close to the small town person, however, just everyday life. A fine show to tie up with any organization.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

PROFESSIONAL SWEETHEART: Norman Foster, Ginger Rogers—All my patrons seemed to like it. Ginger Rogers is a comer in this type of story.—M. P. Foster, Granada Theatre, Monte Vista, Col. General patronage.

TOMORROW AT SEVEN: Chester Morris, Vivienne Osborne—Just average mystery.—M. P. Foster, Granada Theatre, Monte Vista, Col. General patronage.

Remington

SLEEPLESS NIGHTS: Polly Walker—This is the best musical comedy to come out of England this year. I found that my people not only came out to see it when I told them that, but that they actually liked it. It has nice music, clever songs, dancing and a plot that is interesting. Polly Walker is lovely. The show is worth more than you have to pay for it used on any screen.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

United Artists

BOWERY, THE: Wallace Beery, George Raft—A great audience picture. Rough and hardy. We played it on Sunday and they liked it. Parts made to order for Beery, Raft and Jackie Cooper.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

BOWERY, THE: Wallace Beery, George Raft, Jackie Cooper—Enjoyed by old and young. Business only average but film rental nearly double our average cost. Played December 3-4.—M. R. Williams, Texon Theatre, Texon, Texas. Oil field and ranch patronage.

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BROADWAY THRU A KEYHOLE: Constance Cummings—Excellent picture and a good drawing card. Gangster angle with songs and dances in night club. Music catchy and excellent. Give this preferred time. —C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

KID FROM SPAIN, THE: Eddie Cantor—Yes, I know it is two years old. Any exhibitor who shows it now has the competition of "Roman Scandals" publicity to fight but what do you expect from New York? The picture makes money, is real entertainment and has no age limit on its pleasing properties. —Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

Universal

BE MINE TONIGHT: Jan Kiepura—Although this did not even do average business we surely enjoyed showing it. There was no appeal among regular movie patrons, but we did get the women's clubs and the D. A. R. out on it. When this star makes his first American picture with some well known leading lady it should be a big hit.—A. N. Niles, Eminence Theatre, Eminence, Ky. Small town patronage.

FIDDLIN' BUCKAROO: Ken Maynard, Gloria Shea—Good picture. Drew good business.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

HER FIRST MATE: Slim Summerville, Zasu Pitts—Not so suggestive as their previous pictures, which was all to the good. Taken from a stage play, the roles didn't exactly fit these stars. Played Nov. 19-20.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

KING OF THE ARENA: Ken Maynard—Very good picture for bargain night. Recording on film very poor.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

MOONLIGHT AND PRETZELS: Leo Carrillo and Mary Brian—A sweet little musical to fair Sunday business. It seemed to please everyone. Played Nov. 26-27.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

MOONLIGHT AND PRETZELS: Mary Brian, Leo Carrillo—A plenty good show that drew slightly above average attendance. Everyone who came liked it fine and the second night was almost as good as the first. Should make money if bought right. Running time, 85 minutes. Played December 6-7.—Warren L. Weber, Ellinwood Theatre, Ellinwood, Kansas. General patronage.

MOONLIGHT AND PRETZELS: Mary Brian, Leo Carrillo—This is one of the best musical pictures we have played. We played it behind all the rest of them and did not get as good box-office results as we should but it gave good satisfaction. The music and songs as good, if not better, than the rest of musicals.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

SATURDAY'S MILLIONS: Robert Young, Leila Hyams—An average football picture that drew average business. It can't compare with this company's last year's picture "All American." Running time, 72 minutes. Played Dec. 6-7.—A. N. Niles, Eminence Theatre, Eminence, Ky. Small town patronage.

SATURDAY'S MILLIONS: Robert Young, Leila Hyams—The very kind of football picture you would make if you were making one. It could not be any better even if it was the real thing. There are many folks in this that deserve special mention and Andy Devine takes care of the comedy with the assistance of Mary Carlisle. There is a mighty punch in the scene where the two fathers (old grads) meet after 40 years. Average business, four days, first part of week.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

S.O.S. ICEBERG: Rod La Rocque Gibson Gowland—Pretty good story and some marvelous wild scenery. Filmed on west coast of Greenland. Played December 3-4.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

STRAWBERRY ROAN: Ken Maynard—This is a bang up western and this star pulls. Don't let anyone tell you that the westerns are passe if they are any good at all. The cheap ones are no good, the trouble has been that they just slapped them together without rime or reason and branded them westerns. I am speaking only for the small towns, but it is my guess that good westerns with a popular star will again be a bet, when and if the farmer comes into some money. I know that I have personally paid four times the money for rental and not had the business that westerns pulled in the good old days. You can't give them for a steady diet as we used to, but one about every six weeks I have found to do business, if they are good.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

TERROR TRAIL, THE: Tox Mix—Mix still does the biz. Wish he wasn't quitting the pictures.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

TERROR TRAIL, THE: Tox Mix—A good western tale appealing to the youngsters and teen age patrons particularly, but then a lot of us grown-ups are teen-aged when it comes to western pictures. Sufficient to

say they all enjoyed it. Average business. Running time, 65 minutes. Played Nov. 24-25.—William A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

Warner

BIG STAMPEDE, THE: John Wayne—Very good western with a title that gets them in. Business okay on this one. Running time, 60 minutes. Played Nov. 18.—Albert S. Rains, Queen Theatre, Dallas, Texas. General patronage.

COLLEGE COACH: Dick Powell—This is a dandy show with a good plot and a good moral and a fine cast. Can be used on a Friday, Saturday date as title would indicate though there is more romance and less football than might be expected.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

EVER IN MY HEART: Barbara Stanwyck—This is a beautiful story with a good cast that is worth showing on any screen. People liked it and more than I expected came out to see it.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

EVER IN MY HEART: Barbara Stanwyck—One sweet picture, especially appealing to women. Not suitable for jazz audiences but an ideal family night picture. Average attendance. Played November 28.—M. R. Williams, Texon Theatre, Texon, Texas. Oil field and ranch patronage.

FOOTLIGHT PARADE: Ruby Keeler, Dick Powell—This picture is so big and good, you have got to see it to appreciate it. Wonderful entertainment. We have had too many of these good musical pictures in past months to make any money on them. Now we are back where we were when they killed them before people could get too much of a good thing.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

FOOTLIGHT PARADE: James Cagney, Joan Blondell, Ruby Keeler, Dick Powell—If you have not bought this one, better take it easy. As good as any of the musicals but will not get the dough that "Gold Diggers" got. Better think a long time before you give Warners a fat percentage for this. The cast is fine, the musical numbers are okay, but all come in a bunch. Should have strung them out all through the picture instead of right at the last. Picture slightly draggy the first five reels. Running time, 100 minutes. Played December 10-11-12.—Warren L. Weber, Ellinwood Theatre, Ellinwood, Kansas. General patronage.

FORTY-SECOND STREET: Ruby Keeler, Dick Powell—I can't add anything to the praise that has been heaped upon this picture and the fact that our mines are closed kept us from making any money out of it. Going to bring it back again if the weather ever turns cold. Running time, 100 minutes. Played Dec. 1.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Mining patronage.

GOLD DIGGERS OF 1933: Ruby Keeler—This is a great show and will please them all. They can't improve on this title. The show is along the same line as was the original, so those who came knew what they were getting and liked what they got. It is box-office plus.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

KENNEL MURDER CASE: William Powell, Mary Astor—Here is a very good detective story and one that will please all who see it. Full of thrills and will keep interest from start to finish. This is a wonderful picture with Powell in his most popular role, with a great supporting cast. The word "murder" in the title seemed to keep our patrons away. Played two days to only fair business, but pleased all who saw it. Running time, 73 minutes. Played Dec. 4-5.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

MAN FROM MONTERAY, THE: John Wayne—A mighty good action picture. None of them has anything on this man in this type of pictures. Everyone we have played has been good.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

MAYOR OF HELL, THE: James Cagney—A very strong story. Fair business on a special midweek date. Played Nov. 29-30.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

NARROW CORNER, THE: Douglas Fairbanks, Jr.—This picture is a little different. Was well liked. Drew very good crowd. Running time, 71 minutes. Played Dec. 1.—Albert S. Rains, Queen Theatre, Dallas, Texas. General patronage.

PARACHUTE JUMPER: Douglas Fairbanks, Jr., Leo Carrillo, Bette Davis—As nice a picture as any exhibitor should want for week-end showing, or any other time, as it has action, drama, love interest and what not. This boy McHugh is plenty good, so is Bette Davis with her Alabam' drawl and Doug, Jr., of course is just fitted for his role. You won't have to hide after showing this one. Running time, 80 minutes. Played December 7-9.—B. A. McConnell. Emerson Theatre, Hartford, Ark. Mining country patronage.

PICTURE SNATCHER: James Cagney—Made to order for action lovers. The scenes where the police are shooting it out with a gang leader are the best since George Bancroft made "The Underworld." Running time, 72 minutes. Played Dec. 3.—Albert S. Rains, Queen Theatre, Dallas, Texas. General patronage.

RIDE HIM COWBOY: John Wayne—A good western. Business just so-so. Played Nov. 10-11.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

SOMEWHERE IN SONORA: John Wayne—Played to the smallest business that we have ever had on week end picture, but it wasn't the picture's fault as I heard more praise for it from the few who saw it than any western we have ever shown. Running time, 60 minutes. Played Nov. 24.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Mining country.

SOMEWHERE IN SONORA: John Wayne—Wayne is fast becoming the favorite western star here. Very good picture to big business.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

Short Features

Columbia

BEACH PARTY: Krazy Kat Kartoons—Another good cartoon that was enjoyed by all who saw it. Running time, one reel.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Mining country patronage.

BROTHER COULD YOU SPARE A MILLION: Ken Murray—So much film wasted. Running time, two reels.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Mining country patronage.

SAY IT ISN'T SO: Richey Craig, Jr.—It isn't good or it isn't bad. Running time, two reels.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Mining country patronage.

Educational

BLUE BLACKBIRDS: Moran and Mack—One of the funniest comedies of the year. Produced plenty of laughs.—W. J. Powell, Lonet Theatre, Wellington, Ohio. Small town and rural patronage.

DORA'S DUNKING DOUGHNUTS: Andy Clyde—Best Clyde comedy to date, this year.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

FEELING ROSY: Andy Clyde—This is another good comedy of Andy Clyde. This starts off a little slow, but the finish is plenty good. Full of laughs and will please everyone. Clyde has a good draw here and we get many comments on his shorts. Running time, 20 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

JEALOUS LOVER: Terry Toon—Fair. Running time, 6 minutes.—J. N. Creswell, Opera House, Cedarville, Ohio. General patronage.

KRAKATOA: Special—One of the finest short subjects ever made. Many patrons said it alone was worth the admission price. Brought more favorable comments than any short subject that ever played our theatre. Running time, 25 minutes.—W. J. Powell, Lonet, Wellington, Ohio. Small town and rural patronage.

STATIC: Tom Howard—Phooey! Very few laughs. Running time, 18 minutes.—J. N. Creswell, Opera House, Cedarville, Ohio. General patronage.

TORCHY TURNS TURTLE: Ray Cooke—These Torchy comedies are always good. Make more of these and profit. Running time, 18 minutes.—Edmund M. Burke, Fort Plain Theatre, Fort Plain, N. Y. General patronage.

TORCHY'S LOUD SPOOKER: Ray Cooke—Torchy is not very funny as a rule, but this was a good comedy. Running time, 20 minutes.—Albert S. Rains, Queen Theatre, Dallas, Texas. General patronage.

Fox

ANIAKCHAK: Special Subject—Here's another short subject that brought many favorable comments from patrons. It was furnished us in four reels. By eliminating reel No. 3, we speeded it up considerably and lost very little of interest. Running time, four reels.—W. J. Powell, Lonet Theatre, Wellington, Ohio. Small town and rural patronage.

MGM

ASLEEP IN THE FEET: Zasu Pitts, Thelma Todd—A good comedy from Zasu and Thelma but I can always count on them for plenty of laughs. Running time, 20 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

BEER AND PRETZELS: Colortone Musical Revues—Too much beer in evidence and too much drinking of beer. With me it only produced a thirst, but it offended many of my patrons. Producers should remember that in small towns exhibitors enjoy a large patronage of children and have no desire to make a beer bill-board out of their screens. Running time, two reels.—W. J. Powell, Lonet Theatre, Wellington, Ohio. Small town and rural patronage.

BEER AND PRETZELS: Colortone Musical Revues—Fine. A big addition to any program. Running time, 20 minutes.—J. E. Weber, Princess Theatre, Chelsea, Mich. Town and country patronage.

CHALK UP: Sport Champions—An excellent single reel about playing pool and billiards that will be enjoyed by everyone even though they never had a

THEATRE OWNERS

KNOW YOUR EXACT PROFIT EACH WEEK

Without Employing a Bookkeeper

Secure a copy of

MOTION PICTURE THEATRE ACCOUNTING

By Wm. F. Morris, C.P.A.

Details easy methods for recording receipts and expenses—allowing for every imaginable item, including taxes, insurance, depreciation, etc. Sufficient to care for twelve months records.

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QUIGLEY BOOKSHOP

1790 BROADWAY NEW YORK

"stick" in their hands.—H. G. Stettmund, Jr., H. & S. Chandler, Okla. Small town patronage.

DIRTY WORK: Laurel and Hardy—A fairly good Laurel and Hardy comedy. Very funny in spots, with a surprise ending that brought many laughs. Running time, two reels.—W. J. Powell, Lonet Theatre, Wellington, Ohio. Small town and rural patronage.

FALLEN ARCHES: Charley Chase—Charley at his best. A scream from start to finish. Running time, 18 minutes.—J. N. Creswell, Opera House, Cedarville, Ohio. General patronage.

FALLEN ARCHES: Charley Chase—If there is a laugh in this one my patrons failed to detect it. Just two reels of good film gone wrong. Running time, two reels.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

FINE FEATHERS: Oddities—In color and went over good because Pete Smith was the announcer. All about birds.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

HANDLEBARS: Oddities—My patrons got a lot of kick out of this one. Running time, nine minutes.—J. E. Weber, Princess Theatre, Chelsea, Mich. Town and country patronage.

HANDLEBARS: Oddities—This was our first "Oddity" and it proved to be an excellent short subject. Had more laughs in it than four out of five two-reel comedies. Running time, one reel.—W. J. Powell, Lonet Theatre, Wellington, Ohio. Small town and rural patronage.

KID FROM BORNEO: Our Gang—One of the best Gang comedies this year. Kids and adults ate this one up.—Lloyd Pearson, Menard Theatre, Petersburg, Ill. Small town patronage.

MAIDS A LA MODE: Pitts and Todd—Pitts and Todd are always good and they don't disappoint in this one. Running time, two reels.—B. A. McConnell, Emerson Theatre, Emerson, Ark. Mining country patronage.

MENU: Oddities—Here's another Oddity that was a bright spot on our program. Beautifully photographed in color. Running time, one reel.—W. J. Powell, Lonet Theatre, Wellington, Ohio. Small town and rural patronage.

MIDNIGHT PATROL: Laurel and Hardy—Imagine Laurel and Hardy as a couple of dumb cops and imagine them better than usual, and you have this one. Running time, 20 minutes.—William A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

NERTSERY RHYMES: Colortone Musical Revues—A Colortone Musical that will get the laughs. Running time, 18 minutes.—Albert S. Rains, Queen Theatre, Dallas, Texas. General patronage.

NERTSERY RHYMES: Colortone Musical Revues—Another fine Colortone Revue that received as many compliments as the feature. These colortone shorts are great. Not a poor one in the series. Running time, two reels.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

NEW ZEALAND: FitzPatrick Travel Talks—These subjects are O. K. for the highbrows of whom you have but few in small towns. They are of too much educational nature for kids and the average goer had as soon leave them off. Running time, eight minutes.—C. A. Pratt, Texas Theatre, Smithville, Texas, Small town patronage.

RHAPSODY IN BREW: Colortone Musical Revues—See report on "Beer and Pretzels." Running time, two reels.—W. J. Powell, Lonet Theatre, Wellington, Ohio. Small town and rural patronage.

SNEAK EASILY: Zasu Pitts, Thelma Todd—Very good. Running time, 20 minutes.—J. N. Creswell, Opera House, Cedarville, Ohio. General patronage.

TAXI BARONS: Taxi Boys—Passable comedy. A few funny spots, the balance hokum. Running time, 18 minutes.—J. N. Creswell, Opera House, Cedarville, Ohio. General patronage.

WILD POSES: Our Gang—Pleased the kids.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Paramount

BOO, BOO, THEME SONG: Screen Songs—Very good singing by the Funny Boners, and cartoon part very clever. Running time, seven minutes.—A. N. Niles, Eminence Theatre, Eminence, Ky. Small town patronage.

HUSBAND'S REUNION: Sennett Comedy—This comedy will make anyone laugh. Running time, 19 minutes.—Albert S. Rains, Queen Theatre, Dallas, Texas. General patronage.

I EATS MY SPINACH: Popeye the Sailor—Popeye sure makes a hit every time. Running time, seven minutes.—A. N. Niles, Eminence Theatre, Eminence, Ky. Small town patronage.

I HEARD: Talkartoons—Don Redman in a clever cartoon. Running time, seven minutes.—A. N. Niles, Eminence Theatre, Eminence, Ky. Small town patronage.

I YAM WHAT I YAM: Popeye the Sailor—A good cartoon that will please young and old alike. Running time, one reel.—H. E. Newbury, Y. M. C. A. Theatre, Ware Shoals, S. C., Small town patronage.

KENNEL KINGS: Grantland Rice Sportlights—Every one who likes a dog (And who doesn't?) in your audience will thank you for showing this reel. It's a Sportlight devoted to all the different breeds of dogs and it's good. Running time, one reel.—A. N. Niles, Eminence Theatre, Eminence, Ky. Small town patronage.

MARRIAGE HUMOR: Harry Langdon—Good comedy.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

MORNING, NOON AND NIGHT: Rubinoff—Clever cartoon. Opened with Rubinoff's Orchestra, shifted to Betty Boop. Running time, one reel.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

ROAMING ROMEO, A: Harry Langdon—One of his best.—D. E. Fitton, Lyric Theatre, Harrison, Ark Small town patronage.

SING BING SING: Bing Crosby—A good two-reeler musical for filler.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

THREE LITTLE SWIGS: Leon Errol—A good comedy. Running time, 20 minutes.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

RKO

FIREMAN, THE: Charlie Chaplin—Terrible—terrible—terrible. Running time, two reels.—A. N. Niles, Eminence Theatre, Eminence, Ky. Small town patronage.

FITS IN A FIDDLE: Clark and McCullough—Clark and McCullough in the poorest comedy we have played from them. Just gets by. To bad RKO does not give these clever comedians good stuff.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

FLIRTING IN THE PARK: Elliott Nugent—Thank heavens for a good two-reel comedy that is a comedy without being vulgar slapstick. This is the first of a series called "Blonde and Red Heads" and I do hope all of them are this good.—A. N. Niles, Eminence Theatre, Eminence, Ky. Small town patronage.

KICKING THE CROWN AROUND: Clark and McCullough—Our first comedy with this pair. Liked fairly well, and think they will prove popular. Running time two reels.—A. N. Niles, Eminence Theatre, Eminence, Ky. Small town patronage.

MY BRIDGE EXPERIENCES: Ely Culbertson—Let me tell you about My Bridge Experiences! Sold to me at 50% higher rental, and I tied up with bridge clubs all over several towns, usual advance display, gave away (tried) books and cards, had a Culbertson Bridge teacher arrange a talk on "The Origin of Playing Cards" to follow the short, and tied up with stores on Bridge stuff, and had poor business for the first one, even with a good and suitable feature. People either left or went out and smoked while it was on, and I cancelled the talk, nobody wanted the books or cards, and I had few bridge players. I tried the second one, with same result, and am cancelling the rest due to the kicks from non-contract players and general patrons. Personally, I don't like this type of short, and if people are taught to do things that keep them away from theatres, I am more opposed to anything like it. I had the same experience with Bobby Jones' golf last year. This is a bridge-mad community, so after reading this my advice is "Don't run 'em," even at 50c a reel!—M. P. Fisher, Granada Theatre, Monte Vista, Col. General patronage.

QUIET PLEASE: Edgar Kennedy—All his comedies are good. Poor Edgar certainly can take it. Let's have more of them, RKO. Running time, 18 minutes.—Edmund M. Burke, Fort Plain Theatre, Fort Plain, N. Y. General patronage.

United Artists

KING NEPTUNE: Silly Symphony—These cartoons are always pleasing and entertaining for the kiddies. Running time, 8 minutes.—Edmund M. Burke, Fort Plain Theatre, Fort Plain, N. Y. General patronage.

MICKEY'S GOOD DEED: Mickey Mouse—This is another good cartoon comedy. If you can play this on Christmas day, it will go over good. This one is not as good as the last one, but will please the kiddies. Running time, eight minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

MICKEY'S MECHANICAL MAN: Mickey Mouse—Up to standard. Goes over well with grownups and kids. A featurette worthy of a spot on any program. Running time, seven minutes.—William A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

OLD KING COLE: Silly Symphonies—A beautiful fairy tale in dainty color enfolds before your eyes in this. Make a dandy short in a holiday program, but book it anyhow. Running time, seven minutes.—William A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

Universal

ALIAS THE PROFESSOR: James Gleason—Gleason is good in any picture. A good comedy. Running time, 20 minutes.—Albert S. Rains, Queen Theatre, Dallas, Texas. General patronage.

ALL AT SEA: Mentone No. 2—The captain's concert on board an ocean liner introduces clever songs and dances. Pat Rooney, Ethel Barrymore Colt and others making a most entertaining short. Running time, 18 minutes.—A. N. Niles, Eminence Theatre, Eminence, Ky. Small town patronage.

ALL AT SEA: Mentone No. 2—One of the Mentone Musicals. Good. Running time, 21 minutes.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

FIVE AND DIME: Oswald Cartoons—A fine cartoon from Universal. Good enough for your best time.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

FIVE AND DIME: Oswald Cartoons—Oswald revives "I Found a Million Dollar Baby in a Five and Ten Cent Store" with enjoyable effect.—A. N. Niles, Eminence Theatre, Eminence, Ky. Small town patronage.

LUMBER CHAMP, THE: Pooch Cartoons—Very funny cartoon.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

PICK ME UP: Bert Roach—A thrill packed comedy full of fun. Running time, 20 minutes.—Albert S. Rains, Queen Theatre, Dallas, Texas. General patronage.

SHOULD CROONERS MARRY? Frank Albertson—They try to shoot this one. Am sorry they missed aim. Some people laughed at this (picture).—Albert S. Rains, Queen Theatre, Dallas, Texas. General patronage.

Warner Vitaphone

BEAU BOSKO: Looney Tunes—This is a very good cartoon comedy and will please the kids and the adults alike. Many laughs and eight minutes of good clean entertainment. Running time, eight minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

CLOSE RELATIONS: Fatty Arbuckle—This is a very good comedy of the slapstick variety from Vitaphone. Not as good as the last one of Arbuckle, but will please just the same. Hope the others are as good as the previous one. Running time, 19 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

EDDIE DUCHIN AND BAND: Melody Masters—Another dandy hot band act with the chorus on skates. A dandy.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

HOT COMPETITION: Melody Masters—About the poorest of the Melody Masters. Running time, one reel.—B. A. McConnell, Emerson Theatre, Emerson, Ark. Mining country patronage.

"NO" MAN, THE: Broadway Brevities—Pretty good. Running time, 19 minutes.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

PLEASURE ISLAND: Broadway Brevities—A snappy comedy made with natural colors. These color comedies are all good. Running time, 21 minutes.—Albert S. Rains, Queen Theatre, Dallas, Texas. General patronage.

ROCK-A-BYE-BYE WITH DOCTOR ROCKWELL: Pepper Pot—Just another reel of wasted film for us. Even the kids thought it was silly. We think Warner has the best two-reelers on the market, but the one-reelers are poor. Running time, nine minutes.—J. E. Ross, Jr., Strand Theatre, St. George, S. C. Small town patronage.

SPEAKING OF OPERATIONS: Broadway Brevities—Just good enough for any spot! The title is misleading until you see the picture and hasn't any drawing power, but the patrons fully enjoyed it and the majority stayed to see it through the second time. Running time, 2 reels.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Mining country patronage.

THEN CAME THE YAWN: Jack Haley—Seemed to be enjoyed. Heard a few laughs. Running time, two reels.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Mining country patronage.

TURKEY IN THE RAW: Gus Shy—One of the best comedies of the year. If the people fail to laugh at this one they had better see the doctor: there's something wrong with them. Running time, 20 minutes.—J. E. Ross, Jr., Strand Theatre, St. George, S. C. Small town patronage.

WORKERS OF THE WORLD: World Adventures—A rather interesting and educational one-reeler, showing scenes in India, Iceland and many other countries of the world. This series of shorts are not very well liked here, but, just the same, they are rather good. Running time, 10 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C.

Serials

Universal

GORDON OF GHOST CITY: Buck Jones—Am just finishing this serial. It has proved to be very good and pleases the farming trade. Did not have any extra draw, as it should have had.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

THE QUIGLEY AWARDS

Of course we are very pleased with the immediate response to the first announcements of the Quigley Awards made in these pages last week. From home offices and from the field come fulsome endorsements of distribution and advertising heads, exhibitors and managers, who praise the determination of the Motion Picture Herald to make it possible now for able showmen to receive worldwide recognition of their exploitation efforts. Indeed, do they agree with Martin Quigley that "the public must be adequately informed about the coming product—and that it is informed in an arresting manner."

Encouraging comment from many sources is carried on succeeding pages in this issue. More will be run next week. These meaty statements are not only to be read, but studied, for they represent a true cross-section of what the industry agrees to be most necessary in the successful conduct of our business in the future.

At no previous time in the history of the motion picture has the need of skilled exploitation been more evident. 1934 is to be a significant mile post on the recovery road, and theatres are already doing yeoman work in helping to pave the rutted path to better times. Almost every Club issue chronicles the activities of theatre men who inaugurate merchants, shopping and other community "days" that hasten the spending tempo of entire cities.

Intensive exploitation of all sorts and for every purpose is in the ascendant. It is therefore befitting that the accomplishments of skilled showmen responsible for much of it, go no longer unacclaimed.

The announcement of the Quigley Monthly and Grand Awards for 1934, therefore, is the first broadside in the barrage to knock over every bushel basket under which talented theatre managers, perforce, hide their light.

▽ ▽ ▽

COPPING OUR STUFF

Speaking further on the ever-increasing spread of exploitation in the advertising of businesses outside the theatre, we call your attention to the splurges made this month by department stores who, as part of their holiday sales promotions, have calmly appropriated to build up their "box-offices" all the tried and true devices utilized by theatremen.

Offhand we might mention a few of the gags put on by these smart advertisers with advance broadsides of newspaper displays, radio hookups and all the other run-of-the-mill showman stuff that had the crowds running madly to join the festivities built around the arrival of Santa Claus. The famous old gent came via street parade, plane and dog team; he settled down in toy departments surrounded by, in person, the Mickey Mouses, Betty Boops, Popeyes and a legion of other animated cartoon screen characters, and all this of course ballyhooed to the skies that helped considerably to boost store sales.

Which makes us wonder if managers cannot learn somewhat of a lesson from the bold and profitable use department stores are making of these stunts originally created and developed for theatre promotion. That hard-boiled merchandisers are copping our stuff and blowing the bankroll to put it over is something to be given deep thought by those who do not see the box-office possibilities in well-seasoned bally.

▽ ▽ ▽

IN DEFENSE OF BALLY

For a while it seemed as though no one had a word to say in disagreement with Charley Bassin's blast against ballyhoo in a recent issue. Those expressions we received and published from members all forcefully agreed with him, and the atmosphere began to suggest exit music for Old Man Street Stunt and all of his gag relatives.

But in the nick of time comes thundering a stalwart defender in the person of Sid Holland, of Elkhart, Ind., who nimbly springs—on a succeeding page—to the defense of bally, and we welcome his opinions. It helps to keep the pot boilin' and we do relish a good argument. Though quite a bit has been said, the subject is far from exhausted and rates more discussion from the membership.

If, as we have already stated on this page, exploitation is to count heavily in 1934, then now is the time to take it all apart and do a real job of remodeling to fit the times.

▽ ▽ ▽

Always pleased to publicize the fortunes of those members stepped up the ladder, we add to the growing list the names of Ed Selzer, Warner Brothers, and Joe Weil, Universal, former exploitation heads of those companies. They go to responsible executive posts where their field experience should stand them in good stead. Joe becomes assistant to Mr. Carl Laemmle, Sr., and Ed is now publicity chief at the Warner Bros. Hollywood studios. On behalf of the membership, gentlemen, we extend to you every good wish.

A. Mike Vogel

Starting
Mon.
DEC.
25
Managers' Round Table Club
offers
Season's
Greetings
by
AN ALL STAR CAST
OF 4000 MEMBERS

QUIGLEY AWARDS BRING PRAISE FROM INDUSTRY

Study The Rules Below

A QUIGLEY PLAQUE will be presented each month during 1934, starting January 1, for the theatre exploitation campaign selected by the judges as possessing the highest merit of all those submitted to the Managers' Round Table, on pictures played between the first and last days of that month. . . .

THE QUIGLEY GRAND AWARD will be presented at the end of 1934 to the theatre manager submitting to the Managers' Round Table Club, in the opinion of the judges, the most meritorious picture campaign on any picture played between Jan. 1 and Dec. 31, 1934. . . .

CAMPAIGNS should be forwarded as soon as completed, with play-dates marked plainly. Campaigns may be forwarded after the last day of the month, providing they are on pictures played during that month. This includes attractions played on the last days of one month and first days of the following. . . .

NAMES of manager and theatre must appear on all material such as photos, tear sheets, heralds, etc. Concrete evidence of all exploitation ideas used must be forwarded to receive consideration. . . .

EVERY THEATRE MANAGER everywhere is eligible for the Awards, including non-members of Club. Campaigns from foreign lands will be given extra time to provide for mailing time. . . .

EQUAL CONSIDERATION will be given all campaigns, irrespective of their origin. Managers with small budgets will have the same break as those with unlimited appropriations. Remember, "it's not how much, but how good." . . .

FORWARD ALL CAMPAIGNS to QUIGLEY AWARDS COMMITTEE, 1790 Broadway, New York

Quick Approval Given Round Table Announcement Of Martin Quigley Plaques for Most Meritorious 1934 Exploitation; Judges Now Being Selected; Opportunity to Win Monthly and Grand Awards Open to Every Theatre Manager in Every Land

by A-MIKE VOGEL

Hearty endorsements from all quarters are greeting the announcement made last week of the inauguration of the Quigley Awards, through the Managers' Round Table Club, to be given one a month starting Jan. 1, 1934, for the most meritorious picture exploitation campaign selected by the judges, in addition to the Grand Award to be presented at the end of the year for the campaign judged to be the best submitted within that period of time.

Unanimous is the accord from different branches of the motion picture industry. Distribution and advertising heads, as well as theatre exhibitors and managers voice their appreciation of the plans of the Motion Picture Herald on succeeding pages.

MANY LEADERS HAVE ALREADY ACCEPTED APPOINTMENTS TO JUDGES' COMMITTEE

Leaders from various departments of showbusiness have been asked to serve as judges. A gratifying number have immediately consented, and their names, together with others who will make up the entire board will be published in the next issue.

Great care has been exercised to make this group representative to insure the highest consideration for every campaign, big or small. As stated, the judges will be changed each month, so that full advantage can be taken of every fresh viewpoint in the weighing of the effectiveness of different exploitation angles.

Every manager everywhere is invited to try for these Awards. First or subsequent run, neighborhood or deluxer, small town or big city managers are all eligible.

QUIGLEY AWARDS TO ADVANCE WORLDWIDE RECOGNITION OF THEATRE EXPLOITATION

Imagine what it will mean to be the winner of a Quigley plaque; to be selected from the hundreds submitting campaigns in this most important competition in the the history of theatre exploitation. It's worth while fighting for and far-seeing managers are already preparing their campaigns.

Theatremen are alive to the realization that every practical opportunity must be embraced to get their slice of next year's business. By the same token, the position of the able manager is therefore strengthened, and the Quigley Awards are aimed to further advance the recognition long due the talented showman.

The Award rules are few and easy to follow. Read them in column to left, and start now to plan your first campaign.

ROUND TABLE'S EXPLOITATION DRIVE

CARTER BARRON

Loew's City Manager
Washington, D. C.

I endorse enthusiastically the establishment of a monthly award for exploitation ingenuity. That it will be an honor which all will strive for there is no doubt. Neither is there a doubt that with everyone striving, the attendant efforts will benefit tremendously our ever-striving industry.

Congratulations to your enterprising department for inaugurating a needed "Hall of Fame" that ought to have us all "hitting on all eight" 365 days each year.

CLAYTON E. BOND

Head Film Buyer
Warner Bros Theatres

I think this is a splendid idea and will be glad to lend any assistance which you may desire. I assume you have a comprehensive plan for enlisting national interest in these contests and so far as the managers of the theatres in the Warner Circuit are concerned, I will be pleased to take any action you desire to bring this matter to their direct attention.

MORT BLUMENSTOCK

Advertising & Publicity Director
Warner Bros. Theatres

Anything that will stimulate uncostly exploitation has my endorsement. I am very willing to act as a judge and am confident that the Warner men in the field will form the hardiest competition in the bid for Quigley awards.

LOUIS CHARNINSKY

Manager, Capitol
Dallas, Texas

This is a mighty good idea and I'm for it 100 per cent. I believe if every theatre manager feels the way I do, they will step out and do more hustling for the theatre, the fronts, and the exploitation campaigns. I am already planning my January campaigns.

E. S. C. COPPOCK

Manager, Paramount, Stapleton, S. I.

I am particularly enthused over the plan of MOTION PICTURE HERALD *to award plaques for outstanding efforts in theatre merchandising. Recognition in this manner sets a standard of comparison among managers and is a recognition of lasting value to the individual in his desire for self-advancement. We need something to wake us up and encourage us to work.*

I for one am making a New Year's resolution to "bring home the plaque."

NED E. DEPINET

Vice President
RKO Distributing Corp.

I shall be very happy indeed to serve on the Judges' Committee as at all times I am very glad to do anything within my power to encourage bigger and better exploitation of motion pictures. Of late there has been a revival of real showmanship, but I feel that considerable more can be done in the way of intelligently and intensively selling productions to the public.

The Quigley Publications are to be heartily commended, and particularly the Managers' Round Table Club for spurring the theatre managers of this country on to greater activity and originality. The awards should put every live showman on his toes, and it should be considered a great honor to become the recipient of one of the silver plaques, which your organization is so generously offering.

OSCAR A. DOOB

Advertising & Publicity Director
Loew Theatres

Your plan to give recognition each month to theatres having the best exploitation campaigns sounds like a good move to me. You've picked a good time for it, too. To the veterans who have gone thru good and bad times, the value of exploitation and the importance of keeping at it need hardly be sold.

Your attempt to encourage exploitation at a time when the uptrend in business is getting under way should have fine results. And the exploitation, thus encouraged, will have constantly improving box office reaction, too, as sales resistance lessens. I'll be glad to cooperate all I can.

BERT ENNIS

Advertising & Publicity Director
Majestic Pictures Corp.

Will be glad to act as one of the judges, providing it is not necessary to wear a long black robe and carry a gavel.

I think the Award idea is excellent, as a long experience has taught me that good exploitation, while always necessary, receives less recognition than practically any important factor in our business.

AROUSES ENTHUSIASTIC COMMENT

EDWARD M. FAY

Fay's Theatres
Providence, R. I.

You hereby have my consent and services to act as judge in presenting the Quigley Awards for the most meritorious theatre exploitation campaigns submitted.

FELIX F. FEIST

General Sales Manager
Metro-Goldwyn-Mayer Pictures

Shall indeed be pleased to serve on the committee referred to in your letter for I believe the Managers' Round Table Club is doing a great job.

JOSEPH FELDMAN

Managing Director
Earle Theatre, Phila., Pa.

I believe that everyone handling this sort of work is doing his best to put over his proposition but it takes a contest of this kind to spur one to greater achievement. I for one will be very happy to contribute and am sure you will receive wholehearted cooperation all over the country.

WILLIAM R. FERGUSON

Exploitation Director
Metro-Goldwyn-Mayer Pictures.

Will be glad to accept the honor to serve as one of the judges of the Quigley Awards for the most meritorious theatre exploitation campaigns submitted to the Managers' Round Table Club.

Permit me to state that I think this is an excellent idea and will positively prove of great value to both exhibitor and distributor.

GEORGE J. SCHAEFER

Vice President - General Manager
Paramount Pictures Distrib. Corp.

I shall be glad to act on the Committee in connection with awarding the prizes for the most meritorious theatre exploitation campaign. I believe it is most important that theatre managements be encouraged at this time, to present quality product in an intelligent manner to the public. This is more necessary today than ever.

HERSCHEL STUART

Theatre Management Corp.

I will be pleased and honored to serve on your committee. The Quigley Awards should be the means of stimulating managers to greater efforts.

WALTER MORRIS

Manager, Metropolitan
Washington, D. C.

I like the plaque idea.

In instituting it, Mr. Quigley will doubtlessly endear himself and the institution he heads to the industry, managers and exploiteers. There has long been a need for material recognition of meritorious work in the field of exploitation, and the far reaching influence of open competition between showmen for an award will naturally prompt everyone to struggle harder to create more outstanding campaigns and in the end produce greater results.

Mr. Quigley and yourself are to be saluted for this emblematic recognition of merit. It will be inspiring to showmen the world over.

EDWARD FINNEY

Advertising & Publicity Director
Monogram Pictures Corporation

Will be most happy to serve on the committee of judges you are now forming to pass on the outstanding campaigns of the month with a view to giving prizes for those adjudged the best. I think this a constructive thought and feel privileged to be able to have a hand in making the exhibitors more exploitation-conscious, and to help the Managers' Round Table Club carry on what I believe is one of the most constructive services in the tradepaper field.

HAL HORNE

Advertising & Publicity Director
United Artists Corporation

First of all, permit me to congratulate you and the Quigley Publications as well as the Managers' Round Table Club, on what I believe will be one of the most stimulating drives for business in several years. I think that the Quigley Awards will be an effective stimulant to theatre men to get behind each and every picture to the fullest extent, towards the end that the producers, distributors and theatres themselves will profit accordingly.

It will be a real privilege and honor to serve on your committee. You can count on my every cooperation.

G. S. YORKE

Advertising Manager
Fox Film Corporation

I shall be pleased to serve on the committee of Judges in connection with the Quigley Awards for the most meritorious theatre exploitation.

Showmen Clicking On "I'm No Angel"

Campaigns on the latest Mae West record-breaker are being received with every mail. Showmen everywhere have taken advantage of every opportunity the picture presents. Here are some of the high lights on the selling drives from various sections.

E. E. Collins, City Manager
Bob Kelley, Ad Chief
Raymond Jones, Majestic Theatre
Interstate Circuit, Houston, Tex.

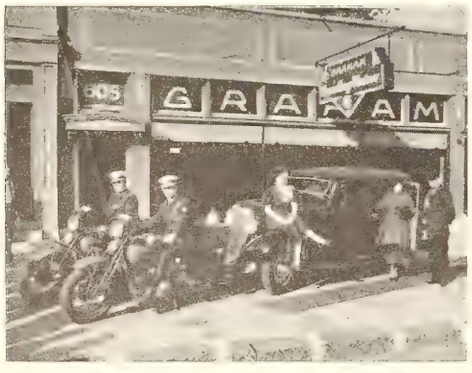
These members cooperated on a number of selling angles that filled the Majestic, Kirby and Metropolitan Theatres on the opening day, and two midnight showings the night before. Among the many things put over was a tieup with leading department store which ran a full-page story on the coming date in their house magazine sent to a mailing list of over 10,000. Many prominent stores plugged the Mae West fashions and the picture in newspaper ads, and a full window display on the Lux tieup was promoted in the busiest drug store.

Hundreds of grocery stores placed theatre heralds in every package, tying in with an auto contest giveaway promoted by Royal Gelatin, retailed by these stores. The press book wisecrack contest and West double stunt were also put on, a sound truck Bally and a series of radio talks, written by a local dramatic critic who also did the announcing were some of the other slants used by these fast moving showmen.

J. J. Musselman
Rialto, Louisville, Ky.

A fireworks display including bombs and red fire was used by this member to signalize his opening, and extensive advance campaign calling this to the attention of his patrons. Weeks before the date, Musselman tied in with 25 leading stores on all the Mae West fashions which the merchants ordered and advertised strongly. A West double was driven from store to store, ads announcing the time of her arrival in each spot. This was put on with motorcycle police escort and footmen (see photo), who unrolled carpets from car to store entrance. The bally also visited schools, factories, mills, etc.

"J. J." received some extra publicity from a prominent police case in which the defendant announced she was adopting the star's name. Drug stores tied in on the press book makeup suggestion and various sizes of colored posters, cutouts and stills were planted in windows of almost every well located store on the main street.



Musselman's Police Escort

Marvin S. Harris
Irvin, Bloomington, Ill.

One of the best features of this campaign was the special eight-page tab size newspaper, carrying merchants' ads and plugging some of the press book publicity stunts. Cost was nil, ads paying for everything, 7,000 papers being distributed house to house. All busses and street cars were bannered and in exchange for passes all cabs carried tire covers.

A midnight show was advertised with a street parade led by a boys' band and other striking ballys were taken from the press book private wardrobe gag and beaverboard flight of steps from the street to the marquee, with the "Come up and see me" copy.

J. J. Cahill
Brockton, Brockton, Mass.

Joe's outstanding street stunt was an antique auto in which a local "West" was driven around town and in the neighboring area (see photo). He also used the "flight

Cahill's Antique Bally

of steps" gag from the street to the marquee and had a rug running from the curb to box office on which was lettered "Come up and see me."

The press book nickname contest was put on in the lobby where artists worked on painting of star's head. Patrons were asked to suggest names on special cards provided and these were pinned to the drawing. Both sides of entrance were covered with 24s, with the jewels on star's costume flittered by house artist to make them seem real.

Vic Gauntlett
Fifth Avenue, Seattle, Wash.

Vic reached way out into the country on this one by planting a number of 55-foot banners across the highways at the city limits of many towns within the drawing area, topping these with one almost twice as large adjacent to one of the town's busiest traffic corners. Theatre head usherette dressed as Mae West was introduced at big movie ball at prominent hotel and the girl also covered leading stores and other spots.

Parachutes were released over football stadium, each one carrying different copy to advertise the picture. Washington University band played in front of theatre for the opening and searchlights and other illuminations were also used.

In above campaigns, as in those publicized in last issue, little has been said regarding the splendid newspaper publicity of all kinds, syndicated stuff, press book stories, etc., obtained by these showmen. This angle played an important part in building up the big grosses in all dates.

Ace Exhibit Sells Coming Attractions

Searching about for a different idea to sell the new season's product, Division Supervisor Claude F. Lee worked out something distinctly out of the ordinary for the Florida Theatre, Gainesville, Fla., by renting a vacant store a short distance away and installing therein what he called "The Florida Theatre Exhibit of 1933-34 Screen Productions."

The thought came to Lee while he was looking over the pages of one of the announcement production books, and he figured that if it was good enough to interest him, it should do likewise for the average picture fan. He immediately acted by arranging for the store space and wrote each film exchange requesting two copies of their annual so that both sides of each page could be used.

Upon receipt the art department dissembled these books and mounted the displays on what appeared to be black mat board, but in reality was the backs of old window cards painted black. These were placed against the walls of the store, which were covered with unbleached cloth, this also stretched from wall to wall in modernistic angles.

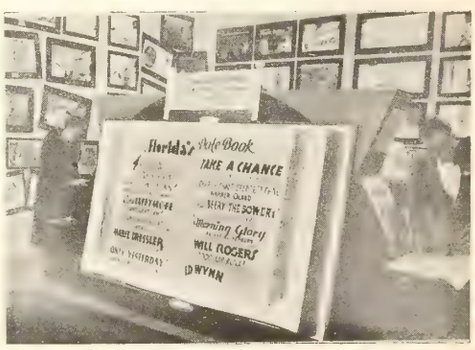
A large date book was made from compo board (see photo), the edges made to appear as pages in a book, and upon the face of the book were lettered in the coming pictures and their dates. Decorations such as rugs for the floor, wicker furniture, etc., were promoted in addition to floor lamps and lighting fixtures.

The entire front of the store was covered with a compo board front in modernistic design appropriately lettered with names of many of the coming attractions and an invitation for passersby to enter free of charge. Uniformed ushers were in attendance at all times to explain the exhibit, and further attention was called to it by screen trailers, newspaper stories and lobby posters.

Each visitor was asked to sign a registration blank stating what coming pictures they were most interested in and naming their favorite stars. Space on the blank was left for names and addresses and each night a few of the blanks were drawn and free passes given to those signing them.

Lee reports the length of the run as three weeks, the attendance over 7,000, with 3,500 registration blanks filled out, and the entire cost of the stunt was $52.

The exhibit idea as put over by Lee is a very smart one in our opinion, and its possibilities might be studied by other members for big campaigns.



Lee's Oversized Date Book

"We've Been Shown"

(Box Office)

First, Monogram came through with "Sweetheart of Sigma Chi," it could have been an accident, we thought. It was excellent entertainment however and we tagged it accordingly. Next came "Broken Dreams," another swell piece of entertainment and we tagged it "Worthy of the label of any major producer." Now, third on the list, comes "He Couldn't Take It," Monogram's most entertaining picture to date and we are doffing the chapeau to the Monogram organization.

—Box Office

Excellent entertainment... Should have no trouble cashing. *—Variety*

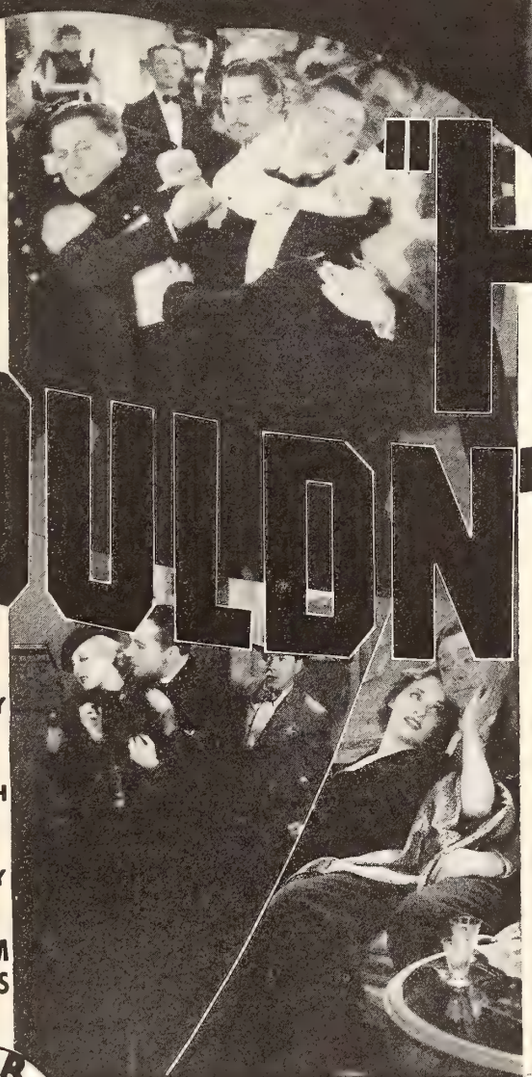
Clocks a good many more laughs and punches per reel than many a major studio offering... Should be a strong money maker.

—Hollywood Reporter

Amusing comedy romance... Plenty of laughs, excitement and suspense. *—Film Daily*

Exceptionally good... A credit to its producers.

—Showmen's Round Table



"HE COULDN'T TAKE IT"

with

RAY WALKER
VIRGINIA CHERRILL
GEORGE E. STONE
STANLEY FIELDS
DOROTHY GRANGER

A **W. T. LACKEY** *Production*

Directed by **WILLIAM NIGH**

Story and Screen Play by **DORE SCHARY**

Presented by **MONOGRAM PICTURES**

RAY WALKER — THE NEW TALKING HIT OF THE SCREEN
They liked him in "Devil's Mate"; they applauded him in "Skyway"; they're cheering him in "He Couldn't Take It."

CAPACITY BUSINESS OPENING ENGAGEMENT FOX THEATRE, SAN FRANCISCO

ROUND TABLER DEFENDS BALLY

World's Fair Contest Winner Refutes Chas. Bassin's Statements On Weaknesses of Exploitation

by SID HOLLAND
Warner Theatre, Elkhart, Ind.

"What's Wrong with Ballyhoo" has been covered and dismissed with dispatch in the small space of one page of text in the November 25th issue of MOTION PICTURE HERALD by my friend and brother theatre operator, Charles Bassin, of good old New England.

Charlie and I operated theatres in Massachusetts and Rhode Island some five years ago and I'm sure he will take the few following friendly remarks in the spirit they are written.

Mr. Bassin states that the public, by advance information from the many fan magazines, has schooled itself in the approval or disapproval of pictures, and therefore doesn't wait for the theatre man to tell them about the picture. We wonder if Charlie has ever picked up a few of these so-called fan magazines and noted the diversified "alleged" criticisms of these "mushroom" pamphlets.

If the movie going public takes serious stock in the picture comment in fan magazines as they are published today, we should see the ludicrous picture of men and women with one foot in the direction of a theatre playing a particular attraction and with the other foot in the opposite direction. The criticisms in these "rags" almost invariably contradict themselves once or twice in each review.

Keep the Faith

The writer honestly believes that where the local theatre man has kept faith with his public and has not sold every picture as the "greatest attraction of the year" ballyhoo means the same and has the same advantages as in any other era of showbusiness.

The trouble does not lie with ballyhoo, but with the purveyors of ballyhoo.

I do not mean that it is good policy to take an average or mediocre picture and say, "Mr. and Mrs. Moviegoer—Today we present a mediocre picture—and would suggest you attend the Opposition Theatre." We do say, however, to take this just "so so" picture, announce the cast and title and some point or points of value in the "mess" which you feel would appeal to your particular clientele. Then when you sell the "specials"—and make "the sky the limit" you'll cash in! You have not lied to your public! They have no reason to doubt the value of your "special."

Charlie further states that a "wary public dislikes being sold. It wants to buy." Do I understand him to mean that we are to sit by while the public is being sold on all sides by the local Little Theatre, The Boston or Chicago Opera Company, guest artists at the local high school, the Firemen's Ball, etc., etc., and trust and pray that above the din of all this sales effort around us, the public will hear the little peep of the quiet announcement of our outstanding attraction?

No Siree! Charlie then states "The bargain seekers of entertainment cannot be 'hoked' into spending their money for pictures they do not want to see."—and he is right—but, we must not minimize the value of the smash campaign that hits your prospective patrons in the eye and ear *no matter where they may go!*

Repititio est mater studiorum. That is just a little Latin phrase "Repetition is the mother of learning." And how true it is! The twenty-four sheet, the window card, the radio, the mails, the newspapers, the trailers! I'd hate to see them go!

Don't Kill Bally

Kill the Old Ballyhoo and kill Showbusiness with it. Once more I want to repeat—that if we have kept faith with our public—they will tear down the doors to see what we're yelling about! But let's be sure we don't yell at the wrong time.

In the early portion of Charlie Bassin's story he says, "No longer is it necessary for you to extol the virtues of each attraction to your patrons. Just tell them what the picture is and they will flock in." Charlie later contradicts his own statement when he says, in speaking of the theatre manager—"He must saturate his potential trading area with a forceful campaign engendering legitimate sales fire." Pray tell, my friend, what is this legitimate "sales fire" to be if you are not "extolling your merchandise." I'll stick to the present-day method of exploitation. It is bringing me satisfactory results.

What, Mr. Bassin, do you question the veracity of that statement?

Vas you dere, Sharlie?

Nichols Executes Sound "Missing" Campaign

For a well rounded campaign that included a number of ideas and displays, adapted from those put over successfully in other spots, we cite you the effective broadside put over by Don Nichols, head man at Warner's Broadway, Charlotte, N. C.

The scarehead type press book newspaper ads were used in advance and a classified tieup with the morning paper ran three days before and first two days of the showing. A more than usual front was also constructed, in which some of the already proven crowd stoppers were given prominence, as can be seen in the accompanying photo, which included the live carrier pigeon page gag placed above the box office.

Nichols availed himself of some excellent billboards without cost by promoting a number of temporarily vacant 24 stands and sniping in and around the city with three and one-sheets. Newspaper publicity was both generous and well spotted, and his campaign during the run of the picture was also well handled.

Thus the engagement was successful, proving that ideas and stunts on one picture that have helped in other locations may be utilized profitably by showmen smart enough to realize their value.

Nichols' Striking Front

MEMBERS' BIRTHDAY GREETINGS

F. N. Andary
Ralph Avers
Francisco Bahamonde
D. D. Becker
F. H. Bell
Walter Beymer
E. C. Brandhorst
William Brown
R. M. Butterfield
N. R. Carmichael
Carl Chick
E. B. Clayton
Oran Cohen
R. L. Collier
H. B. Creagh
J. F. Crosson
R. R. Deitch
J. G. Ehrlich
G. S. Ellis
Ernest Emerling
D. B. Fiske
D. F. Gantz
R. L. Gardner
R. L. Gross
F. E. Hamlin
Joe Hewitt
P. W. Hiltner
Burton Hoffman
E. C. Hough
J. S. Howard, Jr.
B. J. Javalenna
H. M. Johnson
J. D. Kennedy
J. F. Kennedy
E. L. Klein
A. J. Kopulos
M. L. Kresner
H. L. Kreighbaum
G. W. Leech
E. L. Leffler
W. A. Levey
J. A. McNulty
M. A. Malaney
D. F. Monroe
H. H. Olsen
E. V. Patton
J. F. Pival
Bob Ray
Ben Reisner
Noel Roake
Max Rodenhau
R. S. Rogers, Jr.
Louis Rosen
Sam Rosenblatt
W. H. Schumacker
Harry Schlinker
J. R. Shearer
Maurice Sidman
Bert Silver
E. D. Smith
M. B. Smith
M. B. Solomon
Fred Spinelli
W. H. Stanley
J. F. Stein
Leo Stephany
L. G. Tewksbury
W. A. Thompson
H. B. Tollett
Anna Bell Ward
C. E. Wheland
Alfred Yasna

Louie's Kid Club Sponsored by Merchant

A kiddie club tieup which he is putting over to exploit the Buck Jones' serial, "Gordon of Ghost City," in conjunction with some of his Christmas activities, is reported to be functioning successfully by Round Tabler Louis Charninsky, who keeps the folks down in Dallas aroused with his doings at the Capitol Theatre.

The entire cost was undertaken by a local shoe repairing company who were allowed to sponsor the club in return for which 50,000 membership cards were printed to be given to each child visiting any of their stores. In addition, radio programs and daily newspaper ads over a period of 14 weeks were also contributed. Two weeks in advance, the repair company printed heralds advertising the club and distributed these at all schools.

Louie's plans include a free show the morning before Christmas, and to each child who has attended the theatre each week since the inauguration of the club will be given a free toy and Louie has also laid off the cost of these through a tieup with another sponsor.

Charninsky is smart enough to realize that live-wire merchants are willing to avail themselves of the possibilities in this sort of activity, and are willing to pay the necessary costs of adequate exploitation and advertising, which of course are aimed to boost the gross.

Manager Breaks Into Popular Comic Strip

Having his name included in a nationally known comic page is the distinction accorded Sonny Shepherd, popular skipper of the Mayfair, Miami, Fla., who sends along a tear sheet of the well known "Brutus" funnies character, in which the proud name of Shepherd and the theatre is inscribed on one of the backgrounds in the strip. The gag came about through the friendship between this Round Tabler and Johnny Gruelle, the artist who spends his winters in the resort city.

Sonny is very busy superintending the many new features of his unique theatre, which include Spanish tropical garden, sidewalk cafes and folding doors which take the place of the entire front, pictures of which will no doubt be run in a coming issue of "Better Theatres."

Among his recent theatre activities, Sonny put over the "Lady for a Day" stunt to the expected big returns, using as he says, an 83-year-old young member of the Three Score and Ten Club, a tourist organization of elderly visitors of 70 years and over.

Addison "Parlez-Vous" On Chevalier Advance

The activities of Round Tabler H. M. Addison, Cleveland Loew Theatre chief, in some of his recent campaigns present a number of interesting angles, and one that is pointed to stir up a little different curiosity is a throwaway on "The Way to Love" at the State, containing a sentence in French with free tickets given to the first 25 mailing in the correct translation. The card is labeled "How's your French today?" with the tiein copy of course having to do with the picture. Illustrated with

Addison's Chevalier Cutout

a typical shot of Chevalier, it makes up a nice teaser ad.

Accompanying photo shows a novel bally put on in the lobby of the dark Ohio theatre, next door to the State. A blow-up of Chevalier, eight feet high was used and a four inch heart in red pinned to his breast. Darts were distributed to onlookers and those piercing the heart from a distance of twenty feet were awarded passes.

On the "Torch Singer," Addy pulled another contest by offering 25 admissions to those guessing the names of famous screen vamps of former years, whose pictures were placed on a blotter shaped card which also carried theatre and picture mention. A further gag was a full length shot of Claudette Colbert on a sticker pasted to all packages delivered by a leading dry cleaner.

We also like the crepe paper Thanksgiving lobby display at the State in which coming attractions were illustrated by some very well done turkey art, a background of orange toning up the flash.

Builds Sandbag Trenches To Plug War Picture

To stimulate the war atmosphere on his showing of "Forgotten Men," Manager Garry Lassman, Avon Theatre, Utica, N. Y., not only built a sandbag trench effect on the sidewalk in front of his theatre (see photo), but at intervals during the engagement set off barrages of fireworks, which he reports aroused plenty of curiosity.

An American Legion night, smartly publicized, brought a very fine response as the two posts in Utica attended in a body, led by their respective drum corps and their officers. To advertise this, and also used in advance of the date, was a sound truck that covered the city and surrounding territory, in addition to the local foreign sections, the residents of which were advised of the showing in Lassman's local foreign press.

House to house distribution of special heralds, special war front prepared by the theatre sign shop, and a number of other profitable slants were used by Garry.

"Lassman's Trench Front

Club Calendar

JANUARY

1st	New Year's Day Paul Revere Born—1735 Emancipation Proclamation—1863 William Haines' Birthday
2nd	Harriet Lake's Birthday
3rd	Marion Davies' Birthday Anna May Wong's Birthday Zasu Pitts' Birthday
4th	Utah Admitted to Union—1896 New Mexico Admitted to Union—1912 1st Radio Chain Broadcasting—1923
5th	Calvin Coolidge's Death
6th	George Washington Married Martha Curtis—1758 Roosevelt's Death—1919 Tom Mix's Birthday Loretta Young's Birthday
7th	Millard Fillmore Born—1800 (13th President) Telephone Communication—Between N. Y. and London Established—1827
8th	Battle of New Orleans—1815 Richard Cromwell's Birthday
10th	Peggy Shannon's Birthday
11th	Alexander Hamilton Born—1757 Chester Conklin's Birthday
12th	Jack London's Birthday—1876 John Hancock, Patriot, Born—1800
13th	Kay Francis' Birthday
14th	Bebe Daniels' Birthday
15th	First Locomotive Built in 1831
16th	Diana Wynyard's Birthday
17th	Benjamin Franklin's Birthday—1706 Nils Asther's Birthday
18th	Daniel Webster Born—1782 Lillian Bond's Birthday Cary Grant's Birthday
19th	R. E. Lee Born—1807 Edgar Allen Poe Born—1809 James Watt, Inventor Steam Engine, Born—1736
21st	Stonewall Jackson Born—1824
22nd	Conrad Veidt's Birthday Lord Byron, Poet, Born—1788
23rd	Ralph Graves Birthday John Hancock's Birthday—1737
24th	Gold Discovered in California—1848 First Demonstration of Telegraph by Morse—1838
25th	Robert Burns Born—1759
27th	Mozart, Composer, Born—1756 Lewis Carroll, Author Alice in Wonderland, Born—1832
28th	Ernest Lubitsch's Birthday Mary Boland's Birthday
29th	Wm. McKinley Born—1843
30th	Great Nissen's Birthday
31st	Tallulah Bankhead's Birthday Franz Schubert Born—1797

IMPROVING YOUR PROJECTION

Second in the Series on Better Screen Vision and Better Sound Written Specially for Managers

by F. H. RICHARDSON

Suppose, for example, we believe our picture to be very steady, but in some other theatre we see a screen image just about absolutely immovable, insofar as has to do with movement of the picture as a whole. Instantly our mind inquires the reason. Where should we look for the seat of our trouble?

First, there is the film itself to consider. New film is today to all intents and purposes mechanically perfect in the matter of perforation. First of all we will examine our films critically for worn sprocket holes, pulled or strained or cracked sprocket holes and as to how perfectly splices are made. To do this in the best way we must have a good, strong magnifying glass—not necessarily a microscope, but something in the way of a powerful reading glass. This glass should be fixed in permanent position on a flat top wooden block in such way that when the film is pulled across the top of the block under the lens, it will be magnified to the maximum power of the glass. I would in fact strongly recommend the installation of such a device in every projection room. It would not only enable the projectionist or manager to examine films as suggested, but also it would provide means for critical examinations when some dispute arises between theatre and exchange concerning damage to film.

Reject Poor Films

If the films we are using show signs of appreciable sprocket hole edge roughness or wear, if sprocket hole edges show signs of strain or are cracked, we need look no further for the cause of movement of our screen image as a whole. The remedy is plain. Don't use such films, or accept the movement as inevitable so long as you do use them. If we find poorly made splices, stiff splices or too-wide splices, we may expect the screen image to move or jump more or less when one of them passes over the intermittent sprocket. True, it may not happen, but it probably will. The remedy is to take the matter up with the exchange, demanding that such splices be eliminated, or else to pay our projectionist a reasonable sum in addition to his regular wage to attend to the job.

If our examination shows the fault to not be in the film itself, we will proceed to the projector. First of all, we must make sure there is no vibration or movement in the projection room floor, since any such vibration or movement will of course set up movement of the screen image, which may be largely magnified up and down if the movement be such as will impart to the projector a teetering motion.

If the floor be solid and without movement, as most projection room floors now are, we will next examine the intermittent movement and sprocket of the projector, since in one of these two things the cause of the trouble must lie. It may be lost motion in the intermittent movement; too much wear in the intermittent sprocket shaft bearings; an intermittent sprocket improperly fitted to its shaft or loose upon its shaft; an intermittent sprocket shaft sprung slightly out of true, in which case the movement will be up and down regularly four times to each revolution of the crash shaft, or it may be due to a worn intermittent sprocket. Of course, it also may be found in a combination of two, or more of these possible causes.

Suppose, on the other hand, we find the lighting of the picture in another theatre to be superior to that of our own. The illumination is more pleasing or easier on the eyes or more even all over the screen. What should be done?

Visit Other Theatres

Well, I would first of all try to find out what sort of screen surface the other house had, how old it was and its exact condition, which latter could of course only be done by a personal examination and a comparison with some surface such as plain white paper. Unless it seems possible to take the manager of the other theatre into our confidence, any real examination of the screen would be impractical. However, if the theatre be not a direct competitor of our own, its manager will doubtless be glad to render us any aid possible.

Having gotten all the available data, we would go home and, first of all, carefully examine the screen surface of my own theatre, testing it with white paper—the same piece used in the other theatre if a test be made there. Or if the path of wisdom was followed when our own screen was installed, and a sample of its surface secured, wrapped in black cloth and stored in a dark, dry place, I would use that for testing.

If it is found that the surface has lost largely in reflection power, or if it does not compare well with the white paper, it will be best to get the surface into first class condition. How that might be done would of course depend upon circumstances. Perhaps by cleaning, perhaps by recoating, perhaps by painting kalsomining, perhaps by installing a new screen.

(*Continued next week*)

Nice Work, Kenneth

With his application for membership, Manager Kenneth A. Grimes, Warner, Morgantown, W. Va., enclosed two full-page co-op ads that are very well done, the mats furnished by a Los Angeles engraving company.

These were put over on "The World Changes" and "Little Women," seven local merchants sharing the cost of each page, with a sizable space in the center for the theatre ad. Grimes states that he finds this type of page easy to sell, which we can believe as the layout and art work are high grade in all respects, and also sell.

Smart Showmanship on "Footlight" Showings

Working the girl street stunt from a different angle, Gene Fox, Metropolitan Theatre ad head, Boston, Mass., planted a couple of gals in a bannered Chinese rickshaw pulled through the streets by a man in coolie outfit (see photo). A portable

Fox's Rickshaw Bally

victrola was carried which played the song hits, while heralds were distributed. Gene put on another click stunt with a number of costumed girls on the marquee, each holding a card that spelled out the title. Still another street stunt consisted of five girls in pajama costume on roller skates who also handed out heralds on the streets.

Prominent in the Newark, N. J., campaign put over at the Branford Theatre by Warner zone manager Don Jaycocks and ad head Jules Curley was an 85 foot long banner hung along the front of the theatre from the roof with huge burgees suspended beneath. For the first time permission was received to suspend a street banner from the theatre to the opposite side of the street.

In addition to other street stunts, the outstander was a truck carrying a sky writing device (see photo) which flashed the title

Trick Lights on Building

and theatre on clouds, sides of buildings, etc. Girls on roller skates and bannered bicycles were also used as was the traveling dressing room stunt.

A stocking parade in a large department store window featured the advertising at the Capitol, Salt Lake City, Utah, with a group of seated girls going through a tap dance in back of a satin drape hung knee high, upon which the title and theatre were lettered. At intervals each girl would remove her hose, put on a new pair and then model behind a special strip of foots, after which the chorus would again go through their dance routine.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1933, unless otherwise specified.

ALLIED PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dude Bandit, The	Hoot Gibson-Gloria Shea	May 1	67	
Fighting Parson, The	Hoot Gibson-Marceline Day	May 22	70	June 3
One Year Later	Mary Brian-Russell Hopton	Aug. 25	69	Aug. 12
Picture Brides	Dorothy Mackaill-Regis Toomey	Nov. 1	68	Oct. 14

Coming Feature Attractions

Bungalow Court
Davy Jones' Locker
Midnight Alarm
Open for Inspection
Silk Trimmed
Slightly Used

CHESTERFIELD

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
By Appointment Only	Lew Cody-Aileen Pringle	July 7	67	Dec. 2
Dance, Girl, Dance	Alan Dinehart-Evalyn Knapp	Sept. 1	70	Nov. 11
I Have Lived	Alan Dinehart-Anita Page	June 15	69	Sept. 16
In the Money	"Skeets" Gallagher - Lois Wilson - Warren Hymer	Nov. 7	62	
Man of Sentiment, A	Marian Marsh - Owen Moore - Wm. Bakewell	Sept. 15	74	
Notorious But Nice	Marian Marsh-Betty Compson	Aug. 5	72	Nov. 11
Rainbow Over Broadway	Joan Marsh-Frank Albertson	Dec. 1	70	

Coming Feature Attractions

Murder on the Campus — Charles Starrett-Shirley Grey

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Above the Clouds	R. Cromwell-R. Armstrong-D. Wilson	Oct. 20	67	
Before Midnight	June Collyer-Ralph Bellamy	Nov. 18	63	
Brief Moment	Carole Lombard-Gene Raymond-Donald Cook	Sept. 8	69	Oct. 7
Cocktail Hour	Bebe Daniels-Sidney Blackmer-Randolph Scott	June 5	74	June 10
Dangerous Crossroads	Chic Sale - Diane Sinclair	June 15	62	July 1
East of Fifth Ave. (See "In the Cutting Room," Oct. 21.)	Wallace Ford-Walter Connolly-Dorothy Tree	Oct. 20	76	
Fog (See "In the Cutting Room," Nov. 18.)	Mary Brian - Donald Cook - Reginald Denny	Nov. 22	69	
Fury of the Jungle	Donald Cook-Peggy Shannon	Oct. 20	68	
Hold the Press	Tim McCoy-Shirley Grey	Oct. 25	60	
King of the Wild Horses	Wm. Janney-Dorothy Appleby	Nov. 10	66	
Lady for a Day	Warren William-Guy Kibbee-May Robson-Glenda Farrell	Sept. 13	102	July 15
Man's Castle, A (See "In the Cutting Room," Oct. 14.)	Loretta Young-Spencer Tracy	Nov. 4	75	
Master of Men	Jack Holt-Fay Wray	Oct. 28	68	Dec. 9
My Woman	Helen Twelvetrees - Wallace Ford - Victor Jory	Oct. 5	73	Oct. 21
Police Car 17	Tim McCoy-Evalyn Knapp	Sept. 30	58	Nov. 18
Shadows of Sing Sing (See "In the Cutting Room," Nov. 18.)	Bruce Cabot - Mary Brian	Dec. 3	65	
Straightaway	Tim McCoy-Sue Carol	Dec. 22		
Thrill Hunter, The	Buck Jones-Dorothy Revier	Sept. 30	58	Nov. 25
What Price Innocence?	Willard Mack-Jean Parker	June 29	64	July 1
Wrecker, The	Jack Holt-Genevieve Tobin	July 10	72	Aug. 12

Coming Feature Attractions

Fighting Code, The	Buck Jones-Diane Sinclair	Dec. 30	65	
Fighting Ranger, The	Buck Jones-Dorothy Revier			
Lady Is Willing, The	Leslie Howard-Binnie Barnes			
Let's Fall In Love	Ann Sothern - Edmund Lowe			
Line-Up, The	William Gargan-Marian Nixon			
Man Trailer, The	Buck Jones-Cecilia Parker			
Murder at Rexford Arms	Ralph Bellamy-Shirley Grey			
Night Bus	Clark Gable-Claudette Colbert			
Ninth Guest	Donald Cook-Genevieve Tobin			
No Greater Glory	Frankie Darro - Jackie Searl - George Breakston			
Once to Every Woman	Fay Wray - Walter Connolly - Ralph Bellamy			
Party's Over, The				
Speed Wings	Tim McCoy-Evalyn Knapp			
Whirlpool	Jack Holt			

FIRST DIVISION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Drive, The		May 20	89	Jan. 28
Dassan		Dec. 22	51 and 38	

Coming Feature Attractions

Throne of God (Tent.) — 56 and 39

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bureau of Missing Persons	Bette Davis - Lewis Stone - Glenda Farrell	Sept. 16	74	Sept. 2
Female	Ruth Chatterton	Nov. 11	60	Oct. 21
Goodbye Again	W. William - Joan Blondell	Sept. 9	66	June 17
Havana Widows	Joan Blondell-Glenda Farrell-Lyle Talbot	Nov. 18	62	Dec. 2
Heroes for Sale	Richard Barthelmess - Loretta Young	June 17	76	May 27
I Loved a Woman	Edward G. Robinson-Kay Francis - Genevieve Tobin	Sept. 23	90	Sept. 16
She Had to Say Yes	Loretta Young - Lyle Talbot	July 15	62	June 17
Son of a Sailor	Joe E. Brown - Johnny Mack Brown	Dec. 23	73	Dec. 9
Wild Boys of the Road	All Star	Oct. 7	68	Sept. 30
World Changes, The	Paul Muni	Nov. 25	93	Nov. 4

Coming Feature Attractions

Bedside	Warren William	Jan. 27,'34		
Big Shakedown, The	Bette Davis - Chas. Farrell - Ricardo Cortez	Jan. 6,'34	64	
Convention City	Joan Blondell-Dick Powell - A. Menjou - Mary Astor	Dec. 30	69	Dec. 9
Dark Hazard	Edward G. Robinson	Feb. 3,'34		Nov. 25
Fashions of 1934	William Powell-Bette Davis	Feb. 17,'34		
Heat Lightning	Aline MacMahon-Glenda Farrell-Ann Dvorak - Lyle Talbot			
Journal of a Crime	Ruth Chatterton			
Mandalay	Kay Francis-Ricardo Cortez	Feb. 10,'34		
Massacre	R. Barthelmess-Ann Dvorak	Jan. 13,'34		
Modern Hero, A	Richard Barthelmess			
Registered Nurse	Bebe Daniels-Lyle Talbot			
Very Honorable Guy, A	Joe E. Brown			
Wonder Bar	Al Jolson-Dick Powell-Ricardo Cortez-Dolores Del Rio-Kay Francis			

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona to Broadway	James Dunn-Joan Bennett	June 30	67	July 29
Berkeley Square	Leslie Howard-Heather Angel	Nov. 3	90	July 22
Best of Enemies	Marian Nixon-"Buddy" Rogers	June 23	71	July 22
Charlie Chan's Greatest Case	Warner Oland-Heather Angel	Sept. 15	71	Oct. 14
Devil's in Love, The	Victor Jory-Loretta Young	July 21	71	Aug. 5
Doctor Bull	Will Rogers - Louise Dresser - Marian Nixon-Ralph Morgan	Sept. 22	77	Oct. 14
F. P. 1	Conrad Veidt-Jill Esmond-Leslie Fenton	July 28	90	May 20
Good Companions, The	Jessie Matthews - Edmund Gwenn	Sept. 8	96	Apr. 29
Hoopla	Clara Bow-Preston Foster	Nov. 30	78	Dec. 9
I Loved You Wednesday	Warner Baxter - Elissa Landi - Miriam Jordan-Victor Jory	June 16	75	June 24
I Was a Spy	Herbert Marshall - Madeleine Carroll - Conrad Veidt	Dec. 15	75	Sept. 23
It's Great to Be Alive	Edna May Oliver-Raul Roulien	June 2	68	July 1
Jimmy and Sally (See "In the Cutting Room," Dec. 2.)	James Dunn-Claire Trevor	Nov. 24	68	
Last Trail, The	George O'Brien-Claire Trevor	Aug. 25	60	
Life in the Raw	George O'Brien-Claire Trevor	July 7	62	Nov. 4
Mad Game, The	Spencer Tracy - Claire Trevor - Preston Foster-Zita Johann	July 14	75	July 15
Man Who Dared, The	Ralph Morgan	Oct. 27	65	Oct. 28
Mr. Skitch	Will Rogers-Zasu Pitts	Dec. 22	70	Dec. 16
My Lips Betray	Lilian Harvey-John Boles	Nov. 10	79	Nov. 11
My Weakness	Lilian Harvey-Lew Ayres	Sept. 29	74	Sept. 30
Olsen's Big Moment	El Brendel	Nov. 17	66	Oct. 28
Paddy, the Next Best Thing	Janet Gaynor-Warner Baxter	Sept. 1	76	Sept. 2
Pilgrimage	Henrietta Crosman - Marian Nixon - Norman Foster	Aug. 18	90	July 22
Power and the Glory, The	Spencer Tracy-Colleen Moore	Oct. 6	76	Aug. 26
Shanghai Madness	Spencer Tracy-Fay Wray	Aug. 4	68	Sept. 2
Smoky	Victor Jory-Irene Bentley	Dec. 8	69	Dec. 9
Walls of Gold	Sally Eilers-Norman Foster	Oct. 13	70	Oct. 14
Worst Woman in Paris?	Benita Hume-Adolphe Menjou	Oct. 20	78	Oct. 14

Coming Feature Attractions

As Husbands Go	Warner Baxter-Helen Vinson	Dec. 29	78	Nov. 18
Bottoms Up	Pat Paterson - Spencer Tracy - John Boles			
Carolina	Janet Gaynor-Lionel Barrymore-Robert Young-Henrietta Crosman	Feb. 2,'34		
Coming Out Party	Frances Dee-Gene Raymond			
Disillusion	Victor Jory - John Boles - Rosemary Ames	Feb. 23,'34		
Ever Since Eve	George O'Brien-Mary Brian	Feb. 9,'34		
Every Girl for Herself	James Dunn-Claire Trevor	Feb. 16,'34		
Frontier Marshal	George O'Brien-Irene Bentley	Jan. 19,'34	66	
I Am Suzanne!	Lilian Harvey-Gene Raymond	Jan. 5,'34		
Orient Express	Heather Angel-Norman Foster	Jan. 12,'34		
"Scandals"	Lilian Harvey - Rudy Vallee - George White - Jack Haley			
Sleepers East	Wynne Gibson-Preston Foster	Jan. 26,'34		
Three Against Death	Marion Burns-Kane Richmond			

FREULER FILM ASSOCIATES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Deadwood Pass	Tom Tyler	May 5	60	
Easy Millions	Skeets Gallagher-Dorothy Burgess-Merna Kennedy	June 30	68	
Marriage on Approval	Donald Dillaway-Barbara Kent-Phyllis Barry	Nov. 17	80	
War of the Range	Tom Tyler	Sept. 22	60	

Coming Feature Attractions

Black Cat, The				
Bulldog Edition				
East of Sudan				
Green Paradise				
Love After Thirty	Aileen Pringle - Theodore Von Eltz			
My Wandering Boy				
Red Man's Country				
Silent Army, The				
Sister of the Follies				

GAUMONT-BRITISH

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Baroud (See "Love in Morocco")				
Britannia of Billingsgate	Violet Loraine-Gordon Harker		79½	Oct. 7
Channel Crossing	Constance Cummings - Matheson Lang			
Falling for You	J. Hulbert-Cicely Courtneidge		88	Sept. 30
Fire Raisers, The	Leslie Banks			
Ghost Train, The	Jack Hulbert	Dec. 1	68	Feb. 25
Ghoul, The	Boris Karloff		85	Oct. 28
It's a Boy	Edward Everett Horton - Leslie Henson		80	Sept. 30
Just Smith	Tom Walls		88	
King of the Ritz	Stanley Lupino - Gina Malo			
Love in Morocco (Reviewed under the title "Baroud")	Rex Ingram	Dec. 1	67	Oct. 15,'32
Love on Wheels	Jack Hulbert-Gordon Harker		91	
Lucky Number, The	Clifford Mollison - Joan Wyndham		72½	Sept. 9
Man from Toronto, The	Jessie Matthews - Ian Hunter - Fred Kerr		77	

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Marry Me	Renate Muller-Harry Green		85	Apr. 22
Night and Day	Jack Hulbert-Winifred Shotter	Dec. 1	77	June 10
Orders Is Orders	Charlotte Greenwood - James Gleason		88½	Aug. 19
Prince of Wales, The				
Sleeping Car	Ivor Novello-Madeleine Carroll		83	July 8
There Goes the Bride	Jessie Matthews	Dec. 1	79	Mar. 11
Waltz Time	Evelyn Laye	Oct. 1	81	Aug. 12
Woman in Command, The	Cicely Courtneidge - Edward Everett Horton		80	

LIBERTY PICTURES

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheaters	"Bill" Boyd-Dorothy Mackaill-June Collyer			
Mad Honeymoon, The				
Quitter, The				
School for Girls				
Take the Stand				
Two Heads on a Pillow				
When Strangers Meet	Richard Cromwell-Arline Judge			
Without Children				

MAJESTIC

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Charming Deceiver, The (Reviewed under the title, "Heads We Go")	Constance Cummings	Dec. 8	87	Sept. 16
Curtain at Eight	Dorothy Mackaill - C. Aubrey Smith-Paul Cavanaugh	Oct. 1	74	
Morning After, The (Reviewed under the title, "I Spy")	Ben Lyon-Sally Eilers	Jan. 1,'34	63	Oct. 28
Sin of Nora Moran, The	Zita Johann-John Miljan	Dec. 13	65	
Sing, Sinner, Sing	Paul Lukas-Leila Hyams	Aug. 1	73	Aug. 19
You Made Me Love You	Thelma Todd-Stanley Lupino	Nov. 24	74	Oct. 14

Coming Feature Attractions

Divorce Bed, The	Edward Arnold-John Miljan	Jan. 15,'34		

MAYFAIR PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dance Hall Hostess	Helen Chandler-Jason Robards-Edward Nugent	July 1	73	Sept. 2
Her Forgotten Past	Monte Blue - Barbara Kent - Henry B. Walthall	Sept. 1	68	
Riot Squad	Madge Bellamy-Pat O'Malley	June 15	70	Aug. 5
Secret Sinners	Sue Carol-Nick Stuart	Oct. 20	70	
What's Your Racket?	Regis Toomey-Noel Francis	Dec. 1		

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Another Language	Helen Hayes-Robt. Montgomery	July 28	79	Aug. 5
Beauty for Sale	Otto Kruger-Madge Evans	Sept. 1	87	Sept. 9
Bombshell	Jean Harlow-Lee Tracy	Oct. 13	98	Oct. 7
Broadway to Hollywood	Alice Brady - Frank Morgan - Madge Evans-Eddie Quillan-Jackie Cooper-Russell Hardie-Fay Templeton - Jimmy Durante	Sept. 15	89	Sept. 9
Chief, The	Ed Wynn-D. Mackaill	Nov. 3	66	Dec. 9
Dancing Lady	Joan Crawford-Clark Gable	Nov. 24	94	Nov. 25
Day of Reckoning	Richard Dix-Madge Evans	Oct. 27	70	Nov. 11
Going Hollywood	Marion Davies-Bing Crosby	Dec. 22	79	Dec. 16
Her Sweetheart (Reviewed under the title, "Christopher Bean")	Marie Dressler-L. Barrymore	Nov. 17	87	Nov. 18
Hold Your Man	Jean Harlow-Clark Gable	July 7	89	July 8
Meet the Baron	Jack Pearl - Jimmy Durante - Zasu Pitts	Oct. 20	65	Nov. 4
Midnight Mary	Loretta Young-Ricardo Cortez	June 30	76	June 17
Night Flight	H. Hayes - J. Barrymore - L. Barrymore - C. Gable - Robt. Montgomery	Oct. 6	91	Aug. 19
Penthouse	Warner Baxter-Myrna Loy-Mae Clarke-Phillips Holmes-Chas. Butterworth	Sept. 8	91	Sept. 9
Prizefighter and the Lady, The	Max Baer-Myrna Loy-Dempsey-Carnera-Walter Huston	Nov. 10	102	Oct. 28
Should Ladies Behave? (Reviewed under the title, "The Vinegar Tree")	Alice Brady-Lionel Barrymore-Conway Tearle	Dec. 1	78	Nov. 11
Solitaire Man	Herbert Marshall - Elizabeth Allan - Lionel Atwill	Sept. 22	65	Sept. 16
Stage Mother	A. Brady - Russell Hardie - M. O'Sullivan - F. Tone	Sept. 29	87	Sept. 16
Storm at Daybreak	Nils Asther-Kay Francis	July 14	82	July 1
Stranger's Return, The	Lionel Barrymore - Franchot Tone-Miriam Hopkins	July 21	89	July 15
Tugboat Annie	Marie Dressler-Wallace Beery-Robt. Young-M. O'Sullivan	Aug. 4	88	Aug. 12
Turn Back the Clock	Lee Tracy-Mae Clarke	Aug. 25	80	Sept. 2
When Ladies Meet	Ann Harding-Alice Brady-Robt. Montgomery-Myrna Loy	June 23	85	June 3
Women in His Life, The	Otto Kruger-Isabel Jewell-Ben Lyon	Dec. 8	76	

Coming Feature Attractions

Cat and the Fiddle, The (See "In the Cutting Room," Oct. 21.)	Jeanette MacDonald-Ramon Novarro	Jan. 19,'34		
Dinner at Eight	Marie Dressler-Wallace Beery-Lionel Barrymore - Jean Harlow - Madge Evans - Karen Morley - Edmund Lowe - Lee Tracy - Jean Hersholt	Jan. 12,'34	113	June 10
Eskimo	Native Cast		117	Nov. 18
Fugitive Lovers	Robt. Montgomery-Madge Evans	Jan. 5,'34		
Hollywood Party, The	(All Star Musical)			
It Happened One Day	Lionel Barrymore-Fay Bainter			
Laughing Boy	Ramon Novarro-Lupe Velez			
Mystery of the Dead Police	Robt. Montgomery - Elizabeth Allan			
Old Hannibal	May Robson			
Queen Christina	Greta Garbo - John Gilbert			
Rip Tide	Norma Shearer - Robert Montgomery-Herbert Marshall			
Sons of the Desert	Laurel and Hardy	Dec. 29	68	
Tarzan and His Mate	J. Weissmuller-M. O'Sullivan			
Viva Villa	Wallace Beery-Fay Wray			

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Avenger, The	Ralph Forbes-Adrienne Ames	Aug. 10	79	Oct. 7
Broken Dreams	Randolph Scott-Martha Sleeper	Oct. 20	68	Nov. 4
Crashing Broadway	Rex Bell	June 1	55	July 15
Devil's Mate	Preston Foster-Peggy Shannon	Aug. 20	68	Aug. 12
Fighting Texans	Rex Bell	June 15	58	July 29
Fugitive, The	Rex Bell-Cecilia Parker	July 15	56	
Galloping Romeo	Bob Steele-Doris Hill	Aug. 5	54	
He Couldn't Take It	Ray Walker-Virginia Cherrill	Dec. 15	63	
Rainbow Ranch	Rex Bell	July 25	55	
Rangers' Code	Bob Steele	Aug. 15	56	
Riders of Destiny	John Wayne-Cecilia Parker	Oct. 10	58	
Sagebrush Trail	John Wayne	Dec. 15	58	
Sensation Hunters	Arline Judge-Preston Foster	Aug. 30	70	
Skyway	K. Crawford-Ray Walker	Aug. 15	65	
Sphinx, The	Lionel Atwill-Sheila Terry	June 1	70	June 3
Sweetheart of Sigma Chi, The	Mary Carlisle-Buster Crabbe	Oct. 1	76	Oct. 14

Coming Feature Attractions

Ape, The				
Beggars in Ermine	Lionel Atwill			
Blue Steel	John Wayne			
Jane Eyre				
Lucky Texan, The	John Wayne			
Manhattan Love Song				
Mystery Liner	Noah Beery-Astrid Alwyn			
Sixteen Fathoms Deep (See "In the Cutting Room," Dec. 2.)	Sally O'Neil-Creighton Chaney	Jan. 1,'34	57	
West of the Divide	John Wayne-Virginia B. Faire			
Woman's Man	John Halliday-Marguerite de la Motte-Wallace Ford	Jan. 10,'34		

PARAMOUNT

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alice in Wonderland	Charlotte Henry - R. Arlen - J. Oakie-Chas. Ruggles	Dec. 22	75	Dec. 16
Big Executive	Ricardo Cortez-Elizabeth Young	Aug. 18	72	Aug. 5
College Humor	Crosby-Oakie-Arlen-Carlisle-Burns and Allen	June 23	80	June 17
Cradle Song	Dorothea Wieck-Kent Taylor	Nov. 17	77	Nov. 4
Disgraced	Helen Twelvetrees-Bruce Cabot	July 7	65	June 24
Duck Soup	Four Marx Bros.	Nov. 17	80	Nov. 11
Gambling Ship	Cary Grant-Benita Hume	June 30	72	June 17
Girl Without a Room	M. Churchill-Chas. Farrell-C. Ruggles	Dec. 8	75	Dec. 9
Golden Harvest	Richard Arlen-Chester Morris-Genevieve Tobin	Sept. 22	70	Sept. 23
Hell and High Water	Richard Arlen-Judith Allen	Oct. 27	70	Oct. 21
Her Bodyguard	Wynne Gibson-Edmund Lowe	July 21	70	July 8
I'm No Angel	Mae West-Cary Grant	Oct. 6	87	Oct. 7
Lone Cowboy	Jackie Cooper	Dec. 1	68	Nov. 25
Mama Loves Papa	Charles Ruggles-Mary Boland-Lilyan Tashman	July 14	72	July 15
Man of the Forest	Randolph Scott-Verna Hillie	July 14	62½	
Midnight Club	Clive Brook-George Raft-Helen Vinson-Alison Skipworth	July 28	70	July 29
One Sunday Afternoon	Gary Cooper-Fay Wray	Sept. 1	85	Aug. 26
Sitting Pretty	Jack Haley-Jack Oakie-Ginger Rogers	Nov. 24	80	Dec. 2
Song of Songs	Marlene Dietrich-Brian Aherne	Aug. 11	92	July 1
Take a Chance	James Dunn - June Knight - "Buddy" Rogers - Lillian Roth	Oct. 27	82	Nov. 4
This Day and Age	Charles Bickford-Judith Allen	Aug. 25	82	July 29
Three-Cornered Moon	C. Colbert-Richard Arlen-Lyda Roberti-Mary Boland	Aug. 4	72	Aug. 12
Thundering Herd, The	Randolph Scott-Judith Allen	Nov. 24	58½	
Tillie and Gus	Alison Skipworth-W. C. Fields	Oct. 13	57½	Nov. 18
To the Last Man	Randolph Scott-Esther Ralston	Sept. 15	70	Sept. 16
Too Much Harmony	Bing Crosby-Jack Oakie-Lilyan Tashman	Sept. 29	75	Sept. 9
Torch Singer	Claudette Colbert - Ricardo Cortez - David Manners	Sept. 8	72	Sept. 2
Way to Love, The	Maurice Chevalier-Ann Dvorak	Oct. 20	84	Sept. 30
White Woman	Carole Lombard-Chas. Laughton-Chas. Bickford	Nov. 3	73	Oct. 28

Coming Feature Attractions

All of Me	Fredric March-Miriam Hopkins-George Raft	Jan. 26,'34		
Bolero	George Raft-Carole Lombard	Feb. 16,'34		
Catherine the Great	Marlene Dietrich-John Lodge	Feb. 23,'34		
Death Takes a Holiday	Fredric March-Evelyn Venable	Mar. 2,'34		
Design for Living	Miriam Hopkins-Fredric March-Gary Cooper	Dec. 29	88	Nov. 25
Eight Girls In a Boat	Kay Johnson - Dorothy Wilson - Doug. Montgomery	Jan. 5,'34		
Four Frightened People	C. Colbert - H. Marshall - Wm. Gargan - M. Boland	Jan. 19,'34		
Good Dame	Sylvia Sidney-Fredric March			
His Double Life	Roland Young-Lillian Gish	Jan. 12,'34	68	
Last Round-Up, The	Randolph Scott-Barbara Adams	Jan. 26,'34		
Miss Fane's Baby Is Stolen	Dorothea Wieck-Baby Le Roy	Jan. 12,'34		
No More Women	Edmund Lowe-Victor McLaglen	Feb. 16,'34		
Search for Beauty	Buster Crabbe-Ida Lupino	Feb. 2,'34		
Six of a Kind	C. Ruggles - M. Boland - W. C. Fields - A. Skipworth - Burns and Allen	Feb. 9,'34		

PRINCIPAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Jaws of Justice	Kazan-Teddy and Richard Terry	Dec. 4	58	
Russia Today		Nov. 8	42	Oct. 28
Tarzan the Fearless	Buster Crabbe	Aug. 11	61	Aug. 19
Thunder Over Mexico	Native Cast	Nov. 15	70	May 20

Coming Feature Attractions

Desperate Trails	Kazan			
Ferocious Pal, The	Kazan			
King of the North	Kazan			
Lone Avenger, The	Kazan			
Teeth of Steel	Kazan			

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ace of Aces	Richard Dix - Elizabeth Allan - Ralph Bellamy	Oct. 20	74	Sept. 30
After Tonight	Constance Bennett - Gilbert Roland	Nov. 10	71	Oct. 28
Aggie Appleby	Wynne Gibson-Charles Farrell	Nov. 3	73	Oct. 28
Ann Vickers	Irene Dunne - Walter Huston - Conrad Nagel	Oct. 13	72	Sept. 30
Bed of Roses	Constance Bennett-Joel McCrea	July 14	67	July 8
Before Dawn	Stuart Erwin-Dorothy Wilson	Aug. 4	62	Oct. 21
Blind Adventure	Robt. Armstrong-Helen Mack	Aug. 18	60	Aug. 12
Chance at Heaven	Joel McCrea - Ginger Rogers - Marian Nixon	Oct. 27	70	Oct. 14
Cross Fire	Tom Keene-Betty Furness	June 30	55	Apr. 8
Deluge, The	Peggy Shannon - Lois Wilson - Sidney Blackmer-Matt Moore	Sept. 15	68	Aug. 19
Double Harness	Ann Harding-William Powell	July 21	74	July 8
Flaming Gold	Bill Boyd - Mae Clarke - Pat O'Brien	Sept. 29	53	
Flying Devils	Arline Judge-Bruce Cabot-Ralph Bellamy-Eric Linden	July 14	62	Sept. 2
Goodbye Love	Charles Ruggles	Nov. 10	66	
Headline Shooter	Wm. Gargan - Frances Dee - R. Bellamy-W. Ford-G. Rateff	July 28	65	July 29
If I Were Free!	Irene Dunne-Nils Asther-Clive Brook	Dec. 1	66	

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Little Women	K. Hepburn - Jean Bennett - Frances Dee - Paul Lukas	Nov. 24	107	Nov. 11
Melody Cruise	Phil Harris-Charles Ruggles	June 23	75	June 3
Midshipman Jack	Bruce Cabot-Betty Furness	Sept. 22	65	Sept. 16
Morning Glory	K. Hepburn-D. Fairbanks, Jr.	Aug. 18	70	July 29
No Marriage Ties	Richard Dix-Doris Kenyon	Aug. 11	73	Aug. 12
One Man's Journey	Lionel Barrymore-Joel McCrea-Dorothy Jordan	Sept. 8	72	Sept. 9
Rafter Romance	Ginger Rogers-Norman Foster	Sept. 1	70	Aug. 5
Right to Romance, The	Ann Harding-Nils Asther	Nov. 17	70	Nov. 25
Son of Kong	Robert Armstrong-Helen Mack	Dec. 22	69½	

Coming Feature Attractions

Flying Down to Rio	Dolores Del Rio - Gene Raymond - Raul Roulien	Dec. 29	80	Dec. 16
Girl Meets Boy	Joel McCrea			
Hips, Hips, Hooray!	Wheeler and Woolsey			
Long Lost Father	John Barrymore-Helen Chandler (See "In the Cutting Room," Nov. 18.)			
Lost Patrol, The	McLaglen-Karloff (See "In the Cutting Room," Oct. 21.)			
Man of Two Worlds	Francis Lederer-Elissa Landi (See "In the Cutting Room," Nov. 18.)			
Meanest Gal in Town, The	Zasu Pitts - Pert Kelton - El Brendel - James Gleason - "Skeets" Gallagher			
Rodney	Walter Huston-Frances Dee			
So You Won't Sing, Eh?	Zasu Pitts - Pert Kelton - William Gargan			
Success Story	Douglas Fairbanks, Jr.-Colleen Moore - Genevieve Tobin			
Trigger	Katharine Hepburn (See "In the Cutting Room," Nov. 18.)			
Wild Birds	Jean Parker-Tom Brown			
World Outside, The	Ann Harding			

SHOWMEN'S PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Race, The	Boots Mallory-John Darrow	Dec. 1	71	
His Private Secretary	Evalyn Knapp - John Wayne	June 10	60	June 10
Moth, The	Sally O'Neil-Paul Page	Dec. 1		
Police Call	Merna Kennedy-Nick Stuart	July 24	60	Sept. 9
Public Stenographer	Lola Lane-Wm. Collier, Jr.	Nov. 1	62	
Ship of Wanted Men	Dorothy Sebastian-Leon Waycoff	Sept. 24	63	Sept. 16

Coming Feature Attractions

Golden Head				
St. Louis Woman				
Souls in Pawn				
Special Duty				
Unlimited				
Within the Rock				

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Carnival Lady	Boots Mallory-Allen Vincent	Hollywood			
Corruption	Evalyn Knapp - Preston Foster	Imperial Distr.	June 19	63	July 1
Cougar, the King Killer	Edwin C. Hill - Jay Bruce	Master Art	Nov. 1	60	
Eat 'Em Alive		Real Life	Nov. 3	60	Nov. 18
Farewell to Love	Jan Kiepura-Heather Angel	Madison Picts.	Nov. 24	66	Dec. 2
Flaming Signal, The	Marceline Day	Invincible		64	
Get That Venus	Ernest Truex - Jean Arthur	Regent Picts.			
Gow		Film Exchange	Nov. 29	65	Dec. 9
Hell's Holiday	(War Film)	Superb Picts.		77	July 22
Her Splendid Folly	Lilian Bond - T. Von Eltz	Progressive	Oct. 7	59	Nov. 4
Important Witness, The	Noel Francis-Donald Dillaway	Tower	July 15	64	Oct. 21
Isle of Doom, The	Peter Sobolevski	Amkino	June 5	65½	July 22
Laughing at Life	V. McLaglen - C. Montenegro	Mascot	June 26	70	June 3
Mam'zelle Nitouche	Janie Marese-Raimu	Protex	Nov. 18	90	Dec. 2
Mr. Broadway	All Star	B'way-Hollywood		59	Sept. 23
Over the Seven Seas		Vanderbilt		70	June 3
Passion of Joan of Arc, The	Maria Falconnetti	Capital	Sept. 7	57	Sept. 16
Red-Head, The	Robert Lynen	Harold Auten	May 25	88	June 17
Reform Girl	Noel Francis-Donald Dillaway	Tower	July 15	64	Oct. 21
Savage Gold		Harold Auten	July 24	67	July 29
Secrets of Hollywood	Mae Busch - June Walters	Lester F. Scott		58	Sept. 16
Shepherd of the Seven Hills, The		Faith Pictures	Aug. 7	60	Aug. 19
Sleepless Nights	Polly Walker - Stanley Lupino	Remington	July 21	65	July 29
Taming the Jungle		Invincible	June 3	59	June 10
This Is America		Frederick Ullman, Jr.	July 19	70	July 29
Through the Centuries		Beacon Films	Dec. 1	70	Dec. 16
Truth About Africa, The		Wm. Alexander		47	Apr. 22
Victims of Persecution	Betty Hamilton-Mitchell Harris	Bud Pollard	June 16	60	June 24
Wandering Jew, The	Jacob Ben-Ami	JAFA	Oct. 20	90	Oct. 28
Wine, Women and Song	Lilyan Tashman-Lew Cody	I. E. Chadwick		70	
Wives Beware!	Adolphe Menjou	Regent Picts.	June 1	63	

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Advice to the Lovelorn	Lee Tracy-Sally Blane	Dec. 1	63	Dec. 9
Bitter Sweet	Anna Neagle-Fernand Graavey	Sept. 22	93	Aug. 19
Blood Money	George Bancroft-Frances Dee-Chick Chandler-Judith Anderson	Nov. 17	65	Nov. 18
Bowery, The	Wallace Beery - George Raft - Jackie Cooper - Fay Wray	Oct. 13	90	Oct. 7
Broadway Thru a Keyhole	Constance Cummings - Russ Columbo - Paul Kelly	Oct. 27	85	Oct. 21
Emperor Jones	Paul Robeson-Dudley Digges	Sept. 29	80	Sept. 23
Masquerader, The	Ronald Colman-Elissa Landi	Sept. 1	75	Feb. 25
Private Life of Henry VIII, The	Charles Laughton	Nov. 3	97	Sept. 23
Samarang	Native Cast	June 23	62	May 20

Coming Feature Attractions

Affairs of Cellini, The	Fredric March			
Born to Be Bad	Loretta Young-Cary Grant	Feb. 23,'34		
Catherine the Great (T.)	Douglas Fairbanks, Jr.- Elizabeth Bergner	Mar. 16,'34		
Gallant Lady	Ann Harding-Clive Brook	Jan. 5,'34	86	Dec. 9
House of Rothschild, The	George Arliss			
Looking for Trouble	Spencer Tracy - Jack Oakie - Constance Cummings	Feb. 9,'34		
Moulin Rouge	Constance Bennett - Franchot Tone - T. Carminati	Jan. 19,'34	71	
Nana	Anna Sten-Lionel Atwill-Phillips Holmes	Feb. 16,'34		
Palooka	Jimmy Durante - Stuart Erwin - Lupe Velez (See "In the Cutting Room," Dec. 2.)	Jan. 26,'34		
Queen, The	Anna Neagle-Fernand Graavey			
Roman Scandals	Eddie Cantor - Gloria Stuart - David Manners-Ruth Etting	Dec. 29	85	Dec. 9
Sorrell and Son	H. B. Warner	Mar. 2,'34		

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
By Candlelight	Elissa Landi-Paul Lukas	Dec. 18	70	
Counsellor-at-Law	John Barrymore-Bebe Daniels	Dec. 25	78	Nov. 25
Don't Bet on Love	Lew Ayres-Ginger Rogers	July 13	62	July 29
Fiddlin' Buckaroo	Ken Maynard-Gloria Shea	July 20	62	
Gun Justice	Ken Maynard-Cecilia Parker	Dec. 11	65	
Her First Mate	Summerville-Pitts	Aug. 10	70	July 22
Horseplay	Slim Summerville-Andy Devine-Leila Hyams	Nov. 27	70	
Invisible Man, The	Claude Rains - Gloria Stuart - Wm. Harrigan	Nov. 13	70	Nov. 4
King for a Night	Chester Morris - Helen Twelvetrees - Alice White	Oct. 30	78	Dec. 2
Ladies Must Love	June Knight - Neil Hamilton - Mary Carlisle-George E. Stone	Sept. 25	70	Sept. 9
Love, Honor and Oh, Baby!	Summerville-Pitts	Oct. 16	63	Nov. 11
Moonlight and Pretzels	Mary Brian-Leo Carrillo	Aug. 3	84	Sept. 2
Myrt and Marge	Myrtle Dale - Donna Damerell - Ted Healy	Dec. 4	68	Sept. 9
Only Yesterday	John Boles-Margaret Sullavan-Benita Hume-Billie Burke	Nov. 6	105	Nov. 25
S. O. S. Iceberg	Rod La Rocque-Gibson Gowland	Oct. 23	70	Sept. 23
Saturday's Millions	Robert Young-Leila Hyams	Oct. 9	72	Sept. 23
Secret of the Blue Room, The	Lionel Atwill-Paul Lukas-Gloria Stuart-Onslow Stevens	July 20	65½	Sept. 23
Strawberry Roan	Ken Maynard-Ruth Hall	Oct. 26	60	Sept. 30
Trail Drive, The	Ken Maynard-Cecilia Parker	Sept. 4	60	

Coming Feature Attractions

Beloved	John Boles-Gloria Stuart	Jan. 29,'34		
Bombay Mail	Edmund Lowe-Onslow Stevens-Shirley Grey	Jan. 1,'34		
Cross Country Cruise	Lew Ayres - Alice White - June Knight	Jan. 15,'34		
I Like It That Way	Gloria Stuart-Roger Pryor	Feb. 12,'34		
Madame Spy	Fay Wray-Nils Asther	Jan. 8,'34		
Midnight	O. P. Heggie-Sidney Fox	Jan. 22,'34		
Poor Rich, The	Edna May Oliver-Edward Everett Horton	Feb. 26,'34		
Song for You, A	Marian Nixon-Jan Kiepura			
Special Investigator	Wynne Gibson-Onslow Stevens-Alan Dinehart	Mar. 5,'34		
Two Clucks	Summerville-Pitts	Mar. 12,'34		
Wheels of Destiny	Ken Maynard	Feb. 19,'34		

WARNER BROS.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Baby Face	Barbara Stanwyck	July 1	74	Apr. 1
Captured!	Leslie Howard-Doug. Fairbanks, Jr. - Paul Lukas	Aug. 19	72	June 24
College Coach	Dick Powell-Pat O'Brien-Ann Dvorak - Lyle Talbot	Nov. 4	75	Nov. 18
Disraeli (Reissue)	George Arliss	Dec. 16	88	Dec. 14,'29
Ever in My Heart	Barbara Stanwyck	Oct. 28	68	Oct. 21
Footlight Parade	James Cagney - Joan Blondell - Ruby Keeler - Dick Powell - Guy Kibbee	Oct. 21	101	Oct. 7
From Headquarters	Geo. Brent-M. Lindsay	Dec. 2	63	Dec. 2
Gold Diggers of 1933	Warren William-Joan Blondell-Aline MacMahon-Ruby Keeler-Dick Powell	Sept. 2	98	May 27
House on 56th Street, The	Kay Francis - Ricardo Cortez - Gene Raymond	Dec. 23	68	Dec. 9
Kennel Murder Case	William Powell-Mary Astor	Oct. 28	73	Nov. 4
Lady Killer	James Cagney	Dec. 9	73	Dec. 2
Man from Monterey, The	John Wayne-Ruth Hall	July 15	57	Aug. 26
Mary Stevens, M.D.	Kay Francis	July 22	72	Aug. 12
Narrow Corner, The	Douglas Fairbanks, Jr.	July 8	71	July 22
Voltaire	George Arliss-Doris Kenyon	Aug. 5	70	June 24

Coming Feature Attractions

As the Earth Turns	Jean Muir-Donald Woods			
Dragon Murder Case, The	William Powell			
Easy to Love	Adolphe Menjou - Mary Astor - Genevieve Tobin	Jan. 20,'34		
Gambling Lady	Barbara Stanwyck			
Harold Teen	Hal LeRoy - Rochelle Hudson - Patricia Ellis			
Heir Chaser, The	James Cagney - Bette Davis			
Hell's Bells	Joan Blondell-Pat O'Brien	Feb. 24,'33		
Hi, Nellie!	Paul Muni	Jan. 20,'34		
Upper World	Warren William - Mary Astor - Ginger Rogers			

OTHER PRODUCT (FOREIGN)

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Big Attraction, The	Richard Tauber	Bavaria Film	July 22	89	July 29
Cadet, The	Frans Fiedler	Film Exchange		80	Apr. 8
Counsel's Opinion	Henry Kendall	London Film		71	Apr. 22
Digging Deep	Henry Kendall-Wendy Barrie	British Lion			
Don Quixote	Feodor Challapin-George Robey	British-United Artists			July 8
Dream of Schoenbrunn	Martha Eggerth	Europa Film	May 31	78	June 10
Girl from Maxim's, The	Frances Day	London Film			Oct. 14
Golden Goal, The	Richard Tauber	Bavaria Film	June 17	85	July 8
Hawleys of High Street	Leslie Fuller	British Int'l		68	July 8
I Lived with You	Ivor Novello - Ursula Jeans	Gaumont-British			Aug. 12
Just My Luck	Ralph Lynn	British and Dominions		80	May 20
Keep It Quiet	Frank Pettingell - Bertha Belmore	British Lion			
Maid of the Mountains, The	Harry Welchman - Nancy Brown	British Int'l		80	Apr. 22
Men of Tomorrow	Maurice Braddell	Paramount-London Film		80	Apr. 15
Money for Speed	John Loder - Ida Lupino - Cyril McLaglen	British-United Artists		67	July 15
Morgenrot (Dawn)	Else Knott - Rudolf Forster	Protex	May 15	85	May 27
Never Trust a Woman	Richard Tauber	Bavaria Film	Oct.	90	
On the Air	Davy Burnaby-Reginald Purdell-Betty Astell	British Lion			
Only Girl, The	Lilian Harvey - Chas. Boyer	Gaumont-Ufa		95	Aug. 12
Prince of Arcadia	Carl Brisson	Gaumont-British		80	Oct. 28
Private Wives	Claude Allister-Betty Astell	British Lion			
Radio Parade		British Int'l		70	May 13
Song You Gave Me, The	Bebe Daniels-Victor Varconi	British Int'l		84	Oct. 21
This Day of Grace	Gracie Fields	Radio		92	Oct. 28
Wedding Rehearsal	Roland Young	London Film			

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1933 unless otherwise stated]

COLUMBIA

Title	Rel. Date	Min.
KRAZY KAT KARTOONS		
Antique Antics		1 rl..
Curio Shop, The		
House Cleaning		1 rl..
Krazy Spooks	Oct. 13	1 rl..
Out of the Ether	Sept. 5	7½..
Stage Krazy	Nov. 13	1 rl..
Whack's Museum	Sept. 29	1 rl..
LAMB'S GAMBOLS		
Hear 'Em and Weep		2 rls.
LAUGHING WITH MEDBURY		
1—In Morocco	Sept. 29	1 rl..
2—In the Orient	Oct. 25	
3—In South America	Dec. 14	1 rl..
MARCH OF THE YEARS		
No. 1—"Boss" Tweed	Sept. 22	9½..
No. 2—	Oct. 6	1 rl..
No. 3—Famous Crippon Case	Oct. 20	1 rl..
No. 4—Commander Perry Opens Japan	Oct. 24	1 rl..
MICKEY McGUIRE COMEDIES		
1—Mickey's Touchdown	Oct. 14	18....
2—Mickey's Tent Show	Oct. 27	18....
3—Mickey's Covered Wagon	Nov. 30	18....
4—Mickey's Minstrels		
SCRAPPY CARTOONS		
False Alarm		1 rl..
Hollywood Babes	Nov. 10	
Movie Struck	Sept. 8	7½..
Sandman Tales	Oct. 6	1 rl..
Scrappy's Art Gallery		
World's Affair, The	June 5	1 rl..
MINUTE MYSTERIES		
No. 1—Death Attends a Party	Oct. 6	1 rl..
No. 2—Fast Fangs	Oct. 13	1 rl..
No. 3—The Clown Dies	Dec. 14	
No. 4—When the Lights Went Out		1 rl..
MUSICALS		
No. 1 — Roamin' Through the Roses Art Jarrett	Nov. 16	2 rls.
No. 2—Um-Pa Jack Osterman	Nov. 24	2 rls.
GEO. SIDNEY AND CHAS. MURRAY		
Radio-dough (Tent.)		2 rls.
SMITH AND DALE		
Hold Your Temper		2 rls.
Hot Daze	Oct. 20	2 rls
SUNRISE COMEDIES		
Brother, Could You Spare a Million? Ken Murray	Sept. 13	2 rls.
Entertainer, The Will Mahoney	Oct. 4	20....
Say It Isn't So Richey Craig, Jr.	June 29	19....
WORLD OF SPORT		
Flying Gloves	Aug. 18	1 rl..
Hook and Line	July 28	1 rl..
In the Good Old Winter Time	June 17	1 rl..
We Want a Touchdown	Oct. 23	1 rl..
What the Scotch Started	Oct. 6	1 rl..
Who Said the Weaker Sex?	Sept. 8	9....

EDUCATIONAL

[Distributed through Fox Films]

Title	Rel. Date	Min.
ANDY CLYDE COMEDIES		
An Old Gypsy Custom	Jan. 5,'34	2 rls.
Big Squeal, The	July 9	18....
Dora's Dunking Doughnuts	Sept. 1	20....
Frozen Assets	Nov. 17	
His Weak Moment	Oct. 13	
Loose Relations	June 11	20....
AS A DOG THINKS		
Walking the Dog	Sept. 29	
You and I and the Gatepost	Aug. 25	
BABY BURLESKS		
Kid 'N Africa	Oct. 6	
Polly Tix in Washington	June 4	
War Babies	Sept. 18	
BATTLE FOR LIFE		
Beneath Our Feet	June 25	9....
BRAY'S NATURGRAPHS		
Giants of the North	June 4	7....
Wild Life at Home	June 18	1 rl..
BROADWAY GOSSIP		
No. 6	June 18	
CORONET COMEDIES		
Git Along Little Wife	Nov. 3	
Good Bad Man, The	Dec. 8	
DO YOU REMEMBER?		
Old-Fashioned Newsreel, An	July 2	
FROLICS OF YOUTH		
Merrily Yours	Oct. 6	
Pardon My Pups	Jan. 19,'34	
What's To Do	Nov. 24	
HODGE-PODGE		
Any Way to Get There	July 16	9....
Capers in Clay	July 30	
Sawdust Sidelights	June 4	10....
MERMAID COMEDIES (Harry Langdon)		
Hooks and Jabs	Aug. 25	
Leave It to Dad	Oct. 20	
Pop's Pal	Dec. 29	
Stage Hand, The	Sept. 8	
Tied for Life	July 2	18....
MORAN AND MACK COMEDIES		
Blue Blackbirds	Aug. 18	
Farmers' Fatal Folly	Sept. 15	18....
Freeze-Out, The	Dec. 22	
Hot Hoofs	June 18	
MUSICAL COMEDIES		
Million Dollar Melody	Oct. 27	
Poppin' the Cork	Dec. 15	
ROMANTIC JOURNEYS		
Across the Sea	Oct. 20	11....
Canyon of Romance	Dec. 8	
Enchanted Trail	Sept. 22	
SONG HIT STORIES		
Last Dogie, The	Nov. 17	
Manhattan Lullaby Helen Morgan	Nov. 24	
Slow Poke Stepin Fetchit	Sept. 22	1 rl..
STAR COMEDY SPECIALS		
Expectant Father, The	Jan. 26,'34	
Mr. Adam	Nov. 17	
TERRY-TOONS		
Banker's Daughter, The	June 25	6....
Beanstalk Jack	Oct. 20	6....
Fanny in the Lion's Den	July 23	6....
Fanny's Wedding Day	Sept. 22	
Grand Uproar	Aug. 25	
Gypsy Fiddler, A	Oct. 6	6....
Holland Days	Jan. 12,'34	6....
Hypnotic Eyes	Aug.	
In Venice	Dec. 15	6....
King Zilch	June 11	6....
Last Straw, The	Feb. 23,'34	6....
Little Boy Blue	Nov. 30	6....
Oil Can Mystery, The	July 9	6....
Owl and the Pussycat, The	Mar. 9,'34	1 rl..
Pick-necking	Sept. 8	
Rip Van Winkle	Feb. 9,'34	
Robinson Crusoe	Nov. 17	6....
Sunny South, The	Dec. 29	6....
Three Bears, The	Jan. 26,'34	6....
Village Blacksmith, The	Nov. 3	6....
TOM HOWARD COMEDIES		
Aces Wild	July 9	10....
Divorce Sweets	Nov. 30	
Honesty Pays, But Not Much	June 4	
Mouse Trapper, The	Sept. 11	
Static	Sept. 29	2 rls.
TORCHY COMEDIES (Ray Cooke)		
Torchy's Loud Spooker	June 25	20....
Trying Out Torchy	July 23	18...
TREASURE CHEST		
Day Dreams	Dec. 8	
Shorts	Nov. 10	
Song of Vienna	Nov. 3	
What Does 1934 Hold?	Dec. 15	
Your Life Is In Your Hands	Sept. 22	

FOX FILMS

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Following the Horses!	Sept. 1	9....
Motor Mania!	Sept. 29	9....
Conquest of the Air!	Nov. 30	9....
Scouring the Seven Seas!	Oct. 20	9....
Answering the Riot Call!	Dec. 22	9....
Filming the Fashions	Nov. 10	9....
MAGIC CARPET SERIES		
Mississippi Showboats		
Boardwalks of New York		
Pagodas of Peiping	Aug. 18	
Shades of Cairo	Aug. 25	
The Desert Patrol	Sept. 1	10....
Outposts of France	Sept. 15	
Glimpses of Greece	Sept. 29	
Playground of Pan	Oct. 13	
Elephant Trails	Oct. 27	
The Island of Malta	Nov. 3	10....
A Day in Tokyo	Nov. 10	9....
Byways in Bangkok	Nov. 24	
Around the Acropolis	Nov. 30	
Gem of the Sea	Dec. 15	9....
Rural England	Dec. 22	
London Medley	Dec. 29	
Flemish Folk	Jan. 5,'34	
Tunisian Travels	Jan. 19,'34	
Sentinels of the Sea	Jan. 26,'34	
Roaming the Netherlands	Feb. 9,'34	
Cradle of Storms	Feb. 16,'34	
In Java Sea	Feb. 23,'34	
MOVIE TINTYPE SERIES		
Where Is My Wandering Boy?	Aug. 18	
For the Man She Loved	Sept. 8	
Slander's Tongue	Sept. 22	
Twin Dukes and a Duchess	Oct. 6	
The Great Train Robbery	Oct. 27	
A Moment of Madness	Nov. 4	
Helen of the Chorus	Dec. 10	
The Extravagant Wife	Jan. 5,'34	
The Girl from the Country	Jan. 19,'34	
Emma's Dilemma	Feb. 2,'34	
The Heart of Valeska		
Love's Old Sweet Song	Feb. 16,'34	
SPECIAL SUBJECT		
Aniakchak	Aug. 18	28....

MASTER ART PRODUCTS

Title	Rel. Date	Min.
EDWIN C. HILL SERIES		
1. Human Side of the News		10....
2. Human Side of the News		10....
MELODY MAKERS		
Sammy Fain — With Eton Boys, N. Brokenshire and Evelyn Hoey		7....
Cliff Friend—With Peggy Healy, Jack Fulton and Pickens Sisters		9...
Benny Davis — With Roy Atwell, Charles Carlisle, Martha Ray and Jackie Green		8...
Gus Edwards—With Ralph Kirbery, Four Minute Men and John S. Young		9....
Stephen Foster—With John Hundley, Nancy McCord and Kelvin Keech		10....
Fields and McHugh—With Jack Osterman and Pickens Sisters		9....
Carrie Jacobs Bond — With Edwin C. Hill, Ralph Kirbery and Lew White		
ORGANLOGUES		
Songs of the Hills		6....
Radio Rubes		
Sally		7....
Singin' Sam-Don Wallace		
Night of Romance		7....
Donald Novis-Ann Leaf-John Young		
Tongue Twisters		7...
Irving Kaufman-Lew White		
Ship of Dreams		7....
Ralph Kirbery-Lew White-Kelvin Keech		
Melody on Parade		7....
Irving Kaufman-Lew White		
Home Again		8....
Nick Lucas-Lew White-Kelvin Keech		
Tintypes		6....
Irving Kaufman-Lew White		
Oriental Phantasy		8....
Charles Carlile-Lew White-Kelvin Keech		
Organ Festival		9....
Lew White-Ann Leaf-Dick Liebert-Jesse Crawford		
Melody Tour		8....
Sylvia Froos-Dick Liebert-John S. Young		
Organlogue-ing the Hits		8....
Nick Lucas-Lew White-Herbert Rawlinson		
Songs of Nations Carlile-Rawlinson-White		
PET SUPERSTITIONS		
1. Spilled Salt Phyllis Barry-Geo. Lewis-J. Carrol Naish		10....

METRO-GOLDYWN-MAYER

Title	Rel. Date	Min.
ALL-STAR SERIES		
Crook's Tour	Sept. 23	19....
Twin Screws	Dec. 30	2 rls.
Yeast Is West	Nov. 11	
CHARLEY CHASE		
Arabian Tights	June 3	20....
Cracked Iceman	Jan. 27,'34	19....
Luncheon at Twelve	Dec. 9	21....
Midsummer Mush	Oct. 21	21....
Sherman Said It	Sept. 2	17....
COLORTONE MUSICAL REVUES		
Beer and Pretzels	Aug. 26	20....
Hello, Pop!	July 1	17....
Nertsery Rhymes	Aug. 26	20....
Peg O' My Heart	Nov. 11	2 rls.
Plane Nuts	Oct. 14	20....
Rhapsody in Brew	Sept. 30	20....
Roast Beef and Movies	Dec. 2	2 rls.
Symphony in Suds	Jan. 6,'34	2 rls.
FITZPATRICK TRAVEL TALKS		
British Guiana	Dec. 23	9....
Day in Venice	Oct. 28	9....
Dutch Guiana, Land of Djuka	Sept. 2	10....
Italy, Land of Inspiration	Nov. 25	1 rl..
New Zealand		9....
Papua and Kalabahai	June 10	9....
Scotland the Bonnie	Sept. 30	9....
FLIP, THE FROG		
Bulloney		8....
Chinaman's Chance		8....
Paleface		8....
Soda Squirt		7....
Techno-cracked		8....
GOOFY MOVIES		
A Whole Show in One Reel	Sept. 9	9....
LAUREL & HARDY		
Busy Bodies	Oct. 7	20....
Dirty Work	Nov. 25	20....
ODDITIES		
Bear Hunting	Dec. 16	1 rl..
Fine Feathers	Nov. 18	9....
Handlebars	Aug. 26	10....
Happy Warriors	Oct. 21	9....
Menu	Aug. 26	11....
OUR GANG		
Bedtime Worries	Sept. 9	21....
Wild Poses		19....
SPECIAL		
Inflation		11....
TAXI BOYS		
Rummy, The	June 10	18....
Thundering Taxis	June 24	16....
TODD-KELLY		
Air Fright	Dec. 23	2 rls.
Backs to Nature	Nov. 14	20....
Beauty and the Bus	Sept. 16	18....
WILLIE WHOPPER		
Play Ball	Sept. 16	7....
Spite Flight	Oct. 14	8....
Stratos-Fear	Nov. 11	8....

PARAMOUNT

Title	Rel. Date	Min.
HEADLINERS		
Bundle of Blues, A Duke Ellington	Sept. 1	10....
Captain Henry's Radio Show Lanny Ross-Annette Hanshaw-Don Voorhees	Aug. 11	11....
Little Broadcast, The Donald Novis - Arthur Tracy - Mills Bros. - Vincent Lopez-Roy Atwill	Oct. 27	11....
Radio Roundup, A Molasses 'n' January - Mary Small - The Poet Prince-Vaughn De Leath-Three X Sisters.	Nov. 24	
Rumba Rhythm Vincent Lopez	Sept. 29	6....
Station T.O.T.	Jan. 19,'34	1 rl..
Where's That Tiger? Borrah Minnevitch	Dec. 22	
HOLLYWOOD ON PARADE		
No. 11	June 2	10....
No. 12	June 30	10....
No. 13	July 28	10....
HOLLYWOOD ON PARADE—NEW SERIES		
No. 1	Aug. 18	11....
No. 2	Sept. 8	11....
No. 3	Oct. 13	11....
No. 4	Nov. 10	11....
No. 5	Dec. 8	11....
No. 6	Jan. 5,'34	11....
ONE REEL ACTS		
Detective Tom Howard of the Suicide Squad Tom Howard	June 9	11....
Jazz a La Cuba Don Aspiazu	July 7	10....
PARAMOUNT PICTORIAL		
No. 12—Treasure Hunt — Wings of Summer—Putting One Over with Lillian Roth	June 16	10....
No. 13—Tableaux in Wax — Bird Sanctuary — Song Makers of America	July 14	10....
PARAMOUNT PICTORIAL—NEW SERIES		
No. 1—Just a Little Dressing—The Rock Garden—Irving Mills	Aug. 11	10....
No. 2—On the Trail of the Salmon—Trotting Out the Champion—Johnny Green	Sept. 8	10....
No. 3—Dr. Roy Chapman Andrews — September Morn—Harry Armstrong	Oct. 6	10....
No. 4—Let's Go Crabbing — Manhattan Nocturne — Irvin S. Cobb	Nov. 3	10....
No. 5 — The Old Mill — Jack Frost, Master Decorator — Song Makers of the Nation	Dec. 1	10....
No. 6—	Dec. 29	10....
No. 7—	Jan. 26,'34	10....
POPEYE THE SAILOR		
Blow Me Down	Oct. 27	7....
I Eats My Spinach	Nov. 17	7....
I Yam What I Yam	Sept. 20	7....
Seasin's Greetinks	Dec. 8	7....
Wild Elephinks	Dec. 29	7....
SCREEN SONGS		
"Boilesk" Watson Sisters	June 9	7...
Boo, Boo, Theme Song	Oct. 13	7....
Down by the Old Mill Stream Funny Boners	July 21	7....
I Like Mountain Music Eton Boys	Nov. 10	7....
Keeps Rainin' All the Time Gertrude Neisen	Jan. 12,'34	7....
Sing, Babies, Sing Baby Rose Marie	Dec. 15	
Sing, Sisters, Sing Three X Sisters	June 3	7....
Stoopnocracy Stoopnagle and Budd	Aug. 18	7....
When Yuba Plays the Rumba on the Tuba Mills Bros.	Sept. 16	7....
SCREEN SOUVENIRS		
No. 12	June 9	10....
No. 13	July 7	10....
SCREEN SOUVENIRS—NEW SERIES		
No. 1	Aug. 25	10....
No. 2	Sept. 22	10....
No. 3	Oct. 20	10....
No. 4	Nov. 17	10....
No. 5	Dec. 15	10....
No. 6	Jan. 12,'34	10....
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
GRANTLAND RICE SPORTLIGHTS		
No. 1 — What Makes a Champion	Aug. 4	11....
No. 2—Sporting Melodies	Aug. 25	10....
No. 3—Water Lure	Sept. 22	10....
No. 4—The March of the Champions	Oct. 20	11....
No. 5—Kennel Kings	Nov. 24	10....
No. 6—Around the Calendar	Dec. 22	1 rl..
No. 7—Jumping Giants	Jan. 26,'34	1 rl..
SPORTS EYE VIEW		
Balance	June 23	10....
Over the Jumps	July 21	10....
Straight Shooters	July 21	11....
TALKARTOONS		
Betty Boop's Big Boss	June 2	7....
Betty Boop's Hallowe'en Party	Nov. 3	7....
I Heard Don Redmond	Sept. 1	7....
Morning, Noon and Night Rubinoff	Oct. 6	7....
Mother Goose Land	June 23	7....
Old Man of the Mountains Cab Calloway	Aug. 4	7....
Parade of Wooden Soldiers	Dec. 1	1 rl..
Popeye, the Sailor	July 7	7....
She Wronged Him Right	Jan. 5,'34	1 rl..
TWO-REEL COMEDIES		
Barber, The W. C. Fields	July 28	21....

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Big Fibber, The	July 14	20
Sennett Star		
Cold Turkey	Dec.	2 rls.
Joseph Cawthorne		
Daddy Knows Best	June 16	22
Walter Catlett		
Ducky Dear	Sept.	19
Sidney Toler		
Husband's Reunion	July 7	19
Sennett Star		
Just an Echo	Jan. 19,'34	2 rls.
Bing Crosby		
Knockout Kisses	June 23	19
Sennett Star		
Marriage Humor	Aug. 18	19
Harry Langdon		
Meet the Champ	Aug. 4	21
Eugene Pallette-Walter Catlett		
Old Bugler, The	Jan. 5,'34	2 rls.
Chic Sale		
On Ice	Oct. 6	21
Harry Langdon		
One Awful Night	Oct. 20	21
Pallette-Catlett		
Please	Dec. 15	2 rls.
Bing Crosby		
Roaming Romeo, A	Dec. 29	2 rls.
Harry Langdon		
Sailors, Beware	Sept. 15	18
Catlett-Pallette		
See You Tonight	June 2	21
Sennett Star		
Three Little Swigs	Nov. 10	20
Leon Errol		

PRINCIPAL

Title	Rel. Date	Min.
Among the Maoris	Aug. 1	7
Circle of Life of the Ant Lion, The	Feb. 4,'34	7
City of Contrasts	Nov. 22	19
Cuba	Sept. 27	21
Enough Rope	July 1	9
Farmer's Friend, The	Oct. 4	7
From Cocoon to Butterfly	Jan. 7,'34	7
Great Raccoon Hunt, The	Sept. 1	20
Her Majesty, the Queen Bee	Dec. 1	6
High Spots of New York	June 1	11
Insect Clowns	Mar. 4,'34	7
Kick-Off, The	Oct. 11	27
Newslaughs—No. 1	Dec. 20	9
Queen of the Underworld	Dec. 6	7
Wonders of the Tropics	Dec. 13	32

RKO-RADIO PICTURES

Title	Rel. Date	Min.
BLONDE and RED HEAD SERIES		
Flirting in the Park	Aug. 18	20
Walking Back Home	Dec. 8	19
CHARLIE CHAPLIN SERIES (Re-Issues)		
The Count	Nov. 17	
The Cure	Aug. 19	20
The Fireman	Aug. 28	21
CLARK & McCULLOUGH SERIES		
Fits in a Fiddle	Oct. 20	14½
Gay Nighties, The	June 23	20
Iceman's Ball, The	Aug. 13	20
Kicking the Crown Around	Aug. 4	19
Odor in the Court		2 rls.
Snug in a Jug	Nov. 2	20
CUBBY THE BEAR CARTOONS		
Cubby's Picnic	Oct. 6	7
World Flight		7
GRIBBON-KENNEDY COMEDIES		
How Comedies Are Born	Sept. 8	19
Shakespeare with Tin Ears	June 30	18½
Suits to Nuts	Dec. 1	19
HEADLINER SERIES		
No. 4—She Outdone Him	July 21	
No. 5—Preferred List	Oct. 6	20
No. 6—Air Tonic	Dec. 22	21
MASQUERS COMEDIES		
Abroad in Old Kentucky	Sept. 9	20
Stolen by Gypsies, or Beer and Bicycles	July 14	21
MICKEY McGUIRE SERIES		
Mickey's Big Broadcast		
Mickey's Disguise	July 28	
MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)		
Good Housewrecking	June 16	20
Grin and Bear It	Dec. 29	20½
Quiet Please	Aug. 11	20½
What Fur?	Nov. 3	21
MUSICOMEDIES SERIES (Ruth Etting)		
California Weather	Dec. 15	20½
Harvest Moon Girl		
Knee Deep in Music	Sept. 22	21½
MY BRIDGE EXPERIENCES (Ely Culbertson)		
Forced Response, A	Sept. 15	17
Murder at the Bridge Table	Sept. 1	21
Society Cheaters	Sept. 29	
What Not to Do in Bridge	Oct. 13	15
Trans-Atlantic Bridge Tricks	Oct. 27	21
Three Knaves and a Queen	Nov. 10	
PATHE NEWS		
Released twice a week		
PATHE REVIEW		
Released once a month		
SOGLOW'S "THE KING" CARTOONS		
Fatal Note, The	Sept. 29	7
Marching Along	Oct. 27	27
On the Pan	Nov. 24	7
Pals		1 rl.
SPECIALS		
So This Is Harris	Jan. 19,'34	28

STATE RIGHTS

Title	Rel. Date	Min.
TOM AND JERRY SERIES		
Phantom Rocket	July 21	1 rl.
Puzzled Pals		7
AMKINO		
A Day in Moscow		26
Killing to Live		17
Kino Displays		10
AUDIO PRODUCTIONS		
Butterfly		10
Other Christmas Tree, The		
Seed Dispersal		10
BEVERLY HILLS PICTURES		
Coocoo Capers		
Flame of the Pacific		23
Terrors of the Amazon		29
CAESAR FILMS		
Veneziana		1 rl.
FIRST DIVISION		
Delhi	Nov. 15	10
My Side of the Story	Sept. 22	10
David L. Hutton		
Strange Case of Tom Mooney	July 21	23
IDEAL		
Canal Gypsies		9
Evolution		28
Goofy Games		8
Mystic East, The		10
Next War, The		26
We're on Our Way		9
INDUSTRIAL		
The Silent Enemy		30
INVISIBLE		
Snowman		10
RESOLUTE		
Itchy Scratchy		3 rls.
MARY WARNER		
Berlin: Its Sports and Recreation		8
Berlin: Rhythm of a Metropolis		8
Glimpses of Germany		8
Green Heart of Germany, The		20
Springtime on the Rhine		7
The Mosel		8
Trier, Oldest City in Germany		6
Vintagers' Festival in the Palatinate		10
Winter in the Bavarian Alps		1 rl.
Young Germany Goes Skiing		1 rl.
P. A. POWERS		
Jack and the Beanstalk		6

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
9. The Mad Doctor	Jan. 20	6
10. Mickey's Pal Pluto	Feb. 10	7
11. The Mellerdrammer	Mar. 3	6
12. Ye Olden Days	Mar. 24	7
13. The Mail Pilot	June 5	7
14. Mickey's Mechanical Man	June 9	6
15. Mickey's Gala Premiere	June 30	7
16. Puppy Love	Aug. 14	
17. Steeple Chase	Sept. 1	7
18. The Pet Store	Sept. 22	
(NEW SERIES)		
1. Giant Land	Nov. 15	7
2. Mickey Shanghaied		
3. Playful Pluto		
SILLY SYMPHONIES		
6. Babes in the Wood	Dec. 2,'32	8
7. Santa's Workshop	Dec. 30,'32	7
8. Birds in the Spring	Dec. 30,'32	7
9. Father Noah's Ark	Jan. 27	8
10. Three Little Pigs	May 26	8
11. Old King Cole	July 27	8
12. Lullaby Land	Aug. 18	7
13. Pied Piper	Oct. 6	7
(NEW SERIES)		
1. The Night Before Christmas	Dec. 15	8

UNIVERSAL

Title	Rel. Date	Min.
GOOFYTONE NEWS		
No. 1	Aug. 28	8
No. 2	Oct. 1	10
No. 3	Dec. 25	1 rl.
OSWALD CARTOONS		
Candy House, The	Jan. 15,'34	1 rl.
Chicken Reel	Jan. 1,'34	1 rl.
Confidence	July 31	7
Five and Dime	Sept. 18	8
Ham and Eggs	June 19	6
In the Zoo	Nov. 6	7
Merry Old Soul	Nov. 27	8
Parking Space	Dec. 18	1rl.
POOCH CARTOONS		
Hot and Cold	Aug. 14	1 rl.
King Klunk	Sept. 4	9
Nature's Workshop	June 5	8
Pin Feathers	July 3	9
She Done Him Right	Oct. 9	7
RADIO STAR REELS		
The Old Timers		21
Louis Sobol—No. 3		
Peeping Tom	Sept. 20	17
Louis Sobol—No. 4		
Boswell Sisters, The	Dec. 6	2 rls.
Nick Kenny—No. 4		
SPECIALS		
World's Greatest Thrills	Aug. 18	19
STRANGE AS IT SEEMS SERIES		
No. 31—Novelty	Aug. 7	9
No. 32—Novelty	Sept. 4	1 rl.
No. 33—Novelty	Oct. 9	9
No. 34—Novelty	Nov. 20	1 rl.
No. 35—Novelty	Dec. 18	1 rl.
No. 36—Novelty	Jan. 22,'34	1 rl.
UNIVERSAL COMEDIES (1932-33 SEASON)		
All at Sea	Sept. 20	21
(Mentone No. 2)		
Big Benefit, The	Oct. 18	21
(Mentone No. 3)		
Big Casino, The	Nov. 29	21
(Mentone No. 4)		
Gleason's New Deal	July 12	20
James Gleason		
His First Case	June 14	20
Vince Barnett		
Meeting Mazie	Dec. 20	20
Sterling Holloway		
Mountain Music	Jan. 3,'34	2 rls.
Louise Fazenda		
Not the Marrying Kind	Nov. 22	20
Sterling Holloway		
On the Air and Off	Sept. 6	19
(Mentone No. 1)		
Open Sesame	Oct. 25	20
Henry Armetta		
Out of Gas	Nov. 8	21
Louise Fazenda		
Pie for Two	Dec. 13	2 rls.
James Gleason		
Stung Again	Oct. 18	18
Louise Fazenda		
Supper at Six	Dec. 27	2 rls.
(Mentone No. 5)		
Trifle Backward, A	Jan. 17,'34	2 rls.
Vince Barnett		
Vaudeville on Parade	Jan. 24,'34	2 rls.
(Mentone No. 6)		
Warren Doane Brevity	Aug. 9	19
Where's Elmer?		2 rls.
Vince Barnett		

VITAPHONE SHORTS

Title	Rel. Date	Min.
BIG V COMEDIES		
No. 11—How've You Bean?	June 24	
Roscoe (Fatty) Arbuckle		
No. 12—An Idle Roomer		20
Jack Haley		
No. 13—Nothing But the Tooth	Aug. 19	19
Jack Haley		
BIG V COMEDIES (New Series)		
No. 1—Salt Water Daffy	Sept. 16	21
Jack Haley		
No. 2—Close Relations	Sept. 30	20
Roscoe (Fatty) Arbuckle		
No. 3—Gobs of Fun	Oct. 21	21
George Givot-Charles Judels		
No. 4—Turkey in the Raw	Nov. 4	21
Gus Shy		
No. 5—In the Dough	Nov. 25	22
Roscoe (Fatty) Arbuckle		
No. 6—Here Comes Flossie	Dec. 9	18
Ben Blue		
No. 7—Tomalio	Dec. 30	21
Roscoe (Fatty) Arbuckle		
No. 8 — How D'Ya Like That?	Jan. 13,'34	18
George Givot-Charles Judels		
No. 9—Nervous Hands	Feb. 3,'34	21
Ben Blue		
No. 10—Pugs and Kisses	Feb. 17,'34	21
BROADWAY BREVITIES		
No. 8—Sky Symphony	June 3	
Stoopnagle and Budd		
No. 11—That Goes Double	July 29	
Russ Columbo		
No. 18—World's Champ	July 11	
Jack Dempsey		
No. 22—The Double-Crossing of Columbus	July 15	19
Charles Judels		
No. 23—Pie a la Mode	June 19	
No. 24—Crashing the Gate	July 1	
Ruth Etting-Roy Atwell		
No. 25—20,000 Cheers for the Chain Gang	Aug. 12	19
Jerry Bergen-The Rollickers-Picken Sisters		
No. 26—The "No" Man	Aug. 26	19
Hugh O'Connell-Anne Greenway		
BROADWAY BREVITIES (New Series)		
No. 1—Use Your Imagination	Sept. 2	18
Hal LeRoy-Mitzi Mayfair		
No. 2—Rufus Jones for President	Sept. 9	20
Ethel Waters		
No. 3—Seasoned Greetings	Sept. 23	20
Lita Grey Chaplin		
No. 4—Paul Revere, Jr.	Oct. 7	21
Gus Shy-Janet Reade		
No. 5—Operator's Opera	Oct. 14	21
Donald Novis-Dawn O'Day-Eton Boys		
No. 6—'Tis Spring	Oct. 28	19
Patricia Ellis-Allen Jenkins		
No. 7—Yeast Is Yeast	Nov. 11	20
Tom Patricola		
No. 8—The Wild West	Nov. 18	23
Janet Reade-Olive Borden		
No. 9—Girl Trouble	Dec. 2	23
Mitchell and Durante		
No. 10 — Manhattan Clock-tale	Dec. 16	29
Norma Terris-Four Eton Boys		
No. 11—Plane Crazy	Dec. 23	20
Dorothy Lee-Arthur and Morton Havel		
No. 12—Kissing Time	Jan. 6,'34	22
Jane Froman-Georges Metaxa		
No. 13—A Little Girl with Big Ideas	Jan. 20,'34	29
Molly Picon		
No. 14 — Not Tonight, Josephine	Jan. 27,'34	21
Frank McHugh-Kitty Kelly		
No. 15—Private Lessons	Jan. 10,'34	21
Hal LeRoy-Dawn O'Day		
No. 16—Come to Dinner	Feb. 24,'34	10
HOW TO BREAK 90 BOBBY JONES		
No. 1—The Grip	May 15	9
No. 2—Position and Back Swing	June 10	
No. 3—Hip Action	June 24	
No. 4—Down Swing	July 8	
No. 5—Impact	July 15	
No. 6—Fine Points	Aug. 5	10
LOONEY TUNES		
No. 8—Bosko's Knight Mare		
No. 9—Bosko the Sheep-Herder		8
No. 10—Beau Bosko		7
No. 11—Bosko's Mechanical Man		
No. 12—Bosko the Musketeer		7
No. 13—Bosko's Picture Show		
LOONEY TUNES (New Series)		
No. 1—Buddy's Day Out		7
No. 2—Buddy's Beer Garden		7
MELODY MASTERS		
No. 10—The Alma Martyr		9
Fred Waring and His Pennsylvanians		
No. 11—The Name Is Familiar		
Leon Belasco and Band		
No. 12—The Audition		20
Hannah Williams-Phil Emerton's Band		
No. 13—A Castilian Garden		9
Señor Del Pozo's Marimba Orchestra		
MELODY MASTERS (New Series)		
No. 1—Hot from Petrograd		10
Dave Apollon and Orchestra		
No. 2—Barber Shop Blues		9
Claude Hopkins and Band		
No. 3—Rubinoff and Band		10
No. 4—Eddie Duchin and Band		10
No. 5—Borrah Minnevitch and His Harmonica Rascals		10
No. 6—Jack Denny and Band		10
No. 7—Mills Blue Rhythm Band		10
MERRY MELODIES		
No. 1—You're Too Careless with Your Kisses		8
No. 2—I Wish I Had Wings		7
No. 3—A Great Big Bunch of You		7
No. 4—Three's a Crowd		7
No. 5—Shanty Where Santa Claus Lives		7
No. 6—One Stop Ahead of My Shadow		7
No. 7—Young and Healthy		7
No. 8—The Organ Grinder		7
No. 9—Wake Up the Gypsy in Me		7
No. 10—I Like Mountain Music		7
No. 11—Shuffle Off to Buffalo		7
No. 12—The Dish Ran Away with the Spoon		7
No. 13—We're in the Money		7
MERRY MELODIES (New Series)		
No. 1—I've Got to Sing a Torch Song		7
PEPPER POT		
No. 21—Inklings		
No. 22—R'bling Round Radio Row No. 6		
No. 23—Around the World in 8 Minutes		
No. 24—Fishermen's Holiday		
No. 25—Stuck, Stuck, Stucco		
No. 26—Seeing Samoa		
PEPPER POT (New Series)		
No. 1—Walter Donaldson		10
No. 2.—Admission 5c		10
No. 3—Rock-A-Bye-Bye, with Dr Rockwell		11
No. 4—Laughs in the Law		8
No. 5—Notre Dame Glee Club		8
No. 6—Harry Warren		10
No. 7—Easy Aces		10
No. 8—Little Miss Mischief		10
No. 9—Movie Memories		9
No. 10—The Tune Detective		9
Sigmund Spaeth		
No. 11—Mississippi Suits		9
No. 12—The Wrong Wrong Trail		10
Block and Sully		
No. 13—Song Hits, with Roy Turk		11
SPORT THRILLS SERIES TED HUSING		
No. 1—		
No. 2—		
No. 3—		
No. 4—Old Time Sport Thrills		
No. 5—		
No. 6—		
WORLD AVENTURES E. M. NEWMAN		
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MUSICAL WORLD JOURNEYS E. M. NEWMAN		
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No. 6—Spanish America		1 rl.

SERIALS

(EACH SERIAL 12 EPISODES OF 2 RLS.)

Title	Rel. Date	Min.
MASCOT		
Fighting with Kit Carson	July 6	20 (each)
Johnny Mack Brown-Noah Beery		
Mystery Squadron, The	Dec. 23	
Bob Steele		
Three Musketeers, The	Apr. 7	
John Wayne-Ruth Hall		
Wolf Dog, The	Sept. 30	
Rin Tin Tin, Jr.-Frankie Darro-Boots Mallory		
PRINCIPAL		
Tarzan, the Feerless	Aug. 11	20 (each)
Buster Crabbe		
UNIVERSAL		
Gordon of Ghost City	Aug. 14	20 (each)
Buck Jones-Madge Bellamy		
Perils of Pauline	Nov. 6	20 (each)
Evalyn Knapp-Robert Allen		
Phantom of the Air	May 22	
Tom Tyler-Gloria Shea		
Pirate Treasure	Jan. 29,'34	20 (each)
Richard Talmadge-Lucille Lund		

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